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Unit of instruction.

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LITERATURE: ELAF-Unit

Literature Unit of Instruction
(Shakespeare)

10th Gr.

AI

UNIT OF INSTRUCTION

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Workshop in English
Boston University
School of Education
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PREFACE

This unit is designed for tenth grade college preparatory students. These students have had no formal background in the study of sixteenth century England and no introduction to Shakespeare and his impact on succeeding generations.

Each class consists of twenty-five to thirty pupils. Their range of abilities is wide; one of the two college divisions is talented but not to the point of being gifted. The second division is much slower in reading comprehension and writing skills. These students come primarily from a low socio-economic level. Although most of the students have college aspirations, many are impeded by lack of financial assistance. The time allotted for this unit is four to five weeks.

INTRODUCING WILLIAM SHAKESPEARE, "SOUL OF AN AGE",
with special emphasis on the teaching of Julius Caesar

I. Introduction to the Unit

This unit is designed to lead students into discovering the greatness of the immortal bard of all ages, William Shakespeare, and to provide for them an opportunity of tasting and savoring the flavor of the Elizabethan age. It has been planned for a tenth grade college preparatory group ranging in ability from those who are one or two years below the norm to those capable of handling material in preparation for college. Activities for this unit are varied and encompass the four areas of communication: reading, writing, speaking, listening. The focal point will be the teaching of the historical drama, Julius Caesar. Students will begin their individual research one week before the actual study of the drama.

II. Pupil Objectives

A. Understandings

1. There is a certain timeliness about the drama, Julius Caesar, which makes it enjoyable and profitable reading for modern times. From Roman times to the present day man has struggled, indeed shed much blood, to be free from tyrannical rule.
2. William Shakespeare's plays, written over three hundred and fifty years ago, are widely read today by young and old; indeed, hundreds of thousands of individuals have seen his great dramas on television and movie screens; others have attended performances given by professional actors or summer stock theatre groups.
3. It can be said that Shakespeare achieved the title of immortal bard because of his conception of human life and his judgment of men's acts and motives.
4. Shakespeare has proven to us that human beings down through the ages experience the same emotions.
5. The minds of men may be influenced by biased oratory, prejudice, superstition, and ignorance.

6. No man is perfect; each has his strengths of character, each, his weaknesses. But Cassius said, "A friend must bear his friend's infirmities."

7. To satisfy their lust for power mob leaders will resort to violence, to bloodshed, to war, all of which leads to tragedy.

8. There are today power-hungry men who are attempting to enslave us.

9. An uncontrolled mob is destructive, unthinking and violent.

10. The drama Julius Caesar is based on the element of conflict; first, man versus man(the conspirators and Caesar), secondly, man versus himself(Brutus and his conscience); thirdly, man versus a supernatural force(Brutus and the ghost of Caesar).

11. Life itself depends upon people's willingness to work together under competent leadership.

12. Shakespeare's characters are a mirror of ourselves.

13. It is true that Shakespeare's plays were presented to the Queen of England and her court but Shakespeare wrote his plays for men and women of lowly birth-the commoners.

14. The physical structure of the theatres of Elizabethan England differs from our modern theatres.

15. The Elizabethan era was an age of great explorations, important historical events, and renown men of arts and science.

16. England today shows the world the pagentry of royalty, for the English have intense national pride and deep reverence for their beloved queen. This was also true of Shakespeare's England.

B. Appreciations

1. As members of society students should realize that responsible citizens are guided by their reason and not by their emotions.

2. Students should appreciate the magnificence of the English language by studying a master of it.

3. Students should cherish the four freedoms upon which our country was founded and take even greater pride in living in a democratic society.

4. Students approach their first study of a Shakespearean play with the pre-conceived notion that it is incomprehensible and classes repeatedly ask the question, "How much do we have to memorize?" The purpose of this unit is to expel these fears and change the attitude of the students. Marchette Chute says that the happy reader of Shakespeare is the best reader.

C. Abilities

1. Reading Skills

a. developing the ability to use source material (Core 5; Optional 4-5-6-8-9-10-11-12-13-14-15)

b. Understanding setting and background (Core 1-4; Optional 1-4-5-6-9-13)

c. Understanding ironic and satiric writing (Core 1-2; Optional 16)

d. Understanding symbolism and allusions (Core 1; Optional 16)

e. reading to interpret meaning through emphasis and inflection (Core 1; Optional 3)

f. interpreting figurative language (Core Optional 14)

2. Writing Skills

a. using the following patterns in paragraph development:

Climatic writing
Definition
Comparison or contrast
Examples
Chronological approach

3. Listening Skills

a. developing the ability to listen for tone interpretation of a passage (Core 1; Optional 3)

b. developing the ability to listen to group members (Optional 1-3-4-5-8-13-14)

c. developing the ability to listen comprehendingly to recordings and film strips (Core 1; Optional 2)

d. developing the ability to listen to directions (Core 1-2-3-4-)

4. Speaking Skills

a. developing the ability to dramatize scenes from the play (Optional 3)

b. developing the ability to report clearly research material (Optional 3-4-8-13-15)

III. Activities:

A. Introductory Activities

1. One week before the actual study of the play display on book shelves many books for students' supplementary reading which will enrich their background on Shakespeare and his times and Roman times. The titles of these books are listed on the reading list for pupils. Talk briefly about these books. Allow students time to browse. On the following day appoint a library service club member to handle checking out of books. Student will be required to read at least one book from the list.

2. Display on bulletin board pictures, maps, theatre programs--all visual aids connected with the unit. Appoint a bulletin board chairman who will be responsible for displaying material brought in by the students during the course of the unit. This chairman will also handle the displaying and arranging of all creative activities from optional work.

3. On the third day have students view the Coronet film; William Shakespeare: Background for his Works. Have student jot down differences and similarities between sixteenth century England and twentieth century America. Divide students into small groups for discussion of these points; a chairman from each group will report findings to the class and a recorder will write the results on the blackboard.

4. Show on the following day the short film on the Globe Theatre. Talk to class about the Elizabethan theatre. Show models made by other classes. Pass out supplementary reading lists and study guide sheets. Explain the core activities and the optional related activities.

B. Core Activities

1. Each student will be required to read the historical tragedy, Julius Caesar. Your class assignments and discussion questions will be given to you on separate sheets.

2. Each student will be required to keep a notebook containing familiar quotations and interpretations as well as comments on language. Format for this will be discussed in class.

3. Each student is required to write four essays. One day a week will be devoted to studying various patterns of paragraph development. Be sure to give yourself time for revision as I expect each essay to be the product of your best work. Frequent errors in grammar, punctuation, specific usage, and sentence structure will be discussed and taught according to the individual needs of this class.

The following essays are required writing. Leave a space on this sheet to write in dates on which papers are due.

a. Write a paragraph giving in chronological order the events which led up to the assassination of Caesar.

b. Write an essay defining one of the following terms: idealism, democracy, dictatorship, propaganda.

c. Compare and contrast the characters of Brutus and Cassius, Portia and Calpurnia, Caesar and another dictator (Hitler, Castro, Khrushchev). Choose only one pair.

d. Write an essay on citizenship emphasizing individual responsibility.

4. Each student will be required to select one book from the reading list and participate in a panel discussion, do a written report, or make an appointment for a book conference.

5. Each student must select one of the related activities which should be chosen on the basis of personal interest. If you wish to do more than one project, or if you have some project in mind that is not listed, talk this over with me.

DISCUSSION QUESTIONS

ACT I

Scene I

1. What was the political situation in Rome at the opening of the play? Who was Pompey?
2. What is an Elizabethan pun? Give an example of a pun in scene 1.
3. Explain the symbolism in these lines:

" These growing feathers plucked from
Caesar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of
men
And keep us all in servile fearfulness."

4. Find the lines which show that:
 - a. Some Romans do not think Caesar is a heroic man like Pompey.
 - b. Some Romans believe Caesar is a dangerous, ambitious man who intends to become a permanent dictator.

Scene II

1. What was the feast of the Lupercalia? What was the soothsayer's warning to Caesar? How did Caesar react to this?
2. Select lines from this scene which prove that:
 - a. Caesar's word was obeyed without question.
 - b. Cassius regarded Caesar as unworthy of all honors heaped upon him.
 - c. Brutus was troubled about the present state of Rome before Cassius approached him.
 - d. Caesar was suspicious of Cassius.
 - e. Caesar desired the approval of the people.
3. What does Brutus mean when he says he is "with himself at war"?
4. What does Cassius mean by these words:

"Men at some time are masters of their fates;
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings."

5. What was the real reason behind Cassius' flattery of Brutus?
6. Did Caesar have any physical infirmities?
7. What does Cassius plan to do before meeting with Brutus again?

Scene III

1. What does the storm symbolize?
2. What other Romans are incorporate in Cassius' plan? Find the line which proves Cassius was testing one of the other Romans to find out whether he was loyal to Caesar.
3. What does Cassius mean when he says:

".....Three parts of him
Is ours already, and the man entire
Upon the next encounter yields him ours"

ACT II

Scene I

1. What reason does Brutus have for wanting to kill Caesar?
2. Who is Lucius? How does Brutus treat him? What does this reveal regarding Brutus' character?
3. What does Brutus mean when he says:

"Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream."
4. Why does Cassius fear Mark Antony? What reason does Brutus give for not wanting Antony killed? Why does Cassius yield to Brutus' plea to spare Antony? Was Cassius convinced Brutus was right?
5. What are some of the character traits of Portia?

Scene II

1. What evidence of superstitious belief do we have in this scene?

2. Why does Calpurnia try to persuade Caesar not to go to the Senate? What does she mean when she says:

"When beggars die, there are no comets
seen;
The heavens themselves blaze forth the
death of princes."

3. How would you interpret Caesar's response to this?

4. What means does Decius use to persuade Caesar to go to the Senate?

✓ ACT III

Scene I

1. How does Artemidorus defeat his own purpose?

2. Why did Antony send his servant back to the Senate House? Was it a desire to make real peace with the conspirators?

3. In what way was Antony acting a part in his grief over Caesar's body? What hidden purpose did he have? Why did he finally shake hands with the conspirators?

4. What was Brutus' second mistake?

5. Why does Antony call the conspirators "the choice and master spirits of the age"?

6. What was Antony's real reason for wanting to speak at Caesar's funeral?

Scene II

1. How did the citizens respond to Brutus' speech?

2. How does Antony prove Caesar was not ambitious?

3. Why does he continually call the conspirators "honorable men"?

4. Prove that Antony is appealing to the emotions of the mob in order to incite them.

5. Why does Antony mention the will?
6. Give several examples of irony in Antony's speech.
7. What has Antony finally accomplished?

ACT IV

Scene I

1. Who were the members of the second triumvirate? Which one of the three is the weakest? What change do you see in Antony?

Scene II, III

1. What is the subject of the argument between Cassius and Brutus?
2. What lines tell us that Brutus is still true to the cause of the conspiracy?
3. What was Cassius' motive in offering his dagger to Brutus?
4. How did Portia die?
5. What reasons does Brutus give for marching to Philippi?
6. Give your interpretation of the lines:
"There is a tide in the affairs of men,
Which, taken at the flood, leads on to
fortune:
Omitted, all the voyage of their life
Is bound in shallows and in miseries."
7. How does the reader know the spirit of Caesar is not dead?

ACT V

Scene I

1. What lines prove that Brutus will not allow himself to be taken captive?

Scene II

1. How does Pindarus misinterpret the battle scene?
2. How do we know that Brutus regards Caesar's ghost as an ill omen?

3. What lines prove that Brutus, despite Cassius' death, does not give up?

Scene III

1. How does this scene prove that Brutus' friends loved him?

2. What does Antony think of Brutus?

C. Optional Related Activities

1. Book Panel Discussion: On the bulletin board there is a sheet for you to sign your name and the title and author of the book you have selected for this unit. You will then be broken into groups and will select a chairman. You will decide as a group the topic or theme your panel will discuss and each member of the panel will support this topic with specific references to the book he has chosen.

2. Each class has at least one good organizer. Be a student leader and arrange with the main office to have the MGM film of Julius Caesar, starring Marlon Brando, shown at the high school. Work with the class treasurer on publicity and cost of admission. If done efficiently, this could be your class project for raising money for your treasury. Discuss details with your class advisors.

3. Prepare a dramatization of an important scene in the play. Mimeograph scripts for each player. Decide on costuming and props. Remember Shakespeare said: "All the world's a stage, and all the men and women merely players."

4. Construct a model of the Elizabethan theatre. Lecture to the class on the various parts of the theatre. Two may work on this project together dividing the work proportionately.

5. Do research work on sixteenth century costumes. Make samples of the wearing apparel. You may use dolls as models if you wish. Prepare an oral talk giving students the contrast between sixteenth century English fashion and modern styles.

6. Join the staff of a Roman newspaper. Choose the editor, feature writer, advertising man, cartoonist etc. Set your type on master sheets and mimeograph a copy of the newspaper for each student.

7. If you are clever with words, construct a crossword puzzle using terms which apply to this unit. Do it on a master sheet and give each student a copy.

8. If you like map work, find a map of sixteenth century London and make a large model of it perhaps mounting it on a firm surface. Talk to the group about the ten most interesting sights in sixteenth century England.

9. Are you superstitious? Were the Romans? Write a research paper on superstitions prevalent in Caesar's Rome. Emphasize those superstitions brought out in the drama, those in sixteenth century London, and current superstitions in modern American society.

10. Write a research paper on Queen Elizabeth as patroness of the arts, sciences, and explorations.

11. Prepare a booklet on the songs and ballads of the sixteenth century with illustrations of the musical instruments used at the time.

12. Psychology is the study of human behavior. Today much more is known regarding our personality and reasons for our actions. Write a research paper on the Elizabethans' concept of man explaining the four humors.

13. Shakespeare refers to games and sports enjoyed by the Elizabethans. Prepare an oral talk on the major spectator sport in sixteenth century London and other forms of amusement and recreation.

14. Write a research paper on the symbolism used by Shakespeare in Julius Caesar.

15. Present to the class a travelogue of Stratford-upon-Avon as it is today. Emphasize the historical significance of each interesting sight.

16. Write a paper on Antony's use of irony in his speech to the mob.

3. Culminating Activities

The final week of this unit will be devoted to the pooling and sharing of experiences by individuals and by group participation. The first two days will be devoted to the book panel discussions. The chaspians will present their dramatization on the third day. If time permits, one class member will lecture on the Elizabethan theatre. The remaining lectures will be held on the fourth day and the final day will be devoted to distribution of mimeographed materials: Roman newspaper, crossword puzzle etc. Class members will also fill out a pupil evaluation questionnaire.

4. Time Guide

The first four days of this unit will be devoted to providing introductory background material (see Introductory Activities). This will run from February 26th to March 1. The actual reading and discussion and testing will take seventeen school days. It always provides more motivation if you can work the unit around the Ides of March. This brings the date up to March 3rd. The last five days are devoted to culminating activities.

IV. Basic Materials

Bibliography for the teacher

Bradley, A.G., Shakespearean Tragedy. New York: Meridian Books, 1955.

Campbell, Lily B., Shakespeare's "Histories". Huntington Library, 1947.

Clemen, Wolfgang H., The Development of Shakespeare's Imagery. Cambridge: Harvard University Press, 1951.

Granville-Barker, Harley, Prefaces to Shakespeare, vol. 2, Princeton University Press, 1947.

Harrison, G.B., (ed.) Shakespeare, Major Plays and Sonnets New York: Harcourt, Brace and Company, c1946.

Holsknecht, Karl J., The Backgrounds of Shakespeare's Plays. New York: American Book Company, c1950.

MacCullum, H.W., Shakespeare's Roman Plays and Their Background, New York: Macmillan Company, 1910.

O'Connor, Frank, Shakespeare's Progress. Cleveland: The World Publishing Company, c1960.

Spurgeon, Caroline F.E., Shakespeare's Imagery and What It Tells Us. Cambridge: University Press, 1958.

Van Doren, Mark, Shakespeare. New York: Henry Holt and Company, c1939.

Films

Coronet Films

Shakespeare, William: Background for His Works (15 min.) Collaborator: William G. Brink, Ph.D., Professor of Education, Northwestern University.

English Literature: The Elizabethan Period (13 min.) Collaborator: Douglas Bush, Ph.D., Gurney Professor of English, Harvard University.

Recordings

Columbia Masterworks presents: Sir John Gielgud, Shakespeare's "Ages of Man" (GL 5390)

BOOKS FOR STUDENT READING

This book list is divided into two parts: the first group consists of books which will increase your understanding of Shakespeare and his time; the second part consists of books which will broaden your background of ancient Roman life. You are required to read at least one book. If you do not participate in a book panel, you will make an appointment with me for a book conference. Many of these books are displayed on the shelves. Look these over today and read the annotations on your own list. Then decide which book might interest you the most. You may check out books tomorrow. Remember your study of Shakespeare will continue for two more years. The more books you read as a sophomore the more you will enjoy your future courses. (Key: * indicates easy reading; ** average reading *** more nature reading)

A. SHAKESPEARE AND HIS TIME

1. Brown, Ivor, Shakespeare in his Time. Edinburgh: Thomas Nelson and Sons LTD, 1960.

** This is a beautifully illustrated book which not only acquaints the reader with Shakespeare but is a fascinating study of Elizabethan life.

2. Chute, Marchette, An Introduction to Shakespeare. New York: E.P. Dutton and Company, 1951.

** After reading this introduction to Shakespeare, you will no longer think of him as a remote figure or his plays as noble but incomprehensible. The book is written in an almost conversational tone as if Miss Chute were telling the story to teen-agers.

3. Chute, Marchette, Shakespeare of London. New York: E.P. Dutton and Company, 1949.

*** This fascinating biography is based solely on contemporary documents and emphasizes Shakespeare's life as a working member of the London theatre.

4. Chute, Marchette, Stories from Shakespeare. Cleveland: The World Publishing Company, 1959.

** This collection is an excellent guide to the study of Shakespeare and could be used as a stepping stone to the reading of the dramas. Miss Chute unfolds each plot in a clear manner and also gives you an understanding of Shakespeare's leading characters and why they acted as they did.

5. Chute, Marchette, The Wonderful Winter. New York: E.P. Dutton and Company, 1954.

* This is the story of young Robin Wakefield, who runs away from home to seek adventure in London. It may be said that this book is a modern version of the classic, Master Skylark.

6. Deutsch, Dabette, The Reader's Shakespeare. New York: Julian Messner, 1957.

** This collection of sixteen plays is similar to Marchette Chute's Stories from Shakespeare. Miss Deutsch does more than summarize the plot. She interprets and evaluates.

7. Sedwin, Edward and Stephani, The Greenwood Tree: A Portrait of William Shakespeare. New York: E.P. Dutton and Company, 1950.

* This biography is fictional in form but contains criteria for good narrative writing. It places great emphasis on Shakespeare's domestic life and the sacrifice Shakespeare made when he had to leave Stratford and spend his most fruitful years in London.

8. Hodges, Walter, Shakespeare and the Players. New York City: Coward-McCann, Inc., 1955.

* Here is a delightfully absorbing volume of a fascinating account of the theatre and the players of Shakespeare's time.

9. Irwin, Margaret, Elizabeth, Captive Princess. London: Chatto and Winders, 1948.

** For the reader who is interested in the childhood of the great Queen Elizabeth, here is an historical novel which is filled with adventure and intrigue.

10. King, Marion, Elizabeth, the Tudor Princess. New York: J.B. Lippincott Company, 1940.

* Within the covers of this biography emerges a person of charm and importance, a person whose wit and courage protected her during her youth in a world of intrigue and danger and later made her a queen beloved by her people--this was Elizabeth.

11. Magnus, Philip, Sir Walter Raleigh. New York: The Macmillan Company, 1956.

** Perhaps you know a few facts about Sir Walter Raleigh. Read this exciting biography to find out more about this controversial figure.

12. Nicoll, Allardyce, The Elizabethans. New York: Cambridge University Press, 1957.

*** This book is a "picture-document" history of the Elizabethan age. It is a glimpse at a fascinating period of history, but you will come away with a real grasp of what these people believed, what they looked like, how their lives were ordered, what they enjoyed and what they feared. Be sure you refer frequently to the footnotes on pages 154-174.

13. Norman, Charles, The Playmaker of Avon. New York: David McKay Company, 1959.

* Here is a truly readable account of Shakespeare's life and work as well as of the stirring times in which he lived. Lines from many of Shakespeare's plays are woven into the narrative giving you a taste of the beauty of the language from a master of it. The style is remarkably simple and the narrative moves swiftly.

14. Webster, Margaret, Shakespeare Without Tears. Cleveland: The World Publishing Company, 1942.

*** For those interested in the stage, actors, acting companies this book is most fascinating. Part two of the book analyzes all of Shakespeare's plays.

15. White, Anne Terry, Will Shakespeare and the Globe Theatre. New York: Random House, 1955.

* Here is an introduction to Shakespeare written in very simple prose but at the same time giving an accurate picture of sixteenth century London. The dialogue captures some of the flavor of the Elizabethan language.

3. ROMAN TIMES

1. Anderson, Paul L., With the Eagles. New York: Biblio and Tannen, 1957.

* Roman Life and Times Series includes four volumes which adequately depict major episodes in Caesar's brilliant military career. With the Eagles relates the experiences of young Mandorix, a brave Gallic boy, whose family has been wiped out by invading tribes.

You may also want to read A Slave of Cataline, For Freedom and for Gaul, and Swords in the Ninth.

2. Clough, Arthur Hugh, Plutarch's Lives (revised). New York: Modern Library.

** It will be interesting reading for you to compare Shakespeare's Julius Caesar with Plutarch's lives of Marcus Brutus and Antony in Volume V.

3. Coolidge, Olivia, Roman People. Boston: Houghton Mifflin Company, 1959.

** This is a collection of stories which depict episodes in the lives of Romans from all levels of Roman society. The stories take place during the golden rule of Augustus, the illustrious period in Roman history after the civil wars.

4. Davis, William Stearns, A Friend of Caesar. London: The Macmillan Company, 1959.

*** A Friend of Caesar weaves together the lives of several important Romans while at its core is the beautiful love story of Cornelia and Drusus.

5. Duggan, Alfred, Children of the Wolf. New York: Coward-McCann, Inc., 1959.

*** Here is a fascinating story of the founding of the Eternal City giving the mature reader an idea of the all-inclusive problems of early city planning by its founder, the Latin outlaw, Romulus.

6. Duggan, Alfred, Winter Quarters. New York: Coward-McCann, 1956.

** Alfred Duggan unfolds the panorama of the Roman empire by bringing to life the triumphant days when Caesar, Crassus, and Pompey, jealous of each other's victories, seek the favor of the people by conquering new lands. The boys especially will become involved in Acco's plight as he and his friend Camillus flee the curse of the Goddess Pyrene and join Caesar's army, the Army of

7. Gunther, John, Julius Caesar. New York: Random House, 1959.

* Julius Caesar, by John Gunther, is written in a clear, simple style, historically accurate, and in some instances as dramatic as fiction. Events of the past are brought to light by frequent comparisons to modern American society. Here is a simplified version of a complex man.

8. Sutcliffe, Rosemary, Outcast. London: Oxford University Press, 1957.

** Here is a captivating story of a young boy, Beric, who searches for happiness and ponders the problem of man's injustice to man. This is more than an adventure story. Can you compare Beric's needs with the needs of youth today?

9. Sutcliffe, Rosemary, The Eagle of the Ninth. London: University Press, 1954.

** The Eagle of the Ninth is based on two mysteries--the disappearance of the Ninth Legion and the finding of a wingless Roman eagle during excavations at Silchester nearly eighteen hundred years later. This is an absorbing adventure of Marcus Flavius Aquila, whose father had commanded the First Cohort of the legion. This will be an unforgettable reading experience.

10. White, Edward Lucus, The Unwilling Vestal. New York: E.P. Dutton and Company, 1959.

** Here in fiction form is a fascinating account of the Vestal Virgins, their powers and privileges. Not all books about Rome center around a hero. This book will delight teen-age girls for it traces the development of the child Britannica from a tom-boyish, unmanageable youngster to the most beloved matron of all Rome.

11. Williamson, Joanne S., The Eagles Have Flown. New York: Alfred A. Knoff, 1957.

* This piece of historical writing gives an authentic picture of Caesar, his friends and enemies, his accomplishments, and his shortcomings. You will like the young hero, Lucius, a servant of Brutus in Shakespeare's Julius Caesar. For Lucius finds himself deeply involved in the turmoil of the state and faithfully and loyally through the terrible hardships, quarrels, and battle which ultimately lead to disaster on the fields of Philippi. You, too, will become deeply involved in Lucius' adventures.

V. Evaluations

A. Tests--Standardized 1

Test on Julius Caesar

A. Understanding of Plot

On the line at the left of each number write the letter of the statement which completes the sentence correctly.

-1. Flavius and Marullus went about the streets of Rome disrobing the images of Caesar and driving the vulgar from the streets in order to:
- (a) make way for Pompey's triumphal procession;
 - (b) check Caesar's growing popularity;
 - (c) maintain the solemnity befitting the Lupercal
 - (d) break up an illegal holiday and send the commoners back to their shops
-2. Cassius did not go to see the public ceremonies on the day of the Lupercal because:
- (a) he found the opportunity he'd been waiting for to "whet Brutus against Caesar";
 - (b) he was "stayed for" at Pompey's theatre by Casca and Metellus Cimber;
 - (c) Brutus had plucked him by the sleeve and bade him refuse to witness Caesar's crowning;
 - (d) Caesar had rebuked him in public for never smiling.
-3. The bargain which Casca made with Cassius when they met on the street during a thunderstorm was:
- (a) to throw paper in at Brutus' window;
 - (b) to set his foot "as far as who goes farthest" to keep Caesar from being crowned king by the senators on the morrow;
 - (c) to win Brutus to the cause of the conspiracy;
 - (d) to repair to Pompey's porch and there tell, in his sour fashion, what had proceeded worthy of note that day.
-4. About Caesar's desire to be king, Brutus made up his mind thus:
- (a) since you could not tell to what lengths his lust for power would go, it was best to assassinate him as a preventive measure;
 - (b) since Rome already suffered from a petty insurrection, it was best to strike the cause;
 - (c) since certain of the noblest-minded Romans had decided against Caesar's right to live, it was not meet for one as high in people's hearts as Brutus to question their decision;
 - (d) since the augurers, plucking the entrails of an offering, could not find a heart within the beast, Caesar's death seemed foreordained.

-5. Caesar was persuaded to go to the Senate House, in spite of his wife's fears, by:
- (a) Brutus, who had come to taste some wine with him, and fetch him to be crowned;
 - (b) Trebonius, who had an hour's talk in store for him;
 - (c) Antony, who had remembered to call for him that day;
 - (d) Decius, whose interpretation of Calpurnia's flattered Caesar into changing his mind.
-6. Immediately after Caesar's death, Mark Antony:
- (a) fled to his house, amazed, and from there sent a message to Octavius describing the state of things in Rome;
 - (b) kneeled at Caesar's body, and in defiance of the conspirators, whose daggers still ran blood, spoke an eloquent farewell;
 - (c) sent a message to Brutus, promising allegiance to his cause and asking only for an explanation of why Caesar deserved to die;
 - (d) mounted one of the pulpits in the Forum and read Artexidorus' letter betraying the conspirators.
-7. Mark Antony's speech at Caesar's funeral turned out to be a justification of:
- (a) Brutus' faith that the cause of the conspiracy would suffer none from allowing Caesar's body full ceremonial rites;
 - (b) Cassius' fear that Antony would use the opportunity to inflame the mob against the conspiracy;
 - (c) Antony's suspicions that the people of Rome could not be moved to support wholeheartedly any cause;
 - (d) Caesar's doubts that Mark Antony was a true friend.
-8. After Caesar's death, Cassius and Brutus:
- (a) fled from Rome to Asia Minor to gather an army with which to defeat Antony and Octavius, who had usurped power in Rome;
 - (b) by proscription and bills of outlawry put to death a hundred senators who were hostile to their cause;
 - (c) took possession of the capital with a force of gladiators and held it against the attack of Octavius and Antony;
 - (d) with Titinius set up a second triumvirate in Rome.
-9. Brutus and Cassius lost the Battle of Phillippi because:
- (a) they lost the offensive- Cassius' opinion that the enemy should seek them, wasted their means while doing so, prevailed;
 - (b)

- (b) they quarreled- Brutus' accusation that Cassius himself was wont to have an itching palm so angered Cassius that he would not cooperate;
- (c) they lost confidence- Cassius thought he was surrounded by Antony's forces and so, rather than face capture, committed suicide;
- (d) they changed their minds; after Caesar's ghost appeared to Brutus, it became clear that they fought for an unrighteous cause.

-10. On finding Brutus slain, Mark Antony uttered these words over his body:
- (a) "He did what he did in envy of great Caesar";
 - (b) "This was the noblest Roman of them all" ;
 - (c) "Good and bad elements were mixed in him";
 - (d) "His general thought for the common good was gentle".

B. The quotations below represent opinions offered about one or another of the following characters:

- | | |
|------------|-----------|
| A. Brutus | D. Caesar |
| B. Cassius | E. Antony |
| C. Casca | |

On the line at the left of each number place the letter which identifies the character referred to by the underlined pronoun.

-1. "He has a lean and hungry look;
He thinks too much; such men are dangerous."
-2. "Why, man, he doth bestride the narrow world
Like a Colossus."
-3. "is rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite."
-4. "Such men as he be never at heart's ease
Whiles they behold a greater than themselves."
-5. "Thou art noble; yet, I see,
Thy honorable metal may be wrought
From that it is disposed."
-6. "For he is given
To sports, to wildness and much company."
-7. "But when I tell him he hates flattery,
He says he does, being then most flattered."
-8. "Let me tell you,...you yourself
Are much condemned to have an itching palm."

.....9. "His life was gentle, and the elements
so mixed in him that Nature might stand up
and say to all the world 'This was a man!'"

.....10. "You are yoked with a lamb
that carries anger as the flint bears fire;
who, much enforced, shows a hasty spark,
and straight is cold again."

C. On the line at the left place a T if you think the
statement is true, an F if you think it is false.

- 1. Cassius regarded Caesar as unworthy of all the
honors heaped upon him..
- 2. Brutus was troubled about the present state of
Rome (or, specifically, Caesar's power) even
before Cassius approached him.
- 3. Caesar was not suspicious of Cassius.
- 4. Caesar dealt kindly with those who opposed him.
-5. Others besides Cassius regarded Brutus as neces-
sary to the success of the conspiracy.
-6. Brutus ~~did~~ saw no way to protect Rome except to
kill Caesar.
-7. Brutus did not believe that the cause of the
conspiracy was just.
-8. Caesar was not willing to change his plans be-
cause of his wife's fears.
-9. Cassius was more uneasy before the killing than
Brutus was.
-10. Cassius believed it was best to let Antony live.
-11. Antony remained loyal to Caesar even in making
peace with the conspirators.
-12. Brutus believed Antony was honest and sincere.
-13. Antony deliberately incited the crowd to revolt
at the same time that he professed his inability
to do so.
-14. Those who pretended to be avenging the death of
Caesar were really acting in self- interest.
-15. Antony and his followers turned into tyrants.
-16. Brutus regarded Caesar's ghost as an ill omen.
-17. Brutus gave up the fight after Cassius' death.

B. Observations of pupil growth in the communication skills involved

1. Criteria for Evaluation of Individual Reports¹

I. Presentation

A. Voice

Appropriate, varied, clear (Rate, Pitch, Quality, Volume, Diction, Pronunciation, Grammar, Vocabulary).

B. Manner

Rapport, sincerity, pleasantness, physical deportment, poise, language.

II. Preparation

A. Organization

Main and subordinate topics treated appropriately. Logical transition between topics.

B. Usefulness

Information applicable to audience. Information useful in practical sense.

C. Subject Coverage

Thoroughness
Selection
Appropriate time allotted to important ideas.

III. Rating of reports

Rate each of the five sub-sections as follows:

Excellent---3
Good-----2
Fair-----1
Poor-----0

Total scores of 13-15 indicate an Excellent report.

" " " 8-12 " a Good "
" " " 3-7 " " Fair "
" " " 0-6 " " Poor "

¹ Material distributed by Dr. Agnella Gunn at Workshop in English, Boston University, August, 1961

2. Criteria for Evaluation of Written Reports¹
(To be filled in by the teacher)

EVALUATION OF THE CONTENT:

Evaluation of the Form:

UNITY:

Composition.....
Paragraph.....
Sentence.....

CONTINUITY:

Between Paragraphs.....
Between Sentences.....

PROPORTION

Composition.....
Paragraph.....

SENTENCE STRUCTURE:

Variety.....
Clearness.....
Correctness.....

WORD CHOICE:

Aptness.....
Correctness.....
Originality.....

USAGE:.....

PUNCTUATION.....

SPELLING.....

Mechanics _____ Content _____

¹ Material distributed by Dr. Agnella Gunn at Workshop in English, Boston University, August, 1961

C. Observation of changes in behavior, such as growth in appreciation and changes in reactions

1. This will be determined by the interest and enthusiasm of each individual working on his own project, his reaction to daily classroom routine, and his motivation shown as a listener to presentation of material by classmates.

D. Quality and quantity of reading done

1. Keep on file using 3x5 cards a record of all outside reading done for this unit. A minimum of one book and two reference books for project is required for credit. An anecdotal record of book conference with teacher is also kept.

E. Anecdotal records of participation in activities

1. In addition to evaluation charts for individual reports, brief comments on students' participation in activities will be recorded.

F. Individual folders

1. The folders for each student will contain his evaluation reports, 3x5 cards on outside reading, his written research work, and a record of creative work produced.

G. Pupil Questionnaire

1. In what particular ways do you think you have grown during this unit?

2. What skills have you improved?

3. How has your attitude toward studying Shakespeare changed?

4. What to you are the values of this method of study?

5. What would you want changed?

6. What part of the work did you enjoy the most?