

LYN FAIRCHILD HAWKS

T E A C H I N G

# *Julius Caesar*



*A Differentiated Approach*

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# Introduction

## Making This Guide Work for You

*Julius Caesar* leads the Shakespeare canon because it captures timeless concepts: vaulting ambition, loyal friendship, deceptive charade, and political manipulation. Students can find parallels to current events, historical events, and personal dramas. Brutus and Cassius may sit in a desk nearby; Marc Antony and Caesar may rule the school or their city.

Just like the students who enter your classroom, you come to this book with your own readiness level, interests, and learning style. You have a certain level of experience with differentiation, a particular interest in certain aspects of *Julius Caesar* and Shakespeare, and a personal and distinctive teaching style with particular strengths. These lessons have been designed so that you can make these materials as individual as your teaching while keeping students and standards in mind. Make this unit your own with some of the following tips:

1. *Tier Your Learning.* If you are a beginning teacher or new to differentiation, consult the glossary (page xi) and additional readings (see Appendix A, page 209). Pay close attention to Notes on Differentiation at the end of each lesson. If you have intermediate or advanced experience, skim the glossary to learn this guide's acronyms, and then start reviewing lessons with an eye to how you might adapt them.
2. *Design Your Own Lessons.* This guide offers lessons for teaching reading, writing, speaking, performance, and research. Use these models as launching pads to create lessons suitable to you and your students.

## Some Basic Information about Differentiation

### Why Differentiate?

- All students should have access to Shakespeare.
  - Higher achievement is possible for all.
  - Shakespeare's plays should not be "covered." Students should interpret, adapt, and own these works.
  - A variety of pedagogical approaches increases retention and understanding, resulting in higher student performance on both standardized and open-ended assessments.
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- Rituals and routines allow the teacher to establish expectations, to check for understanding, and to build community.
- Diverse activities allow for student engagement, excitement, and choice.
- Tiered assignments address students' varying readiness levels and allow individualized progress toward core competencies.
- Investigating the play through a range of group experiences—tiered, whole-class, and mixed-readiness—allows students to construct new understandings while harnessing multiple intelligences, building community, and honing interpersonal skills.
- Adapting curriculum to the needs of the immediate group rather than following a standard approach each year makes Shakespeare meaningful for students.

### **Thinking Long Term about Differentiation**

The challenge in differentiating instruction lies not only in the skills required to manage a busy classroom or inspire reluctant students; the challenge lies also in choosing appropriate strategies from a large buffet of pedagogical options. In addition, differentiation challenges your instructional abilities in areas beyond your comfort zone.

Here are tips to help you select strategies:

- Pick a few strategies or lessons to try this year, rather than trying to implement several. Evaluate the experience, and then modify activities for use next year. Each year add something new to your lesson bank.
  - Pick strategies that spark your interest. If you adore the performance aspects, be sure to include multiple acting opportunities. If you are excited about iambic pentameter, focus on rhythm and rhyme during class discussion and readings.
  - Stretch yourself in two ways: be a “Renaissance teacher,” and embrace the big ideas.
    - ◆ You know the concept of the “Renaissance man,” the multi-talented, well-rounded person. Likewise, educators must be curious about all their students' learning styles and interests and help students improve in a range of skill sets. If your teaching heavily emphasizes discussion and writing, where can you expand your repertoire? In performance? Cinematic analysis? Reading instruction?
    - ◆ No matter what skill set you teach, you will make it relevant by connecting it to a big idea. This phrase appears throughout this guide as a descriptor of the relevant and broad concepts that lead students to find themes and develop thesis statements. All students understand concepts such
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as love, envy, loyalty, and ambition; they live them. These concepts open the door for them to understand Antony, Cassius, Brutus, and Caesar. No matter whether you run a performance activity or a reading analysis, a writing mini-lesson or a Socratic discussion, keep in mind the “why”—the big ideas that drive the activity. This focus ratchets up an activity to a higher level of meaning, connection, and critical thinking.

- Challenge yourself, but don’t overwhelm yourself. Stay within your zone of proximal development—your “learning curve zone”—where, like your students, you feel excited and motivated to learn more, sometimes frustrated, and always as if you are stretching, just not to the breaking point.
- Be a teacher-researcher. Differentiated instruction encourages observation and reflection, so keep notes of your impressions and insights and gather data on student progress and reactions. Record ideas for next year. Pursue reflective practice and scholar’s seat opportunities at the companion website (<http://www.lynhawks.com>). Talk shop with colleagues and administrators.

## **Glossary for Differentiated Instruction**

Differentiated instruction harnesses the best practices of educational research.

- It requires strategies in response to different readiness levels, interests, and learning styles.
- It addresses national and state standards to focus and elevate expectations.
- It designs lessons using themes and Socratic questions to prompt meaningful discussion relevant to students’ lives.
- It offers engaging group activities, projects, and simulations that require critical thinking and that nurture a learning community.

The following terms will be used frequently throughout lessons, some using these acronyms.

*Advanced student (ADV):* A gifted student who performs above grade level and whose knowledge, skills, and/or pace of learning are more sophisticated than peers.

*All students (AS):* A designation for a learning goal applicable to all students (as distinguished from ELL, NOV, OT, and ADV).

*Anchoring activities:* Ongoing independent activities students may pursue throughout a unit; the go-to assignment when a student finishes a task early.

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*Big idea:* A timeless concept appearing in many literary works, leading to themes and thesis statements.

*Bloom's Taxonomy:* Levels of critical thinking: remember, comprehend, apply, analyze, synthesize/ create, and evaluate.

In 2001, Anderson and Krathwohl published a revised model of Bloom's Taxonomy using active verbs and outcome-based language. This guide's definition of Bloom's Taxonomy uses principles from both models. Notably, "evaluate" remains one of the highest levels of critical thinking, due to the requirements of criterion-based judgment, but analysis and synthesis (or "creation") are also high-level stages of critical thought. Ensure that all students encounter at least one of these three highest levels in assignments, activities, and assessments.

*Close reader (CR):* Reading guides that direct student comprehension and interpretation of text.

*Compacting:* Assignments and schedules for ADV students who demonstrate prior knowledge of grade-level content and skill and the ability to learn more quickly, deeply, and/or independently.

*English language learner (ELL):* A student who is a nonnative speaker and who performs below grade-level expectations.

*Essential question (EQ):* A thematic, investigative question that directs assignments and assessments (see Wiggins and McTighe's *Understanding by Design*).

*Essential understanding (EU):* A fundamental principle, theme, or generalization derived from the content and skills of the discipline; often an answer to an essential question (see Wiggins and McTighe's *Understanding by Design*).

*Extension activity:* An enrichment activity exploring concepts, knowledge, and skill at deeper levels while allowing students to explore interests.

*Interest area:* Student interests, such as talents, hobbies, expertise, and career goals.

*Key word:* An important word with strong connotations and connections to big ideas.

*Learning style:* The mode through which a student best absorbs, engages with, and constructs knowledge and skill, such as aural, kinesthetic, interpersonal, intrapersonal, verbal, and visual.

*Mixed readiness (MR):* A descriptor for activities or assignments in which students of varying interests, learning styles, and readiness levels complete a complex task.

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*Novice student (NOV):* A student who performs below grade-level expectations and demonstrates a need for content and skills remediation.

*On-target student (OT):* A student who performs at or close to grade-level expectations for mastering content and skills.

*Pretests and post-tests:* Standardized assignments, activities, or assessments that measure grade-level knowledge and skill and that help diagnose whether students are ELL, NOV, OT, or ADV.

*Readiness:* A student's ability and preparedness to complete assignments (ELL, NOV, OT, and ADV).

Note the definitions of *big idea*, *key word*, and *theme*. Future lessons will teach students the definitions of concrete versus abstract diction and how to move between evidence and generalizations. These distinctions are key in the scaffolding of writing skills.

*Skill strand activities:* Interest area activities and projects asking students to demonstrate proficiencies, such as dramatic performance skills, Socratic discussion skills, creative writing skills, or cinematic analysis/visual-spatial skills.

*Theme:* Interpretations or arguments, as in essential understandings, generalizations, or thesis statements, derived from a big idea.

*Tiered readiness (TR):* A descriptor for activities or assignments in which students are clustered by readiness level to complete a task designed for a certain level of content and skill.

*Tiered questions (TQ):* Questions differentiated by readiness level and Bloom's Taxonomy.

*Whole-class activity (WCA):* A multisensory, multiple-intelligence activity designed to inspire, challenge, and motivate all students while emphasizing grade-level content and skills.

You can also find this glossary on the inside cover for convenient reference.

## Getting to Know Your Students: Observations

Differentiated instruction encourages you to track students' growth through regular observations of their readiness, interests, and learning styles. Ask:

1. What are each student's strengths in reading and writing?  
(Consult standardized, classroom, and informal assessments.  
Recall direct observations.)



2. With what skills does each student struggle? Where are gaps requiring remediation?
3. At what grade level does each student perform?
4. How is each student both unique and typical when compared with his or her readiness group?
5. What are each student's interests and talents? (Consult The Bardometer at <http://www.lynhawks.com>, other interest inventories, and parent feedback. Use your observations and student interviews.) Which interests can you harness to expand learning opportunities?
6. What is each student's learning style strengths? (Consult learning style inventories and use parent feedback, your observations, and student interviews.) Which can you harness to expand learning opportunities?
7. What role does each student play during class? Leader? Follower? Entertainer? Witness? Mediator? (Use positive labels.) Assess social dynamics as you determine groups.
8. How has each student responded to Shakespeare or other complex texts in the past?

How often should you choose groups versus letting students choose? See if you can offer both options each week. When you divide students into TR groups, you should select, particularly in the beginning of a unit. You can then guide students with tips for making the best TR activity selections as the unit progresses, helping them to understand levels of activity challenge.

### Companion Website

Visit the companion website to this book (<http://www.lynhawks.com>) for additional materials. While the lessons presented here are self-sufficient, you may wish to differentiate further using handouts available on the companion website.

- Reflective practice: Assess your experience and attitudes toward Shakespeare as well as your readiness level, learning style, and interests in teaching.
  - The Bardometer, interest inventory: View an interest inventory to help you assess student interests that will aid their exploration of *Julius Caesar*.
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To access the companion website, visit <http://www.lynhawks.com>, click on Shakespeare's image, and log in with your username (bard) and your password (caesar). Go to the Introduction section.

## Assigning Reading: How Much? When? How?

### Amount and Scheduling

In an ideal world, students would not only read every word of *Julius Caesar* but also comprehend and savor every line. Meanwhile, teachers feel pressure to translate all and explore all while rushing at top speed through the text to meet standards and pacing goals. How do you strike a balance? One solution is to ask students to savor key scenes. If students read and understand some words well, then less is truly more. Here are some tips as you make choices about reading.

This guide uses the Oxford School Shakespeare *Julius Caesar* because of its excellent text references, easy-to-read design, and strong prefatory and endnotes.

- Teach themes through scenes rather than plot through pages. A plot outline can be the first handout you give students so you can plan reading and class activities around key moments in the play that feed critical thinking: performance, discussion, essays, and projects.
  - Require active reading by assigning short passages for study. Students will construct deeper meaning when they annotate, paraphrase, journal, and summarize. Select ten to thirty lines at a time, no matter what the readiness level, and assign thirty minutes of reading homework or classwork, which is enough time for NOV students to comprehend and annotate a short passage. CRs offer reading questions at different levels of Bloom's Taxonomy to aid comprehension and inspire appreciation. Reading supplements, class discussion, performance, and other activities can fill gaps in the plot.
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The CRs appearing in this guide help students of all readiness levels appreciate key moments in the play while honing close reading skills. Note: ADV students don't need more verses to analyze but instead questions that demand deeper thinking.

## Reading Supplements

When should you offer reading supplements? For all reading activities.

- ELL, NOV, and/or OT students can use *No Fear Shakespeare: Julius Caesar*. The editors run the traditional text on left-hand pages, and the right-hand pages provide a line-by-line modern translation. Another option is the e-book edition of Warren King's *No Sweat Shakespeare*, written in short-story style. Note: Supplements should translate but not interpret. The prefatory summary in *No Fear Shakespeare: Julius Caesar* offers character analysis. To avoid such giveaways, offer students only those sections that translate text.
- OT and ADV students can use a dictionary and a Shakespeare glossary. *Shakespeare's Words* defines words and allusions and conjugates Elizabethan verb forms.

## Active Reading Strategies

Active reading leads to comprehension and analysis. What does active reading look like?

- *Marking the text*: As Mortimer Adler recommends in his essay "How to Mark a Book," encourage students to read actively by marking up the text. Copy key passages as homework hand-outs or post selections online so students can annotate using pencil and highlighters, give students different color sticky notes for marking school copies, or have them make personal electronic copies of online texts and use electronic highlighting. Use models of CR questions in this guide for ideas on how to direct student annotation.
  - *Writing about the text*: Dialectical journals encourage students to dialogue with the text. Students copy key quotations in a left-hand column and then in the right-hand column ask questions, identify key plot points, analyze character and diction, predict consequences, connect to other scenes, and make personal connections.
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## Core Competencies

By the end of act 5, lessons will have explored the following English language arts skills. Each lesson labels knowledge and skill by tier (ELL, NOV, OT, and ADV). These tiers are suggestions, because how you define ELL through ADV depends on grade-level standards.

- What skills should ELL, NOV, OT, and ADV students master by the end of this unit?
- Considering when you introduce *Julius Caesar*, what can your students reasonably accomplish at this point in the year?

Review the following chart of core competencies on page xix. Which goals are essential in your school's and state's standards? Choose goals for each readiness level. Keep your goals simple and small (such as two per level) so you can measure progress at the end of the unit.

For example: *"I will help ELL students in: (a) learning how to translate and (b) learning how to find substantive evidence."* Ask no more of yourself or your students since you have four readiness levels to measure and teach. In addition, each skill requires many subskills, and you can plumb the depths of each skill area to make sure a student has truly mastered the objective before he or she moves on. One example is the reading skill of translation; see Handout 1.13, *Tips for Tackling the Translation*, on page 42, for the ten subskills required to master the process. Which subskills does each ELL student need most to master? There will be heterogeneity within each readiness level.

Consider maintaining a skills checklist to mark as students show mastery.

The culture of standards, end-of-year tests, and curriculum guides might still pressure you to accomplish all in one unit, so have ready the core competencies your unit addresses and your lessons that will help each readiness level achieve mastery. It's hard to argue with such planning.

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## Unit Calendar

Consider devoting eight to ten weeks to this unit, for the following reasons:

1. The unit integrates core reading skills applicable to all literature study: annotation and analysis of key words.
2. The unit integrates core writing skills, such as developing topic sentences, building substantive evidence, and creating elaborative commentary.
3. The unit uses EQs and EUs to drive essays, discussions, and projects, which require quality time to investigate.

In other words, these content and skill objectives meet standards and are worth taking time to explore so your students can show mastery.

See the beginning of each chapter for a suggested calendar for each act.

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**Core Competencies**

<b>Reading</b>	<b>Diction</b>	<b>Characterization</b>	<b>Plot Analysis</b>
—how to translate —how to annotate —how to write a dialectical journal —how to journal on a big idea	—how to find denotation and interpret connotation —how to find key words —how to balance concrete and abstract descriptions —how to use new vocabulary	—how to identify aspects of character —how to identify character motivations —how to interpret character traits	—how to identify types of conflict and obstacles in a plot —how to identify five stages of Aristotelian plot structure, according to Freytag's model —how to identify causes and effects
<b>Persuasion &amp; Literary Analysis</b>	<b>Writing as a Process</b>	<b>Questioning</b>	<b>Figurative Language, Rhyme, and Iambic Pentameter</b>
—how to write a topic sentence —how to provide substantive evidence —how to present evidence using context and commentary —how to employ rhetorical devices —how to identify a theme —how to identify a motif	—how to structure a paragraph —how to prewrite —how to outline an essay —how to employ transitions —how to write a first draft —how to revise —how to edit —how to peer review	—how to distinguish types of questions —how to develop analytical questions —how to develop evaluative questions	—how to use simile, metaphor, hyperbole, paradox, personification, oxymoron, synecdoche, assonance, rhyme, pun, and alliteration —how to identify iambic pentameter and rhyme —how to use iambic pentameter to identify key words and emphasis

# Act 1

## Introduction

### The Philosophy behind Act 1

During act 1 you can identify student readiness, interests, and learning styles; introduce core reading skills; and provide a fun, inspiring introduction to *Julius Caesar*.

- What grade-level objectives should your students meet? You will find that state and national standards overlap with these lessons' objectives. Use pretests to find out what students already know and can do.
- How will you teach translation skills and develop reading routines? Try this guide's prereading activities and TR assignments.
- How will you have fun? Sample the MR activities and WCAs.

As you craft daily lessons, keep these "ABC" principles in mind:

- A = Analyze (class is about critical thinking);
- B = Build community (class is about a community of learners);  
and
- C = Celebrate with theater (class is about performance).

### What's in Store

In this chapter you will find activities to teach skills of translation, analysis, and performance, and activities to teach concepts in characterization, plot, and Roman history. You will also find:

- Assessments, including pretests and an act 1 quiz;
- Detailed lessons with several activity and homework options;
- Writing assignments and rubrics;
- Compacting projects;
- A historical mini-lesson; and
- Internet investigations.

At the end of this chapter, you can find tips for designing your own CRs with TR questions.

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Lessons 1 through 4 offer a measured introduction to the play and a practice of translation skills. If students are OT / ADV, condense or skip some mini-lessons.

Proceed slowly through act 1 of *Julius Caesar* so you can teach translation and active reading, helping students to build skills early to avoid frustration later. Before students open their plays, use pretests and prereading to prep students for independent work. You also need time to set up learning modifications, such as TR assignments and compacting.

Delete, expand, and combine lesson strategies as necessary; design sequences that work for you and your students. Sample lessons run between 50 and 140 minutes. Key handouts appear at the end of each lesson, while additional and optional handouts appear at the companion website, <http://www.lynhawks.com>. Notes on differentiation offer additional tips for lesson delivery.

Since diagnosis is ongoing, remember to observe students as part of your daily practice. An NOV student might achieve OT goals by the end of the unit; an OT student might achieve ADV goals. No one's assessment is static; everyone's zone of proximal development evolves.

After each lesson, reflect on your students' progress to adjust for the next phase.

- How did students perform in MR and WCA activities?
- Do TR activities suit student readiness? Should the challenge be increased or simplified?
- Which groupings were effective or ineffective? Why?
- Do activities meet student interests?

Keep in mind this principle of lesson design: what Carol Ann Tomlinson describes as "whole-part-whole" flow, a movement between groupings. Like a good story, each class should have variety, unity, and a beginning, middle, and an end. For example, a class might begin with a WCA, move to TR/MR activities, and then back to a WCA.

When differentiation seems like a tall order, take it lesson by lesson, day by day.

To access the companion website, visit <http://www.lynhawks.com>, click on Shakespeare's image, and log in with username (bard) and password (caesar). Go to the act 1 section.

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### Companion Website

The scholar's seat is an optional "teacher warm-up" handout that can be found on the website. Respond to critics' interpretations of Caesar's character using strategies students will soon learn.

### Suggested Calendar

This calendar is a sample guide for pacing lessons throughout the unit. Act 1 receives more time than others as you introduce students to skills and routines.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<i>That Shows Character</i> Homework: Character paragraph	<i>That Shows Character</i> Homework: Character paragraph & pre-play poll	<i>Taking a Stand</i> Homework: Handouts 1.7 or 1.8, or creative writing	<i>Tips for Tackling Translation</i> Homework: CR 1.15 A or B	<i>Tips for Tackling Translation</i> Homework: CR 1.15 A or B
<i>Show What You Know: Pretest</i> Homework: Journal or creative writing	<i>Sneak Preview</i> Homework: CR 1.22 A–D	<i>Sneak Preview</i> Homework: CR 1.22 A–D, and independent reading	<i>Harkening Back to History</i> Homework: Speech preparation and independent reading	<i>Harkening Back to History</i> Homework: Independent reading and persuasive paragraph pre-assessment
<i>Building a Case</i> Homework: TR independent reading	<i>Building a Case</i> Homework: TR independent reading	Perform excerpts of scene 2. Film clip. Homework: CR or independent reading	Perform excerpts of scene 3. Film clip. Homework: CR or independent reading	Act 1 quiz

Of course, these lessons are suggestions rather than prescriptions. See alternate approaches at the end of some lessons for different ways to approach the same subject.

## Lesson 1: That Shows Character

### Analysis (50 to 90 minutes)

Begin with a WCA, such as a mini-lesson or journal, and then move to MR or TR partners so that students can conduct a CR analysis. End class with a WCA discussion.

This prereading lesson helps students learn skills of character analysis while meeting key characters in the play.

At the end of the WCA, students will know:

- there are six aspects of character: physicality; speech; thoughts; actions; family and origins; and other characters' speech, thoughts, and actions toward this character (AS)
- a protagonist is a principal character in literature (AS)
- direct characterization includes physicality, speech, thoughts, actions, and family origins. Indirect characterization is other characters' speech or actions (ADV)

Students will be able to:

- identify and analyze a character's traits using two of the six aspects of character (AS)
- distinguish direct from indirect characterization (ADV)

Students will understand:

- each quotation is rich with information about character (AS)
- literary characters can be complex (ADV)

Students will explore this question:

- What can we learn about characters from their speech and other characters' speech? (AS)

### Materials and Handouts

Use the following handouts and materials during this lesson. Most appear at the end of the lesson (page 12) unless otherwise noted to be at the companion website.

- Handout 1.1, Character Diagram; Handout 1.2, CR, That Shows Character; Handout 1.3, So You'd Like to Compact Shakespeare.
  - The character diagram available as a visual, and a definition
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of character posted: (a) *the mental, physical, ethical, and spiritual qualities (traits) of an individual*—“His character is complex”; (b) *personality, especially a funny one*—“What a character!”; and (c) *morality and integrity*—“He lacks character.”

- Dictionaries and glossaries

### Companion Website

Visit the act 1 section at <http://www.lynhawks.com>; click on Shakespeare’s image and log in. Remember to log in with your username (bard) and your password (caesar).

- The Bardometer
- Handout 1.4A, Character Analysis Pretest Prompt
- Handout 1.4B, Character Analysis Pretest Rubric

Know a student with artistic talent? He or she can render a stock character figure for the character diagram (page 12) and make it a class handout.

### Activities

#### STEP 1. WCA: Introduction, Mini-Lesson, and Journal (25 minutes)

1. Introduce the play as a suspenseful story with intriguing characters and
  - a. meteors hurtling through the sky and lions pacing through a city,
  - b. a psychic spouting omens,
  - c. conspirators plotting to kill a leader,
  - d. a hero—“the noblest man that ever lived”—murdered before witnesses,
  - e. anxious wives pacing the floor at 3 a.m.,
  - f. murderers bathing their arms in the victim’s blood,
  - g. a trusted friend turning on the friend he loves,
  - h. people dying for the love of one another and country, and
  - i. one man’s ideals for a better country shattered.

In other words, tell students to get ready for some high drama.

2. Ask students who have not read or seen the play to make predictions about the play.

- a. TQ, AS: What part of the play I just listed sounds like it will be most interesting? Why?
  - b. TQ, OT: Which events do you predict will be the crisis (climax)? Why?
  - c. TQ, ADV: What act of a Shakespeare play is usually the climax? What themes do you already see connecting these plot events?
3. Explain that students will now: (a) get a sneak preview of key characters, and (b) analyze their own characters to practice characterization analysis. Ask a student to read the definitions of character on the board. Explain you will focus on definition (a). Review the six aspects of character as shown in Handout 1.1, Character Diagram (see page 12).
  4. Ask students to imagine it is fifty years from now and they are being interviewed by someone authoring their biography. To prepare for this interview, they will analyze their own character using Handout 1.1, Character Diagram. Ask students to record significant details reflecting all six aspects of their character.
  5. Ask students to share with a partner and then report about their partners to the class.

STEP 2. MR Activity: *Julius Caesar* Character Analysis, CR (30 minutes)

1. Explain that students will now analyze four protagonists in *Julius Caesar*: Cassius, Caesar, Antony, and Brutus. Define protagonist.
2. Explain the importance of solitary quotations and how one line can reveal an abundance of valuable information about the character speaking as well as other characters.
3. Ask students to work in MR partners to complete Handout 1.2, That Shows Character CR. Offer dictionaries and glossaries while they interpret quotations.

STEP 3. WCA: Discussion (20 minutes)

1. Ask MR partners to report character traits and defend them using the six aspects.

All students are eligible to answer TQs. Questions are labeled by readiness level to indicate whether they require prior knowledge or skill, but these labels are not prescriptive.

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## 2. Ask TQs:

- a. (AS) What is a nobleman? A praetor?
- b. (AS) What aspects of character are revealed from quotations said by Julius Caesar? From quotations about Julius Caesar? Pinpoint words or phrases that illustrate each aspect of character.
- c. (OT) Describe Julius Caesar's traits using one or more adjectives. (Allow debate to find most appropriate adjectives. Repeat this process for another character.)
- d. (ADV) Which of the four characters seems most complex? How do you know?
- e. (ADV) What is the difference between direct and indirect characterization? Identify an instance of each. How do you know whose viewpoint to trust?
- f. (ADV) There are more than 550 lines in act 1. We've read fewer than fifteen. Why might these few lines matter when there are hundreds more?

Critic Harold Bloom credits Shakespeare with the invention of modern psychology, saying his understanding of what it means to be human makes his work unique for his time. How can you help students see the humanity in the characters?

**Homework Options**

1. To pretest for characterization skills, ask students to write a character analysis paragraph of at least 100 but no more than 250 words about Cassius, Caesar, Antony, or Brutus. Request that students include: (a) a clear topic sentence, (b) supporting details, and (c) elaboration on details. See Handout 1.4A, Character Analysis Pretest Prompt, at <http://www.lynhawks.com>.

Tips for pretesting: Explain to students that pretesting helps you tailor lessons to their needs. Assure students that if they demonstrate effort, they can earn straight credit for this assignment. Consider supervising this pretest in class.

2. If you haven't yet assessed student interests, use the Bardometer (<http://www.lynhawks.com>).
3. If you plan to use Lesson 2: Taking a Stand (page 17), ask students to complete Handout 1.5, Pre-Play Poll: Where Do You Stand? (page 23) and Handout 1.7, What's the Big Idea in *Julius Caesar*? An Interest Inventory.
4. ADV only: Review Handout 1.3, So You'd Like to Compact Shakespeare. Students who qualify for compacting should have already met key unit objectives or can more quickly and thoughtfully meet them. Give pretests from this guide and also look at achievement and aptitude tests (scores of 95th percentile and above). See your school's definition of *gifted*.

### Notes on Differentiation

1. The day prior to this lesson, consider offering the "smart start option": a chance to preview the next day's readings the night before. Encourage ELL and NOV students especially to review Handout 1.2, That Shows Character (page 13).
  2. During Step 1, you can model the character analysis process by sharing your own. Post these questions if students need help completing Handout 1.1, Character Diagram:
    - a. What's an important thought you had today? (thoughts)
    - b. What's a typical phrase or expression you often say? (speech)
    - c. What is an important detail or trivia about your family, race, ethnicity, birthplace, religion, or anything else about your origins? (family origins)
    - d. What is something someone said about you recently? (what other characters say)
    - e. What is one of your distinguishing physical features? (physicality)
    - f. What's a key action you took recently? (actions)
    - g. How do all these details indicate your overall character? Name three qualities, or traits, you have. (topic sentence for character traits)
  3. *Assessment of Character Analysis Pretests*: If you give this pretest, use Handout 1.4B, Character Analysis Pretest Rubric (<http://www.lynhawks.com>) to sort student work into four groups (ELL, NOV, OT, and ADV) or eight groups (ELL Tier 1, ELL Tier 2, NOV Tier 1, etc.). Sorting helps you plan for remediation and TR assignments. If you are comfortable with differentiation, try eight groups, as Tier 2 indicates students at upper ranges of their readiness level who may be able to move into a new
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TR group during the unit. Students may also overlap across tiers: one who is Tier 1 in organization, voice, and style might be Tier 2 in character analysis. The rubric can help you decide which knowledge and skill each readiness level needs most.

4. Compacting students may pursue enriched and accelerated studies separately, with or without a mentor, and should return to class often for WCAs and MR activities, such as discussions, peer review, and presentations. You can mention the opportunity of compacting to all students, as described in Handout 1.3, *So You'd Like to Compact Shakespeare* (page 15), and then see who approaches you. Or you can hand it only to those you think qualify and who are likely to earn 80 percent or better on the preassessments. If you've never compacted curriculum before, limit your distribution to independent, resourceful, and quick learners with an A or B average. A profoundly gifted reader and writer whose learning will be slowed by daily lessons should be eligible for compacting Shakespeare. Add other criteria as necessary based on how you have taught prior units, such as an A earned on a certain essay or a certain level of reading proficiency. Criteria should be clear and fair, and keep in mind how such criteria will remain or change for future units. Have available Handout 1.12, *Compacting Fun: Suggested Activities and Projects* (page 31), so students can better understand project opportunities.

Help potential compacting students self-evaluate with these tips: "If you are highly motivated, compacting is for you. If you are passionate about the study of literature and writing, then compacting is for you." Broaden your criteria to students who are underachieving gifted if you have means to support them.

- a. How often a compacting student participates in WCAs and MR activities is up to you. Compacting students can join WCAs, such as dramatic performance, Socratic discussion, and cinematic analysis. All students should build communication, teamwork, and leadership skills as well as hone visual-spatial and kinesthetic abilities in the opportunities afforded by WCAs.
  - b. Compacting students should pursue clear goals, receive ample time for projects, and get frequent feedback from you or another qualified mentor. Determine what "compacting out" means for each student who qualifies and develop a learning contract that reflects those objectives. Look above grade level, considering ninth-grade work for
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a seventh grader, or twelfth-grade work for a ninth grader. For all independent work, provide a learning contract for the student and parent to sign, the schedule with a task log for you to check, and rubrics for assessment. Schedule at least one conference per week if a student misses a significant amount of class. Seek the support of media specialists, parents, and other community mentors so that compacting students receive individualized attention.

ADV students are diverse in readiness levels, interests, and learning styles. A student should compact out of class activities when lessons review what a student has already mastered. Can a student comprehend Shakespeare's language more deeply than others? She may need to skip lessons analyzing plot and pursue an accelerated reading schedule and ADV CR assignments. Has a student demonstrated in-depth literary analysis but never read Shakespeare? He may be able to skip WCAs on essay writing and pursue an ADV essay topic. See Susan Winebrenner's book, *Teaching Gifted Kids in the Regular Classroom*, for more detailed guidelines and a sample learning contract.

- c. Projects for compacting students should be challenging acceleration opportunities (chances to practice higher level content and skills) or enrichment opportunities (chances to explore more deeply a subject or an interest).
- d. Provide opportunities for compacting students to present projects to the class.

### **Alternate Approach to Lesson 1**

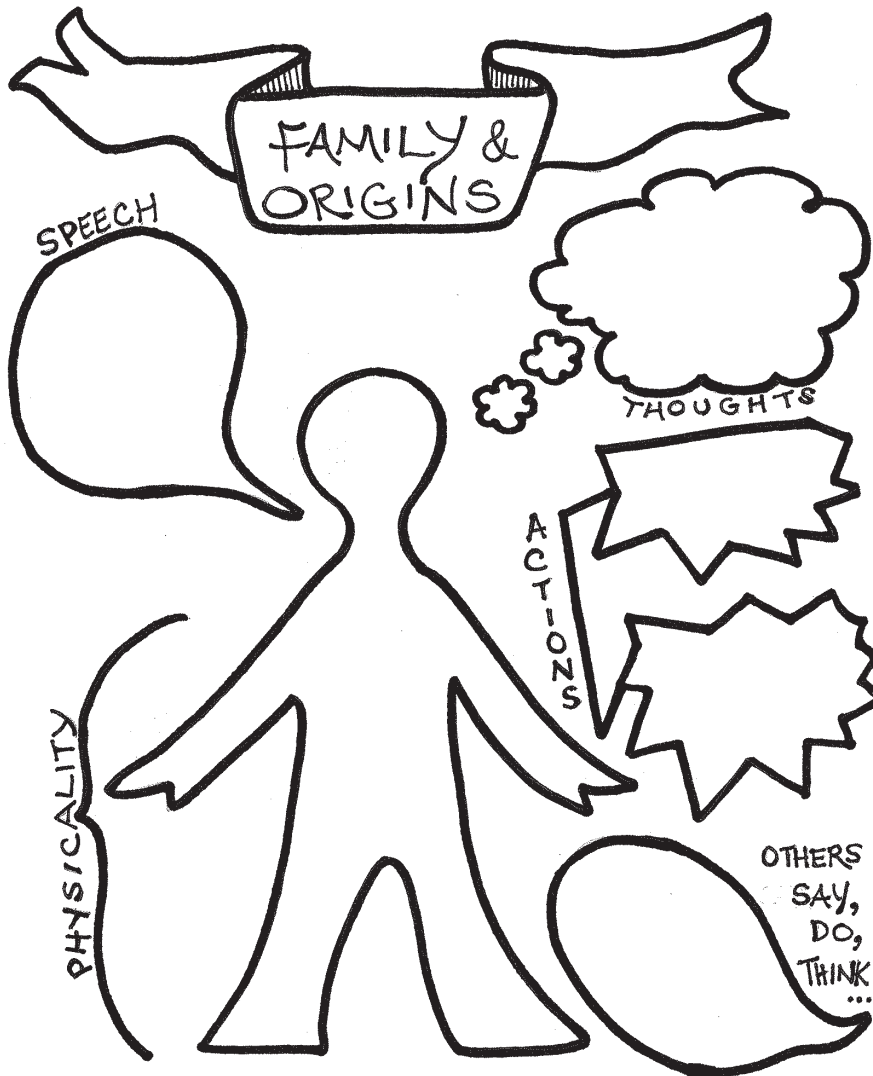
Lesson 1 relies heavily on verbal-linguistic abilities. To allow students to explore different learning styles while achieving similar objectives, consider alternate lesson options. Note these options rely on storytelling and design, two core elements of twenty-first-century thinking (Pink). When students creatively synthesize disparate elements prior to reading, they experience the roles of actors and playwrights designing plot.

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*Kinesthetic Activity:* Divide students into MR groups and give each two quotations from Handout 1.2, Close Reader: That Shows Character. Directions: (a) Create a skit in which (1) one speaker of a quotation is the protagonist and (2) both quotations are spoken. (b) This skit should show an intense crisis scene that has some connection to Caesar's assassination. Make up any story that ties the two quotations together. (c) Choose three aspects (physicality, speech, actions, etc.) to represent your characters. (d) Involve all group members in performance. (e) Bonus given to skits that use Shakespearean vocabulary in all speaking. (f) Present skits. Audience members should analyze how well groups presented character aspects using quotations and performance techniques.

*Visual-Spatial Activity:* Divide students into MR groups and give each four quotations to translate and place in logical order to show how an assassination plot might unfold. A timeline, flow chart, or other visual representation can be used, along with symbolic illustrations for each quotation and a one- to three-word caption to represent a stage of plot. Groups present their charts to the class and explain the order, symbols, and captions. Audience members should analyze the logic of the plot design—how well quotations are linked in a cause-and-effect pattern.

## Handout 1.1, Character Diagram



**Handout 1.2, Close Reader: That Shows Character****Directions:**

1. Read the quotations and their translations.
2. Select a character to analyze. What can you learn about the character who is speaking? What can you learn about the character based on what other characters say?
3. Complete Handout 1.1, Character Diagram. Where information is lacking for an aspect of character, give your best guess based on what you already know.
4. Challenge: Identify which quotations are direct or indirect characterization—or both—and explain why this distinction matters.

- **CASSIUS**, a nobleman and senator: “Men at some time are masters of their fates:<sup>1</sup> The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings.”<sup>2</sup> (act 1, scene 2) TRANSLATION: *We are responsible for our destiny. If we aren’t successful, it’s our fault.*
- **CAESAR**, a general: “Yond<sup>3</sup> Cassius has a lean and hungry look; He thinks too much: such men are dangerous.” (act 1, scene 2) TRANSLATION: *Cassius looks lean and hungry. He thinks too much. Guys like him are dangerous.*
- **CAESAR**: “Cowards die many times before their deaths; The valiant<sup>4</sup> never taste of death but once.” (act 2, scene 2) TRANSLATION: *Cowards humiliate themselves before they die, but brave people die only one time, like heroes.*
- **ANTONY**, a soldier and follower of Caesar: “Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him.” (act 3, scene 2) TRANSLATION: *Listen to me, my friends, Romans, countrymen. I’m here to bury Caesar, not to praise him.*
- **BRUTUS**, a nobleman and praetor: “Not that I loved Caesar less, but that I loved Rome more.” (act 3, scene 2). TRANSLATION: *It’s not that I didn’t love Caesar; I just loved my country, Rome, more.*
- **ANTONY**: “When that the poor have cried, Caesar hath wept: Ambition<sup>5</sup> should be made of sterner<sup>6</sup> stuff.” (act 3, scene 2) TRANSLATION: *Caesar cared about the poor; perhaps we should wish this ambitious man were more cold-hearted.*
- **BRUTUS**: “As he (Caesar) was valiant,<sup>7</sup> I honor him; but, as he was ambitious, I slew him.” (act 3, scene 2). TRANSLATION: *Caesar was brave and for that I honor him; but because he was ambitious, I killed him.*
- **ANTONY**: “When Caesar says, ‘Do this,’ it is perform’d.” (act 1, scene 2) TRANSLATION: *When Caesar tells us to do something, we do it.*

*continued on next page*

- **CAESAR:** “Such men as he (Cassius) be never at heart’s ease / Whiles they behold a greater than themselves, / And therefore are they very dangerous.” (act 1, scene 2) TRANSLATION: *Men like Cassius are never content when they see someone greater than themselves, and therefore they are very dangerous.*
- **ANTONY:** “Fear him (Cassius) not, Caesar, he’s not dangerous, / He is a noble Roman and well given.” (act 1, scene 2). TRANSLATION: *Don’t be afraid of Cassius, Caesar; he’s not dangerous because he’s noble and has a good reputation.*
- **BRUTUS:** “What you have said / I will consider; what you have to say / I will with patience hear.” (act 1, scene 2) TRANSLATION: *I’ll consider your words and listen patiently later.*

1. Fates: Destiny; gods who determine human life
2. Underlings: Person who is inferior or subordinate to another; level of slave or servant
3. Yond: Over there (indicating Cassius’s location), as in “That Cassius over there . . . ”
4. Valiant: The brave
5. Ambition: The desire for fame and power
6. Serner: Harder, tougher
7. Valiant: Brave

**Handout 1.3, So You'd Like to Compact Shakespeare****What Is Compacting?**

Compacting is an opportunity to pursue advanced assignments in an independent learning schedule. Students who demonstrate they have already mastered objectives or can master them more quickly and deeply may be eligible. If a student "compacts out" of certain work, he or she will pursue enriched<sup>1</sup> and accelerated<sup>2</sup> studies instead.

**What Makes a Student Eligible?**

A student must meet three or more criteria to qualify for compacting.

1. Is able to read and understand an unabridged<sup>3</sup> version of the play.
2. Has performed and can easily translate several unabridged scenes.
3. Has seen the play live, watched more than one film version, and/or has read several original-language scenes from the play, and understands them.
4. Has already read and understood an unabridged version of another Shakespeare play.
5. Understands more than 80 percent of Shakespeare passages studied in class.
6. Can read the play independently without much coaching or reliance on translations.
7. Is eager to work at a greater level of challenge.
8. Possesses excellent literary analysis and writing skills.
9. Has a desire to design a unique course of study and personalized projects.
10. Has creative ideas and interests related to Shakespeare to explore.
11. Has earned a certain grade on prior tests or essays in this class.
12. Has earned a certain score on aptitude tests.
13. Works well independently.

**If I Meet at Least Three Criteria: What's Next?**

Earn excellent grades on plot quizzes for *Julius Caesar* and/or demonstrate proficiency<sup>4</sup> on a translation test. Meet any other required standards. Here are some tips:

1. If you've already read most or all of the play, review the play. You will then take the quizzes at one time. You must earn 85 percent or better. To prepare, spend time in the text and make outlines. Don't rely on study aids; translate on your own.
2. If you haven't read the play, read the first act of *Julius Caesar*. Don't rely on study aids; translate on your own.

*continued on next page*



**Important Reminders:**

1. Do not share your knowledge of these assessments with other students.
2. Compacting is not a permanent learning modification.
3. If you do not meet the expectations of your contract, we will revisit the arrangement.

**Assuming I Pass the Assessments, What Happens Next?**

When we conference, we will develop a schedule of assignments. You will work independently sometimes and return to class other times. Start a list of potential project ideas and questions you would like to explore.

**Ideas for Compacting Projects**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

1. Enriched: Advanced in terms of depth and interest level
2. Accelerated: Advanced, above grade-level expectations
3. Unabridged: Not shortened or changed for easier reading; the original version
4. Proficiency: Skill and expertise

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# TEACHING

## *Julius Caesar*

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**J**ulius Caesar, with its themes of loyalty, ambition, and deception, still resonates with high school students and remains a favorite text in classrooms everywhere. Through differentiated instruction, Lyn Fairchild Hawks offers solutions for bringing the play to life for *all* students—those with various interests, readiness levels, and learning styles.

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