

12.2.2 Lesson 1

Introduction

In this first lesson of the unit, students begin their exploration of William Shakespeare's *Julius Caesar*. Students read and analyze Act 1.1, lines 1-80 (from "Hence! Home, you idle creatures, get you home!" to "above the view of men / And keep us all in servile fearfulness"). In this scene, two Tribunes confront some Commoners who are celebrating Caesar's arrival in Rome; after scolding and dismissing the Commoners, the Tribunes discuss their concerns about Caesar's rise to power. Students consider how Shakespeare develops conflicts in this opening scene. Student learning is assessed via a Quick Write at the end of the lesson: How do Shakespeare's specific choices about how to begin the play introduce conflict in this scene?

For homework, students read Act 1.2, lines 1-138 (from "Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia" to "start of the majestic world / And bear the palm alone."), box any unfamiliar words, and look up their definitions. Students choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. In addition, students summarize the scene and develop 2-3 discussion questions focused on how Cassius's attitudes toward Caesar are similar to or different from the Tribunes' attitudes and prepare possible answers to their questions for discussion.

Standards

Assessed Standard(s)	
RL. 11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W. 11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L. 11-12.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i> , choosing flexibly from a range of strategies. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L. 11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

File: 12.2.2 Lesson 1 Date: 2/13/15 Classroom Use: Starting 2/2015

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Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do Shakespeare's specific choices about how to begin the play introduce conflict in this scene?
- Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify specific choices Shakespeare makes about how to begin the play (e.g., Shakespeare begins the play with an interaction between two different groups of Romans; Shakespeare presents Caesar through the eyes of other characters rather than through Caesar's own words and actions).
- Explain how Shakespeare's choices introduce conflict (e.g., Shakespeare introduces conflict in Act 1.1 by opening the play not with the appearance of the title character, but by a scene in which characters with very different opinions discuss Julius Caesar. When the Commoners explain that they are making "holiday to see Caesar and to rejoice in his triumph" (lines 34-35), the Tribunes accuse the Commoners of betraying their former leader, Pompey, by celebrating Caesar's arrival in Rome. Marullus addresses the Commoners as, "You blocks, you stones, you worse than senseless / things! / O you hard hearts, you cruel men of Rome" (lines 39-41) and accuses them of "ingratitude" (line 60). Shakespeare further develops conflict in the play by contrasting the Commoners' welcoming views of Caesar with the Tribunes' suspicions that Caesar will "keep us all in servile fearfulness" (line 80). Shakespeare's choice to present the two groups' very different views of Caesar introduces Caesar as the focus for a conflict, which may be important in the tragedy of *Julius Caesar*.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- *mechanical (n.) - workers
- *cobbler (n.) - person who mends shoes; bungler; someone who performs or works clumsily or inadequately
- knave (n.) - unprincipled, untrustworthy, or dishonest person
- saucy (adj.) - rude usually in a lively and playful way
- tributaries (n.) - those paying a tax exacted from a subject by a conqueror

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- idle (adj.) - lazy
- soles (n.) - the parts of a shoe, boot, etc., that touch the ground
- bonds (n.) - things that bind or restrain
- chariot (n.) - a carriage with two wheels that was pulled by horses and was raced and used in battle in ancient times
- ingratitude (n.) - lack of appreciation or thanks for something

- Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, W.11-12.9.a, L.11-12.4.c, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 1.1: lines 1-80 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 15% 3. 10% 4. 50% 5. 10% 6. 5%

Materials

- Student copies of the 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)
- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Herbert Wise's 1979 BBC version of *Julius Caesar* (00:28-05:04) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Timestamps from Herbert Wise's *Julius Caesar* are taken from a digital version of the film available at <http://www.amazon.com> (search terms: Herbert Wise, Julius Caesar, BBC), and may differ from other versions of the film.

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.5. Remind students that in 12.2.1 they read two nonfiction texts, Benazir's Bhutto's "Ideas Live On" and Henry David Thoreau's "Civil Disobedience," and considered ideas such as the relationship between the individual and the state and how power is exercised in different contexts. In 12.2.2, students analyze how William Shakespeare develops these and other central ideas in *Julius Caesar*. In this lesson, students analyze how Shakespeare uses the scene to introduce conflicts that will develop throughout the play.

- Students look at the agenda.
- **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard RL.11-12.5. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

- Student responses should include:
 - The standard requires students to analyze how authors structure texts (for example, how to begin or end a story).

- The standard requires students to analyze how these choices affect the overall meaning of the text.
- The standard requires students to analyze how these choices affect the beauty or power of the text.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied a focus standard of their choice to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

- Students may identify the following words: **mechanical*, **cobbler*, *knave*, *saucy*, and *tributaries*.
- **Differentiation Consideration:** Students may also identify the following words: *idle*, *soles*, *bonds*, *chariot*, and *ingratitude*.
- Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the previous lesson's homework assignment. (Read Julius Caesar, Act 1.1, lines 1-80 and respond briefly to the following question: Consider the full title of the play (*The Tragedy of Julius Caesar*). Based on your previous work with tragedy, what expectations does Shakespeare create by titling the play in this way?) Instruct students to discuss their responses in pairs.

- Student responses may include:
 - By titling the play *The Tragedy of Julius Caesar*, Shakespeare creates the expectation that Julius Caesar will be the main character of the play.
 - In a tragedy, the audience expects to see a tragic hero suffer a great misfortune. Tragedy often ends with the death of the tragic hero.

- Tragedy evokes pity and fear in the audience.
 - A tragic hero has a tragic flaw, an aspect of his or her character that leads to his or her downfall.
 - Tragedy always includes a conflict, which is most often resolved by the death or downfall of the tragic hero.
 - A tragic hero has a moment of recognition in which the unresolved conflict and/or the hero's tragic flaw becomes clear.
- Consider reminding students of their previous work with tragedy, including *The Most Excellent and Lamentable Tragedy of Romeo and Juliet* in Module 9.1, *The Tragedy of Macbeth* in Module 10.4, and their reading of *The Tragedy of Hamlet, Prince of Denmark* in Module 11.1.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 1.1, lines 1-80 (from “Hence! Home, you idle creatures, get you home!” to “above the view of men / And keep us all in servile fearfulness”). Ask students to listen for how Shakespeare introduces conflict in this scene.

- Students follow along, reading silently.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do the characters in this scene respond to Caesar's arrival?

- For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

50%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to read Act 1.1, lines 1-35 (from “Hence! Home, you idle creatures, get you home!” to “to see Caesar and to rejoice in his triumph”) and answer the following questions before sharing out with the class.

How does Shakespeare establish the relationship between the Tribunes and the Commoners in Act 1.1, lines 1-9?

- Shakespeare demonstrates through the orders the Tribunes give to the Commoners and the demanding questions they ask that the Tribunes are or perceive themselves to be in a position of authority over the Commoners. Flavius orders the Commoners “Hence!” and tells them, “Speak” (lines 1, 5). He asks them a series of questions but does not give them an opportunity to respond. He asks, “Is this a holiday? ... know you not, / ... you ought not walk / ... without the sign / Of your profession? ... what trade art thou?” (lines 2-5). Similarly, Marullus demands, “Where is thy leather apron and thy rule? / What dost thou with thy best apparel on? / You, sir, what trade are you?” (lines 7-9) as he asks the Carpenter why he is out on the streets but not in working clothes.
- Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What tone does Shakespeare create through Flavius’s words to the Commoners?

- Shakespeare’s word choices create an angry, assertive tone toward the Commoners on the part of the Tribunes. For example, Flavius orders the Commoners away, saying “Hence!” to send them away abruptly and insults them by calling them “idle creatures” (line 1).

Why does Marullus ask, “Where is thy leather apron and thy rule” in line 7?

- Marullus points out that if the Commoner is a carpenter, as he reports in line 6, he should not be out on the streets, but rather working with the tools of his trade (“ought not walk / Upon a laboring day without the sign / Of your profession” (lines 2-5)).

What is the effect of the Cobbler’s use of the multiple meanings of the word *cobbler* in line 11?

- Student responses may include:
 - The Cobbler means that he is a man who makes and mends shoes, but Marullus thinks that the Cobbler uses the word to mean “bungler,” or someone who makes many mistakes. The two meanings of the word add humor to the scene.
 - The Cobbler uses the multiple meanings of the word *cobbler* to make the Tribunes look foolish. The crowd knows that the Cobbler uses the word to describe his trade, but the Tribunes continue to misunderstand the Cobbler’s response and think that the Cobbler means he is someone who does a poor job at his trade. The Tribunes’ confusion is obvious when Marullus repeats the question, demanding,

“But what trade art thou?” (line 12) and Flavius asks, “What trade, thou knave? Thou naughty knave, what / trade?” (lines 16-17), until he realizes that the Commoner is a man who mends shoes. The Cobbler’s ironic response to the Tribunes contributes to the tension between the Commoners and the Tribunes.

Explain to students that the use of the word *cobbler* in these lines is an example of a *pun*. Define *pun* for students as “humorous use of a word or phrase so as to emphasize or suggest its different meanings or applications; use of words that are alike or nearly alike in sound but different in meaning; a play on words.”

- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

Explain the pun the Cobbler makes when he calls himself “a mender of bad soles.”

- The Cobbler uses a pun when he says he hopes he practices a trade that he “may use with a safe conscience” and that he is “a mender of bad soles” (lines 13-14). Flavius thinks the Cobbler means he practices a trade having to do with correcting souls, but the Cobbler really means that he fixes the bottoms of shoes.
- **Differentiation Consideration:** Consider providing the following optional extension questions to deepen students’ understanding of Shakespeare’s use of verse and prose in this scene.

How does the language of Marullus and Flavius differ from the language of the Cobbler and the Carpenter?

- Marullus and Flavius usually speak in verse, or poetic form, but the Cobbler and Carpenter speak in prose, or longer unmeasured sentences. For example, Flavius uses verse to demand, “Being mechanical, you ought not walk / Upon a laboring day without the sign / Of your profession? - Speak, what trade art thou?” (line 5) while the Cobbler responds in prose, saying, “Truly, sir, in respect of a fine workman, I am / but, as you would say, a cobbler” (lines 10-11).
- If necessary, explain to students that Shakespeare often uses blank verse in his plays. *Blank verse* is a form of poetry that uses unrhymed, iambic pentameter. Explain to students that an *iamb* is “a metric unit in poetry consisting of an unstressed syllable followed by a stressed syllable.” Inform students that *penta-* means “five,” so when there are five iambs, the line is called *iambic pentameter*. For example, Flavius speaks in blank verse when he says, “What trade, thou knave? Thou naughty knave, what trade?” (line 1). *Prose*, on the other hand, is the language of ordinary speech and has no set rules about syllables or rhymes. The Cobbler speaks in prose when he says, “A trade, sir, that I hope I may use with a safe / conscience, which is indeed, sir, a mender of bad / soles” (lines 13-15).

How does Shakespeare's use of different speech patterns for the characters develop his depiction of Rome?

- Using verse or poetic form for the Tribunes and prose or ordinary speech for the Commoners emphasizes that Roman society is composed of groups with different ways of speaking that reflect differences in social standing, values, and attitudes.

What reason does the Cobbler give for being on the streets instead of in his shop?

- The Cobbler says he and the other Commoners are out to “make holiday to see Caesar and to rejoice in his triumph” (lines 34-35), suggesting the Commoners view Caesar’s success as a positive development in Rome.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 1.1, lines 36-80 (from “Wherefore rejoice? What conquest brings he home?” to “above the view of men / And keep us all in servile fearfulness”) and answer the following questions before sharing out with the class.

How does Marullus's criticism of the Commoners develop his opinion of Caesar?

- Marullus accuses the Commoners of being foolish for celebrating Caesar’s arrival because he is coming without “conquest” and no “tributaries follow him to Rome / To grace in captive bonds his chariot wheels” (lines 36-38). These statements suggest Marullus believes that Caesar does not deserve the attention he is receiving as he enters Rome.

How does Marullus's reference to Pompey develop his criticism of the Commoners?

- Through his description of the way the Commoners used to greet Pompey, Marullus accuses the Commoners of being disloyal. After reminding the Commoners of how eagerly they used to cheer for Pompey, he asks, “And do you now put on your best attire? / And do you now cull out a holiday? / And do you now strew flowers in his way / That comes in triumph over Pompey’s blood?” (lines 53-56). By first describing their former enthusiasm for Pompey and then describing their current enthusiasm for Caesar, Marullus demonstrates that the Commoners are guilty of “ingratitude” (line 60) because they so quickly shifted their support from one leader to another.
- Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

What can you infer about Pompey from lines 42-56?

- Marullus says the Commoners used to greet Pompey as enthusiastically as they are greeting Caesar. He says “Many a time and oft” the Commoners “climbed up to walls and battlements” and waited “to see great Pompey pass the streets of Rome” (lines 42-43, 47). According to Marullus, the crowd would make “an universal shout” or cheer if they even saw Pompey’s chariot (line 49), making the Tiber “[tremble] underneath her banks” (line 50) in their enthusiasm. These references suggest that Pompey was once a popular leader in Rome, similar to Caesar.

Based on the other activities that the Tribunes describe, what sort of greeting is a “universal shout” (line 49)?

- The Tribunes describe the Commoners as waiting eagerly for Pompey’s arrival, holding babies to see the great man’s entrance, so a “universal shout” must be a greeting of welcome.

What can you infer about the relationship between Caesar and Pompey based on Marullus’s statement that Caesar “comes in triumph over Pompey’s blood” (line 56)?

- Marullus’s statement suggests that there was a conflict between Caesar and Pompey and that Caesar won the struggle.

What can you infer from the Tribunes’ relationship to Pompey from the Tribunes’ criticism of the Commoners?

- Student responses may include:
 - The Tribunes remain loyal to Pompey and are angry that the Commoners are welcoming Caesar. Marullus addresses the Commoners by saying, “You blocks, you stones, you worse than senseless / things! / O you hard hearts, you cruel men of Rome, / Knew you not Pompey?” (lines 39-42). These words express Marullus’s anger and surprise that the Commoners, who so frequently greeted Pompey with cheers, seem to have forgotten him and are now eagerly welcoming a new leader, Caesar, who seems to have been in conflict with Pompey.
 - The Tribunes regret Pompey’s loss and remember fondly the days when he entered Rome in triumph. The Tribunes describe the Commoners’ eagerness to “see great Pompey pass the streets of Rome” (line 47) and criticize them for now doing the same for Caesar. They ask, “And do you now put on your best attire? / And do you now cull out a holiday? / And do you now strew flowers in his way / That comes in triumph over Pompey’s blood?” (lines 53-56). The repetition of “And do you now” in their questions to the Commoners emphasizes the Tribunes’ anger in these lines.

What does Flavius’s use of metaphor in lines 73-80 suggest about his attitude toward Caesar? (L.1112.5.a)

- Flavius uses a metaphor to compare Caesar to a bird and Caesar’s “trophy” (line 73) or the symbols of his victories to a bird’s feathers. Flavius tells Marullus, “Let no images / Be hung with Caesar’s trophies” (lines 73-74). Just as removing feathers from a bird’s wing will “make him fly an ordinary pitch” (line 78), or keep the bird from flying too high, so removing the “trophy” (line 73), or signs of Caesar’s success, will keep Caesar from “soar[ing] above the view of men” or abusing his power (line 79). Flavius’s metaphor expresses his concern that unless Caesar is stopped, Caesar will keep the people of Rome “in servile fearfulness” (line 80). By describing Caesar as “soaring above the view of men” and as keeping others “in servile fearfulness,” Flavius suggests that Caesar seeks a position of superiority.

Lead a brief whole-class discussion of student responses.

Instruct student groups to answer the following questions before sharing out with the class:

To what extent does Act 1.1 fulfill or develop expectations set by the play’s full title, *The Tragedy of Julius Caesar*?

- Student responses may include:
 - Act 1.1 suggests that the play will be a tragedy by introducing a conflict related to a heroic character, Julius Caesar. Act 1.1 develops those expectations by depicting some characters that support Caesar and others who are suspicious of him.
 - Act 1.1 does not fulfill the expectations set by the title because the opening scene at first seems more humorous than tragic.
 - Act 1.1 develops expectations set by the title because the title suggests the drama will feature Julius Caesar, but he does not appear in this scene. Viewers only hear about him from other characters and so they eagerly wait for his arrival on stage.
- **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

Which other plays by Shakespeare that you have read begin with the main character off-stage?

- Student responses may include:
 - *Romeo and Juliet* begins with a prologue rather than with Romeo or Juliet onstage.
 - *Macbeth* begins with three witches talking about a battle and about meeting Macbeth on a heath rather than with Macbeth onstage.

- *Hamlet* begins with soldiers on the ramparts of the castle discussing the ghost of Hamlet's father rather than with Hamlet onstage.

What effect does Shakespeare create by choosing to begin a play with a scene that does not include the title character?

- Student responses may include:
 - By beginning a play with a scene that does not include the title character, Shakespeare creates tension as the audience waits for his or arrival.
 - By beginning the play with a scene that does not include the title character, Shakespeare forces the viewer to rely on other characters' views of the main character and/or important events. In *Julius Caesar*, Shakespeare introduces the main character through the Tribunes' descriptions, which are highly critical of Caesar.

Lead a brief whole-class discussion of student responses.

- To support comprehension and fluency, consider showing Herbert Wise's 1979 BBC version of *Julius Caesar* (00:28-05:04).

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How do Shakespeare's specific choices about how to begin the play introduce conflict in this scene?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.
- Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 1.2, lines 1-138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11-12.4.c). Instruct students to summarize the scene and develop 2-3 discussion questions focused on how Cassius’s attitudes toward Caesar are similar to or different from the Tribunes’ attitudes. Instruct students to prepare possible answers to their questions for discussion.

- Students follow along.

Homework

Read Act 1.2, lines 1-138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. In addition, summarize the scene and develop 2-3 discussion questions focused on how Cassius’s attitudes toward Caesar are similar to or different from the Tribunes’ attitudes. Prepare possible answers to your questions for discussion.