

Julius Caesar

Complete Study Material

William Shakespeare • Class 10 • DAV Literature Reader

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Caesar before the crisis — power and trust in ancient Rome •

Understand the selected scenes, translate their difficult language into modern English, and explain how pride, friendship and public speaking lead Rome from political conflict into violence.

The pack includes a complete sequential paraphrase of the uploaded selection, contextual vocabulary, character and theme analysis, solved textbook exercises, fresh practice with explained answers, and a rapid revision section.

Contents and learning goals

1. Before you begin and source overview
2. Complete summary and scene progression
3. Sequential paraphrase of all three selected scenes
4. Vocabulary and expressions
5. Characters themes and dramatic technique
6. Brutus and Antony compared
7. Complete textbook solutions
8. Further study and writing activities
9. Independent practice
10. Explained answer key
11. Ready Reckoner and reflection

What you will learn

- Explain the events in their correct order and distinguish the three selected scenes.
- Paraphrase the complete supplied dialogue in clear modern English.
- Identify each major character's motives using actions and textual evidence.
- Explain irony, foreshadowing, rhetorical questions and persuasive strategies.
- Compare Brutus's justification with Antony's counterargument.
- Answer text-based and analytical questions with relevant evidence.
- Evaluate how a crowd can be influenced by reputation, emotion and personal gain.

A useful way to study

Read the summary first. Read each original passage in your textbook beside the matching paraphrase unit. Learn the vocabulary in context. Attempt the fresh practice without opening its key, then revise with the Ready Reckoner.

Before you begin

The dramatic situation

Julius Caesar is a political tragedy. Caesar is powerful and popular, but some senators fear that his growing authority threatens Rome's republican freedom. Cassius organises a conspiracy; Marcus Brutus joins because he believes that loyalty to Rome must come before personal affection. Caesar's trusted relationships therefore become the source of danger.

The drama asks a difficult question: can a person commit a morally terrible act while believing it serves a noble public purpose? The extract also asks who controls public opinion after a political crisis. The person with the strongest claim to honour does not necessarily understand an audience best.

About William Shakespeare

William Shakespeare lived from 1564 to 1616. He wrote plays and poetry in English. In this tragedy, speeches, stage action, private remarks and changing audience reactions reveal character. Read the work as something performed: a pause, an aside, a damaged cloak or a movement towards the body may communicate as powerfully as a sentence.

What the text lesson contains

The primary text is JULIUS CAESAR CL 10 Code 101 book text.pdf: 31 PDF pages, including a character chart. Its numbered textbook pages run from 160 to 189. The selected dialogue is Act II Scene II, Act III Scene I and Act III Scene II. This pack uses the drama module of Colourful Student Study Materials.

The text also contains handwritten annotations. The printed dialogue controls the paraphrase and solutions; annotations are treated as reading aids rather than additional dialogue. Original cues in the paraphrase are short locating quotations, not a reproduction of every original line. Each unit explains the entire corresponding stretch in sequence. No invented Shakespeare line numbers are used because the extract has none.

Accuracy notes to remember

- Marcus Brutus and Decius Brutus are different people. Decius persuades Caesar to attend; Marcus Brutus is the friend whose betrayal wounds him most deeply.
- The inserted chart calls Caesar a Roman Emperor. For this lesson, describe him as the powerful Roman leader and dictator; the drama concerns fears that he will become king. Octavius is his great-nephew and adopted heir, although the textbook postscript uses the shorter word nephew.
- The postscript compresses Sardis and Philippi. The quarrel and military planning occur near Sardis; the decisive battles occur at Philippi. Brutus and Cassius do not die during the funeral scene.
- The full play is used only to clarify the textbook's Further Study questions and these contextual points. The prescribed extract determines the paraphrase, including its spelling Calpurnia and its phrase “On this side Tiber”.

Opening discussion

Would you trust a warning that frightened you, or a flattering explanation that made you feel powerful? Keep this question in mind as Calpurnia and Decius compete to influence Caesar.

Complete summary

The warning at Caesar's house

Thunder and lightning disturb the night. Calpurnia cries out in her sleep that Caesar is being murdered. Caesar orders a sacrifice to learn whether his plans will succeed. Calpurnia, although not usually guided by omens, is terrified by reports of unnatural events. She asks him to remain indoors.

Caesar declares that death is unavoidable and that only cowards repeatedly suffer through fear. The priests advise him not to go out because the sacrificed animal has no heart. Caesar treats this as a rebuke to cowardice and boasts that he is more dangerous than Danger itself. Calpurnia warns that confidence has destroyed his judgement. When she offers to take the blame for his staying home, he yields.

Decius arrives. Caesar explains Calpurnia's dream of his bleeding statue and Romans bathing their hands in its blood. Decius turns the warning into praise: Caesar's influence will renew Rome. He claims that the Senate intends to crown him that day and may reconsider if he stays away. Caesar rejects Calpurnia's fears and leaves with men whom he calls friends. Brutus's aside reveals the painful falseness of that appearance.

The assassination

At the Capitol, Metellus Cimber asks for his banished brother Publius's return. Brutus and Cassius support the appeal. Caesar rejects their flattery and compares his fixed decision to the North Star. Casca strikes first; the others, including Brutus, stab Caesar. Caesar's "Et tu, Brute?" expresses his shock at betrayal. The conspirators proclaim liberty and the end of tyranny.

Antony mourns Caesar and tests the conspirators' intentions. Brutus offers friendship and insists that the killing served Rome; Cassius offers Antony an equal voice in distributing honours. Antony shakes their hands but requests reasons for the murder and permission to speak at the funeral. Cassius fears his influence. Brutus nevertheless permits the speech under conditions.

Alone with Caesar's body, Antony calls the killers butchers and predicts civil war. His private grief and anger expose the tactical nature of his apparent friendliness.

The funeral and its consequences

Brutus tells the citizens that he loved Caesar but loved Rome more. He claims that Caesar's ambition threatened their freedom. His reputation and balanced language win approval. Ironically, a citizen proposes making Brutus another Caesar. Brutus leaves and asks the people to hear Antony.

Antony begins cautiously, repeatedly calling Brutus honourable. He then offers evidence against the charge of ambition: Caesar enriched Rome through ransoms, sympathised with the poor and refused a crown three times. He pauses in grief, introduces the will while pretending reluctance to read it, recalls Caesar's military victory and displays the damaged cloak and body. He stresses Brutus's betrayal.

The crowd changes from praising Brutus to demanding revenge. Antony denies being an orator even while using elaborate persuasion. Finally, he reads the will: seventy-five drachmas for each citizen and public enjoyment of Caesar's walks, arbours and orchards. The citizens rush away to burn the conspirators' houses. Antony's final comment shows that he knows destructive disorder has been released.

Visual sequence of causes and effects

Stage	Choice or action	Result
Warning	Calpurnia urges caution	Caesar briefly agrees to stay
Flattery	Decius offers a favourable reading and a crown claim	Caesar goes to the Capitol
Petition	Conspirators gather around Caesar	Casca begins the attack
Justification	Brutus defends the killing	Crowd approves him
Counterargument	Antony supplies evidence and arouses grief	Crowd condemns the killers
Will	Public gifts are announced	Citizens turn to revenge

Complete sequential paraphrase

Read the left-hand cue in the original textbook, then use the modern version to understand the whole passage. The numbered units belong to this study pack. Word meanings and analytical notes appear directly beneath each paraphrase.

Act II Scene II Caesar at home

Original cue and location	Modern English and close reading
01 Caesar and Servant • p 161–162 • “Nor heaven nor earth”	Neither the sky nor the earth has been peaceful tonight. Three times Calpurnia has cried in her sleep that Caesar is being murdered. Caesar calls for a servant and orders him to ask the priests to offer a sacrifice and report whether the signs favour his plans. The servant agrees. Words: thrice = three times; sacrifice = an offering to the gods. Stage note: thunder and lightning make private anxiety part of a wider disturbance.
02 Calpurnia and Caesar • p 162 • “You shall not stir”	Calpurnia asks whether Caesar intends to go out and insists that he remain at home. Caesar declares that he will go: dangers have only seen him from behind, and when they face him directly they disappear. Words: stir = move or go out. Device: dangers are personified as enemies frightened by Caesar. His third-person references to himself emphasise his public identity.
03 Calpurnia • p 162 • “I never stood on ceremonies”	Calpurnia says that she has never previously attached much importance to omens, but now they frighten her. A person in the house has reported what the night watch saw: a lioness giving birth in the streets, graves opening and releasing the dead, and fiery warriors fighting in the clouds in proper battle formations. Blood seemed to fall upon the Capitol; battle noises, neighing horses, dying men's groans and shrieking ghosts filled the city. Such events are unnatural and alarming. Words: ceremonies = omens and ritual signs;

Original cue and location	Modern English and close reading
	<p>whelped = gave birth; hurtled = clashed; beyond all use = outside normal experience. Her speech creates an atmosphere of disorder and foreshadows violence.</p>
<p>04 Caesar and Calpurnia • p 162–163 • “What can be avoided”</p>	<p>Caesar asks how anyone can escape an outcome intended by the gods. He will go out, because he believes the predictions concern the whole world as much as himself. Calpurnia replies that the deaths of beggars are not announced by comets, whereas the heavens blaze when rulers die: the signs may therefore concern him especially.</p> <p>Words: purposed = intended; princes = great rulers. Contrast: Caesar generalises the danger; Calpurnia makes it personal.</p>
<p>05 Caesar • p 163 • “Cowards die many times”</p>	<p>Fearful people repeatedly suffer the mental agony of imagining death; brave people experience death only when it actually occurs. Caesar finds it strange that people fear something inevitable. Death will arrive at its appointed time.</p> <p>Words: valiant = brave; necessary = inevitable. Device: the apparent contradiction is a paradox. Do not interpret the repeated deaths literally.</p>
<p>06 Servant and Caesar • p 163 • “a heart within the beast”</p>	<p>The servant reports that the religious interpreters advise Caesar to remain indoors: the sacrificed animal had no heart. Caesar turns the warning into a criticism of cowardice. He says that he himself would be a heartless, cowardly animal if fear kept him home. He imagines Danger and himself as two lions born on the same day, with Caesar the older and</p>

Original cue and location	Modern English and close reading
	<p>fiercer one. He again resolves to go. Words: augurers = interpreters of omens; entrails = internal organs; litter'd = born. Devices: personification of Danger and metaphor of the two lions. The heart suggests both life and courage.</p>
<p>07 Calpurnia and Caesar • p 163–164 • “wisdom is consumed in confidence”</p>	<p>Calpurnia says that excessive self-confidence has swallowed Caesar's good judgement. She asks him to stay, allowing her fear to be the stated reason so that he need not appear afraid. Antony can tell the Senate that Caesar is unwell. She kneels and begs. Caesar finally agrees that Antony may give this explanation and says that he will remain home to satisfy her wish. Words: prevail = succeed in persuading; humour = wish or mood. Calpurnia combines concern with an attempt to protect Caesar's pride.</p>
<p>08 Decius and Caesar • p 164 • “I will not come to-day”</p>	<p>Decius arrives to escort Caesar to the Senate. Caesar welcomes his timing and tells him to announce that he will not come. He rejects the suggestions that he cannot go or is afraid to go. When Calpurnia proposes saying that he is sick, he refuses to send a lie: after winning great victories, why should he be afraid to tell old senators the truth? Decius asks for a reason, claiming that otherwise he will be laughed at. Words: good morrow = good morning; graybeards = old men, used dismissively. Caesar's wish to seem fearless makes him vulnerable to persuasion.</p>

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09 Caesar • p 164–165 • “my statue”	<p>Caesar explains that Calpurnia has kept him home because she dreamed that his statue poured pure blood from a hundred openings, like a fountain, and that energetic Romans smiled while bathing their hands in it. She sees the dream as a warning of an approaching evil and has begged him on her knees to remain indoors.</p> <p>Words: lusty = vigorous; portents = warning signs; imminent = about to happen. The dream anticipates Caesar's bloodshed and the involvement of Romans close to him.</p>
10 Decius • p 165 • “a vision fair and fortunate”	<p>Decius declares that the dream has been misunderstood. He says the flowing blood represents Caesar's life-giving influence: Rome will draw fresh strength from him. Great men will seek marks of association with him, treating the blood as honoured tokens, sacred objects, mementoes and badges of service.</p> <p>Words: reviving = restoring life; tinctures = stains or colours; relics = revered remains or objects; cognizance = identifying badge. Decius changes a warning into flattering praise.</p>
11 Caesar and Decius • p 165 • “To give this day a crown”	<p>Caesar praises Decius's explanation. Decius then claims that the senators have decided to offer Caesar a crown that very day; if Caesar refuses to attend, they may change their minds. Caesar now calls Calpurnia's fears foolish, feels ashamed of having yielded to them, and asks for his robe so that he can go.</p> <p>Exam point: the extract gives the crown offer as Decius's claim. It does not independently establish that the Senate has made such a decision.</p>

Original cue and location	Modern English and close reading
<p>12 Caesar and Brutus • p 165 • “like friends”</p>	<p>Other men enter, including conspirators. Caesar invites them to drink wine and then go together as friends. Speaking aside, Marcus Brutus grieves that seeming like a friend does not mean being a true friend. They leave. Words: aside = words heard by the audience but conventionally not by the other characters; yearns = grieves in this context. Dramatic irony: Caesar trusts the men who intend to kill him.</p>

Act III Scene I The assassination and its immediate aftermath



The petition brings the conspirators close to Caesar.

Original cue and location	Modern English and close reading
<p>13 Caesar and Metellus • p 166 • “What is now amiss”</p>	<p>At the Capitol, Caesar asks whether everyone is ready and what wrong he and the Senate must put right. Metellus Cimber addresses him with elaborate praise and kneels to present a humble appeal. Words: amiss = wrong; redress = remedy; puissant = powerful. The petition provides a pretext for the conspirators to gather close to Caesar.</p>
<p>14 Caesar • p 166 • “I must prevent thee”</p>	<p>Caesar stops Metellus before he proceeds. Bowing and humble gestures may influence ordinary men and turn established laws into unstable rules, but they will not move Caesar. Metellus's brother has been legally banished. If Metellus kneels, begs and flatters for him, Caesar will dismiss him like a stray dog. Caesar claims that he does no wrong and needs a proper cause before changing his decision. Words: prevent = forestall; couchings = bowings; pre-ordinance = established order; cur = contemptible dog. His language presents firmness but also contempt and certainty of his own rightness.</p>
<p>15 Metellus Brutus Cassius and Caesar • p 166–167 • “freedom of repeal”</p>	<p>Metellus asks whether someone more influential can plead for his brother. Marcus Brutus kisses Caesar's hand and requests the immediate cancellation of Publius Cimber's banishment. Caesar reacts with surprise at Brutus. Cassius also bows low and begs for Publius's freedom. Words: repeal = cancellation of a decree; enfranchisement = restoration of freedom or civic standing here. Publius Cimber is the banished brother; Metellus is the petitioner.</p>

Original cue and location	Modern English and close reading
<p>16 Caesar • p 167 • “constant as the northern star”</p>	<p>Caesar says that he might be persuaded if he were like the others. If he himself could beg to change another person's mind, requests might change his own. Instead, he compares his unchanging resolve to the uniquely fixed North Star. He was firm when he ordered Cimber's banishment and remains firm in maintaining it. Words: firmament = sky; resting = stationary. Device: simile. His boast becomes dramatically ironic because his apparent permanence is immediately destroyed.</p>
<p>17 Casca Caesar Cinna and Cassius • p 167 • “Speak, hands for me”</p>	<p>Casca calls on his hands to act instead of speaking. He strikes first; the other conspirators and Marcus Brutus stab Caesar. Seeing Brutus among the attackers, Caesar asks, in Latin, whether even Brutus is against him, then gives up and falls. Cinna announces that tyranny is dead and tells the others to proclaim liberty. Cassius orders some to announce freedom and civic liberation from public platforms. Words: “Et tu, Brute?” = “Even you, Brutus?” The words show the emotional shock of betrayal. The conspirators' announcement is their justification, not an impartial verdict.</p>
<p>18 Brutus and Antony • p 167–168 • “this little measure”</p>	<p>Brutus welcomes Antony on his return. Antony addresses the dead Caesar: has such a mighty ruler fallen so low, with all his victories and trophies reduced to the small space occupied by his body? He then asks the conspirators who else is to be killed. If he is next, no time or weapons would suit him better than this hour and their swords, stained with Caesar's noble blood. If they bear him hatred, he asks them to</p>

Original cue and location	Modern English and close reading
	<p>kill him now beside Caesar. Even a thousand years would offer no death he would prefer more.</p> <p>Words: spoils = trophies of war; bear me hard = bear a grudge against me; reek = give off fumes or a strong smell. Antony expresses grief while testing whether he is safe.</p>
<p>19 Brutus and Cassius • p 168 • “Our hearts you see not”</p>	<p>Brutus tells Antony not to ask for death. Their bloodstained hands may look cruel, but he claims that their unseen hearts are compassionate. Pity for Rome's supposed suffering has overcome pity for Caesar, as one fire drives out another. Their swords will be harmless towards Antony, and they welcome him with brotherly affection and respect. Cassius adds that Antony will have an equal voice when new honours and offices are distributed.</p> <p>Words: leaden points = points imagined as blunt or harmless; dignities = honours or offices. Brutus offers moral reassurance; Cassius adds a practical political inducement.</p>
<p>20 Antony • p 169 • “slippery ground”</p>	<p>Antony says that he does not doubt their wisdom and asks each man for his bloodstained hand. Yet he knows this places his reputation in danger: people may see him as either a coward or a flatterer. Addressing Caesar again, he affirms his love and imagines how painful it would be for Caesar to see his friend making peace with his enemies and shaking their bloody hands.</p> <p>Words: conceit = consider or judge; corse = corpse. The handshake is tactical accommodation; it does not prove sincere</p>

Original cue and location	Modern English and close reading
	approval of the murder.
21 Cassius Antony and Brutus • p 169 • “what compact”	<p>Cassius interrupts. Antony apologises, explaining that even Caesar's enemies must acknowledge his greatness, so a friend's praise is restrained. Cassius asks for a clear agreement: will Antony join them or must they proceed without him? Antony says that taking their hands was meant to establish friendship, though grief distracted him. He wants reasons showing how Caesar was dangerous. Brutus assures him that their reasons would satisfy even Caesar's own son.</p> <p>Words: modesty = understatement here; compact = agreement; good regard = serious consideration. Cassius demands a definite political commitment while Brutus trusts that explanation will persuade.</p>
22 Antony Brutus and Cassius • p 170 • “Speak in the order of his funeral”	<p>Antony says that reasons are all he seeks. He also asks to take Caesar's body to the marketplace and speak as a friend at the funeral. Brutus agrees. In an aside, Cassius urgently warns Brutus that Antony's words may move the people against them. Brutus replies that he will speak first, explain the killing and announce that Antony speaks only with their permission. Cassius remains uneasy.</p> <p>Words: order = ceremony; protest = announce. The aside makes the political danger clear to the audience.</p>
23 Brutus and Antony • p 170–171 • “You shall not ... blame us”	<p>Brutus gives Antony the body under conditions: he must not blame the conspirators, may say whatever good he can about Caesar, must state that he speaks with</p>

Original cue and location	Modern English and close reading
	<p>their permission, and must use the same pulpit after Brutus has finished. Otherwise he may have no part in the funeral. Antony accepts. Brutus tells him to prepare the body and follow. Everyone except Antony leaves.</p> <p>Exam point: Brutus tries to control the speech through conditions, but Antony will undermine the conspirators indirectly.</p>
<p>24 Antony alone • p 171 • “these butchers”</p>	<p>Alone with Caesar's body, Antony asks forgiveness for behaving gently towards the killers, whom he now calls butchers. He describes Caesar as the broken remains of the noblest man who ever lived and curses the hand that shed such precious blood. Looking at the wounds, he imagines them as silent mouths with red lips begging him to give voice to their suffering.</p> <p>Words: soliloquy = a character's speech alone on stage revealing private thoughts. Devices: apostrophe to the dead Caesar, metaphor and personification of the wounds. His private words expose the difference between his strategy and his loyalty.</p>
<p>25 Antony alone • p 171 • “dogs of war”</p>	<p>Antony predicts that violence within the nation and fierce civil conflict will burden Italy. Bloodshed will become so familiar that even terrible harm to children will no longer arouse the normal response of pity. He imagines Caesar's spirit returning for revenge with Ate, crying the command that releases the forces of war. The murder will lead to so many deaths that bodies will lie unburied, filling the air with decay. Caesar's body is carried away.</p> <p>Words: domestic fury = violence within the</p>

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	country; cumber = burden; fell = cruel; carrion = decaying flesh. “Dogs of war” is a metaphor for destructive forces. This is a prediction and dramatic vision, not a literal stage appearance of Caesar's ghost here.

Act III Scene II Brutus addresses the citizens

Original cue and location	Modern English and close reading
26 Citizens and Brutus • p 172 • “We will be satisfied”	The citizens demand an explanation. Brutus asks them to follow and listen. One citizen chooses to hear him; another calls for silence when he mounts the platform. Brutus asks everyone to remain patient until he has finished. Words: satisfied = given adequate reasons; audience = a hearing. The crowd initially seeks a justification rather than openly choosing a side.
27 Brutus • p 172 • “Romans, countrymen, and lovers”	Brutus addresses the people as Romans, fellow citizens and friends. He asks them to hear his cause quietly, believe him because of his honour, respect that honour, and use their intelligence to judge what he has done. Words: lovers = friends; censure = judge; senses = understanding. He builds credibility through his reputation and an appeal to civic judgement.
28 Brutus • p 172 • “I loved Rome more”	If any dear friend of Caesar is present, Brutus says that his own love for Caesar was just as great. He acted against Caesar because his love for Rome was greater still. He asks whether

Original cue and location	Modern English and close reading
	<p>they would prefer Caesar alive while everyone becomes enslaved, or Caesar dead while everyone lives free.</p> <p>Exam point: the argument presents only two alternatives. The speech asserts the threat of enslavement rather than proving it with concrete instances from the extract.</p>
<p>29 Brutus • p 172</p> <p>• “as he was ambitious”</p>	<p>Brutus gives different responses to Caesar's different qualities: tears for his affection, joy for his good fortune, respect for his courage, but death for his ambition. He challenges anyone who wants slavery, rejects Roman identity or refuses to love the country to speak, because only such a person should feel offended. Nobody objects.</p> <p>Devices: parallel structure, repetition, antithesis and rhetorical questions. The questions make disagreement seem unpatriotic.</p>
<p>30 Brutus • p 172–173 • “the same dagger for myself”</p>	<p>Brutus takes the silence as approval. He says that the people may do to him what he did to Caesar if necessary. The reasons for Caesar's death are recorded at the Capitol; his genuine virtues have not been reduced, nor his offences exaggerated. As Antony enters with the body, Brutus says Antony took no part in the murder but will share the benefits of a free state, as will everyone. He offers his own life to Rome whenever the country requires it.</p> <p>Words: extenuated = reduced; enforced = exaggerated here; commonwealth = republic; best lover = dearest friend. His offer projects sincerity and self-sacrifice.</p>
<p>31 Citizens and</p>	<p>The people cheer for Brutus, propose escorting</p>

Original cue and location	Modern English and close reading
Brutus • p 173 • “Let him be Caesar”	him home in triumph, setting up a statue and making him Caesar, supposedly preserving Caesar's better qualities in him. Brutus asks to leave alone. He requests that everyone stay to honour Caesar's body and hear Antony's permitted speech. He leaves; the citizens invite Antony onto the platform. Dramatic irony: wanting a new Caesar contradicts Brutus's stated defence of freedom from one-man rule. He also leaves his audience to a skilled rival.

Act III Scene II Antony changes the crowd

Original cue and location	Modern English and close reading
32 Antony and Citizens • p 174 • “For Brutus' sake”	Antony thanks the citizens, saying that he is indebted to them for Brutus's sake, and ascends the platform. The crowd explains his words to itself and warns that he should say nothing against Brutus. Citizens call Caesar a tyrant and believe Rome is fortunate to be rid of him. They then become quiet to listen. Words: beholding = beholden or indebted. The crowd begins Antony's speech on the conspirators' side.
33 Antony • p 174 • “Friends, Romans, countrymen”	Antony asks the people to listen, beginning by addressing them as friends. He says he has come to bury Caesar rather than praise him. People's evil deeds are remembered while their good deeds are often buried with them, so he asks that Caesar be treated in this customary way. Brutus has called Caesar ambitious; if true, that was a serious fault, and Caesar has

Original cue and location	Modern English and close reading
	<p>paid heavily for it. Words: interred = buried; grievous = serious. The conditional “if” quietly leaves room to question Brutus's accusation.</p>
<p>34 Antony • p 174–175 • “general coffers”</p>	<p>Antony says he speaks with permission from Brutus and the other supposedly honourable men. Caesar was his faithful and fair friend, yet Brutus calls him ambitious. Caesar brought prisoners to Rome whose ransom payments filled the public treasury. Antony asks whether this looked like selfish ambition. Words: captives = prisoners; ransoms = money paid for release; coffers = treasury. He uses a concrete public benefit to challenge an unsupported general accusation.</p>
<p>35 Antony • p 175 • “sterner stuff”</p>	<p>When the poor suffered, Caesar wept with them. Antony suggests that ruthless ambition should have a harder heart. He also reminds everyone that at the Lupercal he offered Caesar a crown three times, and Caesar refused it three times. Was that ambition? He repeats that Brutus calls Caesar ambitious and is honourable. Words: sterner = harder or less compassionate. Repetition gradually makes “honourable” sound increasingly doubtful and ironic.</p>
<p>36 Antony • p 175 • “O judgment”</p>	<p>Antony claims that he is not trying to contradict Brutus, only reporting what he knows. The people once had good reasons to love Caesar; why do they now refuse to mourn? He addresses Judgement as if it has fled to animals, leaving humans without reason. He asks for patience, saying metaphorically that</p>

Original cue and location	Modern English and close reading
	<p>his heart lies in Caesar's coffin and he must pause until it returns.</p> <p>Devices: rhetorical questions, apostrophe, personification and metaphor. The pause allows the emotional appeal to work while giving the crowd time to discuss his evidence.</p>
<p>37 Citizens • p 175 • “much reason”</p>	<p>The citizens begin to think Antony is right. One says Caesar has suffered a great wrong; another fears a worse ruler. A citizen treats refusal of the crown as proof that Caesar was not ambitious. They suggest that someone may have to pay dearly. Antony's tears increase their sympathy, and they now call him exceptionally noble.</p> <p>Exam point: the crowd shifts its loyalty quickly. Its certainty exceeds the limited evidence it has examined.</p>
<p>38 Antony • p 176 • “But yesterday”</p>	<p>Antony resumes. Only yesterday Caesar's word could have resisted the world; now almost no one will honour his body. Antony says that if he wished to stir the people into revolt, he would wrong Brutus and Cassius, whom he again calls honourable. He pretends he would rather be unfair to Caesar, himself and the citizens than be unfair to such men.</p> <p>Device: verbal irony. His supposed refusal to attack the conspirators helps make the audience condemn them.</p>
<p>39 Antony • p 176 • “a parchment”</p>	<p>Antony produces a sealed document found in Caesar's private room and identifies it as his will. He claims not to intend to read it. If ordinary citizens heard it, he says, they would kiss Caesar's wounds, dip handkerchiefs in his</p>

Original cue and location	Modern English and close reading
	<p>blood and preserve a strand of his hair as a treasured memory to pass to their children. Words: closet = private room; testament = will; napkins = handkerchiefs; issue = children or descendants. He turns Caesar into an object of affection and reverence while arousing curiosity.</p>
<p>40 Citizens and Antony • p 176–177 • “You are not wood”</p>	<p>The people demand the will. Antony asks for patience and says it is unsuitable for them to learn how greatly Caesar loved them. They are feeling human beings, not lifeless wood or stones; hearing the will would inflame them. He lets slip that they are Caesar's heirs while pretending it is better not to tell them. Words: meet = proper; heirs = inheritors. The staged reluctance makes the crowd insist on what Antony wants it to hear.</p>
<p>41 Citizens and Antony • p 177 • “honourable men”</p>	<p>The people insist that Antony read. He asks them to wait and pretends to regret revealing the will because it may wrong the honourable men whose daggers stabbed Caesar. Citizens now openly call those men traitors, villains and murderers. Antony says that if they compel him to read, they must first form a circle around Caesar's body so he can show them the man who made the will. They give him permission to come down, and he descends. Stage point: Antony physically closes the distance between speaker, corpse and crowd, making the political argument intimate.</p>
<p>42 Antony • p 177 • “this mantle”</p>	<p>Antony tells those who have tears to prepare to weep. He identifies Caesar's cloak and recalls when Caesar first wore it: a summer evening in</p>

Original cue and location	Modern English and close reading
	<p>his tent after defeating the Nervii. He points to the opening made by Cassius's dagger and the tear made by malicious Casca.</p> <p>Words: mantle = cloak; rent = tear; envious = malicious here. The military memory restores Caesar's heroic public image before the wounds are displayed.</p>
<p>43 Antony • p 178 • “Caesar's angel”</p>	<p>Antony points to Brutus's dagger wound. He imagines Caesar's blood rushing out, like someone answering a knock, to discover whether Brutus had really behaved so cruelly. Brutus had been especially loved by Caesar. Antony appeals to the gods to recognise the depth of that love and calls this the cruellest wound of all.</p> <p>Devices: extended personification of the blood and superlative emphasis. “Angel” means a beloved, trusted figure here; it is Antony's praise of the friendship.</p>
<p>44 Antony • p 178 • “Ingratitude”</p>	<p>Antony says that when Caesar saw Brutus stab him, betrayal defeated him more completely than physical force. His heart seemed to break; he covered his face with his cloak and fell at the base of Pompey's bloodstained statue. Antony enlarges the fall into a public tragedy: he, the citizens and Rome all fell while treason triumphed.</p> <p>Words: vanquish'd = defeated; ingratitude = failure of loyalty or thankfulness. The broken heart expresses emotional devastation; Antony was not present at the stabbing in this selection, so his narration is persuasive reconstruction.</p>

Original cue and location	Modern English and close reading
<p>45 Antony and Citizens • p 178–179 • “Look you here”</p>	<p>Antony recognises the crowd's tears as signs of pity. If the damaged garment alone makes them weep, he asks them to look at Caesar himself, injured by the traitors. Citizens cry out in grief and rage, calling the sight pitiful and the killers villains. The crowd calls for revenge and the hunting of the conspirators, with no traitor left alive.</p> <p>Words: vesture = clothing; marr'd = damaged or disfigured. Prop, gesture and revelation transform a political debate into an immediate emotional experience.</p>
<p>46 Antony and Citizens • p 179 • “a plain blunt man”</p>	<p>Antony stops the crowd to speak again. A citizen calls for silence; another promises that they will hear him, follow him and die with him. Antony pretends that he does not want sudden revolt. He claims not to know what private complaints made the supposedly wise conspirators act and says they will surely explain themselves. He denies trying to capture the people's feelings and says he is no orator like Brutus, only a plain, direct man who loved his friend.</p> <p>Words: mutiny = rebellion; private griefs = personal grievances; blunt = direct. His modest self-description is ironic because the speech demonstrates exceptional rhetorical skill.</p>
<p>47 Antony • p 179 • “poor poor dumb mouths”</p>	<p>Antony denies possessing intelligence, verbal skill, authority, expressive gestures or eloquence powerful enough to excite people. He says he merely tells them familiar facts and shows Caesar's wounds as silent mouths that speak for him. If their roles were reversed, he claims, an Antony with Brutus's abilities would</p>

Original cue and location	Modern English and close reading
	<p>put a tongue into each wound and make even Rome's stones rise in rebellion.</p> <p>Devices: pretended modesty, metaphor, personification and hyperbole. His denial performs the very incitement he claims to lack the power to achieve.</p>
<p>48 Citizens and Antony • p 179–180 • “You have forgot the will”</p>	<p>The crowd announces that it will revolt, burn Brutus's house and seek the conspirators. Antony calls it back and says it does not yet understand why Caesar deserves its affection: it has forgotten the will. The people agree to stop and hear it.</p> <p>Stage point: he delays the will until the crowd is already emotionally committed; then he adds a personal material interest.</p>
<p>49 Antony and Citizens • p 180 • “seventy-five drachmas”</p>	<p>Antony reads the sealed will. Each individual Roman citizen receives seventy-five drachmas. The citizens praise Caesar's generosity and again vow revenge. Antony asks for patience before continuing.</p> <p>Words: several = each individual; drachmas = silver coins. The amount is seventy-five, not seventy or seventy-five for the whole city.</p>
<p>50 Antony • p 180–181 • “common pleasures”</p>	<p>Caesar has also left his walks, private arbours and newly planted orchards on this side of the Tiber to the people and their descendants permanently. These places are to be shared for walking and recreation. Antony asks when Rome will ever see another Caesar like him.</p> <p>Words: arbours = shaded garden retreats; recreate = refresh or enjoy oneself. Follow “on this side Tiber” as printed in the uploaded extract.</p>

Original cue and location	Modern English and close reading
51 Citizens and Antony • p 181 • “Mischief, thou art afoot”	<p>The citizens answer that there will never be another such Caesar. They decide to burn his body at a sacred place and use burning wood from the funeral to set the conspirators' houses on fire. They carry off the body, calling for fire and tearing down benches, forms and windows for fuel. Left behind, Antony says his plan can now work: destructive disorder has begun, and he lets it take its course. He leaves.</p> <p>Words: brands = burning pieces of wood; forms = benches; afoot = begun. Personification of Mischief reveals Antony's awareness that he has released dangerous forces.</p>

Vocabulary and expressions

Use contextual meanings: a word's modern everyday meaning may not fit Shakespeare's sentence.

Word or expression	Meaning in this lesson	Remember through an example
stood on ceremonies	attached importance to omens and ritual signs	Calpurnia says she was not usually guided by them
portents	signs of a coming event, often an evil one	The dream seems a portent of danger
augurers	people who interpret signs from sacrifice	The augurers advise caution
valiant	brave	The valiant face death without repeated panic

Word or expression	Meaning in this lesson	Remember through an example
imminent	about to happen	Calpurnia fears an imminent disaster
graybeards	old men, dismissively	Caesar's term belittles the senators
lusty	vigorous and strong	The dream contains lusty Romans
cognizance	an identifying badge or emblem	Decius imagines signs of service to Caesar
puissant	powerful	Metellus flatters the puissant leader
repeal	revoke or cancel a decision	Metellus seeks repeal of the banishment
enfranchisement	freedom or restored civic rights here	Cassius requests it for Publius Cimber
firmament	the sky or heavens	Caesar compares himself to a star
spoils	things won or seized in war	Antony recalls Caesar's spoils
bear me hard	hold a grudge against me	Antony asks whether they hate him
corse	corpse	Antony stands beside Caesar's corse
compact	agreement	Cassius demands a clear compact

Word or expression	Meaning in this lesson	Remember through an example
dignities	honours or official positions	Cassius offers influence over dignities
lovers	friends	Brutus addresses fellow Romans as lovers
censure	judge	Brutus asks the citizens to censure wisely
extenuated	diminished or made less serious	He claims Caesar's glory is not diminished
enforced	exaggerated in this passage	He claims Caesar's faults were not exaggerated
interred	buried	Good deeds may be interred with their doer
coffers	treasury or stores of money	Ransoms filled the general coffers
testament	a will	The sealed testament contains gifts
closet	private room	Antony says he found the will there
napkins	handkerchiefs	The citizens might preserve stained cloth

Word or expression	Meaning in this lesson	Remember through an example
issue	children or descendants	A relic might pass to one's issue
mantle or vesture	cloak or clothing	Antony displays the damaged garment
envious	malicious in this context	Antony calls Casca envious
private griefs	personal grievances	Antony pretends not to know their motives
drachmas	silver coins	Each citizen receives seventy-five
arbours	shaded garden retreats	Caesar leaves them for public use
brands and forms	burning wood and benches	The crowd gathers fuel for destruction
afoot	begun or in motion	Antony declares that mischief is afoot

Shakespeare's small words

Thou and thee mean you, with thou usually the subject and thee the object. Thy and thine mean your or yours. Hath means has; doth means does; dost means do; ne'er means never; o'er means over; 'tis means it is. Translate the whole thought before deciding the meaning of an individual word.

Useful expressions for analytical answers

“This reveals his excessive confidence because...” “The audience recognises the irony when...” “The repetition gradually changes the meaning of...” “The claim is challenged by...” “The stage action

reinforces the argument by...” Complete each expression with specific evidence.

Characters and relationships

Julius Caesar

Caesar is brave, commanding and conscious of his achievements. His refusal to fear death can sound dignified, yet his confidence becomes dangerous when it prevents him from evaluating warnings. His third-person references to Caesar project a powerful public identity. He is susceptible to praise: Decius's interpretation and claim about the crown reverse a decision already made.

He also insists that law should not change because powerful men kneel and flatter. That principle can seem admirable, but the contemptuous language towards Metellus and the claim never to do wrong make his firmness appear arrogant. Antony's account adds generosity, compassion and military greatness. The extract therefore presents a complex leader rather than a simple villain or flawless hero.

Calpurnia

Calpurnia is loving, anxious and perceptive about Caesar's overconfidence. She gives reasons for caution, distinguishes unusual signs from ordinary events and offers to bear responsibility for keeping him indoors. Her kneeling is an urgent appeal to protect his life. She briefly succeeds because she accommodates his need to appear fearless, but Decius is more successful at flattering his public self-image.



Calpurnia urges Caesar to remain at home•

Marcus Brutus

Brutus believes public duty outweighs personal affection. His aside shows that he feels the pain of betraying a friend; his funeral speech presents the killing as a sacrifice for Rome. He offers his own life if the country requires it. These features support an interpretation of sincere idealism.

His weakness is political judgement. He assumes that his honour and reasons will satisfy others. He trusts Antony's acceptance of conditions and leaves after winning the crowd. His speech makes ambition sound established without demonstrating it through examples. Moral sincerity does not protect him from making destructive choices.

Cassius

Cassius is an organiser and a more practical judge of political danger. The introduction associates his conspiracy with jealousy and fear of Caesar's power. In the selected dialogue he supports the petition, offers Antony political influence and warns against giving him the funeral platform. His caution is better founded than Brutus's confidence, although it serves a violent conspiracy.

Decius Brutus

Decius manipulates meaning. He reinterprets the bleeding statue as a promise of renewal and uses the possibility of a crown to make absence seem costly. Unlike Calpurnia, he tells Caesar what Caesar wants to believe. Do not attribute Decius's persuasive conversation to Marcus Brutus.



Decius turns an alarming warning into flattering reassurance•

Mark Antony

Antony is a grieving friend and a skilled political strategist. His private condemnation of the butchers establishes loyalty; his public handshake buys safety and opportunity. At the funeral he studies the audience, begins cautiously and builds pressure through evidence, irony, questions, pauses and visible objects. He combines reasoning with emotion and personal interest.

His success has a darker side. He knows the crowd is becoming violent and finishes by releasing Mischief to take its course. A balanced character sketch recognises genuine grief and deliberate manipulation together.

The citizens

The crowd wants explanations but shifts allegiance rapidly. It praises Brutus and then Antony, seeks a new Caesar after hearing a defence of republican liberty, responds strongly to tears and gifts, and finally turns to destruction. The citizens are not merely greedy: they also respond to evidence of Caesar's compassion and betrayal. Their failure is the absence of sustained, independent judgement.

Relationship	Central tension
Caesar and Calpurnia	care and caution meet pride
Caesar and Decius	trust is exploited through flattery
Caesar and Marcus Brutus	affection conflicts with political principle
Brutus and Cassius	idealistic confidence conflicts with practical caution
Antony and the conspirators	apparent cooperation hides opposition
Antony and the crowd	persuasion becomes political power

Themes and dramatic technique

Ambition and its interpretation

The conspiracy rests on the fear of Caesar's power. Brutus treats ambition as a sufficient reason for killing him. Antony contests the accusation through public benefit, compassion and the crown refusals. Caesar's pleasure at Decius's crown claim complicates the defence. A strong answer distinguishes ambition as a charge from ambition conclusively proved.

Friendship loyalty and betrayal

Caesar's welcome to his supposed friends and Brutus's aside prepare the shock of "Et tu, Brute?" Antony presents Brutus's wound as the worst because it destroys emotional trust. Brutus argues that loyalty to Rome required betrayal of Caesar, while Antony regards loyalty to Caesar as a reason to oppose the conspirators.

Pride and vulnerable judgement

Caesar repeatedly announces fearlessness. However, the need to preserve that image helps Decius control him. The claim to be as fixed as the North Star is undercut by his earlier change of mind and his immediate death. The lesson distinguishes courage from refusing all advice.

Appearance and reality

Men who look like friends are preparing murder. Bloodstained hands are said to conceal compassionate hearts. Antony's handshake suggests peace while his soliloquy reveals revenge. "Honourable" shifts from apparent acceptance to devastating irony. The audience must assess the gap between language and intention.

Violence and unintended consequences

The conspirators promise freedom, but the murder releases public disorder and the prospect of civil war. Antony's defence of his friend also contributes to destruction. The drama asks readers to examine consequences as well as declared intentions.

Symbols and motifs

Blood first appears as a warning in Calpurnia's dream, then as life-giving influence in Decius's flattering account, then as the physical result of assassination. In Antony's rhetoric it becomes a sign of sacrifice and a demand for revenge. The crown represents the possibility of kingship; the North Star represents claimed constancy; the torn mantle makes betrayal visible; the will turns private affection into a public gift.

Literary and rhetorical devices

Device	Textual example	How it works and why it matters
Paradox	“Cowards die many times”	Repeated imagined deaths express the suffering caused by fear
Personification	“danger knows full well”	Danger becomes an opponent Caesar claims to intimidate
Metaphor	“We are two lions”	Caesar equates himself and Danger with powerful animals
Simile	“constant as the northern star”	The comparison presents his decision as fixed
Dramatic irony	“like friends”	The audience knows that several companions are conspirators
Foreshadowing	the bleeding statue	An ominous image anticipates the assassination
Antithesis	“Caesar less” and “Rome more”	Balanced opposites make Brutus's choice sound clear and principled
Parallelism	“as he was ...”	Repeated structure organises Brutus's

Device	Textual example	How it works and why it matters
		judgement of Caesar
Rhetorical question	“was this ambition?”	Antony encourages the audience to reject Brutus's charge
Verbal irony	“honourable men”	The repeated praise increasingly communicates condemnation
Apostrophe	“O judgment!”	Antony addresses an abstract quality as if it could hear him
Metaphor and personification	wounds as “dumb mouths”	Injuries become witnesses asking for a voice
Hyperbole	“stones of Rome to rise”	Exaggeration suggests almost irresistible emotional power
Pretended reluctance	refusal to read the will	Antony increases curiosity and makes the audience demand disclosure
Allusion	Ate beside Caesar's spirit	A mythological reference enlarges the vision of revenge

Tone structure and stagecraft

Act II Scene II moves from anxiety to apparent reassurance. Act III Scene I moves from official ceremony to assassination, political bargaining and private prophecy. Act III Scene II moves from calm justification to evidence, grief, anger and collective violence. This structure shows how a decision made indoors produces a public catastrophe.

Thunder establishes disturbance; kneeling arranges the conspirators around Caesar; asides reveal concealed purposes; the pulpit gives authority; Antony's descent makes him seem closer to the people; the cloak and body supply visible evidence. His pause is an action that allows the audience within the play to react.

Irony sarcasm and satire

Irony involves a gap between appearance and reality, expectation and outcome, or literal words and intended meaning. Antony's "honourable men" is verbal irony; Caesar's trust in conspirators creates dramatic irony. The citizens' wish to make Brutus another Caesar is an ironic outcome of his anti-tyranny argument.

Sarcasm is pointed, mocking language intended to sting. As Antony's repetition becomes openly scornful, it acquires a sarcastic edge. Satire is a broader critical exposure of folly or social vice, often using ridicule or irony. The crowd's behaviour permits criticism of unthinking public opinion, but the play as a whole is a tragedy: do not label every ironic line satire.

Brutus and Antony compared



Brutus appeals to Roman honour and public duty•

Feature	Brutus	Antony
Opening identity	Romans and citizens before personal friends	Friends before civic identity
Main aim	justify the assassination	undermine its justification and restore loyalty to Caesar
Authority	personal honour and republican duty	friendship plus public examples and visible objects
Evidence	chiefly asserts ambition and the danger of slavery	ransoms, compassion, crown refusals, cloak, body and will

Feature	Brutus	Antony
Emotion	restrained grief and patriotic pride	grief, pity, indignation, betrayal and personal interest
Questions	make objection appear unpatriotic	make ambition seem inconsistent with known acts
Audience handling	speaks, receives approval and leaves	pauses, listens to reactions and adjusts the pace
Result	wins initial approval	reverses opinion and releases violence

Why Antony succeeds

Antony begins where his listeners are: they respect Brutus and suspect Caesar. He avoids direct contradiction at first, then pairs the repeated charge of ambition with evidence that appears to weaken it. The crowd participates by supplying the answers to his questions. His pause allows its new opinion to become audible.

He then joins public memory to private feeling. The cloak recalls military greatness; Brutus's wound presents betrayal; the body gives grief a visible object. Delaying the will creates anticipation, and the gifts make each citizen feel personally valued. His speech succeeds through the coordination of reasoning, emotion, timing and performance.



Antony makes the cloak and the body part of his argument•

Be careful

Do not write that Brutus uses reason while Antony uses only emotion. Brutus also appeals to patriotism and shame; Antony also supplies concrete examples. Do not write that Antony sincerely believes the conspirators are honourable. The repeated phrase becomes a weapon against them.

Complete textbook solutions

The numbering below follows the printed exercises. Questions are identified by short cues; use your textbook for their full wording. Answers to open tasks are models, and other text-supported responses are acceptable.

Exercises 1 to 3 Opening activities

1. A killing is an act that causes a person's death; the term alone does not specify purpose or legal status. An assassination is the deliberate killing of a prominent person, commonly for political or ideological reasons.
2. Suitable examples include Mahatma Gandhi, Indira Gandhi, Rajiv Gandhi, Abraham Lincoln and John F Kennedy. Listing names is

enough for this warm-up; do not assume that their circumstances or motives were identical.

3. Model discussion: political hatred, power struggles and extremist beliefs can contribute to assassinations, but removing a leader rarely settles underlying disagreements. Violence can create fear, retaliation and instability. In this extract the conspirators promise liberation, yet their act leads to disorder and the prediction of civil war. Distinguish an explanation of motives from approval of the killing.

Exercise 4 Class reading and performance

Read the three scenes aloud with a narrator for stage directions. Assign Caesar, Calpurnia, Decius, Marcus Brutus, Cassius, Antony, Metellus, Casca, Cinna, the servant and four citizens; others form the crowd. Use simple cloth costumes and a low, stable speaking platform. Represent the assassination through coordinated symbolic movement without contact or realistic weapons. Rehearse the pauses, asides and crowd responses because these reveal changing power.

Exercise 5 Textbook MCQs

Number and cue	Answer	Explanation
1 opening disturbance	a worried	Caesar notices the troubled night and Calpurnia's repeated cries; this precedes his defiant posture
2 graybeards	c arrogance	The dismissive label belittles the senators
3 Decius's appeal	b vanity	His flattering explanation chiefly feeds Caesar's self-regard; the crown claim also engages ambition

Number and cue	Answer	Explanation
4 Cassius's offer	c equal influence in distributing powers and benefits	This matches the offer about new dignities
5 stopping Antony	d he can sway the mob	Cassius understands the danger of persuasive public speech
6 Antony's prophecy	b fierce civil war and many deaths	His soliloquy predicts conflict throughout Italy
7 Let him be Caesar	a failure to understand Brutus's reason	Replacing Caesar contradicts the defence of liberty from one-man rule
8 honourable men	d mocking	The repetition becomes ironic condemnation
9 the Nervii	a remind them of Caesar's military greatness	The cloak is connected with a remembered victory
10 Mischief afoot	a ruthless manipulator	Antony knowingly releases destructive forces after controlling the crowd

Exercise 6 Brief answers

a. The heavens blaze through unusual celestial and atmospheric signs: a storm, fiery warriors in the clouds, apparent blood falling on the Capitol and disturbing sounds. Calpurnia connects such unnatural events with the death of an important ruler and fears for Caesar.

- b. Calpurnia tries to persuade Caesar that the omens and her dream warn of serious danger. She wants him to remain at home for that day and send Antony to explain his absence to the Senate.
- c. She means that excessive self-confidence has overcome his practical wisdom. He treats warnings as cowardice and boasts of being more dangerous than Danger instead of seriously considering the risk.
- d. She dreams that Caesar's statue pours blood from many openings while smiling Romans bathe their hands in it. Decius calls this a favourable vision: Rome will draw renewed life from Caesar, and great men will seek honoured tokens of association with him.
- e. Decius declares the dream fortunate and says Caesar's influence will revive Rome. He then claims the Senate intends to crown Caesar that day and may change its mind if he does not attend. Flattery and the prospect of lost honour overturn Caesar's decision.
- f. Calpurnia appeals to caution, which Caesar dislikes associating with himself. Decius appeals to vanity and ambition, presenting attendance as an opportunity for public glory. His account fits Caesar's preferred image of himself as indispensable and fearless.
- g. The petition seeks the return of Publius Cimber from banishment. Caesar rejects kneeling and flattery, insists on the validity of his decree and compares his unchanging decision to the North Star.
- h. Caesar speaks the words when he sees Marcus Brutus taking part in the stabbing. They mean "Even you, Brutus?" and convey shocked recognition that a deeply trusted friend has joined his enemies.
- i. Cinna proclaims that tyranny is dead and calls for liberty and freedom. Cassius asks others to announce liberty, freedom and enfranchisement from the public platforms. These slogans present the killing as an act of liberation.
- j. Antony contrasts Caesar's enormous achievements with the small space occupied by his fallen body. He mourns the collapse of Caesar's power, victories and glory, then says that if he too must die, he would choose this moment beside his friend.

k. Antony uses this phrase for the conspirators. On the surface it honours their influence and presents them as the age's leading men, helping secure his safety. His later description of them as butchers shows that this is tactical deference rather than sincere moral admiration.

l. Brutus tells Antony that their hearts are compassionate and that the killing was done for Rome; he offers brotherly welcome. Cassius adds that Antony will have an equal voice in distributing new honours and offices.

m. Cassius fears that Antony will move the people against the conspirators. Brutus believes he can prevent this by speaking first, explaining Caesar's death and imposing conditions on Antony's speech. He overestimates the protection these conditions provide.

n. Antony must not blame the conspirators, must acknowledge their permission, and must speak after Brutus from the same pulpit. He may praise Caesar. If he refuses these terms, he may take no part in the funeral.

o. Alone with the body, Antony calls them butchers. The word condemns the killing as brutal and exposes his true feelings after his outwardly peaceful dealings with them.

p. He predicts fierce civil conflict throughout Italy, widespread bloodshed, the weakening of ordinary pity through repeated horrors, and so many deaths that bodies will remain unburied. He imagines Caesar's spirit calling for revenge and releasing the dogs of war.

q. Brutus says he loved Rome more than Caesar. He claims that Caesar's ambition would enslave Romans and that killing him preserved their freedom. He treats patriotism and opposition to slavery as the basis of his justification.

r. The Third Citizen says this. He has not understood that Brutus claims to have killed Caesar to prevent domination by one ruler. His proposal shows confused political understanding and a continuing desire for a powerful individual leader.

s. Antony uses specific counterexamples, repeated irony, emotional pauses, the torn mantle, Caesar's wounds and the will. He follows the

crowd's changing reactions and gradually converts sympathy into anger. His argument works through both evidence and emotion.

t. They are still alive at the end of the funeral extract; the scene ends with the crowd seeking revenge. In the later events summarised by the textbook, their forces are defeated at Philippi and both take their own lives. Do not move those deaths into Act III Scene II.

Exercise 7 Character evidence

Some word-box labels are interpretations rather than uncontested facts. The evidence below shows how to justify them.

Person and quality	Brief supporting words	Explanation
Caesar arrogant	"I spurn thee like a cur"	He contemptuously dismisses a petitioner
Caesar overconfident	"more dangerous than he"	He claims superiority even to Danger
Caesar brave	"The valiant never taste of death but once"	He declares a readiness to face mortality
Caesar firm	"constant as the northern star"	He presents the decree as unchangeable
Caesar loves flattery	"well expounded it"	He welcomes Decius's favourable account
Caesar generous	"seventy-five drachmas"	His will benefits individual citizens
Caesar susceptible to omens	"What say the augurers?"	He consults religious signs despite later defiance

Person and quality	Brief supporting words	Explanation
Antony loyal	"He was my friend, faithful and just to me"	His friendship shapes his defence of Caesar
Antony clever and shrewd	"Which ... I do not mean to read"	Withholding the will makes the people demand it
Antony a good orator	"was this ambition?"	Questions encourage the audience to reject the charge
Antony manipulative	"Mischief, thou art afoot"	He knows that his speech has released destructive anger
Antony crafty	"I am no orator"	Pretended modesty hides and enhances his persuasive skill

Caesar's ambition is debatable within the extract: his response to the crown claim supports the possibility, while Antony supplies contrary evidence. Great conqueror is supported by the Nervii memory.

Fearless and brave overlap; avoid filling a table with labels that merely repeat one point.

Exercise 8 The Roman mob

Characteristic	Textual evidence	What it reveals
Foolish	"Let him be Caesar"	It proposes the very concentration of power Brutus claims to oppose
Does not understand	"Caesar's better parts"	It thinks replacing the ruler fulfils the

Characteristic	Textual evidence	What it reveals
republican ideals	... crown'd in Brutus"	argument for freedom
Emotional	"O piteous spectacle!"	The sight of the body intensifies grief
Greedy or materially interested	"The will, the will!"	The prospect of inheritance increases eagerness; this does not explain every earlier reaction
Fickle	"Live, Brutus!" followed by "We'll burn the house of Brutus"	Approval quickly becomes hostility
Violent	"Let not a traitor live!"	Anger becomes a demand for killing

Exercise 9 Antony builds his argument

Antony's cue	Step in the argument
"I come to bury Caesar"	Appears to avoid praise and direct confrontation
"If it were so"	Appears to accept Brutus but makes ambition conditional
"faithful and just to me"	Introduces personal evidence of good character
"general coffers"	Shows material benefit to Rome
"the poor have cried"	Shows compassion rather than ruthless selfishness

Antony's cue	Step in the argument
“thrice refuse”	Challenges the crown-based idea of ambition
“honourable man”	Repeated praise becomes increasingly ironic
“My heart is in the coffin”	Creates a pause that invites sympathy
“I must not read it”	Heightens curiosity about the will
“most unkindest cut”	Makes betrayal by Brutus the emotional centre
“dumb mouths”	Presents wounds as witnesses against the killers
“seventy-five drachmas”	Connects Caesar's affection with a personal public benefit

The first two textbook entries describe Antony's apparent position, not his real final purpose. He does praise Caesar, and he does undermine Brutus.

Exercise 10 Textbook extracts

Extract 1 Cowards and the valiant

a. A: both the assertion and reason are true in the intended figurative reading, and the reason explains the assertion. A brave person does not repeatedly undergo the imagined agony of death through fear. All people physically die once; this contrast concerns their attitude beforehand.

b. C: Caesar finds it strange that people are afraid of death.

c. Calpurnia fears that Caesar will be harmed or killed if he leaves home that day.

- d. Her fears arise from her nightmare, the reported unnatural sights and sounds, and the alarming religious signs discussed in the scene.
- e. Death is called a necessary end because it is inevitable for every human being. "Necessary" does not mean desirable.

Extract 2 The parchment and the will

- a. D, paper, is the nearest offered classroom answer. More precisely, parchment is a prepared writing material traditionally made from animal skin; it is not literally ordinary paper. The analogy intends a writing material followed by its everyday equivalent, and will followed by testament.
- b. C is the closest of the supplied options: the citizens will grieve for Caesar. However, the more exact rhetorical explanation is that Antony's pretended reluctance arouses curiosity and makes them insist on hearing the will. None of the choices states that purpose fully.
- c. The will gives seventy-five drachmas to each Roman citizen and leaves Caesar's walks, arbours and orchards for the public and their heirs to enjoy permanently.
- d. Antony reads it to demonstrate Caesar's care for the citizens, weaken the charge of selfish ambition and strengthen the crowd's attachment to him. It also intensifies anger against the killers.
- e. A, reverse psychology, is the most specific offered answer: saying he does not mean to read makes the citizens demand disclosure. Rhetoric and persuasion describe the speech more broadly.
- f. Select 1, 3 and 4: aggressive, enraged and berserk. These fit their calls for revenge and destructive actions. The printed exercise provides descriptors without a separate combination key; nervous and powerful are not the best descriptions of their immediate response.

Further study and writing activities

Exercise 11 Beyond the prescribed extract

The textbook marks these questions as further study rather than examination testing. The following concise answers refer to the wider play where necessary.

- a. The conspiracy grows from fear that Caesar will gain kingship and end republican freedom. Cassius also resents his supremacy. The conspirators need public respectability, so they recruit Brutus, who believes he acts for Rome's benefit.
- b. The evidence is mixed. Caesar enjoys authority, resists petitions and responds eagerly to the crown claim. Yet Antony recalls his refusals of the crown, compassion for the poor and public financial benefits. Distinguish desire for power from the charge that he must enslave Rome; the play invites judgement rather than a simple label.
- c. Cassius combines political fear with personal resentment of Caesar's superior position. His practical calculations and recruiting methods distinguish him from Brutus's more explicitly idealistic self-justification.
- d. Brutus's respected name lends moral credibility to the conspiracy. His participation helps make the killing look like a public sacrifice instead of a jealous attack. His friendship with Caesar also makes his involvement emotionally decisive.
- e. Brutus assumes others share his motives, discounts Cassius's political warnings, allows Antony to speak and leaves the crowd after his own address. In the wider play he rejects killing Antony and insists on the march to Philippi against Cassius's advice. These choices expose limits in his strategic judgement.
- f. Antony's mourning and private address show strong attachment to Caesar. He risks approaching the killers, protects the opportunity to speak and defends Caesar through public examples and the will. His loyalty becomes intertwined with revenge and political ambition after the murder.

g. Antony combines affection, courage, patience and political intelligence. He can conceal hostility to secure a tactical advantage and can read an audience accurately. His control of irony, evidence and theatrical effects makes him persuasive. His willingness to release violence complicates admiration for his loyalty.

h. Caesar's ghost appears to Brutus in his tent near Sardis and announces that they will meet at Philippi; Brutus later reports another appearance. Dramatically, the ghost sustains Caesar's power after death and foreshadows Brutus's defeat. It may also be interpreted as an embodiment of guilt and an unresolved moral burden.

i. In the wider play's final scene Antony distinguishes Brutus from conspirators moved by envy. He credits Brutus with believing he acted for the common good. The tribute recognises the sincerity of Brutus's intention without proving that his judgement or the assassination was right.

j. Cassius mistakenly believes Titinius has been captured and orders Pindarus to kill him. Later, facing defeat, Brutus runs upon his sword while Strato holds it. Both deaths belong to Act V at Philippi, after the selected funeral scene.

Exercise 12 Model newspaper report

Caesar Assassinated as Senate Petition Turns Deadly

By a Staff Reporter

Rome, 15 March — Julius Caesar was assassinated at the Capitol today when a group of senators surrounded him during an appeal for the return of Publius Cimber from banishment.

Metellus Cimber presented the petition, supported by Marcus Brutus and Cassius. Caesar rejected their requests and declared that his decision would remain as fixed as the North Star. The apparently formal exchange then ended in a coordinated attack. Casca struck first, followed by other conspirators, including Brutus.

Caesar's recognition of Brutus among the attackers gave the scene its most shocking personal moment. The fallen leader's body lay near

Pompey's statue as the conspirators proclaimed liberty and the end of tyranny.

Mark Antony subsequently approached the group and mourned his friend. Brutus assured him that he would not be harmed, while Cassius offered him a voice in the distribution of new honours. Antony was granted permission to speak at Caesar's funeral, subject to conditions intended to prevent criticism of the conspirators.

The killers describe their action as a defence of Roman freedom. Whether the public will accept that explanation remains uncertain. With Caesar dead and leading senators divided, the city faces an anxious struggle over authority and allegiance.

Writing note: this is an imagined contemporary report based on the selected dramatic scene. The headline, byline and reporter are created for the task. Keep facts separate from the conspirators' claims. This model is approximately 200 words.

Exercise 13 Press conference

Assign reporters and the roles of Brutus, Antony and Cassius. Keep answers consistent with what each character knows and is willing to reveal immediately after the assassination.

Reporter asks	Plausible character response
Brutus, what evidence made killing necessary?	I believed Caesar's ambition threatened Roman freedom; I must explain why love of Rome outweighed affection
Brutus, why allow Antony to speak?	I believe a reasoned explanation and clear conditions will protect our cause
Cassius, why are you uneasy?	Antony understands the people, and public grief can become political anger
Cassius, what place will Antony	His voice will count equally in the

Reporter asks	Plausible character response
have?	distribution of honours
Antony, why shake their hands?	I sought safety, reasons and the right to honour my friend; the gesture does not erase my grief
Antony, what will you say at the funeral?	Publicly I have accepted the conditions; privately my loyalty to Caesar remains firm

Teacher guide: assess textual accuracy, awareness of motive, relevance of follow-up questions and distinction between public speech and private thought. Answers are role-play models, not additional Shakespeare quotations.

Modern relevance

A flattering account can feel more convincing than an unwelcome warning. A popular speaker can also make an audience mistake strong feeling for complete evidence. In a classroom debate or social-media discussion, pause to ask: what is the claim, what supports it, what has been omitted, and what action is the speaker encouraging?

Independent practice

These are original Class 10 practice tasks based on the uploaded selection. Suggested marks and lengths guide classroom use; they do not claim a current official examination blueprint. Attempt this section before consulting the key.

A Multiple choice

- A1.** Why does Calpurnia offer to call Caesar's staying home her fear?
a To mock him b To hide her dream c To protect his reputation for courage d To blame Antony
- A2.** What is the main effect of Brutus's aside about friendship? a It exposes the gap between seeming and being a friend b It praises Decius c It announces the will d It settles the crown question
- A3.** Publius Cimber is a the first attacker b Caesar's heir c the funeral speaker d the banished brother
- A4.** Which detail most directly challenges the charge of selfish financial ambition? a Calpurnia knelt b Ransoms filled Rome's treasury c Caesar wore a robe d Citizens shouted
- A5.** What makes the North Star comparison ironic? a The star disappears b Caesar's claimed permanence immediately meets death c Cassius praises it d Metellus becomes king
- A6.** What does Cassius understand better than Brutus? a The meaning of lovers b The weather forecast c The contents of the will d The political danger of Antony's speaking
- A7.** Why is Antony's pause effective? a It allows sympathy and discussion to grow b It proves Brutus guilty in law c It makes the crowd leave d It ends the funeral
- A8.** Which statement best evaluates the citizens? a They never support Brutus b They care only about money c They respond to several appeals but judge inconsistently d They know the full conspiracy

A9. Which phrase most clearly reveals Antony's private condemnation? a good thoughts b these butchers c under leave d gentle Romans

A10. "Poor poor dumb mouths" makes the wounds seem like a silent witnesses needing speech b ordinary decorations c public buildings d legal documents

A11. Which statement about the crown is safest? a Caesar is crowned in the extract b Brutus offers it at the funeral c Decius claims the Senate intends to offer it d Calpurnia steals it

A12. The final address to Mischief mainly shows a his decision to stop speaking forever b his ignorance of the crowd c his agreement with Brutus d Antony's awareness of the disorder he has released

B Short answers

Answer B1–B10 in about 30–50 words each. Suggested value: 3 marks each, for an accurate point, relevant evidence and explanation.

B1. Explain the difference between courage and overconfidence in Caesar's conduct.

B2. How does Decius change the emotional meaning of the dream?

B3. Why is the petition useful to the conspirators?

B4. Explain why Antony's handshake should not be read as wholehearted support.

B5. What is the significance of Cassius's warning about the funeral speech?

B6. How does Brutus make disagreement with him difficult?

B7. Explain the changing force of the word honourable in Antony's speech.

B8. Why does Antony introduce the will before reading it?

B9. What does the damaged mantle add to the speech?

B10. Identify one public and one personal appeal used by Antony.

C Analytical answers

Answer C1–C5 in about 100–120 words each. Suggested value: 6 marks each. Use a claim, two or more pieces of evidence, explanation and a focused closing sentence.

C1. Caesar's strength and weakness arise partly from the same self-image. Discuss.

C2. Evaluate Brutus as a sincere man whose judgement has limits.

C3. Explain how Antony combines evidence, performance and emotion.

C4. How do the three scenes develop the theme of appearance and reality?

C5. Does the extract present political violence as a successful solution? Explain.

D Extract practice

Each set carries a suggested 8 marks: 1 mark each for parts a and b, and 3 marks each for c and d. Answer c and d with explanation rather than names alone.

D1. “Your wisdom is consumed in confidence.” a Who speaks to whom? b What is the immediate request? c Explain the warning using one earlier boast. d How does Caesar's later decision show the warning's relevance?

D2. “But I am constant as the northern star” a Identify the speaker. b Name the device. c Explain the petition and Caesar's response. d Show the irony using the next major action.

D3. “Not that I loved Caesar less, but that I loved Rome more.” a Who speaks and where? b Name the contrasting loyalties. c Explain the argument and its weakness. d How does a citizen's later proposal expose misunderstanding?

D4. “I am no orator, as Brutus is” a Who speaks? b To whom? c Explain why the statement is ironic. d Discuss the effect of the wounds and the will on this audience.

E Competency and HOTS

E1. Two advisers interpret the same information differently. Give a two-step method Caesar could have used to evaluate their advice. Apply it to Calpurnia and Decius.

E2. A class elects a leader after an emotional speech that supplies no examples. What two questions should listeners ask? Relate your answer to Brutus and Antony.

E3. Does Caesar's refusal of the crown prove he could never be ambitious? Give a balanced judgement.

E4. Antony is both a loyal friend and a manipulator. Are these descriptions compatible? Explain with two moments.

E5. Which is a stronger explanation of the crowd's violence: greed alone, or several interacting influences? Justify your choice.

E6. Rewrite one moment as an alternative choice that could reduce harm. Explain the likely consequence without presenting it as an event in Shakespeare's text.

F Vocabulary language and creative work

F1. Give contextual meanings for necessary, lovers, closet, issue, forms and royal.

F2. Correct these claims: a Decius and Marcus Brutus are the same man. b Antony initially proves all conspirators honourable. c Each citizen receives seventy-five gardens. d The funeral scene ends with Brutus's death.

F3. Convert into plain English: "I pause for a reply"; "The good is oft interred with their bones"; "Mischief, thou art afoot".

F4. Write a 70–90 word private reflection by Calpurnia after Caesar leaves. Preserve her perspective; do not give her knowledge of the later attack.

F5. In pairs, perform Antony's "was this ambition?" first neutrally and then with controlled irony. Explain how pace, emphasis and pause alter meaning.

F6. Write a 60–80 word civic message urging citizens to mourn without attacking homes. Use one appeal to shared values and one practical action.

Explained answer key

A MCQs

A1. c — she gives him a face-saving reason to stay. **A2** a — the aside exposes false friendship. **A3** d — Publius, not Metellus, is the banished brother. **A4** b — ransom money benefits the public treasury. **A5** b — the immovable self-image is contradicted by immediate destruction. **A6** d — he anticipates Antony's influence. **A7** a — the pause lets feeling and public discussion develop. **A8** c — the crowd responds to evidence, grief, loyalty and gifts but changes judgement rapidly. **A9** b — butchers directly condemns the killers. **A10** a — the metaphor makes the wounds witnesses. **A11** c — the supposed offer is reported by Decius, not independently verified. **A12** d — Antony recognises his own speech's destructive result.

B Short answers

B1. Caesar's acceptance that death is inevitable can express courage. However, claiming superiority to Danger and dismissing warnings show excessive confidence. Courage faces risk with judgement; his public image makes him resist considering the possibility that he may be vulnerable.

B2. Calpurnia sees the flowing blood as an omen of violence. Decius calls it life-giving influence from which Rome will gain strength. He replaces fear with pride, making the same image seem an argument for public greatness rather than caution.

B3. The appeal for Publius Cimber's recall gives the conspirators an apparently legitimate reason to kneel and gather around Caesar. It brings them within striking distance and conceals their immediate intention beneath official business and respectful language.

B4. Antony is surrounded by Caesar's killers and needs safety and access to the public. His request for reasons and his later private

reference to butchers show that the handshake is a tactical concession, not genuine acceptance of the murder's morality.

B5. Cassius knows that an effective speaker can transform public grief into opposition. His warning foreshadows the reversal at the funeral. Brutus's refusal to heed it exposes his excessive trust in honour, explanation and rules as safeguards against political manipulation.

B6. Brutus links agreement with freedom, Roman identity and patriotism. His questions imply that an objector must want slavery or lack love for the country. This pressures listeners to remain silent instead of examining whether Caesar's ambition has been adequately demonstrated.

B7. At first the repeated term sounds like respect required by the conditions of speaking. Each contrary example makes it less credible. It eventually becomes ironic accusation, allowing Antony to undermine Brutus while appearing to preserve the language of praise.

B8. Announcing the will but pretending reluctance to read increases curiosity. The crowd asks for disclosure, so Antony appears to respond to its wishes. Delaying the contents also allows grief and anger to build before he adds the citizens' personal inheritance.

B9. The cloak supplies a visible object associated with Caesar's military success. Its tears let Antony connect named attackers with injuries and emphasise Brutus's betrayal. The object turns abstract political claims into something the audience can see and emotionally interpret.

B10. The ransom payments into the public treasury appeal to Caesar's service to Rome. Antony's tears and memories appeal to personal sympathy; the individual monetary bequest also creates a direct personal interest. Either personal example is acceptable when its effect is explained.

C Model analytical answers

C1. Caesar's commanding self-image supports both courage and dangerous pride. He treats death as inevitable and refuses to live in repeated fear, which gives his public behaviour dignity. Yet he also

claims to be more dangerous than Danger and insists on going out despite alarming warnings. His need to appear fearless prevents him from weighing advice calmly. Decius succeeds by turning Calpurnia's dream into praise and adding the prospect of a crown. Caesar then dismisses fears he had briefly accepted. At the Capitol, the North Star comparison projects firmness but becomes ironic when the attack follows. His strength fails when confidence takes the place of judgement.

C2. Brutus appears sincere because his betrayal causes inward pain and his defence places Rome above private affection. He even offers his own life if the country should require it. Nevertheless, sincerity does not guarantee sound judgement. His speech assumes that Caesar's ambition will enslave the people without establishing that consequence through concrete examples. He also trusts that speaking first and imposing conditions will contain Antony. Cassius recognises the danger, but Brutus dismisses it and leaves the audience. The crowd's proposal to make him Caesar reveals that its applause does not mean understanding. Brutus's tragedy grows from the gap between honourable intention and practical insight.

C3. Antony first challenges ambition with examples: public ransom income, compassion for the poor and three crown refusals. These details give the crowd reasons to reconsider Brutus. He coordinates them with performance. A pause displays grief and allows citizens to discuss his claims; the delay creates curiosity. He then recalls military achievement through the mantle and makes its tears signs of betrayal. Brutus's wound becomes emotionally decisive because friendship deepens the injury. Finally, the will connects Caesar's generosity with individual citizens and their descendants. Antony's persuasion succeeds because thought, feeling and stage action reinforce one another, although its success releases destructive anger.

C4. Appearance and reality repeatedly diverge. At Caesar's house, Decius makes a frightening dream appear fortunate, while conspirators accompany Caesar like friends. Brutus's aside lets the audience recognise the deception. After the murder, Brutus asks Antony to see compassionate hearts behind bloodstained hands, yet Antony's own friendly handshake hides his hostile purpose. Alone, he

calls the killers butchers. At the funeral, praise of honourable men gradually becomes condemnation, and his claim to lack eloquence accompanies an extraordinarily persuasive speech. These gaps require careful judgement: surface language cannot be accepted as a complete guide to motive, morality or likely consequence.

C5. The extract questions political violence as a solution. The conspirators describe the assassination as liberation and Brutus claims that Caesar's death preserves freedom. Yet their immediate success creates a struggle over public interpretation. The citizens initially approve, then reverse their judgement under Antony's influence and seek revenge. Their plan to burn homes replaces deliberation with collective punishment. Antony's earlier vision of civil conflict enlarges the likely consequences beyond one death. Even his loyal defence of Caesar contributes to destructive disorder. The contrast between declared purposes and emerging results suggests that removing a leader by violence does not itself resolve a society's political disagreements.

Marking guide for C1–C5: 1 mark for a clear relevant position; 2 for accurate supporting details; 2 for explaining their significance; 1 for coherent, focused expression. Accept different judgements supported by the text. Quotation length alone earns no credit.

D Extract answers

D1. a Calpurnia to Caesar. b Stay at home for the day. c She warns that excessive confidence has destroyed practical judgement; the boast about being more dangerous than Danger exemplifies this. d Caesar abandons caution after Decius flatters him and claims that a crown awaits, showing how pride makes him vulnerable.

D2. a Caesar. b Simile. c Metellus and others seek recall of Publius Cimber; Caesar refuses to reverse the decree through pleading and flattery. d Casca and the others immediately attack: the man who claims near-cosmic permanence cannot prevent his own fall. Mention the difference between firm law and arrogant self-certainty for a developed answer.

D3. a Marcus Brutus at the Forum funeral gathering. b Affection for Caesar and duty to Rome. c He says killing Caesar prevents slavery

and preserves freedom, but the speech asserts ambition and its consequences without concrete proof. d “Let him be Caesar” shows that the citizen wants another powerful ruler and has missed the republican argument.

D4. a Antony. b Roman citizens at the funeral. c He claims to lack speaking skill while demonstrating it through repetition, questions, timing, vivid imagery and pretended modesty. d Wounds intensify pity and anger by making betrayal visible; the will adds evidence of generosity and a direct personal benefit. Their combined effect helps turn listeners into a revenge-seeking crowd.

E Suggested HOTS responses

E1. First separate observation from interpretation: the dream and omens are reported signs, while both explanations are interpretations. Then examine motive and seek independent support: Calpurnia wants safety; Decius offers pleasing praise and an unverified claim about a crown. A day's delay would allow further checking.

E2. Ask what specific examples support the speaker's accusation and whether another explanation fits the facts. Brutus relies heavily on honour and patriotism; Antony offers examples but also guides feeling. Both speeches deserve scrutiny rather than automatic trust.

E3. No. The refusals are relevant evidence against an immediate desire to accept that crown, but one public action cannot prove the absence of every form of ambition. Caesar's reaction to Decius's claim complicates the picture. Avoid treating either side's interpretation as complete proof.

E4. Yes. Antony's private mourning and condemnation reveal loyalty, while his handshake, delayed disclosure and pretended modesty reveal strategy. A sincere attachment can motivate calculated means. Recognising loyalty does not require approving the violence his persuasion encourages.

E5. Several influences interact. The crowd responds to public service, crown refusal, grief, betrayal, visible injuries and finally gifts. It begins changing before hearing the monetary bequest. Greed alone

cannot explain that sequence, though inheritance increases personal involvement.

E6. Example: Brutus could accept Cassius's warning and arrange a moderated public discussion rather than leave Antony with an emotionally unsettled crowd. This might slow the movement towards revenge. Such a proposed alternative is a reasoned possibility, not a guaranteed outcome or an event in the text.

F Language and creative responses

F1. Necessary: inevitable. Lovers: friends. Closet: private room. Issue: descendants. Forms: benches. Royal: generous in the citizen's praise, not proof that Caesar has been crowned king.

F2. a They are different men with different roles. b The repeated praise becomes ironic condemnation. c Each citizen receives seventy-five drachmas; gardens and walks are separately left for public use. d Brutus survives the scene; his death occurs later at Philippi.

F3. I will wait for an answer. People's good deeds are often forgotten when they are buried. Destructive trouble has now begun.

F4. model: He has gone, and the house feels strangely still. A little while ago he agreed to remain, yet Decius made my warning sound foolish. I cannot dismiss the dream so easily. Why should praise of his greatness make danger less real? I wanted only one day's caution, not a confession of cowardice. Perhaps I have feared too much; I hope that is true. Still, I wish he had listened to the love behind my words instead of the fear he thought he heard.

F5. In a neutral reading the question requests an assessment. With a controlled stress on this, followed by a pause, it invites the listener to recognise a contradiction. The ironic delivery should remain measured: its force comes from allowing the audience to supply the answer. Assess text accuracy, purposeful voice choices and explanation.

F6. model: Fellow citizens, grief for Caesar should bring us together in care for Rome. Burning homes will endanger families and neighbours who had no part in his death. Let us honour his memory without destroying the city he served. Gather peacefully, protect the

vulnerable and ask for a public account of what happened. We owe Caesar remembrance, and we owe one another the restraint that keeps sorrow from becoming another tragedy.

Creative-task guide: reward a consistent viewpoint, accurate use of the selected situation, suitable tone and fulfilment of length and purpose. Do not require students to imitate a model word for word.

Ready Reckoner

The selection in one minute

Act II Scene II: warnings at home; Calpurnia persuades Caesar to stay; Decius reverses his decision. Act III Scene I: Cimber petition; assassination; Antony secures the funeral speech and predicts war. Act III Scene II: Brutus wins approval; Antony overturns it; the will strengthens attachment to Caesar; the crowd seeks revenge.

High value facts

- Calpurnia is Caesar's wife; Portia is Brutus's wife, although she is not a speaker in these selected scenes.
- Decius flatters Caesar; Marcus Brutus betrays him while claiming duty to Rome.
- Metellus petitions for Publius Cimber. Casca strikes first.
- Cassius warns against Antony's speech. Brutus permits it under conditions.
- The three counterexamples are ransom income, sympathy for the poor and three crown refusals.
- Caesar's will gives each citizen seventy-five drachmas and public access to walks, arbours and orchards.
- The final crowd seeks fire and fuel. Antony recognises that Mischief has begun.

Essential quotations and their uses

Quotation cue	Use in an answer
“Cowards die many times”	courage, fear and paradox
“wisdom is consumed in confidence”	Calpurnia's insight and Caesar's flaw
“constant as the northern star”	firmness, pride and dramatic irony
“Et tu, Brute?”	betrayal and broken trust
“I loved Rome more”	Brutus's public justification
“was this ambition?”	Antony's counterargument and questions
“honourable man”	repetition and verbal irony
“most unkindest cut”	emotional cruelty of Brutus's betrayal
“poor poor dumb mouths”	wounds as witnesses
“Mischief, thou art afoot”	control, consequences and violence

Five things you must not forget

1. Explain a quotation in context; naming a device is only the beginning.
2. Distinguish the conspirators' claims from facts demonstrated by the extract.
3. Antony uses evidence and emotion; Brutus uses reputation, reasoned structure and patriotic pressure.

4. The crowd changes before the will is fully read, so greed is not the only cause.
5. Brutus and Cassius die later, not at the end of the funeral scene.

Last minute checklist

Can I name the speaker, listener and occasion? Can I give the contextual meaning of an unfamiliar word? Have I included a relevant detail and explained its effect? Have I distinguished Decius from Marcus Brutus? Have I answered the exact question without retelling the whole plot?

Reflection and teaching guide

A short independent study session

Spend ten minutes on the summary and sequence, twenty on one scene's paraphrase, ten on the speech comparison, and ten on closed-book questions. Repeat for the remaining scenes. Finish by checking errors against the Ready Reckoner rather than rereading everything without a purpose.

A forty minute classroom lesson

Use five minutes for the warning-versus-flattery discussion, ten for a role reading, ten for close analysis of one speech, ten for a short answer and peer feedback, and five for an exit question. For full coverage, repeat this structure across the three scenes instead of rushing the entire extract into one lesson.

Exit questions

What is one claim in the extract that you should not accept without evidence? Which stage action most changes your understanding? How could a listener remain sympathetic while still judging a persuasive speech carefully? These are reflection prompts; supported personal responses are welcome.

Illustration record

Placement and purpose	Caption and alt description	Generation brief
Cover establishes setting	Caesar before the crisis; mature Roman leader before public buildings	16:9 cinematic realistic ancient Rome, mature clean-shaven Caesar in ivory toga, senators at a distance, warm daylight, no text or crown
Calpurnia profile shows caution	Calpurnia urges Caesar to remain home; worried woman addressing Caesar at dawn	16:9 realistic Roman domestic scene, Calpurnia in ivory and teal pleading, grey-haired Caesar listening, lamps and post-storm dawn, no text
Decius profile shows flattery	Decius changes the meaning of the warning; confident speaker beside Caesar with Calpurnia behind	16:9 realistic Roman interior, Decius persuading Caesar with flattering gestures, concerned Calpurnia, morning light, no text
Assassination scene establishes staging	The petition brings the conspirators close; senators around stern Caesar before the attack	16:9 realistic Republic senate setting, petitioning senators, Caesar beside seat, Pompey statue suggested, no injury or text
Speech comparison shows civic appeal	Brutus addresses the citizens; controlled speaker and attentive Forum crowd	16:9 realistic Brutus on low stone platform, Roman citizens listening, noon light, no text
Antony analysis shows stagecraft	Antony uses the mantle to awaken grief; speaker holding torn cloak beside covered bier	16:9 realistic Antony addressing emotional citizens, torn cloak, covered Caesar, afternoon Forum, no gore or text