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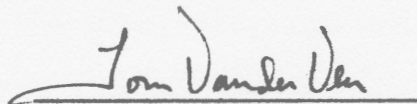
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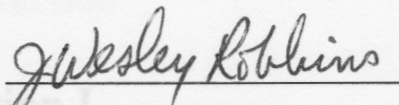
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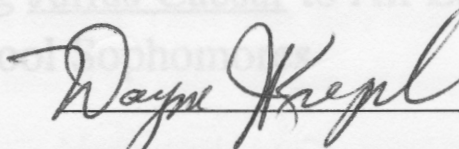
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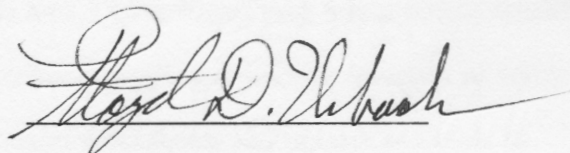
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## Teaching Julius Caesar to the Average and Academically At-Risk Student

### Introduction

After teaching literature for the past five years, I have found that many of the traditional teaching methods concerning classical literature are ineffective for the average and academically at-risk student. The students are often bored and feel that there is no reason why they are being exposed to this material. I have spent many hours attempting to find a solution for this problem, because most of my students are in this category in the sophomore year. For purposes of this study, I have decided to concentrate on one of the most difficult units on the sophomore level, Julius Caesar by William Shakespeare.

After doing extensive research in this area, I have found very few practical teaching resources available for the new teacher or teacher struggling to interest a variety of levels of students. Some teaching catalogs have packets of worksheets and posters available to include in a unit on Julius Caesar, and others have games and a few interesting and fun activities. Some of the most popular Shakespearean plays have even been paraphrased into modern language, although I have never seen Julius Caesar among them. Many of the current English material available to teachers in English journals and books on teaching Shakespeare to high school students have excellent ideas and guidelines to follow for a successful unit and a few new ideas, but none of them present a complete unit for the classroom.



James Davis wrote an essay, "Teaching Shakespeare," that was full of excellent and innovative ideas to help teachers present material in the classroom, and Veronica O'Brien and Bertrand Davis published books on teaching Shakespeare that are also helpful and interesting, but none of them present an actual unit that included everything a classroom teacher needs to present a play to students. Most of the books contain ideas for a random selection of commonly taught plays on improving instruction and reasons for teaching plays. Some material available on teaching Shakespeare is also very outdated or for higher levels of students.

Shao-ming Tang published a small book on *Some Suggestions for Teaching the Reading of Shakespearean Plays* that was directed towards an academic approach. All students would not be successful if their teacher followed all of his suggestions. Integrating a few of his ideas into a unit would certainly be possible, but average and at-risk students would be lost and disinterested if their instructor followed his approach, not because the material would be too difficult for them, but because they would not be interested in his typical approach to teaching students about the play. Tang focused on the various literary devices common to all plays with very little interesting and unique activities which would capture the interest of the hard-to-motivate students. Almost all of the materials available, however, have many good suggestions that will help teachers improve their instruction, but none of them are a complete resource for teaching an entire unit.

This thesis will help teachers have a successful Julius Caesar unit. It is a coherent rationale and detailed teaching unit for the instructor of Julius Caesar. It includes the rationale for teaching the play, a step-by-step teaching unit, many interesting and fun activities along with vocabulary, handouts, transparencies and a test and a paraphrased version of the play. Not only does this unit provide an opportunity for teachers to get average and at-risk students interested in Julius Caesar, but it is also flexible enough to work into an honors level curriculum and just about any other level for high school sophomores.



Some teachers feel that Shakespeare may be too difficult for some levels. Shakespeare is indeed difficult to read and it does take a lot of time, but the rewards are definitely worth all of the time and effort. Shakespeare is one of the few writers throughout time that is able to capture the essence of words that carry the meaning of life, and students will be able understand this universality if given the opportunity and encouragement. Julius Caesar is an excellent choice for an introduction to Shakespeare for one main reason; it is interesting!

Not only is this play interesting, because this could be said of any Shakespearean play, but it is also traditionally known as the most straightforward and easy to understand of all the Shakespearean tragedies. It is a basic form of the traditional tragedy which makes it a good example for instructors to use while teaching the unit. This particular play also has relatively few characters for students to get to know and the central conflict of the play is easy to understand. The moral dilemmas that the characters encounter, such as personal loyalty versus social or public responsibility, are also common to many people of today, so students are able to relate to the problems and questions that students have in their lives. Teachers can discuss all of the integral parts of the play like character, plot, and scene and take the play apart to study all of its own literary devices. But most of all, teachers can relate each of these individual parts to the whole play which is exciting, suspenseful and entertaining. All of the above make Julius Caesar an important part of the traditional high school sophomore curriculum.

### **Why Should the Average and At-Risk Students Read Classical Literature?**

Shakespeare wrote for everyone. As teachers describe Shakespeare's first theater, they always discuss the groundlings that saw the Bard's plays for a mere penny. From accounts of the plays, there certainly did seem to be quite a few groundlings attending plays, too. Teachers need to remind students that these people had no education. They



were the very poor working class and the homeless. They enjoyed these plays just as much as the people that were able to pay for the more expensive seats. Shakespeare offered something for everyone--as he does today; he has something to say for everyone. "At the heart or at least near to the heart of the mystery is the importance of playing on our own individual strength" (Davis 6).

Teachers who have revised their curriculum for their non-college prep classes in such a manner as described above have found that students have responded dramatically and learned what most educators expected to be learned through such a unit. One such instructor found that students

1. had perfect attendance during the unit.
2. began looking up difficult vocabulary words without the teacher pointing out them out.
3. actually were interested in performing the play and wanted major roles, even the shyest and poorest of students.
4. began taking constructive criticism from one another.
5. who were poor readers began to volunteer.

These achievements alone would make working through a long difficult unit worth while for teachers and students alike. Not only did the students learn insights and gain information by reading a Shakespearean play, but they also gained confidence and motivation throughout the unit.

Many teachers have a tendency to get frustrated when students don't understand everything that they have read. It is important to remember that students don't need to understand everything that they read in the plays. They need a sense of what is happening so they are able to predict future events with some degree of accuracy. Having the students totally understand what is happening normally depends on the teacher's ability to set the scene and produce excitement in the action that is happening (O'Brien 16).



The goal of teachers that teach Shakespeare's works, or any classical work, is "to get our students to respond to the excitement and beauty of Shakespeare's works as if he were alive today, for indeed he is through his works. The world that we can open up to them is not only one of logic and reason, of profound thoughts, but it is also very much a world of grandeur, magic and most certainly passion" (Davis 6). It is when students understand this world and want more of it that most teachers of English are rewarded.

"We do find in Shakespeare's treatment of his characters in action a depth and variety of insight which can sharpen both our self-knowledge and our knowledge of the human condition. This knowledge does not necessarily promote happiness or shape our moral actions, but it provides a context within which we can test out our potential for good or ill in private reflection or in discussion with others" (Curriculum 44-5). Through the studying of Shakespeare, students can hopefully not only expand the knowledge they currently have of human nature and the ways of mankind, but it will also make them want to read more of Shakespeare and other classical writers.

### Current Teaching Methods

Currently most teachers, especially in the school in which I teach, start their Shakespeare unit in very similar ways. They begin with an introduction to Shakespeare, concentrating on his life and works, sometimes supplementing their lecture with a film. They then move into the background of the particular play that they will be studying. Most classes then read the plays orally, especially on the freshman and sophomore levels. Since all of the plays are generally in the textbooks, most classes end up answering typical comprehension questions and applying questions at the end of each act along with a vocabulary quiz over each act. Most classes then finish up the unit with a composition, a test and finally a video of the play.

Most of the average level students find this unit boring and difficult to understand. Since many of them can't follow the story to any degree, they do not have the motivation to



look up the vocabulary words which would help them understand the story. They can't relate to the play; therefore, they have no motivation to study the play at all. Students need to see a reason for what they are reading. By proving to students that human feelings and problems, no matter how long ago, are universal, and that by reading about their downfalls and shortcomings, students may learn how to deal with their own problems better, thus they can "relate" to the play.

### **Increasing Motivation and Understanding Through Improved Teaching Techniques**

In order to interest these typical students, teachers must first of all give the students something to relate to. If students have never studied ancient Roman history, most of them have no understanding of Julius Caesar. Some students have had world history by their sophomore year, but not enough of them to eliminate the need of background information about the play. It seems that even though students have been informed of the historical background, they still can't relate to Julius Caesar, or they simply don't have a reason to try.

Teachers should not attempt to teach Julius Caesar so students can learn more about Roman history. As recently as last year, I was like all of the other teachers that I know. I felt that my students had to understand everything about the history of the play before reading it, but this really isn't necessary. By doing this, the teacher would be putting history first and Shakespeare second. "Rome would be the end and Shakespeare the means" (Evans 165). Before reading the play, the major issues brought up in the play should be discussed - personal versus public duty; bringing about a right by performing a wrong. Students should understand that many of the issues in the play will be the same as in their lives (Evans 165).

Students need to have classroom discussions about the central conflicts of the play before reading. This will help them understand the motivations for the characters' actions



and feelings. "And by helping students to identify, before reading, human motivations, fears, interrelationships, etc., the way can be paved for easier handling of these things when they appear in the play. 'If the students can articulate their feelings about several aspects of human experience in their own language, it should seem to follow they could more easily identify and consider these same matters in print'" (Davis 3).

It is up to the teacher to help the students understand why the conspirators behaved the way that they did. "The teacher might ask the students to imagine that they had gone to school and grown up with a man, and he had grown very powerful and important while they had not. If as time went on and your jealousy increased, you began to feel more and more that he was getting drunk with power, what steps might you take?" (Davis 3) Trying to get the students to become involved in the emotions and human concerns of the conspirators and Caesar will get them interested and somewhat concerned about what eventually happened to Caesar and the conspirators. The students will be able to begin characterizing the characters that they will meet when they begin reading the play.

After each act is read, students can then answer basic questions such as: What has just happened? Who have these actions affected? Why? What do you think will happen next? By discussing events that have happened and that possibly could happen from what students gradually learn about the characters and events, they will begin to rethink their original hypothesis and hopefully gain a larger insight, thus developing a conscious participation in the understanding process (Davis 3).

Students often find vocabulary and the poetry which Shakespeare writes very difficult, but they find understanding the language or syntax of the play even more difficult. Vocabulary can be learned, but unfamiliar word patterns are very difficult for which to become accustomed. The plays are also difficult for students to read because they were meant to be acted. Teachers must constantly "set the scene" for students. Inexperienced play readers have not yet developed the ability to visualize the actions of the characters about whom they are reading. The teacher should help students develop that "inner stage."



O'Brien suggests that teachers develop an inner stage with their students, but she never states in detail how this can be achieved; however, there are specific ways in which visualization can be achieved.

One way that will help students "see" the action of the play is by having them design how they think the set should look in a particular scene. For example: Consider the scene with Brutus pacing in the garden and then convincing Portia that nothing is wrong with him. The instructor could draw on the board where the actors are on the stage and what else should be on the set. This will help the students actually see where the action is taking place. Designing one scene together on the board and then giving them one for an assignment in groups of two or three is effective. Teaching students about "blocking" which is how actors and directors determine a character's actions and locations on the set and discussing it with various scenes will also help students visualize the action of the play. The class can have discussions about how changes in actions and locations on the set could change the audience's view of the scene. Students can also be made aware of the "business" of actors which are their stage movements and how they are important to the overall effect of the play.

This will not only help them understand the play or work which they are currently studying, but it will also help them as they continue their education. Hopefully, the next play they read will not require as much instructor direction as the first. "A constant bringing to visibility is indispensable in the first shot at Shakespeare; it is an essential instrument in learning the language barrier" (O'Brien 4).

Helping the students visualize what is happening will also help them enjoy the play much more. "Enjoyment makes pupils want to look more closely; it can be a motive at least as strong as the examination and a very much more productive one" (O'Brien 6). Once students are enjoying the play and looking forward to reading, it is important to carefully plan each stage of reading. It is helpful, at least from the point of interest, to stop at a very exciting point — a cliff-hanger, if you will. For example: Stop for the day immediately



after Caesar says, "Et tu, Brute. Then fall Caesar." in Act III.i., or perhaps after Brutus gives his eulogy and before Antony is allowed to give his in Act III.ii. Students will then look forward to the class each day to find out what will happen next in the play.

Students will soon be interested in acting out the play, or at least an act or two. Not worrying about fancy, expensive costumes and scenery and not making students uncomfortable with constant corrections in speech will make students feel less inhibited with their performance. Constantly corrected minor errors will make them frustrated. It is also important for them to have an audience of their peers which will help them anticipate the production date. An "energetic rather than elegant, and swift rather than precise" performance will help the students get through the performance and most of all, enjoy it. The students will be pleasantly surprised at the terrific performance they will put on (O'Brien 16-7).

Generally, during a unit of Shakespeare, especially when working with average and at-risk students, teachers may find students more interested and motivated if they follow a few guidelines.

1. Introduce the play in a unique, interesting manner.
2. Constantly discuss archaic language and difficult passages.
3. Read the paraphrased version of the play orally (see section four).
4. Summarize every scene. Some longer scenes should be discussed frequently.
5. Help students visualize what is happening frequently.
6. Use any extra, motivational, high-interest material possible (see section three).



## I. Student-Oriented Goals

### Four to Five Week Teaching Unit

1. Students at all levels will understand the basic plot of the play, *Julius Caesar*, and will be able to answer a variety of questions concerning the plot, characters, literary and dramatic terms, vocabulary and Shakespeare with an acceptable proficiency determined by the instructor. (See Closing the Unit, Section Two and *Julius Caesar* Exam, Section Three)

2. Students will understand the basic conflict of personal loyalty versus social or public acceptability presented in the play and through classroom discussion. They will also be able to apply this concept to the same types of problems that they might encounter in their lives. (See Introducing the Play: Conflict, Section Two)

3. Students will compare and contrast several different versions of the screen play of *Julius Caesar* by discussion and paper writing. Students will focus their writings on the different interpretations that directors and actors have of the play. (See Introducing the Play and Shakespeare: Compare and Contrast Play Version, Section Two)

4. Students will understand the very basic Roman history that led up to the events in the play and some basic elements of Shakespeare's life and career. (See Introducing the Play and Shakespeare, Section Two)

5. Students reading the original version of the play will learn unfamiliar vocabulary and understand how the words were used. Students reading the paraphrased version of the play will choose a new word from each act and find and write the definition of each word. (See Reading the Play: Vocabulary, Section Two and Vocabulary handouts, Section Three)

6. Students will be able to visualize the actions of characters in their mind, therefore facilitating future play reading, especially on an individual basis. (See pages seven and eight, Section One)

7. Students will learn how a variety of literary terms and devices are used in the play, including prose, poetry, blank verse, character, setting, language, action, theme, etc. (See Reading the Play, Section Three)

8. Student's learning will be enhanced by a variety of other activities (Telegram Compositions, Rap Monologue, Performances, Reverse Point of View, Murderers Go to Jail, Questions, Scene Titles, Hot Seat, Bare Bones: Scene, Obituaries, Creative Projects, etc.) that will help them understand and enjoy the play. (See Reading the Play, Section Two and handouts for activities, Section Three)

9. Students will learn how to keep a notebook which will include summaries of each act along with all other materials gathered throughout the unit. It will also serve as a review notebook. (See Reading the Play: Notebook, Section Two and notebook handout, Section Three)

10. Students will compare *Julius Caesar* to a current film, *JFK*, and will write a comparative essay on the effects of a political murder on society. (See Closing the Unit: Compare and Contrast Essay, Section Two)

## Section II

## Teaching Unit



## I. Student-Oriented Goals

1. Students at all levels will understand the basic plot of the play, Julius Caesar, and will be able to answer a variety of questions concerning the plot, characters, literary and dramatic terms, vocabulary and Shakespeare with an acceptable proficiency determined by the instructor. (See Closing the Unit, Section Two and Julius Caesar Exam, Section Three)
2. Students will understand the basic conflict of personal loyalty versus social or public responsibility presented in the play and through classroom discussion. They will also be able to apply this concept to the same types of problems that they might encounter in their lives. (See Introducing the Play: Conflict, Section Two)
3. Students will compare and contrast several different versions of the screen play of Julius Caesar by discussion and paper writing. Students will focus their writings on the different interpretations that directors and actors have of the play. (See Introducing the Play and Shakespeare: Compare and Contrast Play Version, Section Two)
4. Students will understand the very basic Roman history that led up to the events in the play and some basic elements of Shakespeare's life and career. (See Introducing the Play and Shakespeare, Section Two)
5. Students reading the original version of the play will learn unfamiliar vocabulary and understand how the words were used in the play. Students reading the paraphrased version of the play will choose 15 words that they do not know from each act and find and learn the definition of each word. (See Reading the Play: Vocabulary, Section Two and Vocabulary handouts, Section Three)
6. Students will be able to visualize the actions of characters in their mind, therefore facilitating future play reading, especially on an individual basis. (See pages seven and eight, Section One)
7. Students will learn how a variety of literary terms and devices are used in the play, including prose, poetry, blank verse, character, setting, language, action, theme, etc. (See Reading the Play, Section Three)
8. Student's learning will be enhanced by a variety of other activities (Telegram Competition, Rap Monologue, Performances, Reverse Point of View, Murderers Go to Trial, Reporters, Scene Titles, Hot Seat, Bare Bones: Scene, Obituaries, Creative Projects, Tic-Tac-Toga) that will help them understand and enjoy the play. (See Reading the Play, Section Two and handouts for activities, Section Three)
9. Students will learn how to keep a notebook which will include summaries of each act along with all other materials gathered throughout the unit. It will also serve as a review packet. (See Reading the Play: Notebook, Section Two and notebook handout, Section Three)
10. Students will compare Julius Caesar to a current film, JFK, and will write a compare/contrast essay on the effects of a political murder on society. (See Closing the Unit: Compare and Contrast Essay, Section Two)



## II. Four to Six Week Teaching Unit

This teaching plan is a guideline for teaching Julius Caesar. There are many ideas that are suitable for a wide variety of students. It is up to the individual teacher and class as to which activities are used.

### Introducing the Play

#### 1. Conflict

Have a classroom discussion on the values and issues brought up in the play. These issues are not only central to this play, but they are also issues concerning us in our everyday lives. It is not necessary to introduce the play before this point. With many classes, the "surprise" element seems to keep students interested. They will undoubtedly ask "why"? It would then be up to the instructor to consider the personality of the class and make a decision whether or not to tell them why they are doing this activity.

#### *Personal Loyalty versus Social or Public Responsibilities*

- \* Begin by discussing brothers and sisters versus parents and the "good of the family". (example: curfews, chores, etc.)
- \* Continue by discussing friends and teachers and the good of the school. (example: rules)
- \* Keep the discussion widening to the community interests versus the good laws in education and funding for certain public programs of the state and country. (example: United Way)
- \* Finish the discussion by ending on a very broad note like national interests versus international interests (example: government regulations and the environment, etc)

After the central conflict or theme is established students will commit themselves to a particular point made during the discussion to be expressed in writing. This essay can be personal or general, expository or narrative, about real or hypothetical experiences. Most students will not be aware of the conflict that Brutus faces, but they will be able to completely understand the dilemma Brutus faces when they encounter it in the play (Evans 123-4).

#### 2. Compare and Contrast Play Versions

Compare and contrast Act I in two or three different versions of the screen play of Julius Caesar. One particular version has Marlon Brando as Mark Antony. Another good version is the Heston/Robards 1970 Republic Pictures release.

A class discussion can be held and a paper could be written comparing and contrasting the portions of the films that were shown. Fifteen minute segments followed by about a fifteen minute discussion seems to work the best in this situation.

Examples:

Act I, scene one - the tribunes and their discussion with the crowd.



Act III - Caesar's murder and the great speeches by Brutus and Antony.

A paper of about one page in length discussing one element that is different in each of the play versions is also very effective in this situation. This exercise gets students interested and "geared up" for reading the play.

### 3. Film Dramatization

There is a film dramatization of Shakespeare and two of his actors discussing the rehearsal of Julius Caesar. This short play give students a little insight into the play and gets them into the mode of understanding the actors and their point of view in Elizabethan England. A discussion on the way actors of today would view the play would be a possible way to get students interested in this film.

By viewing this film, students would be able to see that even the actors in the time of Shakespeare considered these happenings something ancient. Many of the questions that the actors ask Shakespeare during the film, such as why Brutus decided to join the conspirators, are the same questions that students and actors of today would ask. It would help them see how little time and human nature changes.

### 4. Introduction to Shakespeare and *Julius Caesar*

Instead of giving a lecture on the history of Rome and Shakespeare, students should proceed immediately with the play. Keep all notes on Roman history and the life and works of Shakespeare on hand to introduce them gradually as the play proceeds.

#### *Activities and Handouts*

1. Focus on: Introduction to the Play-Parallels (activity) - See section three
2. Shakespeare and His Time (handout) - See section three
3. The Globe (handout) - See section three
4. Brief notes on Shakespeare's life, Elizabethan times and Roman history (transparency) - See section three

## Reading the Play

Depending on the level of your students, different methods can be used to read the play. The "at-risk" and moderate to below average student will find it easiest to understand if the paraphrased version is read. (See Section Four) Each student should be assigned to an individual role. Major roles should be traded occasionally so one person does not have to read all of the time and everyone in the class also has the opportunity to read.

### 1. Vocabulary

- a. If reading from the original play: See Section Three
- b. If reading from the paraphrased version: Chose at least 15 words from each act of the paraphrased version that they don't know and find definition and write a sentence for each using it in the context of the play.



## 2. Dramatic and Literary Terms

### Prose/Poetry

**Blank Verse** - (unrhymed iambic pentameter) Students should at least understand blank verse and that Shakespeare wrote in blank verse. The students that read the entire play in the paraphrased form should refer to the actual text for this discussion. While writing the paraphrased version, I attempted to leave Act I, scene one as close to the original blank verse as possible. Nearly the entire original play is in blank verse, however. Explain why some of the lines are in prose and not in blank verse.

### Character

Discuss how the speech style of each character reveals his personality traits.

example: Marullus - contemptuous

Casca - Blunt, churlish

Brutus - open, naive

Antony - Ironical

Octavius - Cold, arrogant (Evans 168)

### Setting, Language, Action, Theme

Explain how all of the above are interwoven and while they are not the most important part of reading the play, they are important to understand all there is to understand about the play and to enjoy it on a whole.

### Additional Literary Terms

soliloquy, monologue, aside, verbal irony, irony of situation, dramatic irony, turning point, imagery, metaphor, tragedy, protagonist, antagonist, comedy

### Telegram Competition

In groups of three, students will record what happened each day in telegram form. At the end of the play, the multiple awards will be given to the winners of the clearest and cheapest telegrams. Since this will amount to an enormous amount of telegrams to grade, a daily tally should be kept on a chart in the classroom. This way students will be able to keep track of their group's progress.

**Notebook** - see handout (Section Three) The notebook is especially beneficial because students will be able to refer to what was done in class each day along with writing a summary of each act. At the end of the unit, they will have a complete guide to Julius Caesar and an excellent study guide for the test.

## 3. High Interest Activities to be Included While Reading the Play

**1. Rap Monologue:** Rewrite a monologue or short scene in rap and perform it for the class. This assignment would work terrifically in some classes and not at all in others. The students who would benefit from it would have to paraphrase what happened in a given scene. By rearranging words of the play into a rap, students would have developed an understanding of the scene that would allow them to work with it in this manner, thus they have learned and come to understand at least one scene very well.



**2. Performances:** Give students a choice of five selections which they must perform for the class in groups or alone. These selections, their length and difficulty, will vary from class to class. Some of the selections should be for a group of people and some could be monologues that individuals could perform.

**3. Reverse Point of View:** Rewrite a scene from Julius Caesar from a different point of view. Students will be forced to consider consequences for other's actions and how many people are affected by these actions.

Examples:

Rewrite Act I, scene one from the point of view of the citizens of Rome instead of the tribunes.

Rewrite Act II, scene two from the point of view of Lucius, Brutus' servant.

**4. The Murderers Go to Trial:** After Act II, divide students into groups of 12. Students will be the jury for the murderers. Students should volunteer or be selected to play the murderer (Brutus, Cassius, Casca, etc.). Other members of the class could volunteer to the attorneys. Some preparation should take place on the part of the students, especially the ones playing the murderers and the attorneys.

Most students will have read Twelve Angry Men. After performing the trial, they should have a discussion about who is guilty and who isn't, using the play Twelve Angry Men as a model.

**5. Reporters:** After each act, have students write possible newspaper headlines and articles about what has taken place instead of summaries.

**6. Titles:** Have students write interesting and innovative titles for each scene. (O'Brien 16-7)

**7. Focus On: Character - Hot Seat:** See Section Three

**8. Focus On: Plot - Bare Bones: Scene:** See Section Three

**9. Focus On: Character - Obituary:** See Section Three

**10. Creative Projects:** See Section Three

## Closing the Unit

**Review** - Students should refer to their notebooks, telegrams and the handout, Julius Caesar: The Story - See Section Three

**Tic-Tac-Toga Game** - See Section Three

**Exam** - See Section Three

**Film** - Heston/Robards version - 1970 Republic Pictures (This is the best version for the students that I have found.)

**Compare/Contrast essay** - Show JFK after Julius Caesar. Students should compare and contrast the effects of political murders on society.



## **Revising for Higher Level Classes**

Read the original play in class instead of the paraphrased version. The paraphrased versions could be offered for additional reading.

Mandatory outside creative assignments.

Visiting theaters showing Shakespearean dramas as a class or if that isn't possible individually.

Most honors classes will move at a much higher pace than the average and at-risk level classes. This should be taken into consideration when designing this unit. All papers and discussion should be contain deeper and more intense thought than the other levels as well.



## Conclusion

The traditional methods of teaching classical literature have always lost many of the average and at-risk students. By making stories and plays easier to understand by revising these works, such as Julius Caesar, as I have done here, students will be able to follow what their teachers know are very interesting and creative pieces of literature. Including many high interest activities that will link the students' every day lives to the work that is being studied will only enhance the learning experience. If these methods are used with all students, not just the average or at-risk, teachers will find that their students will be looking forward to the next work of literature with great excitement.



# Parallels

## GETTING ON: INTRODUCTION TO THE PLAY

(Shakespeare: An Active Approach 83-4)

### Example

Once upon a time there was a famous leader who had made his country a good place to live for all its subjects. The people of this country wished to make this man the king. Many of the other people in the government didn't want this man to become king because they were afraid he would abuse his new power. Some other people formed a conspiracy to kill the leader . . .

### Activity I

This is a folk tale version of a situation which parallels one in *Julius Caesar*; here it is removed from any social class or setting.

Then the basic story line from this tale and, in small groups, transfer it into a quite different setting of your own. Perhaps the hero could become a modern politician who is loved by his constituents and other subjects are afraid he will abuse his power? Or he could be a managing director that everyone in his company loves except for the other directors.

## Section III

Whatever situation students decide on, created an improvised scene to show how their story opens. There is no need to complete the story, just suggest the end, or a short scene.

### Activity II

Choose situations in the play which are relevant to modern life. It is best to avoid carrying the parallels too far, so focus on one story, perhaps one relationship or dilemma. You can tell this mini-story in class. Or you can remove it from the particulars of time and place ("Once upon a time there lived a king . . .") and transfer it directly to another context (like the film, *Too Hot to Handle*).

However you present it to the students, you are suggesting a universal, or even stereotypical element in it, so they have a wide scope for their analogies. The idea is for them to translate the events and/or characters into a completely new setting.

The value of the exercise lies in introducing them to motives and situations which may seem alien in the Shakespeare play but which have some familiarity in another context. There is a danger of over-simplification if parallels are carried too far in the subsequent discussion of the play, but it is a good way in.

### Follow-up

Discussion should follow when the play is introduced and when the situations in the actual play are met; what is different is just as important as what is similar.

## Activities Transparencies Handouts Tests Games



# Parallels

## FOCUS ON: INTRODUCTION TO THE PLAY

(Shakespeare: An Active Approach 83-4)

### Example

Once upon a time there was a famous leader who had made his country a good place to live for all its residents. The people of this country wished to make this man the king. Many of the other people in the government didn't want this man to become king because they were afraid he would abuse his new power. These other people formed a conspiracy to kill the leader . . .

### Activity I

This is a folk tale version of a situation which parallels one in Julius Caesar; here it is removed from any special time or setting.

Take the basic story line from this tale and, in small groups, transfer it into a quite different setting of your own. Perhaps the hero could become a modern politician who is loved by his constituents and other politicians are afraid he will abuse his power? Or he could be a managing director that everyone in his company loves except for the other directors.

Whatever situation students decide on, created an improvised scene to show how their story opens. There is no need to complete the story, just suggest the analogy in one short scene.

### Activity II

Choose situations in the play which are capable of some analogy to modern life. It is best to avoid carrying the parallels too far, so focus on a limited section of the story, perhaps one relationship or dilemma. You can tell this mini-story in traditional folk-tale form to remove it from the particulars of time and place ('Once upon a time there lived a king . . .'), or you can transfer it directly to another context (like the film, 'Joe Macbeth').

However you present it to the students, you must emphasize the universal, or even stereotypical elements in it, so they have a wide scope for their analogies. The idea is for them to translate the events and/or characters into a completely new setting.

The value of the exercise lives in introducing them to motives and situations which may seem alien in the Shakespeare play but which have some immediacy in another context. There is a danger of oversimplification if parallels are carried too far in the subsequent discussion of the play, but it is a good way in.

### Follow-up

Discussion should follow when the play is introduced and when the situations in the actual play are met; what is different is just as important as what is similar.



These transparencies are intended for lecture use.  
Instructors should add information where they see fit.  
Some classes may need more information; some classes  
may need less. Instructors should carry on a discussion  
while students take notes. These notes present an outline  
to prompt further discussion and reading.



# Shakespeare

Born 1564 -- Died 1616  
Stratford-on-Avon, England  
Married Anne Hathaway (28 years old).  
He was 18 years old  
Moved to London without family - 1590

Wrote:

Example:

Historical Plays

*King Lear*

Comedies (happy outcomes)

*As You Like It*

Tragedies (serious plays/  
unhappy outcomes)

*Romeo and Juliet*



# The Times

Renaissance - Rebirth

Queen Elizabeth I

Plays acted in the second permanent theater in London

The Globe

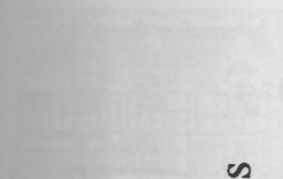
Plays held in the afternoon

Lord Chamberlain's Men - all male actors

The King's Men - James I

## WILLIAM SHAKESPEARE'S LIFE AND WORKS

BIRTH OF SHAKESPEARE: christened April 26, 1564



Shakespeare's birthplace

Shakespeare arrives in London, possibly as a boy actor, and begins his career in the theatre.

Shakespeare's first play, *Troilus and Cressida*, is performed at the Swan Theatre.

Shakespeare's first play, *Troilus and Cressida*, is performed at the Swan Theatre.

Shakespeare goes to the Swan Theatre, where he meets the other actors and writers.

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## WORLD FIGURES AND EVENTS OF THE AGE

- 1538 CORONATION OF ELIZABETH I
- 1564 Death of Michelangelo; Birth of Christopher Marlowe
- 1565 Sweet potatoes and tobacco introduced into England from New World
- 1571 Birth of Johannes Kepler, German astronomer
- 1572 Birth of Ben Jonson, dramatist, and John Donne, metaphysical poet
- 1576 The Theatre, first permanent playhouse in England, built
- 1584 Sir Walter Raleigh discovers and names Virginia; Birth of Caliban the Terrible
- 1586 Thomas Kyd's *Spanish Tragedy*, possible source for Hamlet
- 1587 Mary, Queen of Scots, executed
- 1588 Defeat of the Spanish Armada
- 1590 Spenser's *Fairie Queene* I-III
- 1593 Birth of Christopher Marlowe
- 1596 The Spanish Armada, 1588
- 1596 Spenser's *Fairie Queene* IV-VI; Birth of Christopher Descartes; Sir Francis Drake's death; Galileo builds the thermometer
- 1596 Johnson's *Every Man in his Humour*
- 1599 Swan Theatre constructed; Birth of Puritan leader Oliver Cromwell
- 1600 India Company founded
- 1603 BIRTH OF ELIZABETH I (JAMES I) BECOMES KING OF ENGLAND
- 1605 Gunpowder Plot: Guy Fawkes tries to blow up Parliament; Shakespeare's *Der Cuckles* begins publication
- 1606 Birth of Rembrandt, Dutch painter
- 1607 English settlement at Jamestown, Virginia
- 1608 Birth of John Milton (*Paradise Lost*); Shakespeare's company leases Swan Theatre; Galileo builds the telescope
- 1611 King James Bible published
- 1613 Globe Theatre burnt down; Galileo announces other planets have satellites
- 1614 John Webster's *Duchess of Malfi*
- 1615 Galileo faces inquisition
- 1618 Execution of Sir Walter Raleigh for treason
- 1620 First immigration of Pilgrims to the New World



The Globe

## Julius Caesar

102 B.C.

Member of triumvirate - Caesar, Pompey, Crassus

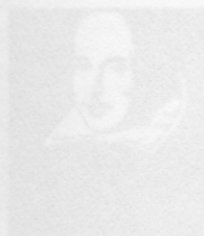
Caesar - very popular with the people of Rome

Was he ambitious?

Did Caesar want to become King?

Conspiracy was formed to kill Caesar - Cassius, Brutus

The conflict eventually ended the republic.



DEATH OF SHAKESPEARE

First Folio of Shakespeare's plays published





# Shakespeare and His Time

## WILLIAM SHAKESPEARE'S LIFE AND WORKS

1564 BIRTH OF SHAKESPEARE: christened April 26, 1564



Shakespeare's birthplace

1582 Shakespeare marries Anne Hathaway

1583 Daughter, Susanna, born

1585 Son, Hamnet, and daughter, Judith, born

1587(?) Shakespeare goes to London from Stratford

1590-92 *Henry VI*, Parts 1, 2, & 3; *Richard III*

1593 *Venus and Adonis* (poem) published

1593-94 *The Comedy of Errors*; *Titus Andronicus*; *The Taming of the Shrew*

1594 *The Rape of Lucrece* (poem) published

1594-95 *The Two Gentlemen of Verona*; *A MIDSUMMER NIGHT'S DREAM*; *Love's Labor's Lost*; *ROMEO AND JULIET*

1595-96 *Richard II*;

*The Merchant of Venice*

1597 *King John*

1598 *Henry IV*, Parts 1 and 2

1598-99 *Much Ado About Nothing*; *Henry V*



Hamlet

1600 *JULIUS CAESAR*; *As You Like It*

1600-01 *HAMLET*; *TWELFTH NIGHT*; *The Merry Wives of Windsor*

1602 *Troilus and Cressida*; *All's Well That Ends Well*

1603 *Measure For Measure*

1604 *OTHELLO*

1605 *King Lear*; *MACBETH*

1606 *Antony and Cleopatra*

1607 *Coriolanus*; *Pericles*; *Timon of Athens*

1609 Shakespeare's *Sonnets* published without author's permission

1610 *Cymbeline*

1611 *The Winter's Tale*; *The Tempest*

1613 *Henry VIII* (in collaboration with John Fletcher?)



1616 DEATH OF SHAKESPEARE

1623 First Folio of Shakespeare's plays published posthumously

## WORLD FIGURES AND EVENTS OF THE AGE

1558 CORONATION OF ELIZABETH I

1564 Death of Michelangelo; Birth of Christopher Marlowe

1565 Sweet potatoes and tobacco introduced into England from New World

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The Spanish Armada, 1588

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The Globe





# The Globe Theatre

## "This Wooden O"

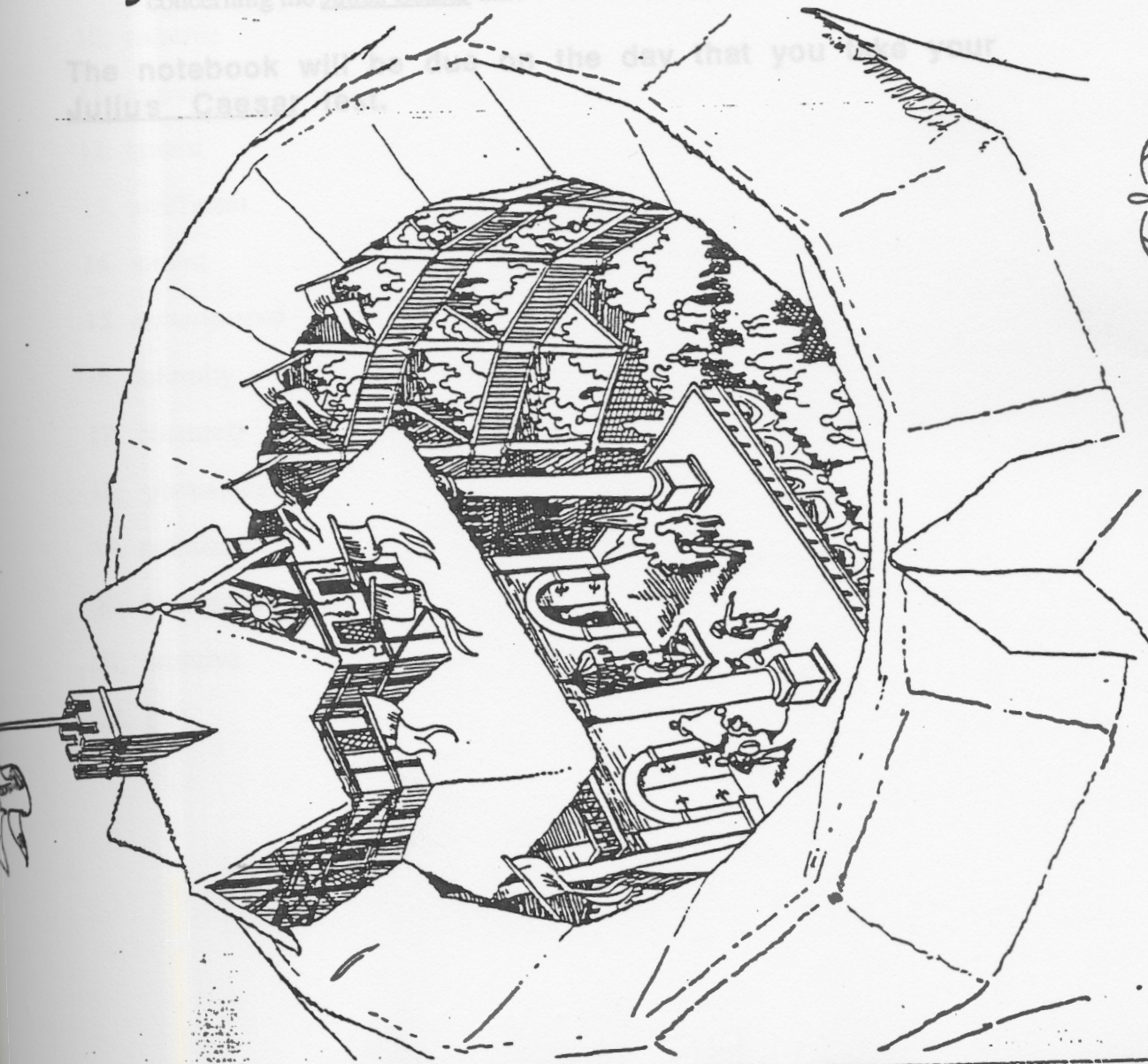
The Globe, undoubtedly the most famous theater in history, opened its doors on the south bank of London's Thames River in 1599. The

prologue to Shakespeare's *King Henry the Fifth* alludes to the "wooden O" that describes the theater's octagonal or nearly round shape and implores the audience to use its imagination to supply its bare stage with scenery and a cast of thousands.

The Globe probably accommodated an audience of some 3,000, drawn from all social classes. The "groundlings" stood on three sides of the raised stage and paid the economy admission of a penny for the privilege. More prosperous patrons sat or stood in the three tiers of galleries surrounding the central enclosure. The Globe was open to the sky; though gallery patrons and actors were sheltered from the rain (the actors by the overhang above much of the stage), the groundlings simply got wet.

The stage, about 40 feet across and 27 feet deep, allowed the actors to work very close to the audience. The nearest spectators were a few feet away, and the most distant no more than 50 feet beyond them. Two upstage doors served for entrances and exits and led to the dressing rooms. On the main playing level there may also have been a small inner stage at the rear for "discovery scenes." An upper playing area served, for example, as Juliet's balcony, and above that level was a music room.

Scenery was minimal and artificial lighting virtually nonexistent. But Shakespeare's words, the actors' talents, and the willing participation of the audience furnished the stage of the Globe with a world of character, action, pageantry, and place.



Free Educational Materials made possible by The Morgan Bank



# **Julius Caesar Notebook**

You **must** have a notebook for the Julius Caesar Unit. It does not have to be new, but it must be neat and very well-organized with all of the following information included in it. It will be a notebook in which you will write notes and save the handouts given in class.

**Your notes will be in the following order.**

1. A summary of each act
2. All notes and handouts given on Shakespeare and Julius Caesar, including vocabulary words and literary terms
3. All quizzes and tests
4. All other information that you have found or that you have been given concerning the Julius Caesar unit.

**The notebook will be due on the day that you take your Julius Caesar test.**



# Julius Caesar

## Act I Vocabulary

name: \_\_\_\_\_

c/p \_\_\_\_\_

1. triumvirate
2. Feast of Lupercal
3. Ides of March
4. knave
5. servile
6. soothsayer
7. tyranny
8. countenance
9. vex
10. construe
11. cogitations
12. lament
13. indifferent
14. torrent
15. encompassed
16. infirmity
17. obscurely
18. portentous
19. ordinance
20. prodigious
21. retentive
22. gait



# Julius Caesar

## Act II Vocabulary

name:  
c/p

1. disjoin
2. remorse
3. augmented
4. instigation
5. redress
6. hideous
7. interim
8. faction
9. affability
10. sufferance
11. insuppressive
12. palter
13. subtle
14. prodigies
15. treason
16. legacy
17. cur
18. pulpit

# Julius Caesar

## Act III Vocabulary

Name:  
c/p

1. unassailable
2. Pandemonium
3. enfranchisement
4. mutiny
5. doomsday
6. besmear
7. malice
8. reverence
9. prophesy
10. discourse
11. grievous
12. brutish
13. commotion
14. bequeathing
15. treason
16. legacy
17. cur
18. pulpit



# Julius Caesar

## Act IV Vocabulary

Name: \_\_\_\_\_  
C/P

1. unmeritable
2. barren-spirited
3. levying
4. bayed
5. mettle
6. chastisement
7. drachma
8. legion
9. vilely
10. ventures
11. tidings
12. proscription

13. incertain

14. spur

# Julius Caesar

## Act V Vocabulary

Name:

c/p:

1. parley

2. avenged

3. peevish

4. peril

5. disconsolate

6. prithee

7. tarrying

8. conquest

9. alarum

10. rites

11. bondman

12. hurl

13. uncertain

14. spur



# Hot Seat

## FOCUS ON: CHARACTER

(Shakespeare: An Active Approach 70-1)

### Example

It is not always clear if Caesar really intended to accept the crown from the Roman people or not, and we aren't positive whether Cassius really cares about Rome or if he is just jealous of Caesar. There are many more questions in our minds about certain actions of many of the characters and not only about Caesar and Cassius, either. A few of these questions may be, If Brutus was such a good friend of Caesar's, how could he possibly join up with the conspirators? How did Antony make all of the Roman citizens change their minds? Why did he keep calling Brutus an honorable man?

### Activity

As a group, allocate one important character from the list to each person. (Some students may have to take turns.) Each in turn occupies the 'Hot Seat' and, while sitting there, answers, in character, questions from the rest of the group. The questioners are out of character during this process.

Take time to prepare some really pointed questions; you will find that motivation and reactions to events and people produce the most rewarding answers and the best discussion. If you don't agree with the answers given, discuss them within your group and, if necessary, check facts from the text.

### Follow-up

This can be a good revision exercise to remind students of both characters and events. Notes made immediately after such an exercise could be very useful for individual revision, especially if students add references to relevant evidence in the text.

# Bare Bones: Scene

## FOCUS ON: PLOT

(Shakespeare: An Active Approach 90-1)

### Activity

Read carefully, in your groups, Act III. ii. Decide what you feel are the most important things which happen in it.

You are going to present this scene in as brief a form as you can, while retaining all important information and characters. You may not improvise the dialogue but must use selected lines from the original, reducing the script to the 'Bare Bones' but still making it understandable by an audience which may not be familiar with the original.

Remember that the lines will still need to follow logically, though they may well turn out to be somewhat disjointed. Your version should not take more than three or four minutes to perform.

### Follow-up

Discuss what has been lost from the scene in your version. Have you cut out most of the images, for instance, and have the 'lighter' bits disappeared? What would an audience have missed from the original? Find some example of lively or vivid language which you have had to cut, and make a note of them for future reference.

The discussion which follows the performances is the vital part of the activity, and can be a starting point for consideration of the play's language as well as characterization.



# JULIUS CAESAR

## Creative Projects

Your teacher must approve of your project before you begin on it. Don't waste time working on something only to find out that it was not

## Obituary

### FOCUS ON: CHARACTER

(Shakespeare: An Active Approach 92-3)

### Activity

Have students bring in several obituaries from current newspapers, so they are familiar with the usual form of obituaries. They also need to decide from what point of view the obituary is to be written. Students need to realize that achievements and good points are emphasized, but faults not entirely omitted

Write down a list of Caesar's victories, his brave exploits, and how he died. Then add his qualities and good points. Find some comments from others in the play which praise him. Don't forget to list his faults with quotations from the play. After students have made this list, they are ready to write Caesar's obituary.

### Example

In Act III. ii. Brutus and Antony each speak about Caesar from a point of view. Brutus is attempting to explain to the Romans why the conspirators killed Caesar. Antony uses his wile to bring the numbers to his side and punish Brutus and the conspirators for killing Caesar.

At the end of Julius Caesar, Brutus and Cassius have died. Each of these men had positive and negative qualities along with very complex personalities. Obituaries on each of them would be an excellent way of exploring the personalities of these characters.

### Follow-up

How would a Roman newspaper relate the event of Caesar's murder? Write a news story along with headlines of this event. An editorial commenting on his death and how it will effect Rome would also be an interesting addition to this assignment.

Design and create a Roman yearbook. All of the people in the play should be mentioned. Don't forget all of the different parts of a yearbook: academics, clubs, class photos, sports, drama, fine arts, etc. Cicero, for example, could be the old and respected math teacher and Lucius would be found as a custodian. Find places in the text of the play that describe the characters. For example, in Act I.i. the readers learn that Antony is someone that has always loved races. He would be perfect as a track star.

# JULIUS CAESAR

## Creative Projects

Your teacher **must approve** of your project before you begin on it. Don't waste your time working on something only to find out that it was not acceptable.

1. Perform a scene from Julius Caesar. (memorized - 20 points, read - 5 points, with costumes add 5 points)
2. Come to class dressed as Julius Caesar (10 points) and perform a speech that Caesar gave. (memorized - 10 points, read - 5 points)
3. Paraphrase a scene. (Put the scene in your own words.) Don't forget the stage directions! (10 points)
4. Serve the class a food from ancient Rome. (10 points)
5. Build a model of the Globe Theater and give the class an explanation of it. (20 points)
6. Write a historical report on the events before the play began leading up to Caesar's death. This must be at least three pages and have references and footnotes. (15 points)
7. Write a historical report on the events that led to the decline of the Roman republic. This must also be at least three pages and have references and footnotes. (15 points)
8. Go to see a professional production of a Shakespearean play and write a play review of it. Include the ticket stub, the play bill, when, and where it was. (20 Points)
9. Draw, paint or sculpt a scene from Julius Caesar. (15 points)
10. Read a classical Greek drama and prepare an oral book report of it. Compare it to Shakespeare's viewpoint of the people during this time period. (20 points)

### Ricotta Cheese

#### Did You Know?

Ricotta cheese, a soft, unripened cheese made from milk or whey, has a bland semi-sweet nutty flavor. It is used extensively in Italian cooking, especially in ravioli, lasagna and desserts.



## Italian Ricotta Cheesecake

### (Crostata di Ricotta)

*This fruit-flavored cheesecake is one of the most ancient of Italian specialties, dating back to the early days of the Roman Empire. Slightly tart fruits, such as green grapes, orange segments and cherries, are often served as a flavor contrast to the rich pie.*

12 to 16 servings

#### Cheesecake Pastry (below)

- 1½ pounds ricotta cheese, well drained
- ½ cup granulated sugar
- 3 tablespoons flour
- 3 eggs
- 1 teaspoon grated orange peel
- 1 teaspoon vanilla
- ¼ teaspoon salt
- 2 tablespoons golden raisins
- 2 tablespoons finely cut-up candied citron
- 2 tablespoons chopped blanched almonds
- 2 tablespoons powdered sugar
- ½ teaspoon ground cinnamon

Prepare Cheesecake Pastry. Beat ricotta cheese, granulated sugar, flour, eggs, orange peel, vanilla and salt in large mixer bowl on high speed until smooth and creamy, about 4 minutes. Stir in raisins, citron and almonds. Pour into pastry-lined pan. Bake in 350° oven until center is set and top is golden brown, 1¼ to 1½ hours. Cool. Refrigerate 12 to 24 hours. Remove outer rim of pan. Mix powdered sugar and cinnamon; sprinkle over cheesecake. Serve with green grapes if desired.

#### Cheesecake Pastry

- ¾ cup all-purpose flour
- ½ cup margarine or butter, softened
- 2 tablespoons sugar
- ⅛ teaspoon salt

Mix all ingredients until blended; press evenly in bottom of ungreased 9-inch spring-form pan. Bake in 475° oven 5 minutes.

## Cheese-and-Honey Pie

*The Greeks were famous for their "cheesecakes" in ancient times. Modern Greek cooks continue to take pride in artful cheese pies and cakes such as this one, which features a fragrant Sesame Seed Pastry and uses cream cheese.*

10 to 12 servings

#### Sesame Seed Pastry (below)

- 2 packages (8 ounces each) cream cheese, softened
- 2 eggs
- ½ cup sugar
- ½ cup honey
- ½ cup whipping cream
- 1 teaspoon grated lemon peel
- ¼ teaspoon ground nutmeg

Prepare Sesame Seed Pastry. Beat cream cheese in large mixer bowl on medium speed until creamy. Add remaining ingredients; beat until light and fluffy. Pour into baked pie shell. Bake in 350° oven until firm, 40 to 50 minutes. Refrigerate until serving time.

#### Sesame Seed Pastry

- 1 cup all-purpose flour
- ⅓ cup margarine or butter, softened
- 1 tablespoon sugar
- 1 tablespoon toasted sesame seed
- ¼ teaspoon salt

Mix all ingredients until blended; press firmly and evenly against bottom and side of 9-inch pie plate. Bake in 475° oven 5 minutes.

### Ricotta Cheese

#### Did You Know?

Ricotta cheese, a soft, unripened cheese made from milk or whey, has a bland semi-sweet nutty flavor. It is used extensively in Italian cooking, especially in ravioli, lasagne and desserts.



# THREE SHAKESPEARE THEMES



## Julius Caesar The Story

**Act I:** Jubilant and excited, the people of Rome have filled the street to welcome home JULIUS CAESAR, who has triumphed over the sons of his old enemy, Pompey. On his way to a public celebration, Caesar hears a soothsayer say "Beware the ides of March," but he refuses to heed him. In the meantime, several Senators, headed by CASSIUS, are conspiring against Caesar because they fear he might seize total power. They attempt to persuade BRUTUS, Caesar's closest friend and a man well-known for his honesty, to join their plot.

**Act II:** That night, a tormented Brutus debates with himself about whether to join the conspiracy. His fear that Rome may lose its freedom overcomes his admiration for Caesar, and at last he agrees to join with Cassius and the others in their plan to assassinate Caesar the next day.

The next morning, Caesar's wife, CALPURNIA, complains that she has had frightful dreams and has been told of evil omens. She tries to convince Caesar to stay at home but Decius, one of the conspirators, persuades him to ignore her. In the street, Brutus' wife, PORTIA, encounters the soothsayer, who hopes to warn Caesar again.



The three main conspirators: Cassius (David Collings), Casca (Sam Dastor), and Brutus (Richard Pasco)



Charles Gray as Julius Caesar

**Act III:** In the Capitol, at the foot of a statue of Pompey, the conspirators surround Caesar and stab him repeatedly. Mortally wounded, Caesar turns to his old friend Brutus, who strikes the final blow. After the assassination, Brutus persuades his fellow conspirators that it is not necessary for them to kill Caesar's ally, MARK ANTONY. At the funeral, Brutus justifies the murder, claiming that Caesar's ambition would have enslaved the Roman citizens. The crowd is persuaded and shouts its support of Brutus. But immediately, Antony, in a brilliantly effective oration, turns the people against the assassins. Brutus and the other conspirators flee the city. In the ensuing chaos, a poet named Cinna, who had nothing to do with Caesar's death, is killed by the mob just because he has the same name as one of the conspirators.

**Act IV:** In Rome, the new ruling triumvirate, Antony, OCTAVIUS, and LEPIDUS, plot revenge, assembling a list of their enemies for execution. They organize a military force to fight the armies of Brutus and Cassius. But as soon as Lepidus leaves, Antony convinces Octavius that the ineffective Lepidus is more fit to run errands than to share the rule of Rome. Octavius agrees that Lepidus should be relieved of power.

Meanwhile, the relationship between Cassius and Brutus has deteriorated into an open quarrel. After the argument, Brutus confides to Cassius that Portia has committed suicide. Later that night, unable to sleep, Brutus is stunned to see Caesar's ghost, who warns that he will meet him again at the battlefield of Philippi.

**Act V:** The armies meet at Philippi in a seesaw battle marked by many tactical errors. Believing defeat inevitable, Cassius kills himself, and eventually the forces of the triumvirate are victorious. Unwilling to endure defeat and dishonor, Brutus too commits suicide. Antony and Octavius, now the unopposed rulers of Rome, vow to give Brutus a funeral worthy of "the noblest Roman of them all."





To the Teacher

Two Levels of Play

**T I C**

**T A C**

**T O G A**



**Spectrum Educational Media, Inc.**



## Tic-Tac-Toga!

### To the Teacher

#### Two Levels of Play

For your convenience, **Tic-Tac-Toga!** is designed to be played on two ability levels. The regular level (Level II) is for students who have read the play carefully and studied it scene-by-scene and seem to exhibit a rather thorough knowledge of all characters as well as the plot. Such students usually read three or four pages of the play per day on their own followed by class discussion led by a teacher who tries to cover the play in-depth.

The basic level of **Tic-Tac-Toga!** (Level I) is for students who have probably read the play entirely on their own and have had little class discussion. While Level II includes questions about almost all characters in the play, Level I asks questions about only eight major characters.

The rules for both levels are the same, but the materials differ. Level II uses the *white* reproducible game boards or the overhead transparency game board and utilizes *all* questions that appear on the question sheets. Level I, however, uses the *colored* reproducible game boards and skips the questions marked with a check (✓).

#### Suggestions for Play

**Tic-Tac-Toga!** is designed to be used as a game, not as a quiz. It should be fun, not drudgery. But it's also excellent as a tool for review of the play. The game should be played after students have read the entire play.

Before letting your students play the game, give some thought to whether or not you will let them play as individuals or as teams. If they play as teams, you might wish to determine who plays on each team so that no team is filled with students who are very poor or who are the most knowledgeable. You should also think about how many teams you wish to have. The more teams you have, the more questions required to finish the game and the slower the play will be. We recommend a maximum of four teams. More than four teams could possibly exhaust the supply of questions before a winner is determined.

If you let your class play as individuals, run off plenty of copies of the paper game boards and give one copy to each student. Individual play requires that students adhere to an "honor" system. Ask the students to have an "answer pad" on their desks. As the game-master asks each question, students jot down their answers. Then, after the correct answer is revealed, students mark off one square on their boards if they got the answer right. In individual play, of course, there is no option for



answering questions the opponents miss. All players answer all questions. As soon as one student scores six squares in a row, that student calls out "Tic-Tac-Toga!"

If you wish, you can have students claim the squares they capture by placing a token on them rather than marking them. You will save paper if they cover their squares with pennies, pebbles, bottle caps, or cardboard cutouts, for example.

Notice that following the answer to each question are Roman numerals which indicate the act and scene where the answer is found (if applicable). Students, of course, are not expected to recite these acts and scenes as part of their answers. They are included only as a reference.

One option you may wish to take advantage of is to transfer the questions provided in the 3-ring binder onto 3" x 5" cards. If you want to shuffle the questions in random order, you may want to consider asking a student to type or print the questions on index cards. Or perhaps your school's library or media center staff will provide a typist to do this for you.

You will find in the 3-ring binder an overhead transparency for use as a second kind of game board. It has 64 squares rather than 36 and requires defensive strategy in addition to offensive tactics. You will also notice that there is a paper copy of the transparency included in the binder. This paper copy is included so that you may use it as a master to generate additional overhead transparency copies should you ever need them.

If you wish to play Level I of the game with an overhead transparency board rather than paper copies, you may use one of the Level I game boards (on *colored* paper) as a master to create an overhead transparency.

You may wish to serve as the game-master yourself, especially the first few times your students play the game. No matter who serves as game-master, you should emphasize to your students from the beginning that only the names of characters will be accepted as answers. Thus, "Brutus's wife" will not be acceptable as an answer for Portia. "Cassius's servant" will not be acceptable for Pindarus. Caution students to look carefully at the spelling when marking the squares for Lucius and Lucilius.

### Using the Cassette

An alternative available to you is to play the game without someone in the classroom reading questions aloud. In this case, use the cassette tape which is included in your game packet. The narrator on the cassette reads each question *twice* and then a second narrator reads the correct answer. The game-master is responsible for operating the tape player and pushing the "pause" button between questions and answers. Remember, however, that the cassette tape can be used when playing *Level II only*. The printed questions that have check marks can not be used when playing Level I.



# Tic-Tac-Toga

## Rules

### Reproducible (Paper) Game Boards

1. **To Start Play**—Each team selects its own captain, who will serve as the only member to give *official* answers. A game-master will read questions and will judge all answers. Each team must have a reproducible game board and a marking pen. To determine which team goes first, the game master will write down a number between 1 and 100, and the team guessing closest to that number begins play. Play will revolve around the room in a clockwise direction.
2. **Object**—The purpose of the game is to answer questions about the play *Julius Caesar* and mark off squares on the game board corresponding to the names of the characters used to answer the questions. For example, if Team 1 were asked, "Who was assassinated?" and then gave the correct answer, "Caesar," Team 1 would then be entitled to mark off any "Caesar" square on its own game board. The team first to score six squares in a row, either horizontally, vertically, or diagonally, calls out, "Tic-Tac-Toga!" and is declared the winner by the game-master.
3. **Procedure**—The game-master asks Team 1 the first question. The members of Team 1 have the opportunity to discuss the question a maximum of 30-45 seconds. If the team captain supplies the correct answer, Team 1 marks off a square that matches the correct answer on its own game board. Play proceeds to Team 2. If, however, Team 1 passes or gives an incorrect answer, Team 2 is given the option of answering *the same question*. If Team 2 declines the option, a new question is asked of Team 2. If Team 2 takes the option and answers the first question correctly, it gets to mark off a square AND it also gets to answer a second question. If Team 2 answers the second question correctly, it gets to mark off a square, and play then proceeds to Team 3 for the third question. But if Team 2 misses the second question, Team 3 then has the option of answering the second question. Play continues in this manner throughout the game. In summary, then, when any team misses a question or passes, play immediately proceeds to the next team. Also no team ever gets the opportunity to answer more than two questions in a row. And no question can ever be asked more than twice.
4. **Losing a Turn**—If all squares containing a given character's name are marked off on one team's game board, that team simply loses a turn, in effect, if that character's name is the answer to any successive questions. As a defensive maneuver, a team in this position may



decide to answer to prevent the next team from taking the option of answering the same question.

5. **Winning**—The team that scores six squares in a row and calls out, "Tic-Tac-Toga!" will be declared the winner.

### Overhead Transparency Game Board

**Team Play**—The variation of Tic-Tac-Toga! played on the overhead transparency game board requires that only two teams be matched against each other. Most other rules are similar to those listed for Reproducible Game Board play. Note the following exceptions:

1. To win, a team must score eight squares in a row (horizontally, vertically, or diagonally) rather than six squares.
2. The two teams share a mutual game board rather than having their own game boards. This change means that each team must play defensively as well as offensively by developing a strategy that blocks the opposing team from claiming eight consecutive squares.
3. The method of marking captured squares may involve using markers of different colors, making X's and O's, or even using different shapes of solid objects (pennies, washers, paperclips, etc.).

### Using the Cassette

The cassette tape contains questions and answers from the list of questions included in your game packet. Each question is read twice followed by the correct answer. You may use this cassette to provide the questions and answers but only when playing Level II. Do not use it when playing Level I because it contains many questions that do not pertain to Level I. If you do use it, assign the game-master the responsibility of operating the tape player and pushing the "pause" button after each question is read and before the answer is given.



- Who claimed that he once saved Caesar from drowning? CASSIUS, I,ii
- Which character was once referred to as the "praetor," the judge? BRUTUS, I,iii
- ✓ Who was Brutus' servant boy? LUCIUS, II,i
- Who scolded Brutus for being up in the damp night air? PORTIA, II,i
- Whom did Cassius attack for being too severe with Lucius Pella for taking bribes? BRUTUS, IV,ii
- Who killed one of his own soldiers because he was "turning back"? CASSIUS, V,iii
- Who said, "This was the noblest Roman of them all"? ANTONY, V,v
- ✓ Who said, "You blocks, you stones, you worse than senseless things"? MARULLUS, I,i
- Who said, "When Caesar says 'do this,' it is perform'd"? ANTONY, I,ii
- ✓ Who misunderstood what he saw happening to Titinius? PINDARUS, V,iii
- Who insisted that Mark Antony not be assassinated? BRUTUS, II,i
- Who told Decius to say that Caesar was staying home because he was sick? CALPURNIA, II,ii
- ✓ Who planned to warn Caesar about the conspiracy through a petition or note? ARTEMIDORUS, II,iii
- Who said, "Et tu, Brute! Then fall, Caesar"? CAESAR, III,i
- Who saw the presence of "ravens, crows, and kites" as a bad omen before the battle? CASSIUS, V,i
- ✓ Who, standing over Brutus' body, said, "Within my tent his bones to-night shall lie"? OCTAVIUS, V,v
- To whom did Caesar say, "The Ides of March are come"? SOOTHSAYER, III,i
- Just before the assassination, which character did Trebonius lure off-stage and out of the way? ANTONY, III,i
- ✓ Who was Caesar's wife? CALPURNIA, II,ii
- ✓ Who gave a new interpretation of Calpurnia's dream and convinced Caesar to go to the Senate? DECIUS, II,ii
- Who suggested that the conspirators smear Caesar's blood on their hands, arms, and swords? BRUTUS, III,i
- Who said that if he had to die, he would prefer to die in the same hour that Caesar died? ANTONY, III,i
- Who said, "There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition"? BRUTUS, III,ii
- Who shook the bloody hands of the conspirators? ANTONY, III,i
- ✓ On the battlefield, who pretended momentarily to be Brutus? LUCILIUS, V,iv
- ✓ Who was the first character Brutus asked to kill him? CLITUS, V,v
- ✓ Who suggested Caesar's statues be stripped of all decorations? FLAVIUS, I,i



- Who called Casca a "cur" and said he stabbed Caesar in the neck from behind? ANTONY, V,i
- Who said to the conspirators, "No, not an oath"? BRUTUS, II,i
- Who said, "Caesar, thou art revenged even with the sword that killed thee"? CASSIUS, V,iii
- Who said, "I love the name of honor more than I fear death"? BRUTUS, I,ii
- Who, according to Caesar, had a tongue "shriller than all the music"? SOOTHSAYER, I,ii
- ✓ In addition to the soothsayer, what other man tried to warn Caesar of danger? ARTEMIDORUS, III,i
- Who said, "Speak, hands, for me!"; CASCA, III,i
- Who asked that a taper be lighted in his study? BRUTUS, II,i
- Who said to the conspirators, "And let us swear our resolution"? CASSIUS, II,i
- Who said Cicero should be left out of the conspiracy? BRUTUS, II,i
- ✓ Who said, "But are not some whole that we must make sick"? LIGARIUS, II,i
- ✓ Who said to Caesar, "I come to fetch you to the Senate house"? DECIUS, II,ii
- Who said, "Shall Caesar send a lie"? CAESAR, II,ii
- ✓ When Brutus and Cassius were on the battlefield, news reached them of which senator's being put to death? CICERO, IV,iii
- Who said, "You are not wood, not stones, but men"? ANTONY, III,ii
- Just prior to the battle, who said he was celebrating his birthday? CASSIUS, V,i
- When Brutus and Cassius were arguing in the tent, which character was Brutus actually mourning at that time? PORTIA, IV,iii
- Who said that if he were in Brutus' place, he would not allow anyone to turn him against Caesar? CASSIUS, I,ii
- ✓ Who killed himself in remorse over Cassius' death? TITINIUS, V,iii
- Who said, "What, is Brutus sick, and will he steal out of his wholesome bed"? PORTIA, II,i
- ✓ Who said, "I am not sick, if Brutus have in hand any exploit worthy the name of honor"? LIGARIUS, II,i
- ✓ In addressing the common people, who gave a glowing tribute to Pompey? MARULLUS, I,i
- Who did not want to allow Mark Antony to speak to the masses after Caesar's death? CASSIUS, III,i
- Who turned Caesar's body over to Antony? BRUTUS, III,i
- ✓ According to Cassius, whom did he take prisoner in Parthia? PINDARUS, V,i
- To whom was Brutus talking when he said, "By and by thy bosom shall partake the secrets of my heart"? PORTIA, II,i
- Whose speech began, "Friends, Romans, countrymen, lend me your ears"? ANTONY, III,ii
- ✓ In addition to Marullus, who was "put to silence" for anti-Caesar activities? FLAVIUS, I,ii
- Whose dying words were "Caesar, now be still: I kill'd not thee with half so good a will"? BRUTUS, V,v
- To whom was Brutus referring when he said, "He can do no more than Caesar's arm when Caesar's head is off"? ANTONY, II,i



- Who was the sick man who called on Brutus in the night? LIGARIUS, II,i
- Who said, "Hence! home, you idle creatures, get you home"? FLAVIUS, I,i
- Who said, "I do fear the people choose Caesar for their king"? BRUTUS, I,ii
- Who said that Calpurnia cried out three times in her sleep, "Help, ho! they murder Caesar"? CAESAR, II,ii
- Who flattered Caesar and changed his mind about staying home? DECIUS, II,ii
- Who read Caesar's will publicly? ANTONY, III,ii
- Who said, "To you our swords have leaden points, Mark Antony"? BRUTUS, III,i
- Who stabbed Caesar first? CASCA, III,i
- Who asked to speak at Caesar's funeral? ANTONY, III,i
- About which of the conspirators did one of the Roman citizens call out, "Let him be Caesar"? BRUTUS, III,ii
- Who predicted that a bloody and violent war would follow Caesar's murder? ANTONY, III,i
- Who died by swallowing fire? PORTIA, IV,ii
- Which character did Antony say was not deserving of a place in the triumvirate that had replaced Julius Caesar? LEPIDUS, IV,i
- Who argued with Brutus in his tent at Sardis? CASSIUS, IV,ii
- Whom did the ghost come to see? BRUTUS, IV,ii
- Who said Julius Caesar received 33 wounds? OCTAVIUS, V,i
- Who was the character Pindarus *thought* he saw being taken captive? TITINIUS, V,i
- Which character told Antony that Brutus would never be taken alive on the field of battle? LUCILIUS, V,iv
- What was another name for a fortune-teller? SOOTHSAYER, I,ii
- Whom does the cobbler practice his puns upon? MARULLUS, I,i
- Who said, "Good gentlemen, look fresh and merrily; let not our looks put on our purposes"? BRUTUS, II,i
- Who said that he would become a looking "glass" so that Brutus could see his true image? CASSIUS, I,ii
- Who owed his life to Cassius and therefore was bound to obey all of Cassius' commands? PINDARUS, V,iii
- In response to which character did Caesar say, "What touches us ourself shall be last served"? ARTEMIDORUS, III,i
- Who told Brutus and Cassius about Caesar's being offered a crown? CASCA, I,ii
- Who decided to throw anonymous notes through open windows? CASSIUS, I,ii
- Who said, "O conspiracy, sham'st thou to show thy dangerous brow by night?" BRUTUS, II,i
- Who said that he would be able to flatter Caesar into coming to the Capitol? DECIUS, II,i
- With whom did Brutus make a compact to kill himself before he would be taken prisoner? CASSIUS, V,i



Who said, "This day I breathed first: time is come round, and where I did begin, there shall I end"? CASSIUS, V,iii

After Caesar's death, who kept yelling to the people not to be afraid because no one else was in danger? BRUTUS, III,i

Who said, "I come to bury Caesar, not to praise him"? ANTONY, III,ii

Who accused Cassius of denying money to pay soldiers' wages? BRUTUS, IV,ii

Who joined forces with Antony to oppose Brutus and Cassius? OCTAVIUS, IV,ii

About Cassius' death, who said, "Mistrust of my success hath done this deed"? TITINIUS, V,iii

Whom did Caesar tell Antony to pay special attention to when he appeared in the Feast of the Lupercal? CALPURNIA, I,ii

Who said Cicero should be invited into the conspiracy? CASSIUS, II,i

Who said, "Call it my fear that keeps you in the house, and not your own"? CALPURNIA, II,ii

Who lost sleep worrying about the conspiracy? BRUTUS, II,i

Who sent a servant to the conspirators asking for permission to talk to them in safety? ANTONY, III,i

Whom did Brutus accuse of having "an itching palm"? CASSIUS, IV,ii

Whom did Cassius send off on horseback to determine whether distant troops were friends or enemies? TITINIUS, V,iii

Who killed Cassius? PINDARUS, V,iii

About whom did Brutus say, "Friends, I owe more tears to this dead man than you shall see me pay"? CASSIUS, V,iii

Who said, "Brutus only overcame himself, and no man else hath honor by his death"? STRATO, V,v

Who said, "Beware the Ides of March"? SOOTHSAYER, I,ii

Who said, "The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings"? CASSIUS, I,ii

Who compared Caesar to an unborn serpent? BRUTUS, II,i

Who suggested that Mark Antony should also be assassinated? CASSIUS, II,i

About which character did Brutus say, "He is given to sports, to wildness, and much company"? ANTONY, II,i

Who was Brutus' wife? PORTIA, II,i

Who said, "I am constant as the Northern star"? CAESAR, III,i

Who agreed that his brother should be put to death? LEPIDUS, IV,i

Who appeared to Brutus as a ghost? CAESAR, IV,ii

Who helped Brutus kill himself? STRATO, V,v

Whom did Caesar call "a dreamer"? SOOTHSAYER, I,ii

Who, according to Casca, spoke Greek to the crowd? CICERO, I,ii

Who said, "Since Cassius first did whet me against Caesar, I have not slept"? BRUTUS, II,i

About whom was Cassius talking when he said, "He is superstitious grown of late"? CAESAR, II,i



Whom did Cassius say was deaf in one ear, a poor swimmer, and subject to fits? CAESAR, I,ii

Who said, "But, for mine own part, it was Greek to me"? CASCA, I,ii

To whom was Cassius referring when he said, "Three parts of him is ours already"? BRUTUS, I,iii

Who said, "No Caesar hath it not; but you and I and honest Casca, we have the falling sickness"? CASSIUS, I,ii

Who said to Brutus, "Tell me your counsels, I will not disclose 'em"? PORTIA, II,i

Who said, "When beggars die, there are no comets seen; the heavens themselves blaze forth the death of princes"? CALPURNIA, II,ii

Who said he would rather kill himself than to kill Brutus? CLITUS, V,v

Who told Caesar that the Senate was planning to offer him a crown? DECIUS, II,ii

Who said, "O pardon me, thou bleeding piece of earth that I am meek and gentle with these butchers"? ANTONY, III,i

According to Antony, who was Caesar's "angel"? BRUTUS, III,ii

Whom did Brutus ask to play a musical instrument in his tent? LUCIUS, IV,ii

According to Antony, who struck Caesar on the neck from behind? CASCA, V,i

Who asked Pindarus to be a lookout because "my sight was ever thick"? CASSIUS, V,iii

Which of Brutus' servants did Octavius ask to serve under him? STRATO, V,v

Whom was Antony talking about when he said, "This was the noblest Roman of them all"? BRUTUS, V,v

Who said, "Yon Cassius has a lean and hungry look"? CAESAR, I,ii

Whom was Brutus talking about when he said, "What a blunt fellow is this grown to be"? CASCA, I,ii

The words, "Nature might stand up and say to all the world 'This was a man' " described what character? BRUTUS, V,v

Who asked Brutus to share the problems that troubled him? PORTIA, II,i

Who said, "Cowards die many times before their deaths; the valiant never taste of death but once"? CAESAR, II,ii

Who agreed that his own nephew would be executed? ANTONY, IV,i

Who asked Volumnius to hold his sword while he ran on it? BRUTUS, V,v

According to Brutus, which character had no trouble sleeping because of not being bothered by cares and worries? LUCIUS, II,i

Just prior to the assassination, who kissed Caesar's hand on behalf of Publius Cimber? BRUTUS, III,i

Which conspirator was still afraid of the danger Mark Antony possessed even after Caesar's death? CASSIUS, III,i

Who said, "Not that I loved Caesar less, but that I loved Rome more"? BRUTUS, III,ii

Who offered a crown to Caesar? ANTONY, I,ii

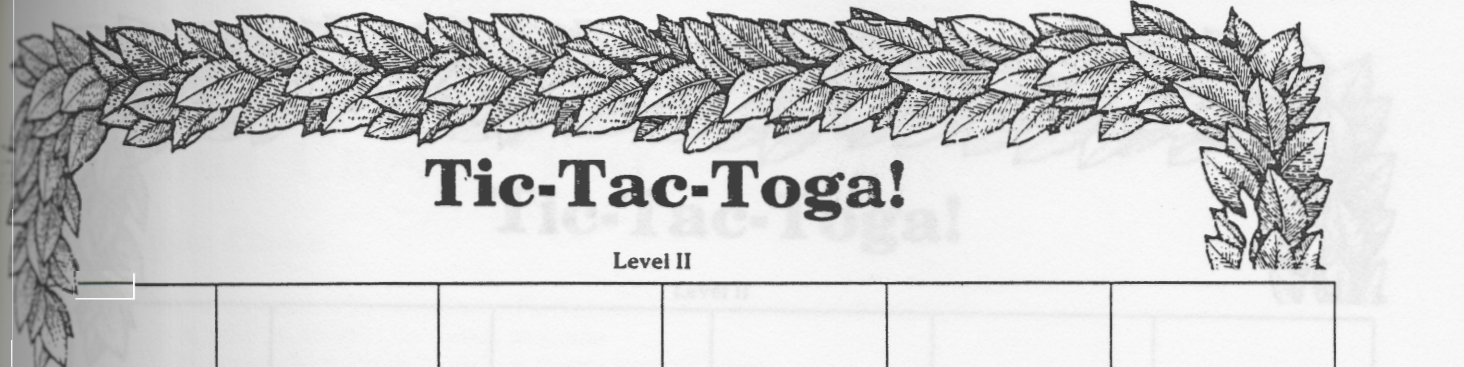
Who insisted that Caesar would not "stir out of your house today"? CALPURNIA, II,ii

Who said that the murder of Caesar would probably be re-enacted for generations by people in countries not yet even born? CASSIUS, III,i



- About whom was Cassius talking when he said, "I know he would not be a wolf, but that he sees the Romans are but sheep"? CAESAR, I,iii
- Who accepted an invitation from Cassius on the condition "your dinner [is] worth the eating"? CASCA, I,ii
- Who said, "If it will please Caesar. . .I shall beseech him to befriend himself"? SOOTHSAYER, II,iv
- According to Antony, which conspirator's assault broke Caesar's heart? BRUTUS, III,ii
- Who requested the priests to make sacrifices? CAESAR, II,ii
- Who gave Cinna an anonymous note to be attached to the statue of one of Brutus' ancestors? CASSIUS, I,iii
- Which character was wanted by some of the conspirators for his age or silver hair? CICERO, II,i
- Who told the Roman people they would personally benefit from Caesar's death? ANTONY, III,ii
- Which character spoke of his/her own family heritage? PORTIA, II,i
- Who was the only conspirator to draw words of praise from Antony? BRUTUS, V,v
- Who was not a conspirator—Metellus, Cinna, Clitus, or Trebonius? CLITUS
- Who said, "What should I do? Run to the Capitol, and nothing else"? LUCIUS, II,iv
- Throughout the play which character threatened most frequently to commit suicide? CASSIUS
- During the play which female character never died? CALPURNIA
- Who expressed the opinion that Caesar would have loved to accept the crown Antony offered him? CASCA, I,ii
- Who was Pompey's successor as the apparent leader of Rome? CAESAR, I,i
- Among Cinna, Metellus, and Lucius, who displayed musical ability? LUCIUS, IV,iii
- Which member of the triumvirate was never on the battlefield? LEPIDUS
- Who wanted to keep his soldiers lying in wait at Philippi? CASSIUS, IV,iii
- Of Portia, Cicero, and Titinius, who was the only one not to commit suicide? CICERO
- Which character did Antony cynically call "an honorable man"? BRUTUS, III,ii
- Who said, "Have I in conquest stretch'd mine arm so far, to be afeard to tell graybeards the truth"? CAESAR, II,ii
- About whom was Trebonius talking when he said, "There is no fear in him; let him not die; for he will live, and laugh at this hereafter"? ANTONY, II,i
- Which character did Antony compare to a beast of burden? LEPIDUS, IV,i
- Just before the assassination, to whom was Cinna speaking when he said, "You are the first that rears your hand"? CASCA, III,i
- Who first implied that Caesar should be assassinated? CASSIUS, I,ii
- Following Caesar's death, who became the leader of the triumvirate? ANTONY, IV,i
- Which character was described as one who "doth bestride the narrow world like a Colossus"? CAESAR, I,ii

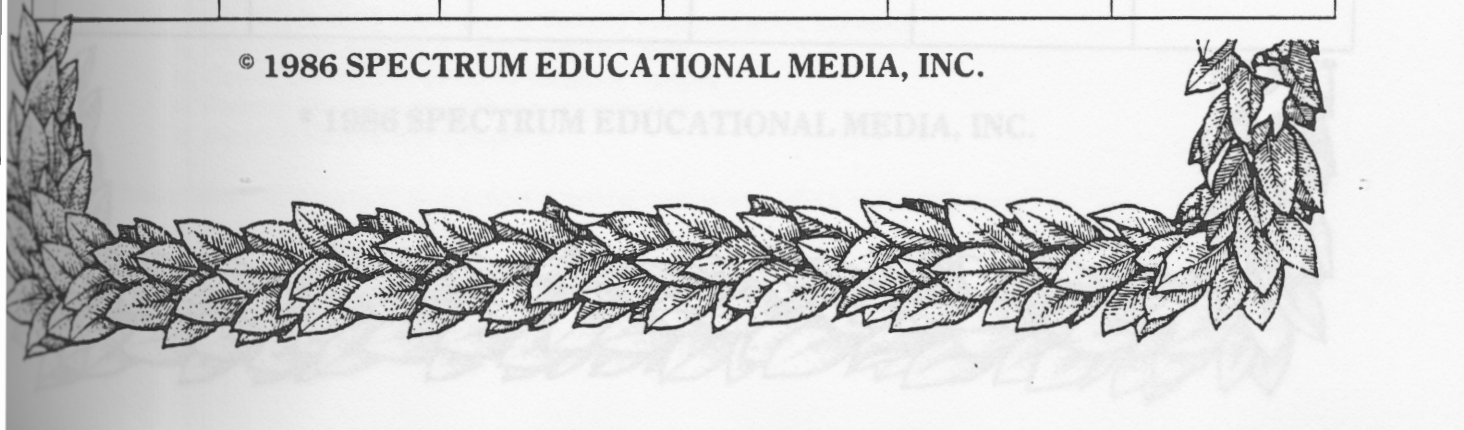




# Tic-Tac-Toga!

Level II

Brutus	Ligarius	Artemidorus	Titinius	Clitus	Antony
Caesar	Calpurnia	Octavius	Lucilius	Cassius	Lucius
Cassius	Antony	Soothsayer	Portia	Pindarus	Casca
Antony	Flavius	Brutus	Caesar	Portia	Lepidus
Calpurnia	Caesar	Decius	Cicero	Antony	Brutus
Casca	Brutus	Cassius	Marullus	Strato	Cassius



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# Tic-Tac-Toga!

Level II

Cassius	Octavius	Lucius	Casca	Antony	Brutus
Soothsayer	Antony	Clitus	Flavius	Calpurnia	Artemidorus
Cicero	Cassius	Casca	Brutus	Marullus	Calpurnia
Caesar	Lucilius	Caesar	Portia	Antony	Ligarius
Portia	Titinius	Cassius	Pindarus	Brutus	Decius
Antony	Brutus	Strato	Lepidus	Cassius	Caesar

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# Julius Caesar Test

## Multiple Choice

1. The opening scene with the tribunes Flavius and Marullus is intended mainly to
  - a. give us insight into Caesar as a man
  - b. reveal the attitudes of various groups toward Caesar
  - c. suggest that the play will be a humorous one
  - d. furnish insight into the moods of the Roman Senate
2. To judge from the events in Act I, the political mood and behavior of the Roman populace can best be termed
  - a. unswervingly patriotic and firm
  - b. discontented and angry
  - c. cowardly and timid
  - d. fickle and changeable
3. When we first see Brutus, he appears to be
  - a. envious of Caesar
  - b. at war with himself
  - c. contemptuous of all politicians
  - d. timid and elderly
4. We learn that the conspirators are anxious to have Brutus as their leader because
  - a. he is clearheaded and shrewd
  - b. he will make a popular ruler
  - c. his reputation will bring respect to their cause
  - d. all the conspirators are timid, indecisive people
5. All the business of strange portents and terrible storms is intended to
  - a. amuse and divert Shakespeare's audience
  - b. prepare us for violent happenings
  - c. indicate the gods' displeasure with Caesar
  - d. suggest Caesar's great power
6. Through Act II and Act III we should keep clearly in mind Brutus' reasons for joining the conspirators. The main reason is that
  - a. Caesar has punished or exiled many noble Romans
  - b. Caesar has defied the Roman constitution by choosing senators himself
  - c. Brutus fears Caesar may be corrupted by too much power
  - d. Brutus is jealous of the great reputation Caesar has gained
7. Caesar decides definitely to go to the Capitol when
  - a. Calpurnia tells him about her dream
  - b. the respected Cicero urges him to go
  - c. Cassius assures him he will be made emperor
  - d. Decius embarrasses him by mocking Calpurnia's influence and tells him that the Senate will offer him the crown.
8. That Caesar falls in death at the base of Pompey's statue is ironic because
  - a. Pompey had a personal grudge against Caesar
  - b. Caesar had come to power by defeating Pompey
  - c. Pompey too had been stabbed by conspirators
  - d. the act fulfilled a seer's prophecy
9. Brutus' allowing Antony to give a second funeral oration was which of the following?
  - a. an unavoidable decision



- b. a tactical error
  - c. a test of Antony's loyalty
  - d. a deliberate test of a Roman populace's mood
10. Antony's speech is powerfully effective because it
- a. plays upon the crowd's emotions
  - b. adheres rigorously to facts
  - c. is dishonest and sly
  - d. is eloquent and formal
11. The Roman who seems to change the most following Caesar's death is
- a. Brutus
  - b. Antony
  - c. Cassius
  - d. Casca
12. A serious mistake that Cassius makes several times is
- a. ignoring the power of the Roman citizenry
  - b. permitting Brutus to make bad decisions
  - c. Being swayed by omens and soothsayers
13. All of the following are acceptable statements about the appearance of Caesar's ghost with one exception. Which one?
- a. the scene confirms Brutus' courage
  - b. it is a supernatural warning of a forthcoming disaster
  - c. it reminds us that the spirit of Caesar still lives
14. Whether alive or dead, the character who is viewed with the greatest respect by all the other characters is
- a. Brutus
  - b. Caesar
  - c. Antony
  - d. Cassius
15. The arguments, battles, and deaths of all the final two acts serve to
- a. suggest that Rome will again be free and happy
  - b. indicate that power always destroys itself
  - c. make clear the tragic irony in Brutus' moralistic motives
  - d. destroy the reputation and philosophies of Brutus and Cassius
16. Shakespeare fills the play with omens and predictions. What do they basically provide?
- a. comic relief
  - b. predictions that come true
  - c. moments of quiet between periods of violence
  - d. sources of alarm to all concerned
17. Shakespeare avails himself on the device of foreshadowing, in all the following instances or ways except
- a. Cassius' account of Caesar' swimming the Tiber
  - b. a terrible storm and unnatural events in Rome
  - c. a soothsayer's attempted warning to Caesar
  - d. the visit of Caesar's ghost to Brutus' tent
18. The turning point of the play clearly is which of the following?
- a. Brutus' decision to join the conspirators
  - b. Caesar's assassination
  - c. a soothsayer's attempted warning to Caesar
  - d. the visit of Caesar's ghost to Brutus' tent



## Quote Identification

Using the list of characters below, identify the character *referred to* in each quotation. Use a lettered name only once.

- |           |            |
|-----------|------------|
| a. Antony | d. Casca   |
| b. Brutus | e. Cassius |
| c. Caesar | f. Cicero  |

19. "Oh he sits high in all the people's hearts,  
And that which would appear offense in us  
His countenance, like richest alchemy,  
Will change to virtue and to worthiness."
20. "... dost thou lie so low?  
Are all thy conquests, glories, triumphs, spoils  
Shrunk to this little measure? Fare thee well."
21. "Oh, let us have him, for his silver hairs  
Will purchase us a good opinion. . ."
22. "What a blunt fellow is this grown to be?  
he was quick mettle when he went to school."
23. "... for he is given  
To sports to wildness, and much company."

## Short Answer

All answers should be written in complete sentences

24. Give an example of a word that Shakespeare uses as a pun and its different meanings.
25. In Act III, what happened that was the turning point of the play.
26. What was the conflict between at the beginning of the play (Act I.i.)
27. Who was the protagonist in the play?
28. Why did Antony say, "This is a man." about Brutus in Act V
29. What was the conflict in Act IV and Act V? (towards the end of the play)
30. What is blank verse?
31. What is a soliloquy?
32. What is a monologue?
33. What is the difference between a soliloquy and an aside?



## Matching - Literary Terms

- |                              |  |
|------------------------------|--|
| _____ 34. verbal irony       | a. uplifting ending  |
| _____ 35. irony of situation | b. The crucial moment when a main characters fate is sealed.                       |
| _____ 36. dramatic irony     | c. story with an unhappy ending  |
| _____ 37. turning point      | d. say one thing and means another   |
| _____ 38. imagery            | e. main character  |
| _____ 39. metaphor           | f. giving simple images many shades of meaning                                     |
| _____ 40. tragedy            | g. compares two aspects that are basically dissimilar                              |
| _____ 41. protagonist        | h. opposition to main character  |
| _____ 42. antagonist         | i. when audience has a better understanding of what is going on than characters do |
| _____ 43. comedy             | j. when situations turn out differently than expected                              |

## Shakespeare - Multiple Choice

- |   |                       |
|---|-----------------------|
| 44. Shakespeare was born and died in              | c. 1564-1616          |
| a. 1814-1873                                      | d. 1875-1954          |
| b. 1132-1200                                      |                       |
| 45. Shakespeare lived in                          | c. Germany            |
| a. France   | d. Greece             |
| b. England  |                       |
| 46. Shakespeare wrote during a time period called | c. The Reformation    |
| a. The Renaissance                                | d. the Middle Ages    |
| b. The Victorian Age                              |                       |
| 47. The Queen at this time was                    | c. Queen Elizabeth II |
| a. Mary Queen of Scots                            | d. Queen Elizabeth I  |
| b. Queen Victoria                                 |                       |
| 48. Julius Caesar is an example of a              |                       |
| a. comedy   |                       |
| b. tragedy  |                       |
| 49. Romeo and Juliet is an example of a           |                       |
| a. comedy   |                       |
| b. tragedy  |                       |
| 50. As You Like It is an example of a             |                       |
| a. comedy   |                       |
| b. tragedy  |                       |



51. The name of Shakespeare's theater was

- a. The Colosseum
- b. The Globe

- c. The World
- d. The Map

52. The name of Shakespeare's acting group was first called

- a. The King's Men
- b. The Queen's Men

- c. Lord Chamberlain's Men
- d. The Men of James

53. Shakespeare worked in one city and his family lived in another. The name of the city where his family lived was called

- a. London
- b. Stratford-on-Avon

- c. Devon
- d. Manchester

### Matching - vocabulary words

\_\_\_ 54. tyranny

a. strike back, correct a wrong

\_\_\_ 55. cogitations

b. manner of walking

\_\_\_ 56. redress

c. given through a will

\_\_\_ 57. faction

d. slave

\_\_\_ 58. malice

e. revolt against authority

\_\_\_ 59. bequeathing

f. conference or conversation

\_\_\_ 60. mettle

g. naming someone to be put to death

\_\_\_ 61. chastisement

h. chaos

\_\_\_ 62. parley

i. cruel and unjust use of power

\_\_\_ 63. bondman

j. feel sorrow or guilt

\_\_\_ 64. gait

k. spirit or courage

\_\_\_ 65. knave

l. Greek coin

\_\_\_ 66. remorse

m. small group that is part of a larger group

\_\_\_ 67. interim

n. dishonest person

\_\_\_ 68. Pandemonium

o. to get revenge for a wrong

\_\_\_ 69. mutiny

p. time period between

\_\_\_ 70. drachma

q. musings, thoughts

\_\_\_ 71. proscription

r. linger, delay

\_\_\_ 72. tarry

s. punishment

\_\_\_ 73. avenge

t. active or intentional ill will



# Julius Caesar Answer Sheet

Name: \_\_\_\_\_  
Class Period: \_\_\_\_\_

## Matching

- |          |           |
|----------|-----------|
| 1. _____ | 10. _____ |
| 2. _____ | 11. _____ |
| 3. _____ | 12. _____ |
| 4. _____ | 13. _____ |
| 5. _____ | 14. _____ |
| 6. _____ | 15. _____ |
| 7. _____ | 16. _____ |
| 8. _____ | 17. _____ |
| 9. _____ | 18. _____ |

## Quotation Identification

- |           |           |
|-----------|-----------|
| 19. _____ | 49. _____ |
| 20. _____ | 50. _____ |
| 21. _____ | 51. _____ |
| 22. _____ | 52. _____ |
| 23. _____ | 53. _____ |

## Short Answer

- |           |           |           |           |
|-----------|-----------|-----------|-----------|
| 24. _____ | 59. _____ | 64. _____ | 69. _____ |
| 25. _____ | 60. _____ | 65. _____ | 70. _____ |
| 26. _____ | 61. _____ | 66. _____ | 71. _____ |
| 27. _____ | 62. _____ | 67. _____ | 72. _____ |
| 28. _____ | 63. _____ | 68. _____ | 73. _____ |
| 29. _____ |           |           |           |
| _____     |           |           |           |
| _____     |           |           |           |
| _____     |           |           |           |



30. \_\_\_\_\_  
 31. \_\_\_\_\_  
 32. \_\_\_\_\_  
 33. \_\_\_\_\_

### Matching - Literary Terms

- |           |           |
|-----------|-----------|
| 34. _____ | 39. _____ |
| 35. _____ | 40. _____ |
| 36. _____ | 41. _____ |
| 37. _____ | 42. _____ |
| 38. _____ | 43. _____ |

### Multiple Choice - Shakespeare

- |           |           |
|-----------|-----------|
| 44. _____ | 49. _____ |
| 45. _____ | 50. _____ |
| 46. _____ | 51. _____ |
| 47. _____ | 52. _____ |
| 48. _____ | 53. _____ |

### Matching - Vocabulary Words

- |           |           |           |           |
|-----------|-----------|-----------|-----------|
| 54. _____ | 59. _____ | 64. _____ | 69. _____ |
| 55. _____ | 60. _____ | 65. _____ | 70. _____ |
| 56. _____ | 61. _____ | 66. _____ | 71. _____ |
| 57. _____ | 62. _____ | 67. _____ | 72. _____ |
| 58. _____ | 63. _____ | 68. _____ | 73. _____ |



## Julius Caesar Answer Key

### Multiple Choice

1. B
2. D
3. B
4. C
5. B
6. C
7. D
8. B
9. B
10. A
11. B
12. B
13. A
14. A
15. C
16. D
17. A
18. B

### Quote Identification

19. B
20. C
21. F
22. D
23. A

### Short Answer

24. sole/soul
25. Caesar killed; Antony gives persuasive speech
26. Flavius and Marullus vs. citizens
27. Brutus
28. Bruts/ honorable - He was the only conspirator that killed Caesar for what he considered a truly worthy reason - the good of Rome.
29. Antony and Octavius vs. Brutus and Cassius
30. unrhymed iambic pentameter
31. long speech give while alone on stage, audience can assume that it is true
32. long speech give by one character
33. soliloquy - long speech given while alone on stage. Aside - brief remark to the side while other are near, sometimes to audience or another character.

### Matching - lit. terms

34. D
35. J
36. I
37. B
38. F
39. G
40. C
41. E
42. H
43. A

### Multiple Choice - Shakespeare

44. C
45. B
46. A
47. D
48. B
49. B
50. A

- 51. B
- 52. C
- 53. B
- Matching - vocabulary
- 54. I
- 55. Q
- 56. A
- 57. M
- 58. T
- 59. C
- 60. K
- 61. S
- 62. F
- 63. D
- 64. B
- 65. N
- 66. J
- 67. P
- 68. H
- 69. E
- 70. L
- 71. G
- 72. R
- 73. O

## Section IV

### Julius Caesar Paraphrased



# Julius Caesar

William Shakespeare

## Characters

Julius Caesar

Octavius Caesar

Mark Antony

M.Aemilius Lepidus

Cicero

Publius

Popilius Lenax

Marcus Brutus

Cassius

Casca

Trebonius

Calpurnia

Decius Brutus

Metellus Cimber

Cinna

Flavius and Marullus, tribunes

Antemidorus of Crete, a teacher of magic

Soothsayer

Cinna, a poet

Another Poet

Lucilius

Tullius

Messala

Young Cato

Volumnius

Flavius

Varrus

Cinna

Claudius

Dardanius

Strato

Lucius

Pindarus, servant and slave to Cassius

Calpurnia, wife to Caesar

Portia, wife to Brutus

Senators, Citizens, Guards, Attendants, etc.

*members of the triumvirate formed after Caesar's death*

*senators*

*conspirators against Julius Caesar*

## Section IV

# Julius Caesar Paraphrased

*officers under Brutus and Cassius*

*soldiers in Brutus' army*

*servants and slave to Brutus*

## Julius Caesar

# Julius Caesar

William Shakespeare

### Characters

Julius Caesar

Octavius Caesar

Mark Antony

M.Aemilius Lipidus

*members of the triumverate formed after Caesar's death*

Cicero

Publius

Popilius Lena

*senators*

Marcus Brutus

Cassius

Casca

Trebonius

Caius Ligarius

Decius Brutus

Metellus Cimber

Cinna

*conspirators against Julius Caesar*

Flavius and Marullus, *tribunes*

Artemidorus of Cnidos, *a teacher of rhetoric*

Soothsayer

Cinna, *a poet*

Another Poet

Lucilius

Titinius

Messala

Young Cato

Volumnius

Flavius

*officers under Brutus and Cassius*

Varro

Clitus

Claudius

Dardanius

*soldiers in Brutus' army*

Strato

Lucius

*servants and slave to Brutus*

Pindarus, *servant and slave to Cassius*

Calpurnia, *wife to Caesar*

Portia, *wife to Brutus*

Senators, Citizens, Guards, Attendants, etc.



# Julius Caesar

## ACT ONE

### Scene 1

Rome. A Street. [Played on the Platform]

*It is February fifteenth, the festival of Lupercalia. The COMMONERS are in a holiday mood, eager to celebrate CAESAR's victory over POMPEY's sons.*

*A crowd of excited COMMONERS, dressed in holiday garments, rushes onto the platform at left door. All talk at once and look expectantly toward the right, the direction from which CAESAR's procession will appear. Offstage shouts and cheers, indications that CAESAR draws closer send the COMMONERS scurrying for vantage points.*

*Meanwhile, the tribunes FLAVIUS and MARULLUS have entered at innerstage curtains. As they stride briskly forward, it is apparent that they disapprove of the general holiday mood. FLAVIUS addresses the COMMONERS angrily.<sup>1</sup>*

FLAVIUS. Hey! Go home you lazy people. Just go home!  
Is this your vacation? You just don't know  
Being of the working class, you should not walk  
on a typical working day without your  
working clothes and tools. *(pointing to one)* Tell me,  
what is your profession?

CARPENTER. I am a carpenter.

MARULLUS. Where are your tools - your leather apron and ruler?  
What are you doing here with your best clothes on?  
*(to another)* What is your profession?

COBBLER. Sir, in respect of people who are good workers, I am but, as you would say,  
a cobbler. *[Cobbler here means a clumsy worker as well as a person that mends shoes. The cobbler is teasing Marullus by speaking in puns]*

MARULLUS. But what is your profession. Tell me right now.

COBBLER. My job, sir, is one that I can use with a good conscience for I am a mender of  
bad soles. *[Once again, the cobbler is using a pun - soles/souls] (The COMMONERS laugh at the pun)*

FLAVIUS. What is your job, man? You silly man, what do you do?

COBBLER. Oh, I beg you, don't be out with me, but if you do be out, sir I can mend  
you. *[To "be out" can mean to be angry or to have worn out soles, once again, a pun]*

FALVIUS. What do you mean by that, mend me you sarcastic fellow?

---

<sup>1</sup> Traditions in Literature. America Reads. Helen McDonnell, James E. Miller, Jr.  
Russell J. Hogan. Scott, Foresman. Glenview, IL 1989.



COBBLER. Why sir, cobble you.

FLAVIUS. (*scowling*) You are a cobbler, aren't you?

COBBLER. I'm telling the truth sir that all I live by is with the awl. I don't meddle in anyone else's matters, nor women's matters; but withal I am a surgeon to bad shoes. When they are old and worn out, I recover them. I have made shoes for the best of men.

FLAVIUS. But why aren't you at your shop today?  
Why are you leading these men about in the streets?

COBBLER. (*grinning*) To be honest with you, to wear out their shoes, to get myself more work! but really, we are taking the day off to see Caesar return to the city and rejoice in his triumph.

MARULLUS. (*addressing the mob*) Why are you rejoicing? What country has he conquering.

What captives are following him to Rome?

(*The shouting of the mob grows louder*)

You stupid people, you are worse then senseless things!

You have hard hearts, you cruel men of Rome,

Don't you remember Pompey? Many times

you climbed up walls and to rooftops

with your infants in your arms, to wait

all day long with patient expectation

for Pompey to pass the streets of Rome.

And when you finally did see him,

everyone shouted together so loud

that the Tiber river trembled underneath her banks.

The echos of your voices made her shores concave.

And now you put on your very best clothes?

And now you do celebrate a holiday?

And how you do strew flowers all over the street?

Caesar has just defeated Pompey's sons!

(*The mob, subdued by MARULLUS' words, is silent now*)

Go away!

Go back to your homes and fall one your knees,

Pray to the gods that they forgive you for

your ingratitude.

FLAVIUS. Leave, leave good countrymen and since you did this  
gather all of your friends and make them realize  
that they have done wrong.

Wept at the banks of the Tiber until the

lowest waterline reaches the highest.

(*The COMMONERS, singly or in pairs, file off the platform at left*)

(*To MARULLUS*) See whether what we have said

made any difference to them.

They left tongue-tied in the guiltiness.

(*There is a loud flourish of trumpets offstage*)

Now you go that way to the Capital and I will go this way.

If you find Caesar's statues decorated, take the decorations down.



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

FLAVIUS. It doesn't matter. No statues  
should be hung with Caesar's trophies. I'll get  
the commoners off the street. And you get them  
off the street, too, if you see them.  
These followers of Caesar's need to have their  
feathers plucked or he will raise to unbelievable heights.  
He might rise above the views of men,  
and keep us all servile fearfulness.

## Scene 2

Rome. A public place [Played on the Platform]

*Groups of COMMONERS run onto the platform, looking offstage at CAESAR's approaching procession. SOLDIERS march on at right door and force people back so the procession can pass. There is a loud flourish of trumpets; and CAESAR appears at right, accompanied by ANTONY, CALPURNIA, PARTIA, DECIUS, CICERO, BRUTUS, CASSIUS, and CASCA. More COMMONERS follow among them a SOOTHSAYER. Last come FLAVIUS and MARULLUS, watching but saying nothing. Amid cheers, CAESAR leads the procession well onto the platform, then stops. All bow, rendering CAESAR homage.*

CAESAR. Calpurnia!

CASCA. Quiet, everyone. Caesar is speaking.

CAESAR. Calpurnia!

CALPURNIA. *(Stepping forward)* Here I am.

CAESAR. Stand right in front of Antony while he runs by you in the race of the Lupercal.  
*(ANTONY hurries forward and stands before CAESAR.)*

ANTONY. Yes, sir?

CAESAR. Don't forget, as your run, Antony,  
To touch Calpurnia, because all of the wisemen say,  
The women unable to have children that are touched during this race,  
Will be able to bare them.

ANTONY. I will remember.

Whatever Caesar wants me to do will be done.

CAESAR. Go on then, and don't forget to take part in all of the ceremonies.

*(The trumpets flourish; the procession starts forward)*

SOOTHSAYER. *(in awesome, serious tones)* Caesar!

CAESAR. *(stopping)* What? Who is calling me?

*(The drawd murmurs, wondering who thus has accosted CAESAR.)*

CASCA. Tell everyone to be quiet!

CAESAR. Who in the crowd is calling me?

I hear someone calling Caesar.

Whoever called me, please speak now.

SOOTHSAYER. *(Ominously)* Beware the Ides of March.

CAESAR. *(Looking right and left)* What man said that?

BRUTUS. A soothsayer told you to beware the Ides of March.

CAESAR. Go get him. Let me see him up close.

CASSIUS. *(stepping forward)* Come here fellow. Caesar wants to see you up close.

*(SOLDIERS drage the SOOTHSAYER before CAESAR)*

CAESAR. What are you trying to tell me? Tell me one more time.



SOOTHSAYER. Beware the Ides of March.

*(For a moment Caesar, looking disturbed, stares at the SOOTHSAYER; then he turns to ANTONY, who begins to laugh. When others join in, CAESAR with a gesture dismisses the SOOTHSAYER.)*

CAESAR. He is just a dreamer. Let's continue our on our way.

*(The trumpets flourish; the procession and the crowd go out at left, BRUTUS and CASSIUS remaining behind. BRUTUS stands at one side, lost in thought. CASSIUS approaches him.)*

CASSIUS. Are you going to watch the festivities?

BRUTUS. No.

CASSIUS. Please, let's go.

BRUTUS. I am not the type of person that likes games. Antony loves things like that, but don't let me stop you from going, Cassius.

CASSIUS. Brutus, lately you have seemed to be upset with me. You seem different with me than you used to be.

BRUTUS. Cassius, I am not angry with you. I have some problems that I am trying to work out within myself. All of the problems running through my mind may have made me seem like I am angry with you, but I am not.

CASSIUS. Well, Brutus, I have been having some troubling thoughts running through my head, too. Maybe we are worrying about the same things. Can you tell me what is bothering you?

BRUTUS. No, Cassius. I can't reveal what is bothering me.

CASSIUS. Yes, I can see that. All of the most noble people of Rome, excluding Caesar, have often wished that they had your ability to keep your feeling veiled.

BRUTUS. What are you trying to get me to say, Cassius? Are you trying to get me to find something within myself that is not there?

CASSIUS. Brutus, I am going to be honest with you. I can see a part of you that you cannot see. If I were the type of person at whom everyone just laughed or if I were the type of person that swore my loyalty to everyone I met, then I could understand that you wouldn't trust me.

*(There is a flourish of trumpets offstage, then loud cheers. BRUTUS and CASSIUS look up.)*

BRUTUS. What does this shouting mean. I'm afraid the people are going to choose Caesar for their king.

CASSIUS. Oh!!! You are afraid that he may be chosen king? I thought that you would like to have him as our king.

BRUTUS. No, I would not like to have him as king, even though we are such good friends. But, why are you keeping me here so long? What are you trying to tell me? If what you have in mind is the best of the citizens of Rome and is honorable, I will take part in it, even if it means death.

CASSIUS. I know that you are honorable, Brutus, as well as I know that you are very good friends with Caesar. Honor is about what I am concerned. I am not sure how other people feel, but I know that I was born free of Caesar, and so were you. I have been with him on the battlefield and I know that I am just as strong as he is. Once I saved him from drowning, and when he had a fever when we were in every Spain, he acted just like a sick child.

*(Loud shouts and the flourish of trumpets heard offstage)*

BRUTUS. *(crossing to right pillar)* I hear the crowd shouting again. I wonder what new honors they are giving Caesar.

CASSIUS. *(following)* Why are we the followers of Caesar? Why does he stand over us? Why is his name honored more than ours? Our names are just as good as his. What has Caesar done that has made him so great? Long ago Rome was ruled by kings, and they were terrible to the people. Do we want to be ruled by just one man again?



*(Loud shouts and the flourish of trumpets offstage)*

BRUTUS. I do like you, Cassius, and I will think about this discussion. I will also hear what you have to say in the future, with patience. I want you to remember this, though. Brutus would rather be a common man, than to hurt Rome.

CASSIUS. I am glad that my few words have risen you to think this over.

*(The sounds of approaching people are heard offstage)*

BRUTUS. The games are over, and everyone is returning.

CASSIUS. As everyone goes by, get Casca to tell us what happened at the games.

*(CAESAR and his followers reenter at left and start across the platform, ANTONY on CAESAR's left and CASCA following at rear)*

BRUTUS. I will, but look at everyone, Cassius. Caesar looks like his is angry and everyone else looks as if they have been scolded. Calpurnia's cheeks are pale and Cicero eyes look angry, just like he looks when he gets into an argument with someone at the Capital.

CASSIUS. Casca will tell us what the matter is.

*(CAESAR stops before he reaches center platform and looks speculatively at CASSIUS)*

CAESAR. Antony!

ANTONY. Yes, Caesar?

CAESAR. I like me around me that are fat, sleek-headed and easy going. Look at Cassius. He has a lean and hungry look. He thinks too much. Men like him are dangerous.

ANTONY. Don't be afraid of him, Caesar. He is not dangerous. He is a noble Roman, and he can be trusted.

CAESAR. I wish he were fatter, but I am not afraid of him. Caesar is not afraid of anyone. He is the one man that I would avoid, if I avoided anyone. He is very careful about everyone. He observes and read and carefully analyzes men. He doesn't like the arts or anything like you do, Antony. He rarely smiles, and if he does, it is not sincere, as if he is too good to smile at anything. I'm telling you this so your know of what to be afraid, not that I am afraid of him. Come to my right, because I am deaf in my left ear. Tell me truly what you think of him.

*(ANTONY steps to CAESAR's right. The trumpets sound and the procession, with CASCA still at rear, moves slowly out at right. When CASCA reaches center platform he is detained by BRUTUS and CASSIUS.)*

CASCA. You pulled me by the coat. What do you want?

BRUTUS. Casca, tell us what happened today to make Caesar look so sad.

CASCA. Weren't you with him?

BRUTUS. If I were there, then I wouldn't be asking you what happened.

CASCA. The crowd offered Caesar the crown, but he refused it, and all the people in the crowd cheered.

BRUTUS. Why did they cheer the second time?

CASCA. They cheered for the same reason.

CASSIUS. They cheered three times. For what was the last cheer?

CASCA. Why, for the same reason.

BRUTUS. *(incredulously)* He was offered the crown three times?

CASCA. Yes, he did. And every time he refused it gentler than the time before, and every time the crowd shouted.

CASSIUS. Who offered him the crown?

CASCA. Antony.

BRUTUS. Tell us how it happened, gentle Casca.

CASCA. I really can't figure it out. It was really quiet foolish. I saw Mark Antony offer him a crown made of leaves, and he refused it. But the way I see it, he would have like to have it. Then Mark Antony offered it to him again, and he refused it again, but to my way to thinking, he hated to do it. He was offered the crown a third time, and he refused it yet again. Then the entire crowd yelled and shouted and



threw their hats in the air, and their breath was so bad that it almost choked Caesar. He fainted and fell, and I dared not laugh at him or open my mouth so I wouldn't breathe in that bad air.

CASSIUS. What??? Caesar fell down and fainted.

CASCA. Yes, he fell down right in the market-place and foamed at the mouth and was speechless.

BRUTUS. Well, that is possible because he down have the falling sickness. (epilepsy)

CASSIUS. No, Caesar doesn't have a sickness, but the three of us, we have the falling sickness, because we are failing to take action against those that are overtaking us.

CASCA. I don't know what you mean by that, but all I do know is that Caesar fell down in the market-place. If the common people did not cheer and clap for him, than I am not a honest man.

BRUTUS. What did Caesar say when he came to?

CASCA. Well, before he fell down, I think he realized the people were glad that he did not accept the crown, and he asked me to slit his throat as he was falling. If I was any kind of man, I would have done what he asked. When he finally came to, he asked to anything strange had happened, and he wanted all of the senators to know that he fell because of his illness. Some of the women standing near me forgave him with all their hearts, but we can't worry about them because they would have felt this way if Caesar had stabbed their mothers.

BRUTUS. And he left the market-place sad after that?

CASCA. Yes.

CASSIUS. Did Cicero say anything?

CASCA. Yes, he spoke Greek.

CASSIUS. What did he say?

CASCA. I really don't know, because I can't understand Greek. But the people around him smiled at one another and shook their heads. It was all Greek to me. Oh, I have more news. Flavius and Marullus have been stripped of their ranks because they were caught pulling the decorations off Caesars statues. I know that others things happened, but I can't remember them.

CASSIUS. Will you have dinner with me tonight, Casca?

CASCA. No, I've promised someone else that I would eat with them.

CASSIUS. Will you eat with me tomorrow.

CASCA. Yes, if I'm still alive, you are still of sound mind, and your dinner is worth eating.

CASSIUS. Good. I will expect you.

CASCA. Do so. Goodbye to you both.

BRUTUS. What a blunt person he is. He used to have a sharp wit when he was in school.

CASSIUS. He still is in anything he undertakes, yet he acts as if he doesn't really know what is going on.

BRUTUS. And so it is. I'm going to leave now. I would like to speak to you more on this topic. You can either come to my home tomorrow, or I'll meet you at yours.

CASSIUS. I will do so. Until then, think of what is best for all.

(BRUTUS exits at left)

Well, Brutus, you are truly a great man, but I think I can change your mind. Noble minds must stick together. Who has ever stood so firm that someone couldn't change their minds? Caesar hates me, but he loves Brutus. If I were Brutus right now, and he were Cassius, I think someone could change my mind. Tonight, I'm going to have several people write notes to Brutus and place them in strategic locations in his home. They will all include ideas that Caesar is ambitious and wants to become king. They will hint at the thought that something must be done to Caesar. We must get rid of him or endure worse days ahead.



### Scene 3

Rome. A street. [played on the platform]

*It is the night before the Ides of March. A month has gone by since CASSIUS first spoke to BRUTUS about Caesar. Unperturbed by this wild night, CICERO enters at left. There is lightning and thunder as CASCA, his sword drawn, enters at right.*

CICERO. (*calmly.*) Good evening, Casca. Did you just bring Caesar home? Why are you out of breath? At what are you staring?

CASCA. Aren't you afraid of this terrible storm, Cicero? I have seen trees bending in the strong winds and the ocean swelling and foaming, but never have I seen until just now, a tempest dropping fire. (*More thunder, a scream, Casca darts to left pillar.*) Either there is a war going on in heaven, or the gods are angry with something we have done on earth, and they want to destroy us.

CICERO. (*drawing closer*) What else have you seen that was out of the ordinary?

CASCA. I saw a slave, you know who he is, hold up his hand which was burning like a torch, yet his hand remained unscorched. Near the capitol, I saw a lion that just walked by me - without even bothering me. Then I saw a hundred women, nearly frightened to death, and they said that they just saw men walking up and down the street on fire. At the market-place I even saw an owl at noon. None of these happenings are natural. They must mean that something terrible is going to happen. They must be omens of things to come.

CICERO. You're right. These happenings are very strange. Maybe you are reading undue significance into these happenings, though. Is Caesar coming to the capital tomorrow?

CASCA. Yes, he is. He asked Antony to tell you that he would be there.

CICERO. Good night, then, Casca. This night is too bad to stay out.

CASCA. Good night, Cicero.

(*CICERO exits at right. There is another flash of lightning and CASCA retreat to rear platform, where he takes shelter under the projecting balcony. CASSIUS enters at left.*)

CASSIUS. Who is there?

CASCA. A Roman.

CASSIUS. Casca. I can tell by your voice.

(*He joins CASCA under the balcony.*)

CASCA. You have a good ear, Cassius. Isn't this a wild night?

CASSIUS. It is a pleasing night to honest men.

CASCA. Have you ever seen the heavens so upset?

CASSIUS. Only those that know the faults of this earth would think so. I have just been walking through the streets and tried to get struck by lightning by walking right where it was flashing.

CASCA. But why did you tempt the heavens this way? Men are supposed to be afraid of storms like this.

CASSIUS. You are being silly, for being just a brave Roman. You look pale and frightened, but if you would think about the true cause for such strange happenings, then you would see them as a warning for something terrible that will happen. Now I could mention the name of a man, that is much like this dreadful night. a man that is no greater than us, but for some reason has grown and should be as feared as this storm.

CASCA. You are talking about Caesar, aren't you?

CASSIUS. Let it be who it is. Our forefather's know what is happening, but we are weak and we are letting this person's power get away from us.



CASCA. You are right. they say the senators intend to make Caesar the king tomorrow. He will wear his crown everywhere, on land and on sea, expect here in Italy.

CASSIUS. I know where I will wear this dagger then; Cassius will make sure that Cassius be in bondage. The gods can make us strong and help us defeat the people that will try to control us. Nothing is as strong as the human spirit, not dungeons, or link of iron, or stony towers or walls of beaten brass. I know this and I also know the that I can shake off any tyranny that I do bear.

*(The thunder rumbles; the two men gradually move forward.)*

CASCA. I can, too. Every slave is able win his own freedom.

CASSIUS. Why should Caesar be a tyrant then? I know he would not be a wolf if he would not see Rome as sheep or female deer. Rome is so weak, and Caesar is so vile. Oh, I'm so upset. Where have you led me? Am I speaking before a willing slave of Caesar? Oh, well. I'm armed and such dangers make no difference to me now.

CASCA. You are speaking to Casca. You know that I would never repeat what you have said. *(Offering his hand.)* Let's shake hands. We must correct the wrongs that Caesar has done to Rome. I will go as are as anyone else is willing to go to correct this wrong.

CASSIUS. Then it is a bargain. As you know, Casca, I have already been speaking to some very well-known Romans to undergo a very dangerous, yet honorable undertaking. They will be waiting for me on Pompey's porch. For now, this is now the time to be walking in the streets. The sky looks like the work we have at hand - bloody, fiery and most terrible.

*(Hurrying footsteps are heard offstage at right)*

CASCA. Stand close to me for a while, someone is coming in a hurry.

CASSIUS. It is Cinna. I know him by his walk. He is a friend.

*(CINNA enters at right)*

Cinna, where are you hurrying so?

CINNA. I'm looking for you. Who is with you? Metellus Cimber?

CASSIUS. No, it is Casca; one of our group. Is the rest of the group waiting for me?

CINNA. I'm glad of it. Isn't it a strange night? Two or three of us have seen strange sights.

CASSIUS. Is the rest of the group waiting for me? Tell me.

CINNA. Yes, they are. But Cassius, if would be so much better if you could get the noble Brutus on our side.

CASSIUS. Just relax. Please, Cinna, take this paper and set it in Brutus' chair, so he can find it. Then, throw this note in his window and set this note near old Brutus' statue. When you are done doing this, meet us on Pompey's porch. Is Decius Brutus and Trebonius there?

CINNA. *(stopping.)* All are there but Metellus Cimber; and he's gone to find you at your house. Well, I'm off to deliver these papers that you have given me.

CASSIUS. When you're done with that, go to Pompey's theatre.

*(CINNA runs off at right as CASSIUS turns to CASCA.)*

Come, Casca, you and I will go to Brutus' house and try to talk him into joining us. I know that he feels the same way we do, so it won't be very difficult.

CASCA. All of the peopl in Rome love him. And the things that we may do may seem terrible to the people, but if Brutus is with us, all of the people will think that it is virtuous and right.

CASSIUS. Him and his worth and our need of him you know full well. Let's go and talk to him. It is after midnight, so we will have to wake him and make sure he is on our side.

*(He and CASCA exit at right)*

*(There is a knock at left.)*



## ACT TWO

### SCENE ONE

Rome. Brutus' orchard. [Played on the Platform, Inner Stage, and Bay-Window Stage.]

*It is a few hours later. The scene opens as the curtains of the inner stage are drawn apart to reveal BRUTUS in a secluded corner of his garden. he is seated deep in thought, on a small bench which is flanked by a pair of trees. BRUTUS has spent a wakeful night and now begins to walk restlessly back and forth. Suddenly he stride forward, onto the platform, and called to his SERVING BOY, who is asleep just inside the upper-right window.*

Brutus. *(at the window)* Where are you Lucius?

*(To himself)* I can't tell by the stars what time it is. *(Calling)* Lucius! I wish I could fall asleep so soundly. Lucius, wake up! Lucius! *(Lucius appears at the window, opens the casement, and leans out.)*

LUCIUS. *(sleepily.)* Did you call me, my lord?

BRUTUS. Go light a candle in my study, and when you are done, call me.

LUCIUS. I will my lord.

*(As LUCIUS withdraws, BRUTUS resume his restless pacing. He is along with his thoughts, which he now speaks.)*

BRUTUS. He must be killed. I have nothing personal against Caesar. He has always been a good friend of mind, but for the good of the general people of Rome, he must be stopped from accepting the crown. Sometimes a person that seems harmless can create much harm if he is given too much power. I have no personal cause to do him wrong, but it is common proof that when someone starts up a ladder, he sometimes turns his face to those that helped him get to a certain point in his life. We must kill him before he gets too powerful, just like a serpent must be killed before it is hatched.

*(LUCIUS, yawning, enters the platform at right door. He carries a letter - a small scroll)*

LUCIUS. The candle is burning in your study, sir. While I was searching for a flint to light the candle, I found this paper that I'm sure wasn't there before I went to bed. *(He gives the letter to Brutus.)*

BRUTUS. Go back to bed. It isn't time to get up yet.

*(LUCIUS starts to leave.)*

Isn't it the Ides of March tomorrow?

LUCIUS. I don't know, sir.

BRUTUS. Look at the calendar and tell me.

LUCIUS. I will, sir. *(He exits at right)*

BRUTUS. The falling stars give me so much light that I am able to read by them.

*(He opens the letter and reads.)*

"Brutus, you are sleeping; wake up and see yourself! Shall Rome be forced to endure another tyrant's rule? Speak, Strike, Redress! Brutus, you are sleeping. Wake up! Such clues have often been dropped. Can't you see what is happening? I guess I must spell it out for you. Will Rome stand under one man? Didn't our ancestors drive the Tarquin king out of Rome. Speak, Strike, Redress. Have I been asked to take action - to speak and strike. *(He raises a clenched fist.)* Oh, Rome, I promise you that I will correct the wrong that is being done to Rome. You will receive the promise of Brutus.

*(Lucius reenters.)*

LUCIUS. Sir, it is March 15.

*(There is a knock at left.)*



BRUTUS. That is good. Go to the gate. Someone is knocking. (*LUCIUS hurries to open the door at left.*) Every since Cassius first talked to me about getting rid of Caesar, I haven't been able to sleep. The time between planning a dreadful thing and actually enacting it is like a dream. Everything in a man from his mind to his heart suffers.

LUCIUS. (*rejoining BRUTUS*) Sir, it is your brother-in-law Cassius at the door. He would like to see you.

BRUTUS. Is he alone?

LUCIUS. No, there are more people with him.

BRUTUS. Do you know them?

LUCIUS. No sir; their hats are pulled down around their ears and their faces are buried in the coats, so I would not be able to tell you they were.

BRUTUS. Let them enter.

(*LUCIUS hurries to open the door at left.*)

They are the group, the conspiracy, aren't they ashamed to show their faces at night when the evils are most free? And when it is day, where will they go to hide their monstrous faces? No one will be able to detect those people in the conspiracy because they are so good at hiding their true feelings behind their smiles and friendliness.

(*LUCIUS ushers in the SPONSIRATORS--CASSIUS, CASCA, DECIUS, CINNA, METELLUS CIMBER, and TREBONIUS. While the CONSPIRATORS are approaching BRUTUS, LUCIUS exits at right.*)

CASSIUS.) (*Stepping forward*) I think that we are too bold to come here while you were sleeping. Good morning, Brutus. Are we bothering you?

BRUTUS. I have been awake all night. Do I know these men that are with you?

CASSIUS. Yes, you know all of them and all of them honor you. I just wish that you had the same opinion of yourself. This is Tribonius.

BRUTUS. (*extending his hand*) Welcome to my home.

CASSIUS. This is Decius Brutus.

BRUTUS. He is welcome, too.

CASSIUS. This, Casca; this, Cinna, and this, Metellus Cimber.

BRUTUS. They are all welcome. What brings you to my home tonight?

CASSIUS. May I have a word with you in private?

(*BRUTUS and CASSIUS step back to speak privately. The other CONSPIRATORS talk idly.*)

DECIUS. I can't see the sun coming up yet. Isn't it almost morning.

CASCA. No.

CINNA. Oh, pardon me, sir, it is almost morning. I can see the gray lines the come before the sun rises.

CASCA. Neither of you are looking in the right direction. The sun will be coming up a little more toward the south, since it is so early in the year. The sun will come up in the high east just over the capital.

(*BRUTUS and CASSIUS rejoin the group*)

BRUTUS. Give me your hands, everyone.

CASSIUS. Let's swear to what we have planned.

BRUTUS. No, we shouldn't have to swear. If we don't have strong enough motives to do this deed without swearing, then let's stop right here and everyone can go home to bed, and we will let Caesar's tyranny rage on until each man dies when his time is up. We don't need anyone to talk us into doing this other than our bond as Romans and honest men. Only cowards and deceitful men need to swear, because these are the people that other men doubt. Do not dirty the virtue of this resolution by insisting on an oath to hold us to it.

CASSIUS. What about Cicero? Shall we tell me about the conspiracy? I think that he would stand up with us.



CASCA. We shouldn't leave him out.

CINNA. No, by no means.

METELLUS. We should have him as part of our group because he is old and wise and the people of Rome have a good opinion of him. If he is in our group, it will make us appear more credible.

BRUTUS. No, I don't think we should include him. He will never join into something that another group has begun.

CASSIUS. Then leave him out.

CASCA. He is not fit to be in our group.

DECIUS. Should Caesar be the only man that is killed.

CASSIUS. Good thought, Decius. I don't think that Mark Antony should outlive Caesar. We would probably find him sneaky and shrewd, and you know, he may be able to improve his position in the government and that would annoy us all. I think we should kill him, too.

BRUTUS. It will look like a blood bath, Cassius, to kill everyone that is near to Caesar. Antony can't do anything without Caesar, for Antony is but a limb of Caesar. We are doing this against the spirit of Caesar. If there were some way to get rid of him without killing him, we should do it. There is not, so we must kill Caesar. Antony, however, should not be touched. He can do no more than Caesar's arm when Caesar's head is off.

CASSIUS. *(still unconvinced)* I am still afraid of him. He is extremely close to Caesar.

BRUTUS. Oh, good Cassius, don't think about him. If he loves Caesar that much, all he will be able to do is something to himself. And he probably will since he enjoys sports and wildness and many people around him.

TREBONIUS. We don't need to be afraid of Antony. After a while, even he will laugh about the incident.

*(A clock offstage begins to strike.)*

BRUTUS. Listen. What time is it?

CASSIUS. The clock has stricken three.

TREBONIUS. It is time for us to leave.

CASSIUS. But we don't know if Caesar will come to the Capitol today or not. He has been so superstitious lately. He never used to be worried about fantasies, dreams or ceremonies. It has been so strange out tonight that his fortunetellers may have persuaded him not to go to the Capitol today.

DECIUS. Don't worry about that! If he insists on staying home, I'll change his mind; for he loves to hear about all the different ways that animals can be caught, included men with flattery. When I tell him that he hates flatterers, he agrees and is then flattered. Let me have a chance. I'll change his mind and bring him to the Capitol.

CASSIUS. No, all of us will go to his house to get him.

BRUTUS. How about eight o'clock and no later?

CINNA. That is the latest, and let us not fail.

METELLUS. Caius Ligarius hates Caesar because he got mad at Ligarius for speaking well of Pompey. I wonder why we haven't thought of having him join the group?

BRUTUS. Go ahead and ask him, Metellus. He and I get along well and I have already spoken to him about this. Bring him here and I'll talk to him.

CASSIUS. It is getting later. We had better leave, Brutus, but everyone remember what you have said and remain true Romans.

BRUTUS. Good gentlemen, look fresh and happy. Don't let your faces betray what we are going to do. Bear what you know has Roman actors do. Good morning to you all.

*(The CONSPIRATORS exit at left. for a moment BRUTUS stands lost in thought; then he crosses to window at upper right and calls.)*

*(LUCIUS. How is a sick man that would like to speak with you.)*



Hey, Lucius! Oh, he's fast asleep. It doesn't matter. At least someone is able to sleep without worrying about terrible thoughts bothering his brain. Go ahead and continue to sleep soundly.

PORTIA. Brutus, my lord.

BRUTUS. Portia, what are you doing? Why are you up now? It is not good for you to come out into the damp morning since you are so weak.

PORTIA. It isn't good for you either, Brutus. You have ungently gotten out of bed. And yesterday, at supper, you just got up and walked aroundfigeting and sighing with your arms across your chest. I asked you what the matter was you stared at me with a mean look. I kept asking you and then you acrtached your head and impatiently stamped your foot. When I insisted on knowing what the matter was, you would not answer me, but waving your hand angrily for me to leave you, so I did. I was afraid that if you did have something wrong with you, my bothering you would only make it worse. Hoping is was just a passing whim which bothers every man occasionally. Whatever is bothering you, it will not let you eat, or talk or sleep and you are so different now that I scarcely know you, Brutus.  
(*Pleadingly*) Please Brutus, please tell me what is making you so upset.

BRUTUS. I am not feeling well and that is all.

PORTIA. I know that you are very intelligent, and if you were not feeling well, you would take care of yourself and get better.

BRUTUS. And that is what I intend to do. (*He seats himsef wearily on the nearby bench.*) Good Portia, please go to bed.

PORTIA. (*drawing closer*) Are you sick? If you are, is it good for you to be walking around in the damp morning air. If you were sick would you get out of bed early and dare to make yourself sicker? No, my Brutus, you are not physically sick, you have something wrong with your mind which I should know about since I am your wife. I will get on my knees (*Kneeling*) and try to charm the truth out of you. You once loved me for my beauty, and we make a vow to each other that joined us as one. Please tell me why your heart to so heavy and why men came to talk to you tonight. I could not even tell who they were because their faces were hidden in the coats.

BRUTUS. Don't kneel down to me, Portia. (*He raises her*)

PORTIA. I wouldn't need to kneel if you would tell me what is bothering you, Brutus. Since we are married, we are not supposed to keep secrets from each other. Do you just use me to have dinner with, comfort your bed and talk to sometimes. Am I just someone with whom to share your pleasure. If so, I am a harlot and not a wife.

BRUTUS. You are my true and honorable wife, as true to me as the blood that runs t hrough my heart.

PORTIA. If this were true, then I should know this secret. I realize that I am just a woman, but I am a woman with a good reputation, Cato's daughter. Do you think that I am as weak as other women with such a father and husband? Tell me what you keep in your heart. I will not tell anyone else. Look, once I cut myself in the thigh and suffered the pain of infection. If I can bear that pain, certainly I would be able to keep my husband's secrets.

BRUTUS. (*to the heavens*) O god, am I worthy of such a wife? (*There is a knock at left*) Listen, Listen, someone is knocking at the door. Portia, go inside for awhile. Soon I will share with you the secret that I have locked in my heart. But for right now, leave quickly.

(*PORTIA hastens to right door and exits.*)

Lucius, who is knocking at the door?

(*LUCIUS goes to open door at left and admits CAIUS LIGARIUS, who is wearing a kerchief.*)

LUCIUS. Here is a sick man that would like to speak with you.



BRUTUS. Caius Ligarius, you are the one that Metellus spoke of. Stand aside, boy.

(*LUCIUS exits*) Caius Ligarius, how are you?

LIGARIUS. I bid you good morning with a weak tongue.

BRUTUS. How brave you are, Ligarius, to make your way out, even though you are sick.

LIGARIUS. I am not sick enough to deny the chance to partake in anything exploit that is honorable.

BRUTUS. I have such an exploit in mind, Ligarius, if only you were healthy enough to hear it.

LIGARIUS. I swear to the gods that Romans bow before, I will get rid of my illness! It is the soul of Rome that is sick! (*He removes the kerchief.*) Brave son, from an honorable father, you have strengthened my weakened spirit. I want to make Rome a better place. What do you need me to do?

BRUTUS. We are doing a piece of work that will make sick men whole.

LIGARIUS. But aren'ts there some men that are whole that we need to make sick?

BRUTUS. Yes, we must. Now I will let you know what we are going to do and it whom.

LIGARIUS. Go ahead, Brutus. With my spirit renewed, I will follow you. I do not know what you are going to do yet; but it is sufficienct that I'm going to follow you. (*A clap of thunder sounds.*)

BRUTUS. Follow me, then. (*They exit.*)

## Scene 2

Rome. Caesar's house. [Played in the Balcony-Stage Chamber.]

*It is early morning on the ides of March. Several hours have elapsed since the CONSPIRATORS met in BRUTUS' garden. The curtains of the balcony stage (above) are drawn open just as CAESAR enters at right. Speaking to himself, he crosses to the left, where he street robe is draped across a high-backed chair.*

CAESAR. This has been such a stormy night in heaven and on earth. Calpurnia has cried out three times in her sleep, "Help, help, they murder Caesar!" Who is there? (*He claps.*)

(*A SERVANT enters at left.*)

SERVANT. My lord?

CAESAR. Go ask the priests to offer a sacrifice and let me know what they see for my future.

SERVANT. I will, my lord.

(*He exits at the door in the rear wall of the balcony stage as CALPURNIA, who is clad in her night robe, enters at right.*)

CALPURNIA. What are you doing, Caesar? Why are you walking around out here? You should not go out of the house today.

CAESAR. I will walk outside when I feel the need to. Caesar must look straight into the face of his worries, or he will never solve them.

CALPURNIA. I never believed in fortune tellers before, but now I'm very worried about what they are saying. All of the terrible things that have been happening have me scared about they future.

CAESAR. How can be avoid what will happen in the future? All these terrible happenings could be meant for anyone. Why do you feel that they are meant for me? I must carry on with my everyday happenings.

CALPURNIA. When beggars die, the fortunetellers don't see comets. Only strange things happen when princes or famous people die.



CAESAR. Only cowards worry about dying before their death. Valiant men don't worry about dying until it is upon them. Of all the odd things that I have seen in my life, I still don't understand why men worry about death. It will come when it will come.  
(*The SERVANT reenters.*)

What do the fortunetellers say.

SERVANT. They said not to do anywhere today.

CAESAR. I am no coward. Caesar will not stay home in fear. Danger knows that Caesar is more dangerous than he. I will go forth today.

CALPURNIA. (*going to him*) But, my lord. Your wisdom is being overtaken by your confidence. You can call it fear if you want, But I feel that it is a good idea for you to stay home today. Send Mark Antony in your place. He will tell the senators that you are not well. I get on my knees to beg you to stay home.

CAESAR. (*raising her*) I will let Mark Antony go to the capitol and say that I am not well, if it makes you feel better.

(*DECIUS enters at rear door*)

Here's Decius Brutus. He will tell them for me.

DECIUS. (*bowing*) Hello good Caesar. I have come to take you to the Senate-house.

CAESAR. Great! Then you can tell the senators that I can not come to the Senate today.

CALPURNIA. Tell them that he is sick.

CAESAR. (*loudly*) Should I tell them a lie? Have I become such a great soldier to have to turn around and tell these old senators a lie? Decius, go tell them that Caesar will not come.

DECIUS. Oh, mighty Caesar. Let me know some reason to tell them, so I won't be laughed at.

CAESAR. Tell them I won't come because I don't want to. That should reason enough to make them happy. But, privately, just so you know, Calpurnia wants me to stay at home. She has been having terrible nightmares and she is afraid that something bad will happen to me. One of her dreams many Romans washing their hands in blood that spouted from my statue. She has begged me to stay home.

DECIUS. Oh, she misinterpreted that dream! What the dream really meant is that you have brought only good to Rome, and your blood has revived Rome.

CAESAR. That is a great way to interpret it.

DECIUS. And I know that it is true. The Senate has decided to offer you the crown today. If you decide not to, they may change their minds. Besides, it is silly to say, let's all go home. We can't meet until Caesar's wife has better dreams. If you hide yourself, don't you think they will whisper, "Look, Caesar is afraid"? Excuse me, Caesar, but what you have just told me makes it necessary for me to tell you this because I like you so much.

CAESAR. How silly your fears seem now, Calpurnia. I am ashamed that I listened to you. Go get my coat and I will go.

(*While DECIUS is assisting CAESAR with his coat, PUBLICS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS, and CINNA enter at rear door. Each man, in turn, bows to CAESAR.*)

Oh, look, Publius has come to walk with me to the capitol.

PUBLIUS. Good morning, Caesar.

CAESAR. (*in a dignified manner*) Welcome, Publius. Well, Brutus, you have gotten up early, too? Good morning, Casca, Caius Ligarius, I have always been your friend. What time is it?

BRUTUS. Caesar, it is eight o'clock.

CAESAR. Thank you so much, Brutus.

(*ANTONY enters at rear door.*)

See, Antony, who stays up late at night is even here. Good morning, Antony.

ANTONY. (*bowing*) Good morning to you, too, Caesar.



CAESAR. Everyone go inside and have refreshments. I know everyone is waiting on me. Now, Cinna, Metellus, and Trebonius! I have an hour's long speech in store for you. Please remember that you came to see me this morning. Stay near me at the Senate, so I won't forget you during my speech.

TREBONIUS. Caesar, I will. *(Aside.)* And I will be so near you that your best friends will wish that I were farther away.

CAESAR. Good friends, let's go inside and have something to drink, then all of us will go to the capitol together.

BRUTUS. *(Aside.)* I wish you knew that all the people you consider to be friends are not so, Caesar.

*(CAESAR, followed by the other, exits at rear door. CALPURNIA waits a moment, then exits as balcony-stage curtains are closed.)*

### SCENE 3

Rome. A street near the Capitol. [Played on the Platform]

ARTEMIDORUS, a teacher of rhetoric, enters at left. In his hands he carried a paper which he intends to present to CAESAR. Moving slowly across the platform, he reads to himself in a low tone.

ARTEMIDORUS. "Caesar, beware of Brutus; take heed of Cassius; don't go near Casca; keep your eyes on Cinna; don't trust Trebonius; be careful of Metellus Cimber; decius Brutus doesn't love you. you have wrong Caius Ligarius. All of these men have the same thing in mind, and they are against you. If you are not immortal, watch out! overconfidence eases the job of the conspirators. I hope the mighty gods will help you! Your friend, Artemidorus." I will stand here until Caesar passes by, and I will give me this note. My hearts feel terrible that the good cannot always be free. If you read this, Caesar, you will live. If not, the conspirators hold your fate in their hands. *(He exits at right.)*

### SCENE FOUR

Rome. Another part of the same street, before the house of Brutus. [played on the platform.]

*It is now nearly nine o'clock on the morning of the ides of march. Though BRUTUS left for the Capitol only a short time ago, PORTIA's anxiety has become almost unbearable. She enters the platform at inner-stage curtains, followed by LUCIUS.*

PORTIA. I ask you, boy, run to the Senate. *(Lucius starts to speak, but PORTIA continues.)* Don't stay here to answer me. Why are you staying?

LUCIUS. *(In bewilderment.)* What do you want me to do?

PORTIA. You would have been there and back if you would have left when I asked you. *(Aside.)* Oh, please let me be patient. I have a man's mind, but a woman's might. It is so hard for a woman to keep a secret. Why are you still here?

LUCIUS. Ma'am what do you want me to do? Run to the Capitol and back and nothing else?

PORTIA. Yes, I want you to tell me if Brutus looks well. He was sick when he left here today. Also look to see what Caesar is doing and what people are next to him. What is that noise, boy?

LUCIUS. I don't hear anything, ma'am.

PORTIA. Listen better. I hear a noise like fighting coming from the capitol.

LUCIUS. Truly ma'am. I don't hear anything.

*(The SOOTHSAYER enters at right.)*

PORTIA. *(eagerly.)* Come here, fellow. Where have you been?



SOOTHSAYER. At my own house, good lady.

PORTIA. What time is it?

SOOTHSAYER. It is about nine o'clock.

PORTIA. Is Caesar gone for the capitol, yet?

SOOTHSAYER. Ma'am, not yet. I'm going to watch him as he passes to the Capitol.

PORTIA. Do you have something to talk to him about?

SOOTHSAYER. Yes, I do, if Caesar will be so good as to listen to what I have to say.

PORTIA. Do you know if any harm is intended for him?

SOOTHSAYER. I don't know of any, but I am afraid there may be. Good morning to you. These streets are narrow and there are so many people following Caesar, that they may trample a weak man to death. I will go to a place that has more room and wait to speak to him as he passes by.

PORTIA. I must go inside. Oh, how weak a woman is! Oh, Brutus, I hope you quickly get through whatever it is that you are planning! *(Aside.)* That boy has probably heard me. *(Speaking breathlessly to LUCIUS.)* --Brutus has a suit that Caesar will not grant--Oh, I grow faint.--Run, Lucius, go tell Brutus that I am well then come back here and tell me what he says. *(LUCIUS runs off at right; PORTIA exits at inner-stage curtains.)*

## ACT THREE

### SCENE ONE

Rome. BEFORE the Capitol. [Played on the Platform and Inner Stage.]

*Today--the ides of March--CAESAR is to meet with the SENATORS. ARTEMIDORUS and the SOOTHSAYER enter at left among a crowd of well-wishers. The crowd bursts into cheers as CAESAR enters at right, followed by ANTONY, POPILIUS, PUBLIUS, and the CONSPIRATORS. CAESAR approaches the SOOTHSAYER, and speaks defiantly.*

CAESAR. The ides of March have come.

SOOTHSAYER. Yes, Caesar, but it has not gone.

*(CAESAR, waving the SOOTHSAYER aside, is approached by ARTEMIDORUS, who presents his paper.)*

ARTEMIDORUS. Hail, Caesar! Read this paper. *(DECIUS, waving another paper, pushes ARTEMIDORUS aside.)*

DECIUS. Trebonius would like you to look over at your leisure his suit that he has with you.

ARTEMIDORUS. Oh, Caesar, please read mine first, because mine has something to do with you. Read it, great Caesar.

CAESAR. Whatever touches me will be read last.

ARTEMIDORUS. Do not delay, Caesar. *(He thrusts the paper into his face.)* Read this right now!

CAESAR. What, is this man crazy?

*(PUBLIUS and CASSIUS force ARTEMIDORUS aside.)*

PUBLIUS. Please, sir, move back.

CASSIUS. Why are you asking him to read your petitions here on the street? Go to the Capitol and ask him.

*(CASSIUS points toward inner stage, where curtains are slowly being drawn apart to reveal the interior of the Senate-house. Some SENATORS are already seated on the stage; a statue of POMPEY stands forward at left. CAESAR moves onto inner stage, followed by ANTONY, PUBLIUS, METELLUS, TREBONIUS, and CAIUS LIGARIUS.)*

POPILIUS. *(passing CASSIUS)* I hope what you plan to do today takes place.



CASSIUS. (*innocently*) What is it that I plan to do today, Popilius?

POPILIUS. Good luck to you.

(*He join CAESAR.*)

BRUTUS. (*fearfully*) What did Popilius Lena say?

CASSIUS. He said that he hopes we accomplish what we set out to do today. I am afraid that what we plan to do has been discovered.

BRUTUS. Look how he is moving toward Caesar. Just look at him.

CASSIUS. Casca, be quick when you move up to Caesar. We are afraid that someone knows about our plan. Brutus, what are we going to do now? I am not going to turn back. Either we kill Caesar, or I will kill myself.

BRUTUS. (*with relief*) Casius, don't worry about it. Popilius Lena doesn't know what we plan to do. Look at him smiling, and Caesar doesn't act any different, either.

(*ANTONY and TREBONIUS leave the inner stage and move off the platform at right.*)

CASSIUS. Trebonius know what to do; look, Brutus, he is getting Antony out of the way.

DECIUS. Where is Metellus Cimber? Tell him that it is time to present his questions to Caesar.

BRUTUS. He is ready. Be sure to get next to him and back him up.

CASCA. Casca, you will be the first to stab him.

(*BRUTUS, CASSIUS, CASCA, DECIUS, and CINNA cross to the inner stage, where CAESAR is calling the group to order.*)

CAESAR. Is everyone ready? What is happening that needs to be corrected by the senate?

METELLUS. Oh, most great Caesar, Metellus Cimber throws before you a person with a humble heart --(*He falls on his knees.*)

CAESAR. Please don't kneel to me, Metellus Cimber. It makes all of our laws and decrees look childish. Caesar's mind can't be changed by sweet words, people kneeling and insincere feelings. Your brother, Publius Cimber, was banished from Rome, and if you are asking me to forgive him, then you can leave immediately. (*He pushed METELLUS aside.*) You know that Caesar doesn't do anything wrong or without cause.

METELLUS. Is there anyone that can change your mind about this banishment of my brother?

BRUTUS. I ask of you Caesar. Can't you change your mind about Publius Cimber?

CAESAR. (*In surprise*) What, Brutus!

CASSIUS. (*kneeling also*) Pardon me, Caesar! Please pardon me, Caesar! I, too, kneel down to you and beg you to please remove the banishment from Publius Cimber.

(*One by one, the other CONSPIRATORS begin to kneel.*)

CAESAR. You may be able to change the minds of some of your friends, but you can't change mine. I am as constant as the North Star. I am the only person that I know that will never change his mind, if he believes in what he has done. I decided to banish Cimber, and I still feel that he should be banished.

CINNA. Oh, Caesar.

CAESAR. Look, it is like I am on Mount Olympus.

DECIUS. Great Caesar.

CAESAR. Brutus is kneeling in vain.

CASCA. (*leaping up*). My hands will speak for myself. (*He stabs CAESAR.*)

(*The other CONSPIRATORS, daggers in hand, spring to their feet. They surge forward, and all but BRUTUS stab CAESAR. CAESAR, crying out, tries to ward off the blows until he sees BRUTUS' uplifted dagger, then covers his face with his cloak and submits.*)

BRUTUS stabs CAESAR.)

CAESAR. Et tu, Brute! Then fall, Caesar!

(*CAESAR staggers forward and dies at the foot of POMPEY's statue.*)

CINNA. (*shouting*) Liberty! Freedom! Tyranny is dead! Run everyone, and tell all the people in the streets.



CASSIUS. Some people should go to public places and cry out "Liberty, freedom, and enfranchisement."

*(The CONSPIRATORS move onto the platform, where the people stand as if stunned by the sudden attack on CAESAR. Then the crowd, including ARTEMIDORUS and the SOOTHSAYER, begin to flee in panic.)*

BRUTUS. *(calling out)*. People and Senators, you do not need to be afraid. Do not worry about running away. The person that was ambitious is now dead.

CASCA. Go to the pulpit, Brutus.

DECIUS. And Cassius, too.

BRUTUS. Where is Publius?

CINNA. Right here, he is quite confused by the murder.

METELLUS. We should be standing together, just in case some friend of Caesar by chance should. . .

Brutus. Don't try to stand together. *(Extending his hand.)* Publius, feel glad. There is no harm intended to you or to any other Roman. Please tell them this, Publius.

CASSIUS. You had better leave us, though, Publius. You may be hurt by the people rushing toward us.

BRUTUS. Yes, please do so. Because only the people that performed this deed will answer to it and that is us, the doers.

*(PUBLIUS, accompanied by POPILIUS, moves off at left just as TREBONIUS reenters at right.)*

CASSIUS. Where is Antony?

TREBONIUS. He has run to his home, amazed. Men, wives and children are staring, crying out and running as if it were the last day of the world.

BRUTUS. *(resignedly)*. Only fate knows what is in store for us.

CASSIUS. True. He that cuts off twenty years of his life cuts off that must time of fearing death.

BRUTUS. I understand that, and then death is a benefit. We, Caesar's friends, have ended his time of fearing death. Let's bathe our hands in Caesar's blood up to our elbows and smear our swords. Then we can walk about the marketplace and cry

CASSIUS. Bend down and wash, then. *(The CONSPIRATORS kneel and begin to dip their hands and weapons in CAESAR'S blood.)* People will talk for years of what we have done to save Rome.

*(They rise.)*

DECIUS. What shall we do now?

CASSIUS. We will all go out into the city, following Brutus, as the boldest, bravest hearts of Rome.

*(A SERVANT of ANTONY enters right.)*

BRUTUS. Look! Who is coming? A friend of Antony's?

SERVANT. *(kneeling)* Yes, Brutus, and my master, Antony, asked me to kneel down before you, and while kneeling, he asked me to say that Brutus is wise, noble, valiant and honest; Caesar was mighty, bold, royal and loving. Antony sees Brutus as a friend and respects him. He also honored, loved and feared Caesar. Antony would like to come and talk to Brutus to find out why he killed Caesar, but he is afraid that Brutus will harm him. If Brutus has a good reason for killing Caesar, Antony will follow him with the same respect and honor as he had for Caesar.

BRUTUS. Antony is a wise and valiant Roman. Please tell him that he is welcome here, and he will not be hurt.

SERVANT. I will go get him. *(SERVANT exits.)*

BRUTUS. I know that we will have Antony as a friend.

CASSIUS. I hope that you are right, but I still have misgivings about him. *(ANTONY, reentering at right, strides toward CAESAR'S body.)*

BRUTUS. Here come Antony.--Welcome, Mark Antony.



ANTONY. (*ignoring BRUTUS*) Oh, mighty Caesar! How pathetic you look when I think about all of your conquests, glories, triumphs and wealth. Good-bye. (*To the CONSPIRATORS*) I don't know what you intend, who else must be destroyed? If it is I, then do it now, because now is a perfect time. I would rather die beside Caesar than anyone else.

BRUTUS. (*disturbed*) Oh, Antony, do not beg us to kill you. Although it must seem like we are bloody butchers, we have really killed for all the people of Rome. The pity that you feel for Caesar is far outweighed by the pity we felt for Rome. You, however, have done nothing wrong, and we welcome you in with kind love, good thoughts and reverence.

CASSIUS. You will have as much say in our group as anyone else.

BRUTUS. We can't tell you anything, however, until we have spoken to the general population. After that, you will sit down and tell you exactly why we had to kill Caesar, even though he was our good friend, too!

ANTONY. (*extending his hand*) I don't doubt that what you did was wise. Let me shake hands with each of you. First, Marcus Brutus, I will shake with you; Next, Caius Cassius, do I take your hand; No, Decius Brutus, yours; now yours, Metellus; Yours, Cinna; and, my valiant Casca, yours; And last, but not least, your, good Trebonius. Gentleman, can you believe what I say? You must either consider me a coward or a flatterer.

(*Addressing CAESAR's body*) I did love Caesar, that is true. It will probably make you even more upset than by your death that Antony is making friends with you murderers--in the presence of your corpse. If I had as many eyes as you have wounds, and they all cried as fast as your blood streamed forth, it would make me feel better than making friends with your enemies. Please, excuse me Caesar. You have been betrayed. You look like a prince lying there!

CASSIUS. (*sharply*) Mark Antony--

ANTONY. Oh, please forgive me, Dear Caesar, even your enemies can't say anything bad about you. Being your friend, what can I say?

CASSIUS. I don't blame you for praising Caesar, but are you going to stand with us, or are you going to continue without you?

ANTONY. I know I did shake hand with you and I do intend to join the group, but could you please tell me why and how Caesar was dangerous?

BRUTUS. It is true that it looks like we treated Caesar savagely, but we did kill Caesar for very good reasons. We will tell you why.

ANTONY. That is all I ask. I would also like to speak a few words at his funeral, too, though, since I was his good friend.

BRUTUS. You will be able to, Antony.

CASSIUS. (*very much disturbed*) Brutus, let me have a word with you. (*Taking Brutus aside.*) You don't know what you are doing. Don't let Antony speak at the funeral. The people may change their minds when they hear what he has to say.

BRUTUS. I will be the first one to speak and I will tell the people why we killed Caesar. I will tell them that Antony will speak only through our permission. I shall tell them that we wanted Caesar to have all of the rites and ceremonies that anyone else could have. It will make us look better in their eyes.

CASSIUS. (*dubiously*) I'm not sure what will happen. I just don't like it.

(*BRUTUS and CASSIUS rejoin ANTONY and the others.*)

BRUTUS. Mark Antony, you can carry Caesar's body to the market place. You may not blame us when you give your funeral speech. Go ahead and speak all the good you can of Caesar and tell the people that you do it through our permission. If you don't agree to this, then you may not speak at the funeral. You will speak immediately after me, in the same pulpit.

ANTONY. That is fine. I will ask for no more.

BRUTUS. Get the body ready then, and follow us.



*(The CONSPIRATORS follow BRUTUS out at right. ANTONY gazes at CAESAR, then prepares to cover the body with the dead man's cloak.)*

ANTONY. Oh, please forgive me, bleeding Caesar, that I am making friends with these terrible butchers. You are the remains of the noblest man that ever lived. The people that did this to you will pay for it. I curse the men that killed you; I will bring upon them much trouble at home and war within Rome. Strife will occur in all parts of Italy. Blood and destruction will become commonplace to all. Mothers will see their babies torn to pieces at the hands of war. Caesar's spirit will seek it evenge with the Greek goddess of revenge, Ate, on his side. Havoc will reign and dying men will beg to be buried.

*(A SERVANT enters at left.)*

You are Octavius Caesar's servant, aren't you?

SERVANT. I am, Mark Antony.

ANTONY. Did Caesar ask him to come to Rome?

SERVANT. He did, and he is coming. He asked me to tell you. . . *(He sees the body.)*  
Oh, Caesar!

ANTONY. You have an honest heart. Go ahead and cry. If I see you, I will probably start crying myself, though. Is your master coming?

SERVANT. He is only about twenty-one miles away from Rome, right now.

ANTONY. Go to him right now and tell him what has happened. Tell him that Rome is a dangerous place. *(The SERVANT starts to leave.)* Stay for a while and help me carry this corpse to the market-place. There I will try to make people understand tell him what has happened. Give me a hand.

*(ANTONY and the SERVANT pick up CAESAR's body and proceed to carry it off at right door. At the same time the curtains of the inner stage are drawn closed.)*

## SCENE TWO

*Rome. The Forum. [Played on the Platform and Balcony Stage.]*

BRUTUS and CASSIUS, with groups of indignant CITIZENS at their heels, enter at left. The CITIZENS are clamoring for an explanation of CAESAR's assassination. It is apparent from their threatening gestures and shouts that the people will become violent unless BRUTUS speaks to them. he does so from the balcony, which represents a raised pulpit in their scene.

CITIZENS. *(angrily)* We want to know why Caesar was killed. Tell us why Caesar was killed.

BRUTUS. Follow me and listen, my friends. Cassius, you go to the other part of the street and take half the crowd. Some of you stay to hear me speak. The rest should go listen to Cassius; we shall tell you the reasons why Caesar's was killed.

*(BRUTUS exits at inner-stage curtains to ascend the pulpit.)*

FIRST CITIZEN. I will listen to Brutus.

SECOND CITIZEN. I will listen to Cassius and then we can compare what they say.

*(CASSIUS moves off at right, accompanied by various CITIZENS who clamor loudly. BRUTUS appears above the balcony railing.)*

THIRD CITIZEN. The noble Brutus to getting up to the pulpit. Listen, everyone.

BRUTUS. *(speaking earnestly)* Everyone be patient and listen until I am through.

*(Pause)* Romans, countrymen, and lovers! *(There are shouts from the mob.)*

Listen to me for my reasons, and be quiet, so you may hear. Believe me, for you have to say and so that you are able to judge me. If there is anyone here that could more than I did. If that person would ask me why, then, did I kill him, then I would say that not that I loved Caesar less, but I loved Rome more. Would you rather have Caesar living and you would all be slaves? Or would you rather have when he was fortunate, I cheered for him. When he won battles, I honored him;



but as he was ambitious and wanted to become king, I killed him. I weep tears for his love; joy for his fortune; honor for his valor; and death for his ambition. I there anyone here that is so low that he would like to become a slave? I there are, say so, for I have offended him. If there are any here that are Roman, say so, for I have offended him. If there are any here that does not love him country, say so, for I have offended him. I will pause for a reply.

ALL. (*shouting*) None, Brutus, none.

BRUTUS. Then I have offended no one. I have done no more to Caesar, than you will do to Brutus. The reason why we killed him is written down in the capitol; all of the wonderful things that he has done still stand. We will not take that away from him, nor will the things be erased for which he was skilled.

(*ANTONY enters at left. Behind him come ATTENDANTS carrying CAESAR's bier.*)

Here comes his body, mourned by mark Antony, who, though he had no part in his death, will reap the benefits of his dying as all of you shall. With this, I will leave. I slew my best friend for the good of Rome. I will kill myself when there comes a

ALL. (*shouting*) Live, Brutus, live, live!

(*BRUTUS exits at balcony curtains to descend from the pulpit.*)

FIRST CITIZEN. Go with him in a parade to his house.

SECOND CITIZEN. Let's put a statue of him with all of our ancestors.

THIRD CITIZEN. Let him be Caesar.

FOURTH CITIZEN. All of Caesar's good parts will be crowned in Brutus.

FIRST CITIZEN. We'll all go with him to his house with shouts and loud noise. (*The mob greets BRUTUS with cheers as he reenters the platform at inner-stage curtains.*)

BRUTUS. My countrymen--

(*The crowd cheers loudly.*)

SECOND CITIZEN. (*shouting*) Peace, silence. Everyone listen to Brutus.

FIRST CITIZEN. Please, everyone.

BRUTUS. Good countrymen. Please let me leave alone. For my sake, please stay and listen to Antony. Pay respect of Caesar and listen to Antony's speech which will restate all the glories of Caesar's life. Please, everyone stay until you have heard Antony speak. I should be the only one to leave. (*He exits alone at right.*)

FIRST CITIZEN. Stay and let us hear Mark Antony.

THIRD CITIZEN. Let him go up into the pulpit. We'll listen to you. Go ahead, Noble Antony.

(*There are murmurs from the mob.*)

ANTONY. For Brutus' sake, I owe you.

(*ANTONY exits at inner-stage curtains to ascend the pulpit. His ATTENDANTS place CAESAR's body well forward on the platform.*)

FOURTH CITIZEN. What is he saying about Brutus?

THIRD CITIZEN. He says, for Brutus' sake, he finds himself beholdng to us all.

FOURTH CITIZEN. I would be smart of him to speak only good of Brutus here.

FIRST CITIZEN. This Caesar was a tyrant.

THIRD CITIZEN. That is for sure. Rome is lucky to be rid of him.

(*ANTONY appears above at the balcony railing.*)

SECOND CITIZEN. Quiet everyone! Let's here was Caesar has to say.

ANTONY. You gentle Romans--

(*the crowd is not yet quiet.*)

CITIZENS. Please, please. Let's listen to him.

ANTONY. Friends, Romans, Countrymen, Lend me your ears. I have come to bury Caesar, not to praise him. The evil that men do often lives after them. The good is buried with them. Let it be that way with Caesar. The noble Brutus has said that



he was ambitious. If that is true, it was a great fault in Caesar, and Caesar has paid for it. Here, with permission from Brutus and the rest--(The mob murmurs angrily.) for Brutus is an honorable man. In fact, they all are honorable men--I have come to speak in Caesar's funeral. He was my friend, faithful and honest, but Brutus says he was ambitious, and Brutus is an honorable man. Caesar has brought many people that he caught from other countries home to Rome and he filled the banks with money that he has made from the wars. Does this seem ambitious? When the poor cried and need help, Caesar wept and helped them. Ambition should be made of strong stuff. Yet Brutus said he was ambitious, and Brutus is an honorable man. You all saw that at the feast of the Lupercal I offered him the crown three times and he refused it each time. Was this ambition? Yet Brutus says he was ambitious, and Brutus is an honorable man. I am not here to disprove what Brutus has said, but I can only speak what I know. You all loved Caesar once, and not without reason. Why won't you mourn him then? Oh, judgement! Men have lost their ability to think straight. *(He pauses.)* Please bear with me; My heart is in the coffin with Caesar. I must pause until my senses are back with me. *(He weeps openly.)*

FIRST CITIZEN. *(soberly)* I think there is must reason in what he is saying.

SECOND CITIZEN. If you consider the matter, it does seem that Caesar was done a wrong.

THIRD CITIZEN. Has he, sirs? I am afraid the a worse ruler will come in his place.

FOURTH CITIZEN. Have you listened to his words? He would not take the crown; therefore he was certainly not ambitious.

FIRST CITIZEN. If we find out that he was not ambitious, someone will pay for it.

SECOND CITIZEN. Poor soul! His eyes are red as fire with weeping.

THIRD CITIZEN. There is not a nobler man in Rome than Antony.

FOURTH CITIZEN. *(pointing)* Now listen to him. He is speaking again.

ANTONY. Yesterday the words of Caesar might have stood against the world. Now he lies lower than the poorest Roman and not even the poorest will do him reverence. Oh, masters! If I could only stir your hearts to get angry and rise up against the conspirators, I should do Brutus and Cassius wrong. Who, you all know, are honorable men. *(There is derisive laughter from the mob.)* I will not do them wrong; I would rather wrong the dead, myself and you, than I would wrong such honorable men. *(He pulls a scroll from his garment.)* But here is a paper with the seal of Caesar; I found it in his study. It is his will. If I would read it, all of the common people would kiss dead Caesar's wounds, dip their handkerchiefs in his sacred blood, and beg a hair of him for memory and when they die, will have a rich legacy to bequeath to their children.

FOURTH CITIZEN. We'll hear the will! Read it, Mark Antony.

ALL. *(shouting)* The will, the will! We will hear Caesar's will.

ANTONY. Have patience, gentle friends, I must not read it. You should not know how much Caesar loved you. *(He puts the will away.)* You are not made of wood and stones, but men; and, being men, hearing the will made you crazy. *(There are cries of "No! No!")* It is better that you don't know that you are his heirs, for if you should, oh, what would become of it?

FOURTH CITIZEN. Read the will! We want to hear it, Antony. *(there are cries of "Yes! Yes!")* You will read the will, Caesar's will.

ANTONY. Will you be patient? Will you stay awhile? I have said more than I intended. I fear I have wronged the honorable men whose daggers have stabbed Caesar; I do fear that I have. *(There are angry shouts from the mob.)*

FOURTH CITIZEN. They were traitors. *(Sarcastically)* Honorable men!

ALL. *(clamoring)* The will! Read the will!

SECOND CITIZEN. They will! Villains, murderers. The will! Read the will! *(There are cries of "Read! Read!")*



ANTONY. You will make me read the will? Then make a ring about the corpse of Caesar so you can see the person that made the will. Shall I come down and will you let me leave?

SEVERAL CITIZENS. Come down.

SECOND CITIZEN. Descend.

THIRD CITIZEN. We shall let you come down.

*(ANTONY exits at balcony curtains in order to descend from the pulpit; the crowd circles CAESAR's body.)*

FOURTH CITIZEN. Everyone stand around him in a ring.

FIRST CITIZEN. Stand from the coffin. Everyone stand away from the body..

*(The crowd moves back when ANTONY reenters the platform.)*

SECOND CITIZEN. Make room for Antony, noble Antony.

ANTONY. Please don't press so near me. I need more room.

SEVERAL CITIZENS. Stand back. Stand far back.

ANTONY. If you have tears, prepare to cry them now. Remember this robe? *(Pointing to CAESAR's coat)* I remember the first time Caesar ever put it on; It was on a summer's evening, in his tent. It was the day he won the battle against the warlike tribe, the Nervii. Look at this place where Cassius' sword ran through it. See what a hole the envious Casca made? Through this robe, his beloved Brutus also stabbed him, and as he withdrew his sword, look how the blood spilled out of him. Brutus, as you know, was Caesar's best friend. Judge how dearly Caesar loved him! His was the worst stab of them all, for when Caesar saw him stab, it broke Caesar's heart, and Caesar then fell against the statue of Pompey. Then we all fell down while bloody treason fell all over us. Oh, now you weep, and I can see that you feel pity. Your tears are precious, but see how Caesar was wronged? *(He flings CAESAR's cloak aside.)* See how those traitors wounded him? *(The CITIZENS cry out in horror.)*

FIRST CITIZEN. Oh, what a terrible spectacle!

SECOND CITIZEN. Oh, noble Caesar!

THIRD CITIZEN. Oh, what a terrible day!

FOURTH CITIZEN. Oh, traitors, villains!

FIRST CITIZEN. Oh, most bloody sight!

SECOND CITIZEN. We will get revenge!

ALL. *(shouting)* Revenge! Everyone seek the conspirators! Burn! Kill! Slay! Let not a traitor live! *(They start to leave.)*

ANTONY. *(commandingly)* Stay here countrymen.

FIRST CITIZEN. Everyone listen, let's hear what else noble Antony has to say.

SECOND CITIZEN. We'll listen to him. We'll follow him. We'll die with him.

*(The mob returns to ANTONY.)*

ANTONY. Good, sweet friends. I don't want to stir you up to hurt the conspirators. They have done this deed honorably. They have private reasons for doing what they did, even though I don't know what they are. They are wise and honorable and will tell you why they did it. I did not come to change your minds. I am not a good speaker like Brutus is. I am just a plain, blunt man that loved his good friend; and they knew it when they allowed me to speak at his funeral. I don't have intelligence to be a good speaker and stir up the people. I only speak what I know, and I will tell you what you already know. I can only show you poor Caesar's wounds, and you can speak for yourselves. If I were Brutus, and Brutus were Antony, I would try to ruffle up your spirit and encourage you to rise up against these killers.

*(The mob are now nearly out of control and shout wildly.)*

ALL. We'll mutiny!

FIRST CITIZEN. We'll burn the house of Brutus.

THIRD CITIZEN. Come on everyone, let's go get the conspirators.



*(Again the mob starts to leave.)*

ANTONY. Listen to me countrymen. I still have something else to say.

ALL. *(turning)* Everyone listen, Antony still has something to say.

ANTONY. Friends, you don't know what you are going to do. You don't yet know why Caesar deserves your love. You have forgotten about the will.

*(He takes the will from his garment.)*

ALL. *(returning to him)* You are correct. The will. Let's stay and hear him read the will.

ANTONY. *(showing it)* Here is the will, and it has Caesar's seal on it.

*(He breaks the seal, unrolls the scroll, and reads.)*

To every Roman citizen he gives every man seventy-five drachmas.

*(The mob murmurs its approval.)*

SECOND CITIZEN. Most noble Caesar. We will revenge his death!

THIRD CITIZEN. Oh, royal citizen.

ANTONY. Please have patience and listen to me.

ALL. Peace, everyone!

ANTONY. He also has left you his private gardens, walkways and orchards for you and your families to use as a park. Wasn't Caesar great? When will Rome ever see another man like him?

FIRST CITIZEN. Never. We never will. Everyone come! We will burn his body in the holy place and take the fire to burn the traitors' houses. Get the body!

*(A group of CITIZENS take up CAESAR's bier.)*

SECOND CITIZEN. Go get some fire!

THIRD CITIZEN. Take down the benches!

FOURTH CITIZEN. Tear down the public chairs, windows, anything!

*(The CITIZENS, bearing CAESAR's body aloft, exit at right door.)*

ANTONY. Now let them work. Mischief, you are set free. Take what course you will!

*(A SERVANT of OCTAVIUS CAESAR enters at left.)* What do you want, fellow?

SERVANT. Sir, Octavius is ready to come to Rome.

ANTONY. Where is he?

SERVANT. He and Lepidus are at Caesar's house.

ANTONY. I will go see him right now. Everything seems to be going my way tonight.

SERVANT. I heard him say that Brutus and Cassius have left Rome like madmen.

ANTONY. It sounds like they have seen what is happening and how I have changed the minds of the people. Let's go see Octavius.

*(ANTONY leads his ATTENDANTS and the SERVANT out at left door.)*

### SCENE THREE

Rome. A street near the Forum. [Played on the Platform.]

CINNA the poet enters through right door. CITIZENS follow, gesturing and looking at him suspiciously.

CINNA. *(thoughtfully)* I dreamt tonight that I ate a feast with Caesar. For some reason or another, I started sleep walking outside.

FIRST CITIZEN. *(To Cinna)* What is your name?

SECOND CITIZEN. Where are you going?

THIRD CITIZEN. Where do you live?

FOURTH CITIZEN. Are you a married man or a bachelor?

SECOND CITIZEN. Answer each of us.

FIRST CITIZEN. Yes and quickly.

FOURTH CITIZEN. Yes and wisely.

THIRD CITIZEN. Yes and truly, if you know what is good for you!

*(The CITIZENS surround CINNA threateningly.)*



CINNA. (*surprised*) What is my name? Where am I going? Where do I live? Am I a married man or a bachelor? Then to answer all of you quickly, wisely and truly; wisely I say, I am a bachelor.

SECOND CITIZEN. Then are you saying that the men that are married are fools? You'll have to pay that that, I'm afraid. Where are you going?

CINNA. I am going to Caesar's funeral.

FIRST CITIZEN. As a friend or an enemy?

CINNA. As a friend.

SECOND CITIZEN. We'll discuss that in a minute.

FOURTH CITIZEN. Where do you live?

CINNA. I live by the Capitol.

THIRD CITIZEN. What is your name, sir?

CINNA. My name is Cinna.

(*CITIZENS start back in anger, then take hold of CINNA's arms and begin shaking him.*)

FIRST CITIZEN. Kill him. He is a conspirator.

CINNA. (*desperately*) I am Cinna the poet, I am Cinna the poet.

FOURTH CITIZEN. Kill him for his bad verses. Kill him for his bad verses!

CINNA. (*Pleadingly*) I am not Cinna the conspirator.

FOURTH CITIZEN. It doesn't matter. His name is still Cinna. Take only his name from his heart and turn him loose.

THIRD CITIZEN. Kill him. Kill him. Come everyone with your torches of fire. We must burn the conspirators' homes. Away! Let's go!

(*CITIZENS exit to the left, dragging off the struggling CINNA.*)

## ACT FOUR

### SCENE 1

A house in Rome. [Played in the Balcony-Stage Chamber.]

*For many months after CAESAR's death in March, 44 B.C. chaos has reigned in Rome. The leading CONSPIRATORS have fled east to Greece and Asia Minor. MARK ANTONY has attempted to make himself virtual dictator of Rome, but has been opposed by young OCTAVIUS CAESAR, grandnephew and political heir of JULIUS CAESAR; and a devastating civil war has broken out. In October, 43 B.C., ANTONY and OCTAVIUS agree to combine forces, and invite M. AEMILIUS LEPIDUS, one of JULIUS CAESAR's former lieutenants, to join them. together they will control Rome-- and rule the world.*

*The scene begins as the curtains of the balcony stage are drawn apart to reveal ANTONY, OCTAVIUS, and LEPIDUS seated around a table. They are scrutinizing a wax tablet which lists the names of those Romans who might oppose them. The three men are making plans to crush all opposition to their scheme.*

ANTONY. These people will die. I have put a mark by their name.

OCTAVIUS. Do you consent that we must also kill your brother, Lepidus?

LEPIDUS. I consent--

OCTAVIUS. Put a mark by his name, Antony.

LEPIDUS. Your sister's son, Publius, shall be killed as well, shouldn't he, Antony?

ANTONY. (*Picking up the stylus.*) He shall be killed. I shall put a mark by his name, also. Lepidus will you go to Caesar's house and get his will, then we will decide how to take some people out of his will.

LEPIDUS. Will you be here when I get back?

OCTAVIUS. We will be either here or at the Capitol.

(*LEPIDUS leaves at the door in the rear wall of the balcony stage.*)



ANTONY. Lepidus is only fit to run errands. Should he be a part of us after we conquer the world?

OCTAVIUS. You listened to him when we were deciding who should be put to death.

ANTONY. Octavius, I have more experience than you. I know that we have put honors on this man. He also has made some of our duties seem lighter. After he has done what we want, then we can tell him that he is no longer part of us.

OCTAVIUS. You may do that is you want. But remember, he is a great soldier.

ANTONY. He is as reliable as my horse. Lepidus can't think on his own, and we need someone with good judgement. Let's talk about something else for a minute, though. Brutus and Cassius are gathering men together for an army. We need to gather our armies, too and prepare for a battle with them.

OCTAVIUS. Yes. We need to prepare against them. We must be careful who we choose, however. Many people may seem like they are our friends, but they really aren't.

## SCENE TWO

Brutus' camp at Sardis, a city in Asia Minor. In front of Brutus' tent. [Played on the Platform and the Inner Stage.]

*Several months has passed since ANTONY and OCTAVIUS Made their plans. Far from Rome, BRUTUS awaits the arrival of CASSIUS, whose actions have so troubled BRUTUS that he has asked him here for a conference.*

*The scene begins as LUCIUS enters the platform at inner-stage curtains. He then draws the curtains aside, revealing the interior of Brutus' tent. The interior is sparsely furnished with a table, some low stools, an a few cushions.*

*While LUCIUS busies himself withint the tent, BRUTUS and a group of his SOLDIERS enter the platform at left door. LUCILIUS and TITINIUS, friend sof BRUTUS, enter the platform at right. they have just returned from CASSIUS' camp and are accompanies by this servant PINDARUS.*

BRUTUS. *(raising his arm in salute)* Halt.

LUCILIUS. Tell the soldier to halt. And stand.

BRUTUS. What did you come for, Lucilius. Is Cassius near?

LUCILIUS. Pindarus has arrived to tell you that Cassius is almost here and that he brings you a greeting.

BRUTUS. So, he wishes me well. I've heard of some things that he has done that aren't right, but since he is near, he can explain himself to me.

PINDARUS. I'm sure that he will since he is proud and honorable.

BRUTUS. I have no doubt that he is. *(Motioning LUCILIUS aside.)* Come here, Lucilius. Is he telling the truth?

LUCILIUS. Cassius seems to be repectful, but he is not friendly and outgoing like he usually it.

BRUTUS. You have just described a friend that is not as close as he used to be. When love begins to be lost between friends, they begin to force politeness, try to be gallant and show how worthy they are. But when they are asked to risk their lives, they will turn on their friends. Is his army coming, too?

LUCILIUS. They are staying at Sardis tonight. The calavry is with Cassius, though. *(Martial music is heard offstage, followed by a SENTRY's ringing challenge and the murmured anwer.)*

BRUTUS. Listen, he is arriving. Go to meet him.

*(CASSIUS, with a group of his SOLDIERS, enters at right.)*

CASSIUS. *(saluting)* Salute!

BRUTUS. Salute! Tell everyone else.

FIRST SOLDIER. Salute!



SECOND SOLDIER. Salute!

THIRD SOLDIER. Salute!

CASSIUS. Oh, noble friend. You have done me wrong.

BRUTUS. What did I do to you that was wrong?

CASSIUS. Brutus, your attitude hides your feelings, but when you do them. . .

BRUTUS. (*interrupting*) Cassius, listen, please relax and tell me what is wrong gently.

You and I have been friends for a long time. Both of our armies are here and they will be able to tell if something is wrong between us. Let's not fight. Tell them to make camp and we will go to my tent and have this discussion.

CASSIUS. (to his servant) Pindarus, tell the commanders to make camp.

(*PINDARUS, followed by CASSIUS' SOLDIERS, departs at right.*)

BRUTUS. Lucilius, you do that, too, and don't let anyone near our tent until we come out. Let Lucius and Titinius guard our door.

(*BRUTUS watches as his soldiers follow LUCILIUS off at left. Then he and CASSIUS move to the inner stage.*)

### SCENE THREE

Sardis. Within Brutus' tent. [Played in the Inner Stage and on the Platform.]

*Only a few seconds have elapsed since the preceding scene. LUCIUS and TITINIUS guard the entrance to BRUTUS' tent. BRUTUS and CASSIUS stand facing each other on the inner stage. CASSIUS is very angry.*

CASSIUS. You have let me down, Brutus. You have done me wrong. You have accused and disgraced Lucius Pella of taking bribes and embezzling public funds in Sardis. I wrote to you and asked you to take his side, but you didn't.

BRUTUS. You should never have asked me to do something wrong like that. You know that I always stand for what is right.

CASSIUS. This is not the time to discuss minor problems.

BRUTUS. Well, even you have been known to be greedy at times, Cassius. You have also been known to sell the high offices in your army.

CASSIUS. (*hotly*) I'm greedy? If you weren't Brutus, I would kill you for saying that.

BRUTUS. Since you approve of taking bribes and being greedy, then the others that do this too can't be punished.

CASSIUS. Punishment.

BRUTUS. Remember the Ides of March? don't you remember why we killed Caesar? Who killed Caesar for something other than justice? Should we, that killed Caesar for only noble reasons, make ourselves unworthy by making ourselves dirty by committing sins. Should the good names that we have made for ourselves be ruined by dirty, evil actions? I would rather be a dog than a Roman that has done such things as this.

CASSIUS. You are trying to get me to confess. You are bothering me. I am a soldier. I have more experience than you in battle. I am more able to plan the battle and tend to its strategy.

BRUTUS. You are not, Cassius.

CASSIUS. Yes, I am.

BRUTUS. (*firmly*) I said, you are not.

CASSIUS. You are making me very angry. If you care about your health at all, you will be quiet.

BRUTUS. (*unconcernedly*) Go away, little man.

CASSIUS. (*in amazement*) Is this possible.

BRUTUS. Listen to me, for I have something to say. Do I have to be afraid of your violent temper? Should I be afraid of a crazy man when he stares?



CASSIUS. Do I have to listen to this?

BRUTUS. Yes you do, and more. Why don't you go show your slaves your violent temper? Why might be able to make them afraid of you by your temper, but you can't make me afraid. I don't have to stand here and listen to you and your nasty temper. From now on, I'll just laugh at you when you display this temper.

CASSIUS. (*in disbelief*) Has it come to this?

BRUTUS. You say that you are a better soldier than I am. Why don't you prove it? I would be happy to to learn from you.

CASSIUS. (*pleading*) You are wrong. You wrong me all the time, Brutus. I said that I was an older soldier, not a better one. Did I say better?

BRUTUS. (*indifferently*) I don't care.

CASSIUS. Even Caesar never made me this angry.

BRUTUS. Oh, please! You never even tried to make him as angry as you have made me.

CASSIUS. I have not tried to make you angry?

BRUTUS. Yes, you have.

CASSIUS. No, I have not!

BRUTUS. I swear on your life that you have!

CASSIUS. (*hand on dagger*) Do not presume that I care about you. I may do something that you will be sorry for.

BRUTUS. You are the one that has done something he should be sorry for. You don't frighten me, Cassius. You know that I am very honest and strong. The people that I don't respect mean very little to me. I have sent you messages that I needed money to pay my troops, but you did not send any. You know that I can't raise money by wrong methods. I would rather sell myself than to steal money from the poor peasants deviously. I needed to get money to pay my men, but you ignored me. Are you the type of person to do something like that? When I become a person that desires what other people have, to take worthless money from his friends, I hope the gods strike me down with lightning.

CASSIUS. I never denied giving money to you.

BRUTUS. Yes, you did.

CASSIUS. I did not. The person that gave that message to you was stupid. You have hurt my feeling, Brutus. A friend should understand another friend's downfalls, but you have made my downfalls seem even greater than they really are.

BRUTUS. I didn't until I saw how wrong you were.

CASSIUS. You don't care about me anymore.

BRUTUS. (*coldly*) I don't like your faults.

CASSIUS. A friend would never seem such faults in me.

BRUTUS. A person that flatters you would never see such faults, but I don't know how, because they are as great as a mountain.

CASSIUS. (*tragically*) Come and get us, Antony and young Octavius. Cassius is alone and is tired of living. He is now hated by the ones he cares about. People check up on me like they check on a slave, observing all of his faults. All of my faults are written down in a notebook and memorized. Oh, I feel like crying! (*He unsheathes his dagger.*) Here is my dagger and here is my naked chest and my heart is within it. If you are a true Roman, take my heart. Since I didn't give you the gold that you wanted, take my heart. Kill me as you killed Caesar. I know that when you hated Caesar the most, you still like him more than you ever liked me.

BRUTUS. (*his good humor returning*) Oh, Cassius, put your dagger away. When you dishonor me by insults, I will consider it because you are in a bad mood. You change your moods so quickly! First you are angry, then you want me to kill you.

CASSIUS. Am I here just to be made fun of when grief and anger has made Brutus upset?

BRUTUS. I said that when I was angry.

CASSIUS. (*with emotion*) Oh, Brutus!

BRUTUS. What is the matter?



CASSIUS. Haven't you and I been friends long enough to realize that I loose my temper, and I don't know what I say?

BRUTUS. Yes, Cassius and the next time this happens, I will just forget it.

*(POET enters through fron of inner stage, followed by LUCIUS, TITINIUS, and LUCILIUS.)*

POET. *(pleadingly)* Let me go see Cassius and Brutus. They are having an argument, and they shouldn't be left alone.

LUCILIUS. *(firmly)* We can't let you in.

POET. Nothing but death shall keep from from going in.

CASSIUS. What is going on out here?

POET. *(chidingly)* You two should be ashamed of yourselves. You have too much time and love between each other to spoil it by fighting. I should know because I am older than both of you.

BRUTUS. *(impatently)* Just go home, you silly man.

CASSIUS. Please be patient with him, Brutus. This is just the way he is.

BRUTUS. I can't deal with someone like him right now. Send him away. *(He turns away.)*

CASSIUS. Away, go away then.

*(POET exits hastily through front of inner stage.)*

BRUTUS. Lucilius and Titinius, tell the commands to get the soldiers prepared for the night.

CASSSIUS. After you tell them that, both of you should get Messala and come back to us.

*(LUCILIUS and TITINIUS exit at left.)*

BRUTUS. Lucius, bring us some wine.

*(LUCIUS crosses to the table, where he lights a taper and pours a bowl of wine for BRUTUS.)*

CASSIUS. *(wryly)* I've never seen you so angry.

BRUTUS. Oh, Cassius. I'm worried about so many things.

CASSIUS. Usually, you don't show your emotion like you have tonight.

BRUTUS. No man bears sorrow as well as I do. Portia is dead.

CASSIUS. What! Portia?

BRUTUS. She is dead.

CASSIUS. I can't believe you didn't kill me during that argument! I never knew that you were worrying about this, too. What a terrible loss. How did she die.

BRUTUS. She had been missing me very much since I have been gone, and she was worried about Octavius Caesar and Antony taking over Rome. When she should that out, she swallowed hot coals.

CASSIUS. And she died of this?

BRUTUS. *(nodding)* Yes, she did.

CASSIUS. Oh, gods, why have you let this happen?

BRUTUS. Let's us speak no more of this. Give me some wine so we can drown the thought of the argument that we just had, Cassius.

CASSIUS. I agree with that. Fill our cups, Lucius.

*(LUCIUS pours a bowl of wine for CASSIUS. As he does so, BRUTUS greets TITINIUS, who has reentered the platform at left. TITINIUS is accompanied by MESSALA, a friend of BRUTUS.)*

BRUTUS. Come in, Titinius! Welcome, good Messala. Come in a sit next to the candle here, and let's discuss our problems. *(They all sit at the table.)*

CASSIUS. *(aside)* Portia, I can't believe you are dead.

BRUTUS. *(aside, to CASSIUS)* Let's speak of here no more. *(to MESSALA)* Messala, I have received some letters that same Octavius Caesar and Mark Antony are taking their strong army of Philippi.

MESSALA. I have received letters that state the same thing.



BRUTUS. Do your letters say anything else?

MESSALA. Only that one hundred senators have been put to death by marking their names and declaring that they aren't protected by Roman law, so they can be considered enemies of the state.

BRUTUS. Then our letters do not agree. My letter says that seventy senators should die, and that Cicero was one of them.

CASSIUS. (*in disbelief*) Cicero was one of them?

MESSALA. Cicero is dead. Have you had any letters from your wife, sir?

BRUTUS. (*flatly*) No, Messala.

MESSALA. You have received nothing about her, either?

BRUTUS. Nothing, Messala.

MESSALA. I think that is strange.

BRUTUS. Why do you ask? Did you hear something about her in your letters?

MESSALA. No, my lord.

BRUTUS. (*showing interest*) Now, as a Roman, you must tell me the truth.

MESSALA. Then like a Roman tells the truth I must tell you that she is dead, and she died in a very strange manner.

BRUTUS. (*stocially*) Farewell, Portia. We all must die, Messala. I have always known that she would die one day. I must have the patience to endure to now.

MESSALA. Even great men must be about to endure great losses.

CASSIUS. (*emotionally*) I try to hide my feelings just like you do, Brutus, but I just can't help but to be very upset at her death.

BRUTUS. Well, we must just bury ourselves in our work. What do you think of marching to Philippi immediately?

CASSIUS. I don't think that it is a good idea.

BRUTUS. Why not?

CASSIUS. Because I think that it is better for the enemy to come to us. Their army will be tired and in poor condition to fight and we will well-rested and prepared for battle.

BRUTUS. I need a better reason than that. The people of this community do not like us. If the other army marches through this area, they will collect more men from this area. This will make them even stronger. If we go to Phillipi, we can face them there without the worry of these people.

CASSIUS. (*pleadingly*) Please listen to me, friend.

BRUTUS. Please forgive me for speaking like this, but our armies are at their peak. If we wait any longer, ours will decline while theirs is constantly being increased. We must go now while our men are ready.

CASSIUS. (*resignedly*) Then go ahead. We will meet together again at Phillipi.

BRUTUS. Now it is very late. I think that we all need a little rest before we begin on our journey. Is there anything else for us to discuss?

CASSIUS. No, I don't have anything else to say. Good night. We will get us early tomorrow and go.

BRUTUS. (*standing*) Lucius! Bring me my nightrobe. (*to the three others*) Good night, gentlemen and have a good rest.

CASSIUS. Oh, my good friend. We began this evening all wrong. We have never been so divided before. Let's never fight like this again, Brutus.

BRUTUS. Don't worry, everything is okay.

CASSIUS. Good night, my lord.

BRUTUS. Good night, good brother.

TITINIUS and MESSALA. Good night, Brutus.

BRUTUS. Good night, everyone.

(CASSIUS, TITINIUS, and MESSALA move from the inner stage to the platform and exit at right. LUCIUS unfolds his master's night robe.)

VARRO. Give me the gown. Where is your lute?



LUCIUS. It is here in the tent.

BRUTUS. You really sound tired. Poor servant, it isn't your fault. You have stayed up too late and you must be exhausted. Call Claudius and some of the other men. I'll have them sleep on cushions in my tent.

LUCIUS. (*moving onto platform*) Varro and Claudius!

(VARRO and CLAUDIUS, *entering at left, cross to inner stage.*)

VARRO. What did you want, my lord.

BRUTUS. I would like you to sleep in my tent tonight. I may need you to go and tell Cassius something for me.

VARRO. We will stand here and watch for you.

BRUTUS. Oh, no. You may sleep in here. You don't have to stand and watch.

(VARRO and CLAUDIUS *lie down.*) Oh, look, Lucius, here is that book that I was looking for. It must have been in my robe pocket.

LUCIUS. I was sure that you didn't give it to me.

BRUTUS. You'll have to put up with me, boy. It seems that lately I have been getting forgetful. Can you hold up your heavy eyes for a while and play one little tune on your lute?

LUCIUS. Of course, sir, if you would like me to.

BRUTUS. I would, my boy. I know that I ask too much of you, but go ahead if you are willing.

LUCIUS. It is my duty, sir.

BRUTUS. I would never ask you to do anything that was unreasonable. I know that young people need to rest. (*He seats himself.*)

LUCIUS. I have slept, already, my lord.

BRUTUS. That is good, and you will sleep some more tonight. I will always try to be good to you.

(LUCIUS *sits on some cushions near the table and plays and sings gradually falling asleep.*)

BRUTUS. He is playing such sleepy song. I'm almost falling asleep myself. Oh, he is falling asleep. I'll just take the lute from him and let him sleep. (*He removes LUCIUS' instrument.*) Now, let me see. What page was I on? (*He begins to read.*) (*The GHOST OF CAESAR slowly ascends through the trap door in the floor of the inner stage.*) This candle is not burning very well! What? Who is there? I can't see very well in this dim light. What is it? Is it a god, some angel, or a devil? It is making my blood cold and my hair stand up. Tell me, what are you.

GHOST. (*in sepulchral tones*) I am an evil spirit, Brutus.

BRUTUS. Why have you come here?

GHOST. I have come to tell you that I will see you again at Philippi.

BRUTUS. Well, then I guess I will see you again at Philippi.

GHOST. Yes, at Philippi.

BRUTUS. I will see you there then. (*The GHOST descends.*) Now I'm not afraid any more. I wish I had asked him something else. Everyone, wake up! Lucius!

Varro! Claudius! Everyone wake up! Claudius!

LUCIUS. (*still half-asleep*) Did I fall asleep?

BRUTUS. He thinks that he is still playing his lute.

LUCIUS. My lord?

BRUTUS. Were you having a dream? Why did you cry out in your sleep.

LUCIUS. My lord, I didn't know that I cried out.

BRUTUS. Yes, you did. Did you see anything.

LUCIUS. Nothing, my lord.

BRUTUS. Go back to sleep, Lucius. Hey, Claudius! (To VARRO) Fellow, wake up!

VARRO. Yes, my lord.

CLAUDIUS. Yes, my lord.

BRUTUS. Why did you cry out in your sleep?

VARRO and CLAUDIUS. Did we my lord?



BRUTUS. Yes, you did. Did you see anything?

VARRO. No, sir. I didn't see anything.

CLAUDIUS. Neither did I, sir.

BRUTUS. Go and get my friend, cassius. Tell him that he needs to get his army together, now. I will follow him.

VARRO and CLAUDIUS. We will tell him, sir. (*VARRO and CLAUDIUS move from the inner stage to the platform and exit at right. BRUTUS and LUCIUS remain on the inner stage as the curtains are drawn closed.*)

## ACT FIVE

### SCENE ONE

The Plains of Philippi. [Played on the Platform]

*The combined armies of BRUTUS and CASSIUS are about to engage the combined forces of ANTONY and OCTAVIUS. Offstage can be heard occasional battle sounds. There is a brief silence; then OCTAVIUS enters at rights, followed by ANTONY and a few OFFICERS.*

OCTAVIUS. Look, Antony. You said that Cassius and Brutus would not come down from the upper region, but they have. Their armies are with them. I believe that they plan on having a battle here. They have come to us first.

ANTONY. I know what they plan on doing, because I have had spies in their secret meetings. They don't have as much courage as it seems. They may look brave, but they really would rather be somewhere else.

(*A MESSENGER enters from left.*)

MESSENGER. Get ready, generals. Our enemy is coming and their red flag is up declaring that they intend to battle. We must do something immediately.

ANTONY. Octavius, lead your army to the left hand of the even field.

OCTAVIUS. I will go the right. You go to the left.

ANTONY. (*angrily*) Why are you challenging what I have to say?

OCTAVIUS. (*stubbornly*) I am not challenging you, but I will.

(*Drum beat. BRUTUS, CASSIUS, LUCILIUS, TITINIUS, MESSALA, and certain troops enter at left. The two armies stand facing.*)

BRUTUS. (*to CASSIUS*) They are standing waiting to talk to us.

CASSIUS. (*to TITINIUS*) Stand here, Titinius. We must go and talk to them.

(*BRUTUS and CASSIUS move toward ANTONY and OCTAVIUS.*)

OCTAVIUS (*nervously*) Mark Antony, should we give them some sign that we are ready for battle.

ANTONY. No, we will wait until they charge. Step out and speak to them. See, they are coming to meet us.

(*He goes to BRUTUS and CASSIUS.*)

OCTAVIUS. (*to his men*) Do not move until I give you a signal. (*He joins ANTONY.*)

BRUTUS. Words before blows? Is that how you want it to be, gentlemen.

OCTAVIUS. (*jeeringly*) We don't love words better than fighting like you do.

BRUTUS. Good words are much better than bad fighting, Octavius.

ANTONY. In your bad fighting, you try to give us good words, Brutus. Just look at the hole that you made in Caesar's heart, right after you had said, "Long live! Hail Caesar!"

CASSIUS. We don't know why you plan on fighting yet. Your words are sweet enough to rob bees of their honey.

ANTONY. I can take the sting out of them, too.



BRUTUS. Oh, yes and he can make them soundless, too, for you have stolen the Roman citizens ability to speak out. It was very wise for you to do, as well, because now you can do what you want.

ANTONY. (*furious*) Villians. Didn't you do the same thing when you killed Caesar? You kissed his feet then you struck him behind his back like a wild dog. Oh, you flatter yourselves.

CASSIUS. (*to BRUTUS, angrily*) We flatter ourselves? Now, Brutus, thank yourself. You have said something that you shouldn't. If I had been in charge today, none of this would have ever happened.

OCTAVIUS. Let's not stand here arguing. Look, I will draw my sword against the conspirators and we will fight until Caesar's death has been avenged.

BRUTUS. Caesar won't have died by traitors hands unless you can kill them

OCTAVIUS (*smugly*) I hope we can because I was not meant to die on Brutus' sword.

BRUTUS. (*angrily*) This is the most honorable way for you to die, even with your noble ancestors.

CASSIUS. (*jeeringly*) What an irritable young boy. You are worthless of such an honor.

ANTONY. Oh, Cassius. Be quiet.

OCTAVIUS. Come Antony. Let's go. We will beat the traitors, without a doubt. They shouldn't come to the battlefield until they are ready to be beaten.

(*ANTONY, OCTAVIUS, and the armies turn and leave at right.*)

CASSIUS. Our armies are ready for battle.

BRUTUS. Lucilius, come here. I want to ask you something.

LUCILIUS. (*come up to BRUTUS*) Yes, sir? (*They discuss something.*)

CASSIUS. Messala!

MESSALA. (*come up to CASSIUS*) What do you want, sir?

CASSIUS. Messala, today is my birthday. You are here to see that I have to have a battle that I don't want. You know that normally I don't believe in omens or superstitions, but I have seen some very strange signs lately that make me feel that we will loose the battle.

MESSALA. Don't believe it, sir.

CASSIUS. I only believe part of it. I am ready to battle Octavius and Antony.

BRUTUS. (*ending the conversation*) That is the way it is supposed to be Lucilius.

CASSIUS. Now, noble Brutus, I hope that the gods will be on our side so we can end our days as friends in times of peace. But since you never know what can happen in times of war, if we do lose this battle, this could be the very last time that we speak to each other. What will you if we lose?

BRUTUS. If we lose the battle, I don't think that it is right for us to kill ourselves. We need to live our lives naturally.

CASSIUS. (*unbelievingly*) Do you mean that you would let yourself be taken prisoner by the other side?

BRUTUS. No, Cassius, no. I will not allow myself to be taken prisoner. Whatever happens, today will be the day to end what we began on the Ides of March. We should say goodbye right now. If we see each other again, then we will be happy, if not, then this it will be good that we said goodbye now.

CASSIUS. Goodbye, Brutus.

BRUTUS. Let's get started with the battle, then. I wish that I knew what this day had in store, we will know soon enough. Everyone, let's go!

## SCENE TWO

The field of battle. [Played on the Platform.]



*The battle is well under way. BRUTUS and his followers form the left flank of the combined army and face the forces of OCTAVIUS; CASSIUS and his men form the right flank and are opposed to ANTONY, BRUTUS, with MESSALA following, enters at left. He has prepared various dispatches which he must send to CASSIUS.*

BRUTUS. *Ride over to Cassius, Messala, and give him these letters. (Loud alarms are heard off stage.) Make sure that he reads them right away because I think that Octavius plans on making a move towards him. Quickly, go take him these letters. (BRUTUS and MESSALA exit, going in different directions.)*

### SCENE THREE

A hill in another part of the battlefield. [Played on the platform and the Balcony.]

*It is now late afternoon, Several SOLDIERS, weary from the fighting, enters at right and group themselves near the left pillar. As offstage alarms sound, CASSIUS and TITINIUS enter at right. CASSIUS, carrying a broken standard, speaks angrily.*

CASSIUS. *(Pointing to right)* Look at all of the soldiers running away. I have even had to turn against my own men as they were deserting.

TITINIUS. Oh, Cassius, Brutus' army attacked too early. His men left us unprotected when they started plundering Octavius' camp and now we are surrounded by Mark Antony's army.

*(CASSIUS tosses the broken standard to the SOLDIERS. As they move off at left, PINDARUS, CASSIUS' servant, runs on at right.)*

PINDARUS. You have to escape as quickly as possible, sir. Mark Antony's soldiers have invaded your camp. Quickly, sir, you must escape.

CASSIUS. We are safe on this hill. Look, Titinius! Are those my tents that are on fire?

TITINIUS. Yes, my lord.

CASSIUS. Titinius, get on my horse and go down to the camp to see if the soldiers there are friends or enemies.

TITINIUS. I will go right now and be back as quickly as possible.

*(He exits at right.)*

CASSIUS. *(Pointing to balcony)* Get high up on that hill, Pindarus. I can't see very well. Tell me what is happening to Titinius while he is on the battlefield.

*(PINDARUS exits at inner-stage curtains to ascend the hill.)*

PINDARUS. *(appearing above)* Oh, sir!

CASSIUS. What is happening?

PINDARUS. A group of men on horses have surrounded Titinius. He is still riding his horse, though. Now he has dismounted. Oh, no!! He has been taken prisoner. *(There are shouts offstage.)* Listen, they are shouting for joy.

CASSIUS. Come down from there. Don't watch anymore. I am such a coward that I can't watch my good friend being taken in front of my face! *(PINDARUS exits at balcony curtains in order to descend from the hill. In a moment he rejoins CASSIUS.)*

CASSIUS. Come here, sir. I took you prisoner during a battle once, and I asked you to do anything I asked of you since I had saved your life. I will give you your freedom if you run this sword through my heart when my face is covered. Here, take the sword and end my life.

PINDARUS. I am finally free, but I would rather be a slave and saved Cassius. I have done what you have asked, though, Cassius! I will run as far from this country as possible where no Roman will ever find me.



(PINDARUS, leaving CASSIUS' sword behind, hastens to left door and exits. Then TITINIUS, with MESSALA, reenters at right. On his head, TITINIUS wears a garland signifying victory.)

MESSALA. The battle is now even, Titinius; Brutus has overtaken Octavius and Cassius has been overtaken by Antony.

TITINIUS. Cassius will be happy with this good news.

MESSALA. Where did you leave him?

TITINIUS. I left him with his slave over here by this hill.

MESSALA. Isn't that him laying on the ground?

TITINIUS. Isn't that him?

MESSALA. He is not lying like something that is living.

TITINIUS. No, this was him, Messala. But Cassius is dead. He did not trust me to carry out his order and he has done this to himself.

MESSALA. Yes, that he didn't trust you to do this has caused him to do this deed. Why do men sometimes see things that aren't really there?

TITINIUS. (calling) Pindarus! Where are you Pindarus?

MESSALA. Try to find him, Pindarus. I will go tell Brutus what has happened.

TITINIUS. Go ahead, Messala. I will look for Messala for a while. (as MESSALA exits at left, TITINIUS kneels beside CASSIUS.) Why did you send me, Cassius? I met your friends and I helped them rejoin in their victory. Didn't you hear their shouts for joy? What made you think they were shouting for something else? (He places a wreath on Cassius' head.) Brutus asked me to give this to you. (He rises.) Brutus come here and see how I found your friend, Cassius. (He takes CASSIUS' sword.) It is a Roman custom not to be taken prisoner. I will follow that custom. Cassius' sword will find Titinius' heart. (Kills himself.) (Alarums offstage. MESSALA reenters at left with BRUTUS, YOUNG CATO, STRATO, VOLUMNIUS, LUCILIUS, and SEVERAL SOLDIERS.)

BRUTUS. Where is his body, Messala?

MESSALA. Over there, Titinius is mourning it.

BRUTUS. His face is upward.

CATO. (going to TITINIUS) He is killed.

BRUTUS. Oh, Caesar, your ghost is making our own men kill themselves.

CATO. Titinius is so brave. Look how he place the wreath of leaves on Cassius' head.

BRUTUS. There are no two men alive as great as these men. Good bye. Rome will never have such brave citizens again. I owe this man much more that I can ever pay him. (He motions to SOLDIERS, who pick up the bodies of CASSIUS and TITINIUS.) We will send his body to the island of Thasos. We shall not have his funeral in camp. Come men, we have another battle to fight. It is only three o'clock. We will try our hand at another fight. (All exit at left.)

## SCENE FOUR

Another part of the battle field. [Played on the Platform.]

Alarum, BRUTUS, exhausted, runs on from right, sword in hand, followed by MESSALA, YOUNG CATO, LUCILIUS, and FLAVIUS.)

BRUTUS. (encouragingly) My countrymen. Hold up your heads! Don't lose faith! (He, MESSALA, and FLAVIUS run off left.)

CATO. Who will fight with me? I will tell everyone who I am. I am the son of Marcus Cato. I am against the tyrants and a friend to all Romans. (ANTONY'S SOLDIERS run on from right, fight with LUCILIUS and YOUNG CATO.)



LUCILIUS. (*hitting his chest*) I am Brutus, Marcus Brutus! I am a friend to all my countrymen! (*YOUNG CATO is slain by ANTONY'S SOLDIERS.*)

FIRST SOLDIER. Give up or you will die.

LUCILIUS. I will only give up when I die. (*Handing over his sword*) If you kill me, I will only be more honored by dying.

FIRST SOLDIER. We must not kill him. He is a noble prisoner!

SECOND SOLDIER. Everyone made room. Tell Antony that Brutus has been taken, my lord.

(*ANTONY enters from left.*)

FIRST SOLDIER. I have news, sir. Brutus is taken prisoner!

ANTONY. Where is he?

LUCILIUS. (*Please with his clever trick.*) He is very safe, Antony. No enemy will ever taken Brutus alive. When you do find him, he will still be the noble Brutus that you know.

ANTONY. This is not Brutus, but he is still a very noble prisoner to have. We should be kind to him. I would rather have men like him as friends instead of enemies. Let's see if we can find Brutus, dead or alive. We also need to tell Octavius' was has happened. (*SOLDIERS lead LUCILIUS through inner-stage curtains; ANTONY exits right.*)

## SCENE FIVE

Another part of the battlefield. [Played on the Platform.]

*As the scene begins, a large orck is raised through the trap door in the center of the platform. Then VOLUMNIUS, carrying a lighted torch, enters at left. He is followed by BRUTUS, CLITUS, DARDANIUS, and STRATO. All are overcome with fatigue and a sense of defeat.*

BRUTUS. Come here, my poor friends and rest on the rock.

CLITUS. Statilius was supposed to show a light after he passed through the enemy lines, but he is not back yet. He is either taken prisoner or killed.

BRUTUS. Sit down, Clitus. He has probably been killed because killing is something that has been down quite a lot lately. (*Whispers to CLITUS.*)

CLITUS. No, Sir, not for the world.

BRUTUS. Okay, then. Please don't say another word about it.

CLITUS. (*with fervor*) I would rather kill myself.

BRUTUS. Listen, Dardanius. (*Again, he whispers his request.*)

DARDANIUS. (*amazed*) Will I do something like that? (*BRUTUS walks away from him.*)

CLITUS. Oh, Dardanius!

DARDANIUS. Oh, Clitus!

CLITUS. What terrible thing did he ask you to do?

DARDANIUS. He asked me to kill him. Look at him over there. He is meditating.

CLITUS. He is so upset that he is crying.

BRUTUS. come here, Volumnius; I have to ask you something.

VOLUMNIUS. (*bowing*) What do you want, my lord.

BRUTUS. The ghost of Caesar has appeared to me twice. I know that it is my hour to die.

VOLUMNIUS. That can be true, my lord.

BRUTUS. I am sure that it is, Volumnius. You can see that our enemies have us beaten. (*Low alarums signal that approach of ANTONY and OCTAVIUS.*) It would be better for us to be dead when they find us dead than to have us taken prisoner.



Good Volumnius, we have been old friends. If you really care about me, hold this sword while I run upon it.

VOLUMNIUS. That is not something that I can do to a friend.

*(More alarums are sounded, this time louder.)*

CLITUS. Run, my lord. The enemy is getting closer.

BRUTUS. *(going to each in turn)* Good bye to all of you, my friends. All of you have been good friends to me. I will glory in this day - I will have more than Mark Antony and Octavius. Goodbye to all of you, for Brutus will soon be dead.

*(The alarum grows urgent, accompanied by cries of "Fly, fly")*

CLITUS. Fly, my lord, fly!

BRUTUS. I will follow you. *(CLITUS, DARDANIUS, and VOLUMNIUS hurry off at right. STRATO, awake now, starts to follow them.)* Strato, please stay. I have something to ask you. If your life has any honor in it, then you will help me. Hold my sword and turn your face away. I will run upon it.

STRATO. Give me your hand first. Fare you well, my lord.

BRUTUS. Farewell, good Strato. *(STRATO takes the sword and holds it with the blade exposed. As STRATO averts his face, BRUTUS runs upon the naked blade.)* Caesar, you have been avenged. I killed you for much better reasons than I had even myself killed. *(BRUTUS dies.)*

*(Offstage trumpets sound retreat as two SOLDIERS with torches enter at left. They light the way for ANTONY and OCTAVIUS. More SOLDIERS follow, among them MESSALA and LUCILIUS, now prisoners. All see STRATO standing over the dead BRUTUS.)*

OCTAVIUS. Who is that?

MESSALA. It is your master's man. Strato, where is your master's man?

STRATO. He is free from the slavery that you are in, Messala. The only thing the conquerors can only put him on the funeral pile. No one can claim the honor of defeating him in battle, either.

LUCILIUS. That is how Brutus should be found. Thank you, Brutus, making what I say true.

OCTAVIUS. I will take all of Brutus' servants and soldiers and keep them as my own.

STRATO. Yes, if Messala will recommend me to you.

OCTAVIUS. Do so, good Messala.

MESSALA. How did my master die, Strato?

STRATO. I held the sword and he ran upon it.

MESSALA. Octavius, take him with you since he did this latest service to him.

ANTONY. *(looking at the body)* This was the noblest Roman of them all. All the conspirators except him killed Caesar out of envy. He is the only man that had an honest thought and wanted what was good for everyone and now he has joined them. His life was gentle and everything in him was perfect in him and all the world can say, truly, "This was a man!"

*(ANTONY removes his cloak and covers BRUTUS with it. He then signals to the SOLDIERS, whose life BRUTUS' body onto their shields.)*

OCTAVIUS. Since he was such a great man, let's make sure he has a hero's burial. We will put his body in my tent and tomorrow we will lay him to rest like a soldier. Call all the soldiers in the fields and tell them to rest and divide the honors of this happy day.

*(All exit at right to the solemn accompaniment of offstage drums beating a death march.)*



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