RLP English 10B — Power, Voice and Change

STUDENT WORKBOOK · UNIT 1 · WEEKS 1-4

Power and Persuasion — Julius Caesar

Anchor text: William Shakespeare, Julius Caesar (c. 1599), read complete; a public-domain audio recording (LibriVox) and the Vitagraph silent film Julius Caesar (1908)

Full-length work: Julius Caesar — William Shakespeare, unabridged verse tragedy

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 1.1** — Act 1 structure map with a character trace and a prediction for Act 2 (workbook p. 9)
2. **Lesson 1.2** — A decision chart for Brutus in Act 2, scene 1 plus a five-item formative check (workbook p. 10)
3. **Lesson 1.3** — Figurative-language log across Acts 1-2 with context analysis (workbook p. 11)
4. **Lesson 1.4** — A two-staging comparison of the killing with a judgment grounded in quoted lines, plus a five-item formative check (workbook p. 12)
5. **Lesson 1.5** — Three-medium comparison chart and a recorded 90-second judgment (workbook p. 13)
6. **Lesson 1.6** — Stage 1 organizer with thesis and six correctly cited verse quotations (workbook p. 14)
7. **Lesson 1.7** — A quarrel map of Act 4, scene 3 and a two-staging comparison of the ghost, plus a five-item formative check (workbook p. 15)
8. **Lesson 1.8** — Three-stage analytical essay plus a 90-second scene defense (workbook pp. 16–18)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 14 is the Stage 1 organizer. Page 17 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

William Shakespeare, *The Tragedy of Julius Caesar* (c. 1599), public-domain text, Project Gutenberg eBook #1522. Line numbers are counted in this hosted text, so cite by act, scene and line and name this edition in the Works Cited. The public-domain LibriVox audio recording and the Vitagraph silent film *Julius Caesar* (1908); William Hazlitt on the play (1817). All public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 1 at a glance

#	Lesson	You produce	Workbook page	Standards
1.1	**The Structure of a Tragedy of State** Anchor Text & Close Reading	Act 1 structure map with a character trace and a prediction for Act 2	p. 9	9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.3.D
1.2	**The Conspiracy Forms: Brutus in His Orchard** Anchor Text & Close Reading	A decision chart for Brutus in Act 2, scene 1 plus a five-item formative check	p. 10	9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.3.D
1.3	**Language Lab — Colossus, Storm and Irony: Figurative Language and Nuance** Rhetoric & Language Lab	Figurative-language log across Acts 1-2 with context analysis	p. 11	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B
1.4	**The Assassination: Act 3, Scene 1** Anchor Text & Close Reading	A two-staging comparison of the killing with a judgment grounded in quoted lines, plus a five-item formative check	p. 12	9-10.RL.2.A, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.2.D, 9-10.RL.1.A
1.5	**Performance Lab — The Funeral Speeches on Page, Audio and Film** Socratic Dialogue & Listening Lab	Three-medium comparison chart and a recorded 90-second judgment	p. 13	9-10.RL.3.A, 9-10.RL.1.C, 9-10.SL.1.C, 9-10.SL.1.A, 9-10.RL.2.D
1.6	**Writing Workshop — Quoting Verse and Writing About Speeches in Drama** Recursive Writing Workshop	Stage 1 organizer with thesis and six correctly cited verse quotations	p. 14	9-10.RL.1.A, 9-10.W.3.A.b, 9-10.W.3.A.d, 9-10.W.3.A, 9-10.W.2.A
1.7	**The Quarrel and the Ghost: Act 4** Anchor Text & Close Reading	A quarrel map of Act 4, scene 3 and a two-staging comparison of the ghost, plus a five-item formative check	p. 15	9-10.RL.2.D, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.2.A, 9-10.RL.1.A
1.8	**Key Assignment — Funeral Orations Analytical Essay** Culminating Unit Assessment	Three-stage analytical essay plus a 90-second scene defense	pp. 16–18	9-10.W.2.A, 9-10.RL.2.D, 9-10.W.3.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C

The key assignment

Funeral Orations Analytical Essay, 900-1,100 words, with recorded scene defense.

Unit 1 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
1	Act 1; Act 2 (Lessons 1.1-1.2)	Your Act 1 structure map, character trace and prediction; Brutus's decision chart	
2	Acts 1-2 reread for figures of speech; Act 3, Scene 1 (Lessons 1.3-1.4)	Your figurative-language log; your two-staging comparison of the killing	
3	Act 3, Scenes 2-3; Acts 1-3 reread for the orations (Lessons 1.5-1.6)	Your three-medium chart and 90-second judgment; your Stage 1 organizer	
4	Act 4; Act 5 (Lessons 1.7-1.8)	Your quarrel map and ghost comparison; your essay planner and scene defense	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 7. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
blank verse	1.1	
iambic pentameter	1.1	
omen	1.1	
tribune	1.1	
hinge	1.1	
conspirator	1.1	
soliloquy	1.2	
rationalization	1.2	
Tarquin	1.2	
constancy	1.2	
foil	1.2	
simile	1.3	
hyperbole	1.3	
pathetic fallacy	1.3	
verbal irony	1.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
dramatic irony	1.3	
denotation vs connotation	1.3	
hinge	1.4	
hubris	1.4	
metatheater	1.4	
stage direction	1.4	
soliloquy	1.4	
oration	1.5	
medium	1.5	
interpretation	1.5	
title card	1.5	
crowd dynamics	1.5	
act.scene.line	1.6	
block quotation	1.6	
slash	1.6	

Vocabulary in context (continued)

Term	Lesson	In my own words
square brackets	1.6	
onstage vs offstage audience	1.6	
transition	1.6	
proscription	1.7	
triumvirate	1.7	
reconciliation	1.7	
stoicism	1.7	
apparition	1.7	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

blank verse 1.1 — Unrhymed lines of iambic pentameter.

iambic pentameter 1.1 — A line of ten syllables with stress on every second syllable.

omen 1.1 — A sign believed to foretell events.

tribune 1.1 — A Roman official elected to protect the interests of the common people.

hinge 1.1 — A structural turning point on which a work's direction changes.

conspirator 1.1 — A person who secretly plans with others to commit a wrong.

soliloquy 1.2 — A speech a character delivers alone on stage, letting the audience hear his or her thoughts.

rationalization 1.2 — Reasoning that supplies good-sounding reasons for a decision that has already been made.

Tarquin 1.2 — The last king of early Rome, driven out by Lucius Junius Brutus, the ancestor Brutus remembers.

constancy 1.2 — Steadiness of purpose; a Roman virtue that Portia, Brutus and Caesar all claim and the play keeps testing.

foil 1.2 — A character whose contrast with another highlights that character's qualities, as Cassius does for Brutus.

simile 1.3 — A comparison using like or as.

hyperbole 1.3 — Deliberate exaggeration for effect.

pathetic fallacy 1.3 — Attributing human feelings or moral meaning to nature.

verbal irony 1.3 — Saying one thing while meaning another.

dramatic irony 1.3 — A speaker means what he says, but the audience knows something that gives the words a second meaning.

denotation vs connotation 1.3 — A word's literal meaning versus its associations.

hinge 1.4 — The structural turning point on which a work's direction changes.

hubris 1.4 — Excessive pride or self-confidence that seems to invite a fall.

The definitions (continued)

metatheater 1.4 — Moments when a play draws attention to itself as a play, as when Cassius imagines this scene acted in the future.

stage direction 1.4 — An instruction in the script about action, entrances or exits, rather than spoken words.

soliloquy 1.4 — A speech delivered alone on stage that lets the audience hear a character's thoughts.

oration 1.5 — A formal public speech.

medium 1.5 — The means of expression — text, audio, film, stage.

interpretation 1.5 — A performer's or director's reading of a text.

title card 1.5 — Printed text shown on screen in silent film to convey dialogue or narration.

crowd dynamics 1.5 — How a group's mood shifts in response to a speaker.

act.scene.line 1.6 — MLA citation form for plays, e.g. 3.2.74.

block quotation 1.6 — A quotation of four or more lines of verse, indented and without quotation marks.

slash 1.6 — The mark (/) showing a line break in quoted verse.

square brackets 1.6 — Marks used to alter a word within a quotation for grammar or clarity.

onstage vs offstage audience 1.6 — The characters who hear a speech versus the people watching the play.

transition 1.6 — A word, phrase or sentence that shows how one idea relates to the next, for example by contrast, cause or addition.

proscription 1.7 — An official list of people condemned to death or exile, like the list Antony, Octavius and Lepidus draw up.

triumvirate 1.7 — Rule by three people sharing power, here Antony, Octavius and Lepidus.

reconciliation 1.7 — The restoring of friendship after a quarrel.

stoicism 1.7 — The ideal of enduring pain and grief without showing emotion, which Brutus performs at the news of Portia's death.

apparition 1.7 — A ghost or ghostlike image.

Act 1 structure map — public action and private persuasion

Lesson 1.1 — The Structure of a Tragedy of State · `9-10.RL.2.A, 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.3.D`

The play is named for a man who dies before it is half over. Give each scene of Act 1 one row: what happens, what the scene is for, and whether it is public action or private persuasion. Then trace Brutus, Cassius or Caesar across three moments.

Scene	What happens	What the scene is for	Public or private?

THE OMENS I NOTICED, AND WHERE (ACT.SCENE.LINE)

THE CHARACTER I AM TRACING

Moment (act.scene.line)	What the character says or chooses (quoted)	What it shows

WHAT ACT 1 LEADS ME TO EXPECT OF THIS CHARACTER WHEN THE DECISIONS COME

MY PREDICTION FOR ACT 2, IN ONE SENTENCE

Decision chart — Brutus in his orchard

Lesson 1.2 — The Conspiracy Forms: Brutus in His Orchard · 9-10.RL.2.D, 9-10.RL.1.A, 9-10.RL.2.B, 9-10.RL.3.C, 9-10.RL.3.D

In Act 2, scene 1, Brutus reasons his way to the murder and then takes command of the conspiracy. One row for each decision: to kill Caesar, to refuse an oath, to leave out Cicero, to spare Antony.

Decision	The reason Brutus gives (quoted, line)	What Cassius wanted instead

BRUTUS ADMITS HE KNOWS "NO PERSONAL CAUSE." WHAT, THEN, IS HIS CASE AGAINST CAESAR BUILT ON?

THE PATTERN THE FOUR DECISIONS SHARE — AND WHAT IT SUGGESTS ABOUT HOW BRUTUS WILL ACT WHEN THE PLAN MEETS THE REAL WORLD

Quote at least one line. Argue from the decisions, not from what you know happens later.

WHY THE MEMORY OF THE TARQUINS MATTERS TO BRUTUS

Figurative-language log — Acts 1 and 2

Lesson 1.3 — Language Lab — Colossus, Storm and Irony: Figurative Language and Nuance · `9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B`

Log six figures of speech from at least three different scenes. Naming the figure is the start; interpreting it means saying what it does for the speaker's purpose at that moment.

Figure (quoted, act.scene.line)	Type	What it means here	What it does for the speaker

MY PAIR OF NEAR-SYNONYMS: SACRIFICERS / BUTCHERS, CARVE / HEW, OR PURGERS / MURDERERS

HOW THE PLAY USES THE DIFFERENCE BETWEEN THE TWO WORDS

Who uses each word, and what does the choice let them believe about the act?

ONE MOMENT OF DRAMATIC IRONY: WHAT THE AUDIENCE KNOWS THAT THE SPEAKER DOES NOT

Two stagings of the killing — Act 3, scene 1

Lesson 1.4 — The Assassination: Act 3, Scene 1 · `9-10.RL.2.A, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.2.D, 9-10.RL.1.A`

The assassination is the play's hinge. Imagine two contrasting stagings, from "Speak, hands, for me!" to "Peace, freedom, and liberty!" Rows: how fast the stabbing is; how Brutus's blow is staged; how the conspirators wash in the blood; what the staging emphasizes; what it leaves out.

Choice	Staging A	Staging B

ONE NEAR MISS BEFORE THE KILLING, AND HOW IT BUILDS THE SCENE (LINE)

ANTONY ALONE WITH THE BODY: THE LINE WHERE THE SCENE TURNS, AND WHAT CHANGES

THE STAGING THE TEXT SUPPORTS BETTER — QUOTE AT LEAST TWO LINES, AND SAY WHAT THE CHOICE DOES TO HOW WE JUDGE BRUTUS

Three mediums — the funeral scene on page, audio and film

Lesson 1.5 — Performance Lab — The Funeral Speeches on Page, Audio and Film · `9-10.RL.3.A, 9-10.RL.1.C, 9-10.SL.1.C, 9-10.SL.1.A, 9-10.RL.2.D`

Brutus speaks prose and Antony verse, so the medium changes inside the text before it changes on screen. Rows: Brutus's speech; Antony's refrain; the will; the crowd's turn. For each treatment, note what it emphasizes and what it leaves out.

Moment	The text (3.2)	Audio recording	Silent film (1908)

THE TREATMENT THE TEXT BEST SUPPORTS

THE SINGLE LINE THAT DECIDES IT FOR ME (ACT.SCENE.LINE)

MY 90-SECOND JUDGMENT, DRAFTED

Stage 1 — thesis, transition and six cited quotations

Lesson 1.6 — Writing Workshop — Quoting Verse and Writing About Speeches in Drama · `9-10.RL.1.A, 9-10.W.3.A.b, 9-10.W.3.A.d, 9-10.W.3.A, 9-10.W.2.A`

This page is **submitted and scored**. Your thesis compares the two orations and addresses both audiences: the Roman citizens onstage and the play's own audience. Cite verse by act.scene.line with a slash between lines; Brutus's prose is cited by act, scene and the words you quote.

THESIS — CHOICES IN BOTH SPEECHES, AND THEIR EFFECT ON BOTH AUDIENCES

Could a thoughtful classmate disagree using the same scene? If not, sharpen it.

THREE TOPIC SENTENCES THAT ADVANCE THE ARGUMENT

THE TRANSITION LINKING MY BRUTUS SECTION TO MY ANTONY SECTION — IT NAMES THEIR RELATIONSHIP

Speech	Quotation, cited	One sentence of analysis

Quarrel map and two ghosts — Act 4, scene 3

Lesson 1.7 — The Quarrel and the Ghost: Act 4 · `9-10.RL.2.D, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.RL.2.A, 9-10.RL.1.A`

The quarrel turns from accusation to injury to reconciliation; quote one line at each turn. Then imagine the ghost staged two ways: once where the audience sees Caesar, once where it does not.

Turn	Line (quoted, act.scene.line)	What it exposes in Brutus or Cassius

THE CONTRADICTION IN BRUTUS THE QUARREL EXPOSES

	The audience sees Caesar's ghost	The audience does not see it

> Row 1: what the staging emphasizes. Row 2: what it leaves out.

THE STAGING THE TEXT SUPPORTS BETTER — TWO QUOTED LINES — AND WHAT THE CHOICE SAYS ABOUT BRUTUS

Essay planner — the funeral orations, and the scene defense

Lesson 1.8 — Key Assignment — Funeral Orations Analytical Essay · 9-10.W.2.A, 9-10.RL.2.D, 9-10.W.3.A, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C

Argue why the speeches produce the result they do, either way: Antony succeeds where Brutus fails, or Brutus's speech is stronger than its outcome suggests. Finish the play first; your essay must account for Antony's judgment of Brutus at Philippi.

THESIS — THREE CHOICES IN EACH SPEECH, AND BOTH AUDIENCES

Paragraph	Topic sentence that advances	Evidence (act.scene.line)	Done

THE PASSAGE THAT COMPLICATES MY READING, AND MY ANSWER TO IT

ANTONY'S JUDGMENT OF BRUTUS AT PHILIPPI — AND WHAT MY ESSAY DOES WITH IT

BEFORE I SUBMIT

- [ ] Three choices analyzed in each speech, with their effect on the citizens and on the play's audience
- [ ] At least one figure of speech interpreted in context (Lesson 1.3)
- [ ] Verse cited by act.scene.line; Brutus's prose cited by act, scene and the quoted words
- [ ] Works Cited: Shakespeare, William. *Julius Caesar*. Project Gutenberg eBook #1522.
- [ ] 900-1,100 words, and I counted

90-SECOND SCENE DEFENSE: THE MOMENT IN ACT 3 WHERE THE PLAY'S DIRECTION BECOMES IRREVERSIBLE, AND THE LINE THAT PROVES IT

Peer review sheet

Lesson 1.8 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Thesis (9-10.W.2.A)		
Analysis of choices		
Character (9-10.RL.2.D)		
Counter-evidence		
Conventions (9-10.W.3.A.b, 9-10.RL.1.A)		
Defense (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 1.8

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Thesis (9-10.W.2.A)	Arguable; names choices and effects; holds across the essay.		
Analysis of choices	Three choices per speech analyzed for effect on onstage and offstage audiences.		
Character (9-10.RL.2.D)	Speeches connected to how Shakespeare develops each speaker.		
Counter-evidence	Complicating passage faced and answered.		
Conventions (9-10.W.3.A.b, 9-10.RL.1.A)	Verse and prose quoted and cited correctly.		
Defense (9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C)	Irreversible moment named and justified; formal register.		

Submission stages

1. **Stage 1 — Organizer** from Lesson 1.6: thesis, topic sentences, a linking transition, six cited quotations.
2. **Stage 2 — Peer-reviewed draft.** A partner checks that both audiences are analyzed and the complicating passage is answered; submit a revision note.
3. **Stage 3 — Final essay.** 900-1,100 words, MLA, verse cited by act.scene.line.
4. **Stage 4 — 90-second scene defense.** A live defense is an equal-credit alternative.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it