



EDUCATION DEPARTMENT CURRICULUM GUIDE TO *JULIUS CAESAR*

About the Folger Shakespeare Library

The Folger Shakespeare Library houses one of the world's largest and most significant collections of materials pertaining to Shakespeare and the English and Continental Renaissance. The Folger Shakespeare Library editions of Shakespeare's plays are acclaimed throughout the world by educators, students, and general readers.

The mission of the Folger Library is to preserve and enhance its collections; to render the collections accessible to scholars for advanced research; and to advance understanding and appreciation of the Library and its collections through interpretive programs for the public.

About the Folger Shakespeare Library's Education Department

*"There is much matter to be heard and learned."
As You Like It*

Shakespeare's audience spoke of *hearing* a play, rather than of seeing one. The Folger Shakespeare Library's Education department believes in active learning, using a performance-based and language-centered approach to teaching Shakespeare. Drawing on the Folger's abundant resources and incorporating opportunities provided by the Web, their activities and workshops present innovative ways to engage children, students, and teachers in Shakespeare's work.

For a complete selection of curriculum plans from the Folger Shakespeare Library Education department, visit www.folger.com.

About the Folger Shakespeare Library's Publishing Program

For nearly 70 years, the Folger Shakespeare Library has been the most respected resource for the scholarship and teaching of William Shakespeare. Designed with everyone in mind—from students to general readers—these editions feature:

- Freshly edited text based on the best early printed version of the play
- Modern spelling and punctuation
- Detailed explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to famous lines and phrases
- An introduction to reading Shakespeare's language
- An essay by an outstanding scholar providing a modern perspective on the play
- Illustrations from the Folger Shakespeare Library's vast holdings of rare books
- Biographical and historical essays

To receive a complete list of available titles, e-mail your request to folger.marketing@simonandschuster.com.

The Shakespeare Set Free Workshops

Make meaningful learning fun. Shakespeare Set Free workshops model a fresh approach for teaching Shakespeare in grades 3-12. Based on twenty years of best practices, the Folger method inspires teachers with proven activities that address national and local standards. Schedule a one-day workshop for 20-30 teachers at your school. If you teach in New Jersey, you may be eligible for funding from the Geraldine R. Dodge Foundation. Contact the Folger Shakespeare Library at 202-675-0380 or by e-mail at educate@folger.edu for more information.

Turn the page for sample curriculum plans that you can find at <http://www.folger.com>
Additional plans and tools are available on the website.

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JULIUS CAESAR

Dear Colleagues,

Somewhere along the line, most of my students and probably most of yours have heard about William Shakespeare. Maybe they saw the film *Shakespeare in Love* or heard an answer on *Jeopardy*, but somehow, along with the ozone, they've breathed in that name: Shakespeare. In fact, to many kids Shakespeare is "sposed to be" a part of high-school education, and they expect to read one of his works. If we don't give them that exposure, they feel vaguely cheated or assume we think they're incompetent to meet the challenge of something important.

But when that anticipated moment comes and the teenage eye actually meets the Shakespearean page, then, unfortunately, that early interest too often is followed by . . . "Huh? What is this? Why are we reading this?"

The faces of the bored and defiant can make the best of us dread going into the classroom. It's happened to me, and maybe it's happened to you, but it doesn't have to be that way. Incredibly, teaching Shakespeare can actually invigorate both your class and you. . . . You have an intimate knowledge of your teaching style and of the workings of your class. Use that knowledge to select the exercises [from this packet] that you think will provoke excitement, enhance learning, and help ease your students past the language barrier and into the wonder of the play.

Here's to the magic in the play and to the magic in your classroom.

Judith Elstein

Adapted from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
- Suggested related lesson plans with directions on how to find them on the Folger Web site.

Contributing Editors:

Jeremy Ehrlich

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Curriculum Plan #1

Bill's Allusive Nature (An Introduction to Shakespeare) Developed by Jim Curran

As teachers, we often begin a unit on Shakespeare by explaining why we put so much emphasis on a single author. I simply state that Shakespeare is everywhere. Many authors borrow Shakespeare's plots (*A Thousand Acres* by Jane Smiley, *Mama Day* by Gloria Naylor); children's television reworks his ideas (*The Simpsons*, *Duck Tales*); adult television alludes to his work (*Star Trek*, *Frasier*); cartoonists play with the Bard's words ("Frank and Earnest," "Garfield"); he is referred to in films (*Renaissance Man*, *Clueless*); and advertisements borrow his snappier phrases for captions and voice-overs. Students miss out on a lot if they are not Shakespeare-literate.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

What To Do:

1. Give students a working definition of allusion.
2. Cite examples of allusions to Shakespeare that you have gathered from newspapers, comic strips, magazine articles, books (including titles), songs, or films. *Star Trek IV: The Undiscovered Country* is a great example. Christopher Plummer's declaration that Shakespeare is best in "the original Klingon" and his wonderful use of *Julius Caesar* as he lets "slip the dogs of war" on the valiant crew of the *Enterprise* show how Shakespeare lives in popular culture.
3. After fielding questions from students, give them three weeks to bring in three allusions to Shakespeare to share with the class. Make a few minutes available each day for sharing examples as they come in. Students with CDs, tapes, DVDs, and videos need to notify you a day in advance so that you have the necessary equipment. Audio-visual examples must come cued-up.
4. Students must identify the source of the allusion by citing the play, the act and scene, and the speaker for each submission. (A brief lesson on the use of a concordance, a good dictionary, or on-line searching may help here.)
5. The only major rule: credit is given to the first student who brings in a particular example (in other words, the class will not have to watch the same clip from *Clueless* ten times, and only one student will receive credit for discovering it).

What You Need:

Several examples of allusions to Shakespeare

A good Shakespeare concordance. You may direct students to try searching *The Complete Works of William Shakespeare* at <http://the-tech.mit.edu/Shakespeare>

How Did It Go?

The evaluation for this activity is simple: students receive full credit for supplying three allusions to Shakespeare whether all of them are shared in class or not. Extra-credit may be given for one or two extra examples.

It usually develops into quite a contest to see who can find the most allusions to Shakespeare by semester's end.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Fun with Sonnets": Students will read and interpret several of Shakespeare's sonnets. After reading the sonnets, discussing their meanings, examining their form, and practicing the rhythm and meter, students will write and present their own sonnets.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “Introducing Shakespeare”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #2

Unlocking Soliloquies and Unleashing “the Dogs of War” (A Lesson in Language) Developed by Janet Field-Pickering

Students who are more than happy to discuss plot and dialogue are often intimidated by soliloquies. The following activity uses Mark Antony's moving soliloquy over Caesar's dead body as an example, but it also works wonderfully for other Shakespeare soliloquies. Don't skip any steps—the sequence of steps is important to the whole process. Each step is followed by discussion prompts, but it is important to keep the activity moving. You might want to encourage the students to reflect on what they learned throughout the whole process as a follow-up writing assignment.

NCTE Standards Covered:

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Have your students stand and form a large circle. Read the soliloquy around the circle, stopping and changing readers at every punctuation mark.

Discuss: What do you notice about the pattern of the lines?

2. Have students read around the circle again, but this time, tell them to read it line by line, forcing the iambic pentameter rhythm. Example: "oh PARDON ME thou BLEEDING PIECE of EARTH."

Discuss: Where was the meter off? (The second line is an immediate example, as "BUTCHERS" ends the line with an extra unstressed foot.) Repeat those lines. Is anything different, important, or unusual about those lines? Is Shakespeare telling us to pay attention?

3. Play "Rock 'em, Sock 'em Shakespeare": have the students spread out around the room and tell them to read the lines aloud while moving in a straight line, changing directions with an abrupt, full-body turn at every punctuation mark. (Remind them not to bump into each other or the furniture.)

Discuss: How does the soliloquy "move"? Is there a pattern emerging?

4. Line the students up in two equal lines, facing each other. Alternate speaking the lines as two groups, switching sides each time the students come to a punctuation mark.

Discuss: Does the soliloquy work as a dialogue? How does this exercise make you feel?

5. Have the students repeat step four, but this time, start out by speaking the lines very softly, gradually increasing the volume until they are almost shouting the last line.

Discuss: Now, how do you feel? Does volume affect emotional impact? Sum up everything the class has discovered about the soliloquy at this point.

6. Break the class up into small discussion groups of five and have them identify any imagery that they can find. Remind them to look beyond visual imagery and identify images that appeal to the five senses. Look especially for *synaesthesia*, images that appeal to more than one sense at a time—e.g., "with carrion men, groaning for burial" (smell, sight, hearing). This should take about 10 minutes.

Discuss as a class: What imagery patterns did you find? What meaning can you derive from them? How do they work in the soliloquy?

7. Continuing small-group work, ask your students to cut the soliloquy in half, or by a third, rehearse and then perform the cut versions for the entire class. Discuss differences and similarities.

Discuss: Why did you cut what you cut? Why did you keep what you kept? Were some lines cut in every version? Were some lines retained in every version? Why? Did cutting and performing the cut versions of the soliloquy bring any new insights about how the soliloquy works?

What You Need:

The Folger Shakespeare Library edition of *Julius Caesar* (ISBN: 0-7434-8274-3, \$4.99)
Handouts (attached)

How Did It Go?

As your students went through the process, did they make on-their-feet discoveries about how the soliloquy works? Do they feel more confident about breaking down and interpreting a soliloquy?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

“Divinity of Hell: Soliloquies, Cutting, and Computers”: This lesson sets students loose on the language of the book and gives them permission to cut Shakespeare down to size. In the process of reducing a soliloquy to half its former length, students get a clearer understanding of a character's thoughts and intentions.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “Interactive Media Lessons”
7. Choose the primary source listed above or browse the other titles for more classroom ideas

Curriculum Plan #3

www.Caesar
(An Interactive Lesson in Imagery)
Developed by Jeremy Ehrlich, Sadie White, and Heather Bouley

Students will use online resources in order to examine patterns of imagery in *Julius Caesar*. By comparing these patterns to those of other Shakespeare plays, the students will draw conclusions about the different reasons Shakespeare uses imagery in the play.

This lesson will take two class periods.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

What To Do:

1. Demonstrate the use of the online concordance at <http://www.it.usyd.edu.au/~matty/Shakespeare/test.html>. Explain that a concordance

groups together all the uses of each word in a piece of literature. Show students how to select a play to search, how to search for a particular word, and how to read the passages provided by each search.

2. Divide the students into pairs. Give each pair of students a set of images to explore in the play. Make sure they know they will have to look up all the different forms of the word: a student with the word "blood" may need to enter "blood," "bloody," "bleed," "bleeds," etc. Possible sets of images to use include: friend/friends/brothers; dead/death/die; life/live/alive; blood/fire; honour/honourable/noble/glory; world/countrymen/Roman/Romans; speak/speech/hear/say/word/words; might/mighty/great/strength/strong; time/hour/day/age; man/men/lady/woman; or fear/danger/dangerous.

3. Have the students use the online concordance to examine their sets of images. At each stage, make them attempt to draw conclusions: what does this information tell them about what Shakespeare is trying to say with his imagery? First, have them find and examine the uses of their word(s) in the play. As a conclusion, they may note the relative frequency of words in the play: they may note the words "live," "life" and "alive" appear about half as often as the words "die," "death" and "dead," giving the imagery of the play a decidedly deadly feel.

4. Second, have them examine each use of the word in the context in the play in which it appears. Can they find any patterns in the way a word is used throughout the play? They might note that references to life are often accompanied by images of time. Coax them to use this information to draw conclusions: what is the play saying about life?

5. Third, have them go back to the concordance and compare Shakespeare's use of these words in *Julius Caesar* to his use of them in some of the other plays he was writing around the same time. Before *Caesar*, scholars think he wrote *Henry V*, and before that *Much Ado About Nothing*. After *Caesar*, scholars think he wrote *As You Like It* and then *Hamlet*. How is his use of imagery different in *Caesar* than in the other work he was doing at the time? What kinds of conclusions can students draw from that information? In these four other plays, they might note great variety in the different references to men and women. What does this say about the roles of women in the Renaissance, in love and in war? How does the feel of this play change due to its gender imagery? How does the context for these usages change as well?

6. Finally, have the students examine Shakespeare's use of these images within the context of his entire body of work. Students might note that the word "honourable," appearing often in *Caesar*, appears much less frequently in the rest of Shakespeare's plays. What can students conclude about the reasons for this difference from the rest of the canon?

7. Have students report their findings to the whole group. Have groups compare other students' findings with their own to see if they can uncover any larger patterns of imagery in the play.

8. Optional extension: download and copy the 12-page handout "There's No Plays Like Home." This is a dramatic retelling of the Wizard of Oz story told entirely with lines from Shakespeare. It was written by Heather Bouley as a sophomore at West Springfield High School in 2000-01. Bouley's class used online resources to identify Shakespearean lines relating to the Oz story. Have students read this play. Then, give them a well-known fairy tale or modern story to research online. For extra credit, see if students can retell this story using Shakespeare's language as Bouley has.

What You Need:

The Folger Shakespeare Library edition of *Julius Caesar* (ISBN: 0-7434-8274-3, \$4.99)
Handout (attached)

Internet-linked computer lab for the class period or available for homework

How Did It Go?

Were students able to draw conclusions from the information they received from the concordance website? Were they able to generate a discussion about the imagery in the play? Did the exercise show the students image patterns they had not seen before?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Metaphors in Shakespeare": This lesson will enable students to identify metaphors in Shakespeare's plays, understand the metaphorical relationships expressed and place those metaphors in the context of the play as a whole.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to "Teachers and Students"
3. In the menu that appears, choose "Resources for Teachers" and then "Teaching Shakespeare"
4. Click on "Archives"
5. Click on "Lesson Plan Archives"
6. Scroll down until you get to "General Lessons"
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #4

The Tragedy of ? (A Lesson in Character Analysis) Developed by Alisia Muir

In many of Shakespeare's tragedies, the secondary characters support the main character as the primary tragic figure. Or do they?

This lesson will allow students to examine the term "tragedy." It will guide students to scrutinize each of the plays' characters and eventually lead them to discover what makes a character tragic.

This lesson will take one to two 45-minute class periods. Students may work individually, in pairs or in groups of no more than four students.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

What To Do:

1. After the class has read the play, ask the students to come to class with a definition of "tragedy" or "tragic hero." They may look it up in a dictionary or develop a definition of their own.
2. Discuss each definition as a class and ultimately come up with one or two class definitions for each. The final definitions will be written on the board and will be used later.

3. Ask the class to brainstorm and name characters that they feel most closely fit the definitions listed on the board. The more names the better.
4. Ask each student to choose a character. The students must then justify their character choice by finding 2 or 3 incidents in the play's text that support their ideas (this usually takes about 10 minutes).
5. While the students are working, place large sheets of butcher paper or poster board around the room. The name of one of the characters listed during the brainstorming period should be written at the top of each piece.
6. Ask students to share their findings with the class by writing the act/scene/line numbers and a brief description of the incidents and their interpretations of the lines on the appropriate piece of butcher paper. It is fine if students duplicate lines from the play; their descriptions and interpretations will each be somewhat different.
7. After each student has written on the butcher paper, ask the students to refer to the original class definition of "tragedy" and "tragic hero." Ask them if they want to rename the play. Do they give it Shakespeare's title or rename it with another character's name? Why? At this point in the lesson, all sorts of responses and interesting titles should emerge.
8. As an extended activity, ask the students to answer the questions in step seven in a homework essay. Be sure to stress that they must use specific examples from the text of the play. Students must also turn in their essays with a cover page which includes the title of the play and an illustration.

What You Need:

The Folger Shakespeare Library edition of *Julius Caesar* (ISBN: 0-7434-8274-3, \$4.99)
Magic markers
Large pieces of paper

How Did It Go?

During the in-class activity, a robust and active discussion is a good indicator of how well the activity is going. For the extended activity, essays that illustrate an understanding of tragedy with good character and text analysis are excellent indicators of how well the lesson went.

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Mapping Shakespeare": Each student will focus closely on one character in the play and create a visual representation of that character's language, personality, motivation, and relationships.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Curriculum Plan #5

The Secret Life of Minor Characters (A Lesson in Performance) Developed by Janet Field-Pickering

Students performing the major roles in a Shakespeare scene have lines to speak and business to do and are usually more content, even with more lines to memorize, than the silent or minor participants in a scene. Students playing soldiers, lords, and attendants often agonize about what to do with their hands, or aimlessly rock back and forth in place. Getting students to participate actively in a scene as a minor character without stealing focus is a challenge. Using the assassination of Julius Caesar as a case-in-point, this 30-40 minute activity is designed to give each minor character a clear inner life and something to focus and inform their silent presence on stage. Having students think about and flesh out the motivations of minor characters provides them with critical thinking and analytical skills that can be applied to other works of literature—not just Shakespeare.

NCTE Standards Covered:

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Have the students read around *Julius Caesar* 3.1.1-136, line by line. Discuss: What's going on in this scene? Who are these guys? Then assign roles and read the scene around again.
2. Get to the meaty part—the actual assassination. Pick a Casca, Caesar, and Brutus, and, as a group, decide where they should be on stage. Figure out where all the other assassins (the rest of the class) should stand.
3. Start with Casca's line, "Speak, hands, for me!" and have everyone stab Caesar until Caesar says his famous last words and dies. Chances are your students will have a great time, but the scene will be rowdy and messy.

4. Divide your class up into small groups. Tell them that each student in the group has to take the role of an assassin and come up with a clear characterization and motivation for his/her assassin. Discuss the possible motivations as a group: What kind of grievances could an assassin have against Caesar? Is he politically or personally motivated?, etc. Some of the assassins are given motivation in the play. Who are these characters?

5. Have each student come up with a few sentences to explain his/her motivation. Share out loud within the small group. Then each assassin should come up with a short—no more than five to ten words—line to shout out as they stab Caesar. Each line needs to be clear and specific and emotional and SHORT. "Take that!" is short but not specific. "Take that for lording it over us!" or "I'm afraid of the other conspirators!" or "Here's to your ambition!" are more specific.

6. Divide the class in half. Have the first half of the class stage the murder of Caesar while the other half watches. As each character stabs Caesar have him pause and shout his lines out loud. Do this twice. Then tell the students to take away the words, but keep the movement and the emotional push behind each stabbing. Have the assassins silently stab Caesar as they internalize their emotions and silently shout their lines deep inside.

7. Have the students discuss and comment on how the scene went. Then have the second half of the class perform and discuss. How did the actors feel about doing the scene? What did the audience see and experience?

Optional writing assignment: Many professional actors create a "back story" for each character they play. They compose a detailed history of the character's past leading up to the point at which we discover them in the play. Have your students create "back stories" for their roles, delving into the past experiences and the psychological development of their characters.

What You Need:

The Folger Shakespeare Library edition of *Julius Caesar* (ISBN: 0-7434-8274-3, \$4.99)

How Did It Go?

Were the students able to come up with clear motivations for the assassins? Did this activity help the performers and the performance achieve a tighter focus? Did all the student actors in the scene appear more purposeful and, at the same time, more confident?

If You And Your Class Enjoyed This Curriculum Plan, You'll Want To Try:

"Page to Stage": This exercise will lead students through a series of steps to help them understand the way Shakespearean language works and prepare them to perform it.

Where Can I Find This Lesson Plan?

1. Go to the Web site address: www.folger.edu
2. Scroll down to “Teachers and Students”
3. In the menu that appears, choose “Resources for Teachers” and then “Teaching Shakespeare”
4. Click on “Archives”
5. Click on “Lesson Plan Archives”
6. Scroll down until you get to “General Lessons”
7. Choose the lesson plan listed above or browse the other titles for more classroom ideas

Also Available from the Folger Shakespeare Library

Shakespeare wrote more than twenty plays*, and many are terrific for students. Whether tragedy or comedy, all will teach students about the age of Shakespeare, about the subtle manipulation of language and image, and about the dramatic construction of character in a new and exciting way. Additional titles include:

Hamlet (ISBN: 0-7432-7712-X)

Macbeth (ISBN: 0-7432-7710-3)

Romeo and Juliet (ISBN: 0-7432-7711-1)

A Midsummer Night's Dream (ISBN: 0-7432-7754-5)

Othello (ISBN: 0-7432-7755-3)

The Taming of the Shrew (ISBN: 0-7432-7757-X)

The Merchant of Venice (ISBN: 0-7432-7756-1)

Much Ado About Nothing (ISBN: 0-7432-8275-1)

King Lear (ISBN: 0-7432-8276-X)

*For a complete list of available titles, please e-mail your request to folger.marketing@simonandschuster.com

Handout #1 for Curriculum Plan #2
Unlocking Soliloquies and Unleashing “the Dogs of War”

Unleashing “the Dogs of War”

Julius Caesar 3.1.280-301

ANTONY

O pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers.
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy
(Which like dumb mouths do ope their ruby lips
To beg the voice and utterance of my tongue)
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quartered with the hands of war,
All pity choked with custom of fell deeds;
And Caesar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry “Havoc!” and let slip the dogs of war,
That this foul deed shall smell above the earth
With carrion men groaning for burial.

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Handout #2 for Curriculum Plan #2
Unlocking Soliloquies and Unleashing “the Dogs of War”

Teacher’s Guide

This activity works for any Shakespeare soliloquy and is a wonderful way to engage students in the active discovery of how a soliloquy works. Don’t skip any steps—the sequence of steps is important to the whole process. Each step is followed by discussion prompts, but it is important to keep the activity moving. You might want to encourage the students to reflect on what they learned throughout the whole process as a follow-up writing assignment.

1. Have your students stand and form a large circle. Read the soliloquy around the circle, stopping and changing readers at every punctuation mark.

Discuss: What do you notice about the pattern of the lines?

2. Have students read around the circle again, but this time, tell them to read it line by line, forcing the iambic pentameter rhythm. Example: “oh PARdon ME thou BLEEDing PIECE of EARTH.” (For more information on working through meter with your students, you might want to refer to the archived lesson plan, “It’s Elementary: Stomping and Romping with Shakespeare.”)

Discuss: Where was the meter off? (The second line is an immediate example, as “BUTCHers” ends the line with an extra unstressed foot.) Repeat those lines. Is anything different, important, or unusual about those lines? Is Shakespeare telling us to pay attention?

3. Play “Rock ‘em, Sock ‘em Shakespeare”: have the students spread out around the room and tell them to read the lines aloud while moving in a straight line, changing directions with an abrupt, full-body turn at every punctuation mark. (Remind them not to bump into each other or the furniture.)

Discuss: How does the soliloquy “move”? Is there a pattern emerging?

4. Line the students up in two equal lines, facing each other. Alternate speaking the lines as two groups, switching sides each time the students come to a punctuation mark.

Discuss: Does the soliloquy work as a dialogue? How does this exercise make you feel?

5. Have the students repeat step four, but this time, start out by speaking the lines very softly, gradually increasing the volume until they are almost shouting the last line.

Discuss: Now, how do you feel? Does volume affect emotional impact?
Sum up everything the class has discovered about the soliloquy up to this point.

6. Break the class up into small discussion groups of five and have them identify any imagery that they can find. Remind them to look beyond visual imagery and identify images that appeal to the five senses. Look especially for *synaesthesia*, images that appeal to more than one sense at a time—e.g., “with carrion men, groaning for burial” (smell, sight, hearing). This should take about 10 minutes.

Discuss as a class: What imagery patterns did you find? What meaning can you derive from them? How do they work in the soliloquy?

7. Continuing small-group work, ask your students to cut the soliloquy in half, or by a third, and then perform the cut versions for the entire class. Discuss differences and similarities.

Discuss: Why did you cut what you cut? Why did you keep what you kept? Were some lines cut in every version? Were some lines retained in every version? Why? Did cutting and performing the cut versions of the soliloquy bring any new insights about how the soliloquy works?

Handout for Curriculum Plan #3

www. Caesar

**THERE'S NO PLAYS LIKE HOME
BY HEATHER BOULEY**

Human Tornado, Dorothy, Toto, and trees enter.

Tornado: Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i'the wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before...

Dorothy: I know not where to hide my head: yond same cloud cannot choose but fall by pailfulls. Alas, the storm is come again! My best way is to creep under his gaberdine; there is no other shelter hereabouts: I will here shroud till the dregs of the storm be past. (*The Tempest*)

Tornado exits. Fairy enters from stage right, unnoticed by Dorothy. Elves enter and hide behind the trees.

What country, friends is this? (*Twelfth Night*) How silent is this town! **Dorothy notices fairy.** What may you be? Are you of good or evil?

Fairy: Good. (*Othello*)

Dorothy: For this relief much thanks. (*Hamlet*) Gentle girl, assist me; and even in kind love I do conjure thee, to lesson me and tell me some good mean, how, with my honor, I may undertake a journey.

Fairy: Alas, the way is wearisome and long!

Dorothy: A true-devoted pilgrim is not weary to measure kingdoms with his feeble steps. (*The Two Gentlemen of Verona*)

Fairy: I pray you, tarry: pause a day or two before you hazard; for, in choosing wrong, I lose your company: therefore forebear awhile. There's something that tells me, but it is not love, I would not lose you; and you know yourself, hate counsels not in such a quality. But lest you should not understand me well and yet a maiden hath no tongue but thought, I would detain you here some month or two before you venture. I could teach you how to choose right. (*The Merchant of Venice*)

Dorothy: My fairy lord, this must be done with haste. (*A Midsummer Night's Dream*)

Fairy: Alas, that love, whose view is muffled still, should, without eyes, see pathways to his will! (*Romeo and Juliet*)
Elves, come here anon. All elves for fear creep in to acorn-cups and hide them there.

Elves come out from behind trees.

Elf 1: *You spotted snakes with double tongue, thorny hedgehogs, be not seen; newts and blind-worms, do no wrong, come not near our fairy queen.*

All Elves: *Philomel, with melody sing in our sweet lullaby; lulla, lulla, lullaby, lulla, lulla, lullaby.*

Elf 2: *Never harm, nor spell nor charm, come our lovely lady nigh; so, good night, with lullaby.* (*A Midsummer Night's Dream*)

Fairy: All is well! Do not fear our person: There's such divinity doth hedge a king, that treason can but peep to what it would, acts little of his will. (*Hamlet*)

Dorothy: I must perforce. (*King Richard III*)

Elf 3: Go tread the path that thou shalt ne'er return. (*Titus Andronicus*)
A speedier course than lingering languishment must we pursue.

Yellow Brick Road Enters.

Dorothy: And I have found the path.

Road: The forest walks are wide and spacious; and many unfrequented plots there are. I'll lead you about around, through bog, through bush, through brake, through brier.

Fairy: You have shoes with nimble soles. Those be rubies, fairy favors, in those freckles live their savors: I must go seek some dewdrops here and hang a pearl in every cowslip's ear. Farewell, thou lob of spirits; I'll be gone. (*A Midsummer Night's Dream*) Well, go thy way.

Dorothy: Farewell! God knows when we shall meet again!

Scarecrow enters stage left and poses. Fairy and Elves exit. Road leads Dorothy and Toto to Scarecrow, then steps to the back of the scene.
Scarecrow: A word I pray you. A word I pray you! (*Macbeth*)

Dorothy helps the scarecrow "down." Dorothy now recalls the story from the past.

Dorothy: A fool, a fool! I met a fool i' the forest, a motley fool; a miserable world!

As I do live by food, I met a fool who laid him down and basked him in the sun, and rail'd on Lady Fortune in good terms, in good set terms and yet a motley fool.

'Good morrow, fool' quoth I.

Scarecrow: No, sir,

Dorothy: Quoth he,

Scarecrow: Call me not fool till heaven hath sent me fortune.

Dorothy: And then he drew a dial from his poke, and looking on it with lack-lustre eye, says very wisely,

Scarecrow: It is ten o'clock: thus we may see

Dorothy: Quoth he

Scarecrow: How the world wags: 'tis but an hour ago since it was nine, and after one hour more 'twill be eleven; and so, from hour to hour, we ripe and ripe, and then from hour to hour, we rot and rot; and thereby hangs a tale.

Dorothy: When I did hear the motley fool thus moral on the time, my lungs began to crow like chanticleer, that fools should be so deep-contemplative, and I did laugh sans intermission an hour by his dial. O noble fool! O worthy fool!

Motley's the only wear. (*As You Like It*)

Back in the present.

Scarecrow: Give me your favor—my dull brain was wrought with things forgotten. Kind gentlemen, your pains are register'd where every day I turn the leaf to read them. Let us toward the king. (*Macbeth*)

Tinman enters stage right. The Road leads them stage right and goes around the Tinman to be in back of the scene again. Scarecrow runs into the Tinman.

Tinman: Although I hate her, I'll not harm her so.

Dorothy: What! Can you do me greater harm than hate? Hate me! Wherefore?
O me! What news, my love!

Tinman: Ay, by my life; therefore be out of hope, of question, doubt, be certain, nothing truer, 'tis no jest that I do hate thee.

Dorothy: O me! You juggler! You cankerblossom! You thief of love! (*A*

Midsummer Night's Dream) **change of attitude** Or are you like the painting of a sorrow, a face without a heart? (*Hamlet*)

Tinman: I would not have such a heart in my bosom for the dignity of the whole body. Bring me where they are. (*Macbeth*)

Dorothy: The course of true love never did run smooth. Away! (*A Midsummer Night's Dream*)

To scarecrow or audience

I shall observe him with all care and love. (*2 Henry IV*)

Lion enters stage left. The Road leads them around until the Lion is noticed.

Many lives stand between me and home; and I,--like one lost in a thorny wood, that rends the thorns and is rent with the thorns, seeking a way and straying from the way; not knowing how to find the open air, but toiling desperately to find it out,--torment myself and from that torment I will free myself.....(*3 Henry VI*)

They see the lion up ahead.

Scarecrow: Ho, ho, ho, ho! Coward, why com'st thou not? Here come noble beasts in, a lion!

Lion: You, ladies, you whose gentle hearts do fear the smallest monstrous mouse that creeps on floor, may now perchance both quake and tremble here, when lion rough in wildest rage doth roar. Then know that I, one Snug the joiner, am a lion-fell, nor else no lion's dam; for if I should as lion come in strife into this place, 'twere pity on my life.

Scarecrow: A very gentle beast, of good conscience.

Tinman: The very best at a beast my lord, that e'er I saw.

Dorothy: This lion is very fox for his valor.

Scarecrow: True; and a goose for his discretion.

Tinman: Not so, my lord; for his valor cannot carry his discretion; and the fox carries the goose.

Scarecrow: His discretion, I am sure, cannot carry his valor; for the goose carries not the fox. It is well: leave it to his discretion. (*A Midsummer Night's Dream*)

Lion: But I have none: the King-becoming graces as justice, verity, temperance, stableness, bounty, perseverance, mercy, lowliness, devotion, patience, COURAGE, fortitude, I have no relish of them! (*Macbeth*)

Lion: I'll follow thee and make a heaven of hell. (*A Midsummer Night's Dream*)

Dorothy takes his arm and they all skip off stage left with the Road leading.

Dorothy: How beauteous mankind is! O brave new world that has such people in it! (*The Tempest*)

Witches enter stage right.

Witch 1: Thrice the brinded cat hath mewed.

Witch 2: Thrice and once the hedge-pig whined.

Witch 3: Harpier cries:- 'Tis time, 'tis time.

Witch 1: Round about the cauldron go: in the poisoned entrails throw. Toad, that under cold stone days and nights has thirty-one. Sweltered venom, sleeping got, boil thou first i'th' charmed pot!

All Witches: Double, double, toil and trouble; fire burn and cauldron bubble.

Witch 2: Fillet of a fenny snake, in the cauldron boil and bake: eye of newt and toe of frog; wool of bat and tongue of dog, adder's fork and blind-worm's sting, lizard's leg and howlet's wing, for a charm of powerful trouble, like a hell-broth boil and bubble.

All: Double, double toil and trouble, fire burn and cauldron bubble.

Witch 3: Scale of dragon, tooth of wolf, witch's mummy, maw and gulf of the ravined salt-sea shark, root of hemlock digged i'th'dark, liver of blaspheming Jew, gall of goat and slips of yew slivered in the moon's eclipse, nose of turk and tartar's lips, finger of birth-strangled babe ditch-delivered by a drab, make the gruel thick and slab: add thereto a tiger's cauldron.

All: Double, double toil and trouble; fire burn and cauldron bubble.

Witch 2: Cool it with a baboon's blood, then the charm is firm and good.

Enter in Road leading the rest.

Witch 1: All my pretty ones! (*Macbeth*)

The Witches grab Dorothy and Toto, putting Toto into a human cage.

Dorothy: Now the witch take me, if I meant it thus! Grace grow where those drops fall! My hearty friends, you take me in too dolorous a sense; for I spake to you for your comfort; did desire you to burn this night with torches; know my hearts, I hope well of to-morrow and will lead you where rather I'll expect victorious life then death and honor. (*Antony and Cleopatra*)

Scarecrow: When shall we meet again? In thunder, lightning or in rain?

Dorothy: When the hurlyburly's done, when the battle's lost and won. That will be ere the set of sun.

Tinman: Where the place?

Dorothy: Upon the heath.

All Witches: Fair is foul and foul is fair; hover through the fog and filthy air.

Witches exit with Dorothy and Toto.

Scarecrow: Let's after him, whose care is gone before to bid us welcome; it is a peerless kinsman. (*Macbeth*) No place, indeed, should murder sanctuarize; revenge should have no bounds.

Tinman: And for that purpose I will anoint my sword. (*Hamlet*)

Lion: Let our best heads know that tomorrow the last of many battles, we mean to fight! (*Antony and Cleopatra*)

Scarecrow: Go forward at thy command. Draw forth thy weapon, we are beset with thieves; rescue thy mistress, if thou be a man. (*Taming of The Shrew*)

They all exit off stage right and run to the stage left entrance yelling and making noise. The witches enter stage right.

Witch 2: Did not you speak?

Dorothy: When?

Witch 3: Now.

Witch 1: **looking out the "window"**—Hark! Who lies I' the second chamber?

They all look out and see the guys with swords.

All Witches: This is a sorry sight. (*Macbeth*) Yet but three?

Lion: Here villain; drawn and ready. Where art thou?

Tinman: Thou runaway, thou coward, art thou fled? Speak! In some bush?

Where doest thou hide thy head?

Scarecrow: Thou coward, art thou bragging to the stars, telling the bushes that thou look'st for wars, and wilt not come? Come, recreant; come thou child; I'll whip thee with a rod: he is defiled that draws a sword on thee.

Lion: Ho, ho, ho! Coward, why comest thou not?

Witches: Come hither: I am here. (*A Midsummer Night's Dream*)

Tinman: Now put your shields before your hearts, and fight with hearts more proof than shields.—Advance; they do disdain us much beyond our thoughts, which makes me sweat with wrath—Come on, my fellow. (*Coriolanus*)

Witch 1: I'll fight till from my bones my flesh be hack'd. (*Macbeth*)

They fight.

Dorothy: Oh lord, they fight! (*Romeo and Juliet*)

Scarecrow, Tinman, Lion: Come, tears, confound; out sword, and wound the
pap of Pyramus: Ay the left pap, where heart doth hop.

They stab.

Witches: Thus die I, thus, thus, thus.....Now am I dead, now am I fled, my soul is
in the sky. Tongue, lose they light! Moon, take thy flight!

Scarecrow: Now die.

Tinman: Die.

Lion: Die.

Dorothy: Die.

Scarecrow, Tinman, Lion, Dorothy: Die! (*A Midsummer Night's Dream*)

Dorothy: Be happy then, for it is done. (*Richard II*)

Road: Follow me, then, over hill, over dale, through flood, through fire.

Dorothy: I do wander everywhere, swifter than the moon's sphere. (*A
Midsummer Night's Dream*) ***The road leads the characters to the Palace of Oz
represented by two people as doors.*** I have lived to see inherited my very
wishes, and the buildings of my fancy (*Coriolanus*) Now go we in content to
liberty and not to banishment. (*As You Like It*) Let us go in together. (*Comedy of
Errors*)

***Dorothy tries to open the doors by pulling and the Scarecrow bypasses her
and pushes the door, making it come open.***

Oz: Who is there?

Tinman: Friends to this ground. (*Hamlet*) Lord, hear me speak.

Oz: Freely good father. (*Timon of Athens*)

Tinman: I am sick at heart. (*Macbeth*) **He moves to the side of Oz.**

Oz: **speaking to the Lion** Where is your ancient courage? (*Coriolanus*)

Lion: 'Tis gone, 'Tis gone, 'Tis gone. (*Romeo and Juliet*) **He moves to the other side of Oz.**

Oz: Heart and courage to proceed. (*2 Henry VI*)

Scarecrow: **Approaching Oz** I have very poor and unhappy brains. (*Othello*)

Oz: **Presenting him with brains** O, there has been much throwing about of brains. (*Hamlet*)

Oz now looks at Dorothy and points to his feet, clicking his heels three times. Dorothy copies this movement.

Dorothy: I will take my leave. (*Othello*) Farewell, kind neighbors: Now the gods keep you!

Everybody: Farewell, farewell

Fairy enters.

Fairy: Get you home; be not dismay'd; these are a side that would be glad to have this true which they so seem to fear. Go home, and show no sign of fear.

(*Coriolanus*)

The entire cast enters the stage and stands on the apron in front of Dorothy. She clicks her heels three times, then comes forward to the apron. The cast looks down.

Dorothy: I have had a most rare vision. I have had a dream—past the wit of man to say what dream it was. Man is but an ass, if he go about to expound this dream. Methought I was—there is no man can tell what...Methought I was, and methought I had....but man is but a patched fool, if he will offer to say what

methought I had. The eye of man hath not heard, the ear of man hath not seen,
man's hand is not able to taste, his tongue to conceive, nor his heart to report
what my dream was.

The cast looks up and toward audience.

Chorus: If we shadows have offended, think but this, and all is mended,--that
you have but slumber'd here while these visions did appear. And this weak and
idle theme, no more yielding but a dream. Gentles do not reprehend: If you
pardon, we will mend.

Dorothy: So, goodnight unto you all. (*A Midsummer Night's Dream*)

CAST OF CHARACTERS

(In Order of Appearance)

Trees(s)

Tornado(s)

Dorothy

Toto

Fairy

Elf 1

Elf 2

Elf 3

Yellow Brick Roads (2)

Scarecrow

Tinman

Lion

Witch 1

Witch 2

Witch 3

Human Cage(2)

Oz

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