

## James S. Rickards High School Summer Reading

**Attention: Parents and Students!**



**WHO:** ALL James S. Rickards High School Students.

**WHAT:** The following information outlines the assignments we have given to our students for the 2021 James S. Rickards School-Wide Summer Reading Program. While specific courses such as Advanced Placement (AP) or International Baccalaureate (IB) may have additional summer assignments that will need to be completed before the beginning of the 2021-2022 school year, we want to develop a program that encourages a culture of reading and an expectation of academic dedication for all students. Therefore, we are asking you to read the attached information and participate in our summer reading activity. The assignment composed for this year focuses on having students fine-tuning their reading skills by answering text-based questions on grade-level, themed texts. Students are expected to complete each assignment by themselves, only using the power of their brain. If a student is caught plagiarizing, they will receive a 0%.

- Students are to use the active reading skills/strategies they have learned throughout the year to navigate the text.
- Students are to then answer each text-based question based on their reading.

Students can use PDF Candy (found in ClassLink) to annotate, highlight the text and/or correct answers, and insert text boxes to complete responses.

If that option is not viable, students can create a new Word document that includes the answers for each text. Be sure to include the title of the text and then proceed with typing your answers to ensure proper labeling and therefore, grading.

**WHEN:** While the expectation is that students will select the best choice to each question, write original answers to the short responses and submit them as a course requirement by the end of the first week of school following our return, we also want to encourage parents and groups of students to use the text and suggested novel readings as a point of discussion with each other so that we can all share in the experience of these texts. Activities centered upon the reading skills within these texts will take place within the first few weeks of Language Arts instruction in the fall.

**CONTACT INFO:** If you have any questions regarding our JSRHS Summer Reading Program, please feel free to contact Ms. O'Reilly or Ms. Cotton, JSRHS ELA Department Chair and Reading Coach ([oreillys@leonschools.net](mailto:oreillys@leonschools.net); [cottonta@leonschools.net](mailto:cottonta@leonschools.net))

Name: \_\_\_\_\_ Class: \_\_\_\_\_

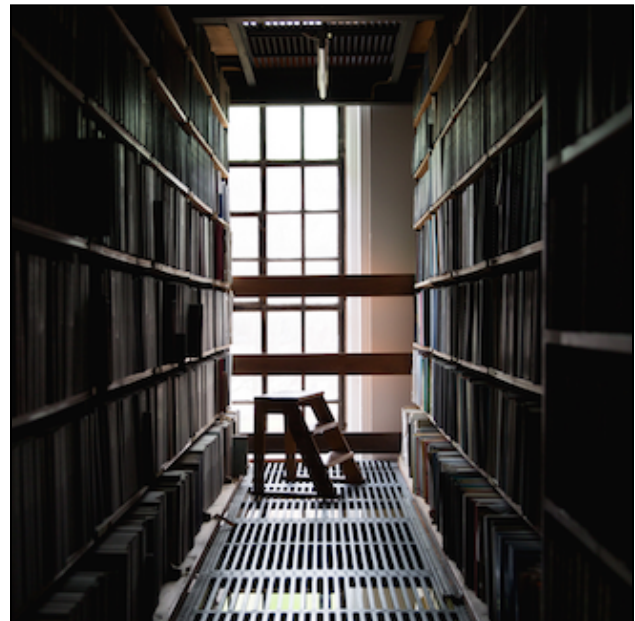
# Teaching Shakespeare in a Maximum Security Prison

By Michel Martin  
2013

*In this National Public Radio interview hosted by Michel Martin, Professor Laura Bates discusses teaching Shakespeare in a maximum security prison and discovering new insights into Shakespeare's writings. As you read, take notes on what motivated Bates' decision and how reading Shakespeare affected the people in her class.*

- [1] Many people thought Laura Bates was out of her mind when she offered to teach Shakespeare in the maximum security wing of an Indiana prison. But the prisoners found a deep connection with the playwright's words. Laura Bates talks about her experience in her new book *Shakespeare Saved My Life: Ten Years in Solitary with the Bard*.<sup>1</sup> She speaks with host Michel Martin.

**MICHEL MARTIN, HOST:** I'm Michel Martin and this is "TELL ME MORE" from NPR News. We want to talk about Shakespeare now, so quick: what does that bring to mind? Maybe you think about struggling to get through sophomore English. Maybe you think about well-trained actors performing in beautifully appointed theaters, but what probably does not come to mind are convicted murderers in some of the most restrictive circumstances in the country. But that's actually where Laura Bates chose to teach when she volunteered to teach English in Indiana's Wabash Valley Correctional Facility. And not just there, but in the super max facility where some of the most notorious<sup>2</sup> prisoners were held.



*"Untitled" by Marten Bjork is licensed under CC0.*

How she came to teach Shakespeare there and what she learned herself from that experience is the subject of her new book, *Shakespeare Saved My Life: Ten Years in Solitary with the Bard*. And Laura Bates is with us now.

Welcome. Thank you so much for joining us.

- [5] **LAURA BATES:** Thank you for having me, Michel.

1. "The Bard" is a nickname for Shakespeare. It refers to a professional poet or storyteller.  
2. **Notorious (adjective)** famous or well known, typically for some bad quality or deed

**MARTIN:** I think we should answer the question that most people are going to have, which is, what gave you the idea to teach Shakespeare, not just to people who are in prison, but people who are considered the worst of the worst, the people who are in the most restrictive circumstances?

**BATES:** Exactly. And that is the phrase that is often used, the worst of the worst. Here in the state of Indiana, we have a few super max units and they do house what are considered to be the most violent offenders throughout the state of Indiana, and I didn't even know there was such a unit. It was a shock and a learning experience to me when I discovered this unit even existed.

And briefly, what happened was I was teaching freshman English classes at the facility, Wabash Valley, for prisoners in the general population. I was a part-time professor at the time at Indiana State University. In those days, we had a college degree granting program for prisoners, and one of my students got in trouble and he was taken out of class and I started to ask around. You know, where's Don? What happened to him? Where'd he go? And my prisoner-students told me about this unit, this highly restricted unit, super max, and that's where my student, Don, had been sent.

So I was told at the time, well, there's no education in this unit. No teacher has ever gone into this unit. So, of course, that made me want to get into that unit. I asked for permission from the administration and the warden<sup>3</sup> at the time knew me and knew me to be, you know, a good college professor for many years. He literally opened that door for me and ended up inviting me to begin a voluntary program based on Shakespeare, which is my specialty, for these inmates that not only are the worst of the worst, at least in the eyes of the public, but more importantly, in my own eyes, they were the ones that needed education the most. They had the greatest need for education and for really any kind of programming and, ironically, they had the least available to them.

- [10] So these are the prisoners who, over and over and over, have been told that they are not capable, that they are certainly not intelligent, that they are not able to take on these kinds of, you know, intellectual challenges and so here comes somebody from the street knocking on their cell door and saying, hi, would you like to read some Shakespeare?

So, initially, that gets their attention.

(LAUGHTER)

Who are you and what do you want? And that confused a lot of them and, really, what happened was a wonderful word of mouth within the prison setting itself. I kept telling my husband, if only I can get one. I just want one prisoner, you know, who's willing to take this on and, if I can, you know, demonstrate to both the prisoner population and the administration itself that this is successful, then it's going to grow. And, goodness, it grew. It grew to where we had 50 people on the waiting list at one point.

**MARTIN:** Well, you know, what got me is that people—I thought it was hilarious—is that—well, I thought it was funny because it didn't happen to me. But you describe how people, like, literally slammed doors in your face. You know, you kind of have this idea that, you know, people would be hungry for something to do, but when you raise this, you literally went knocking on the steel doors...

- [15] **BATES:** Yeah, yeah.

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3. the head official in charge of a prison

**MARTIN:** ...asking if anybody wanted to read. And there—a couple of people literally slammed the door in your face, but a few people did give it a shot and you started with *Macbeth*.<sup>4</sup> What do you think it was about this play? And from almost instantly, the people who did agree to study the work immediately got it and had some really powerful insights and you were saying, gosh, some of their insights were beyond those of students who you'd been teaching for years. What is it about that play you think just grabbed people right off the bat?

**BATES:** And I have to say some of their insights were beyond those of world-renowned professors I've studied with—from whom I've learned a great deal. But these prisoners were able to make sense of some passages that professional Shakespeare scholars have struggled with for 400 years.

Well, the play *Macbeth*, I chose it partly because it does have a subject matter that these prisoners I felt would relate to. It is a story of a good man, Macbeth is a good man, a good honorable general at the beginning of the story, but he is tempted by a number of outside influences. We might call them peer pressure. There are these weird women he encounters, the witches, that kind of fill his head with some ideas. And then that's reinforced by the nagging wife, all of this kind of urging him on to kill the king in order to become king himself. But throughout the play, what's wonderful about this play is that there are so many moments where Macbeth himself recognizes this is wrong, I might be tempted, I might have ambitions, but to kill a good man is not the right way to go. And so what happened was the prisoners on the one hand got caught up in the story. It is an action-packed drama. But ultimately they found themselves relating not only to the characters' actions but to that inner struggle, and as they analyzed Macbeth's motives, why he's giving in to do something that he knows that he doesn't want to do, it made them question their own motive. And one of the prisoners said in so many words, the more insight you get into Shakespeare's characters, the more insight you get into your own character.

**MARTIN:** If you're just joining us, I'm speaking with English professor Laura Bates. We're talking about her new book *Shakespeare Saved My Life: Ten Years in Solitary with the Bard*.

[20] You focus a lot of the book on—and I think the title comes from here too—is your friendship with one of the prisoners, you know, again, we're using this kind of loaded language, but notorious prisoner, somebody named Larry Newton. And you weren't sure that even you could reach him when you first met. But he turned out to be a remarkable student. He impressed you as soon as you started talking to him about *Richard II*.<sup>5</sup> And he eventually wrote a number of workbooks...

**BATES:** Yes.

**MARTIN:** ...that you then used in the program and that other people can use in other programs too. Could you talk a little bit about him?

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4. *Macbeth* is a Shakespearean tragedy about a Scottish general, Macbeth, whose ambition to be king eventually leads to his downfall.

5. *King Richard II* is one of Shakespeare's historical plays, based on the life of King Richard II of England (ruled 1377–1399).

**BATES:** Absolutely. In fact, one of the results of publishing this book I hope will be that we get some of these other materials—these workbooks that Larry and I created together. I hope we get those out into a wider audience because I am using them, not only in the other prisons that I'm working with now throughout the state of Indiana, and I'm even working now in the Federal Bureau Of Prisons, I'm using his workbooks even with college students on campus and with area high school students. So it has a wide, wide range of appeal. What Larry's basic approach was exactly that idea, that getting insight into Shakespeare's characters, providing insight into your own characters. So he and I together created full length workbooks to 13 of Shakespeare's plays. And in each of those workbooks there is a day by day what he calls considerations, a point to consider in the play that involves examining the motives of the character and always bringing it right back to your own motives and your own choices.

And one of the most remarkable projects actually dealt with the play of *Romeo and Juliet*.<sup>6</sup> In the introduction you mentioned struggling through sophomore English classes and most of your listeners I'm sure can remember a similar experience. And too often in high school the approach that is taken to a play like *Romeo and Juliet* is sort of the what I call the lovey-dovey stuff, the love story, the idealized, you know, suicide of these teenage lovers. But through my work with the prisoners I really found that a part that is so often overlooked is the violent society in which a teenager like Romeo ends up becoming actually a serial killer. He kills more than once throughout that play and he's a good kid, he's a good young man, and yet by looking at the kind of society that he grows up in, I think could really be a powerful opportunity for high school teachers across the country to use the play of *Romeo and Juliet* to discuss this extremely important issue of teenage violence.

[25] **MARTIN:** Do you mind if I ask—why is Larry in prison?

**BATES:** Well, from the ages of 10, you know, he was in a super max situation at age 10, actually. He was locked in a concrete closet in the dark as a juvenile and I went to seek out that facility which, thank goodness, is no longer functioning. But back in the '80s, there was actually this kind of hard-core environment for kids. So between the ages of 10 and 17 he was in and out of juvenile facilities, so he had quite a long extensive record. A lot of things like runaways and vandalism and, you know, shoplifting, that sort of thing. Then at the age of 17 he and three other peers were arrested for a murder. Larry pled guilty 'cause he was at that time facing a death penalty. And evidence suggests that it may not have been him who was the actual person who pulled the trigger, it's uncertain, but he is doing a life without parole sentence. And he did also at the age of 17 waive his right to ever appeal the sentence. So he's going to be there forever, that's why he's in prison. Now, why he was a record 10 and a half years in segregation, solitary confinement, is because he did have quite an extensive history within the prison of violent behaviors.

**MARTIN:** Larry told you that Shakespeare saved his life. What did he mean by that? Can you tell us?

**BATES:** Sure. Absolutely. In fact, when I first heard that expression, I thought he was joking.

(LAUGHTER)

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6. *Romeo and Juliet* is a Shakespearian tragedy about two star-crossed lovers from feuding families.

[30] He has a good sense of humor so I thought, oh, he's just being silly, being flippant. It wasn't until a few years after he made that comment that I was able to ask you him, you know, what did you really mean by that? To sum up briefly, he says that he meant it both ways, both figuratively as well as literally. And what I was not aware of the day that I came knocking on his cell door, his life had been so desperate, so bleak for so many years that he was literally at the point of suicide. And so in that sense by Shakespeare coming along, presenting something positive in his life for maybe the first time, giving him a new direction, it did literally keep him from taking his own life.

And you know, as I work with other prisoners, you know, if I feel that I've been able to turn their own lives around—remember, these are some of the most violent offenders in particular, I feel like it's not only saved the prisoner's life but it may very well save the future victim's life. So on a literal level we have Shakespeare saving lives. And then beyond that, Larry spoke about the more figurative, metaphorical way that Shakespeare just unlocked his mind in a sense, gave him a new positive way of looking at life. And as he said, in a figurative way Shakespeare generally freed him, so both literally and figuratively saved his life.

**MARTIN:** You do kind of get new respect for Shakespeare and his understanding of human behavior, right?

**BATES:** Yeah.

**MARTIN:** Because he really did seem to get it, like why it is that people behave the way they behave and the things that people do when they're guilty, and the things that people do when they're in a rage.

[35] **BATES:** Right.

**MARTIN:** And why people can have such poisonous feelings about other people and then regret it. You know, on the other hand, it really does, it sounds to me like you were able to see a lot of these men in—kind of in a three dimensional way, that they were more than just a jacket, you know, more than just a rap sheet of things that they had done.

**BATES:** Exactly.

**MARTIN:** That's interesting. But why do you think you were able to do this? I mean you don't brag on yourself in the book, I'll just say this, but you clearly were able to have a rapport.<sup>7</sup> It did not faze you being there. You can see a lot of, you can understand why a lot of people would not be able to teach in that environment and certainly wouldn't have persisted to the degree that you did—because you really did. Why do you think you did?

**BATES:** Well, I think part of it is due to my own background because actually I feel more comfortable in prison than on a college campus, because I grew up in, you know, in inner-city Chicago. The whole college atmosphere is something I was not familiar with, you know, my parents were not college educated, and my peers, you know, more of them spent time in prison than in college. So I think that was just a very comfortable environment for me, I guess, sad to say, whereas the typical college professor, you know, probably would feel more, you know, uncomfortable, I guess less familiar with that kind of a setting. And so I think from the get-go that establishes a bit of a rapport. But honestly, any volunteer that comes into a prison setting immediately has a good rapport from the beginning right there because the prisoners do recognize that, you know, you came here because you wanted to, nobody's paying you, you're not required and that's a huge start toward establishing a good rapport.

[40] **MARTIN:** I understand that Shakespeare's birthday is upon us.

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7. **Rapport** (*noun*) a relationship characterized by harmony or close affinity

**BATES:** Yes, it is.

**MARTIN:** April 23. How shall we celebrate knowing what we know now about how Shakespeare changed so many lives?

**BATES:** I think that's an excellent question. A wonderful thing to do on Shakespeare's birthday, I think, would be to take a look at any passage from Shakespeare from any play and maybe read it with someone who has not been introduced to Shakespeare before. Your own children, possibly a youngster in the family, or if you have access to prison, of course, to go in and maybe introduce it to someone who hasn't read it there, or maybe just a student, just to find some way that Shakespeare can relate to each of us, really, today.

**MARTIN:** Laura Bates is an assistant professor at Indiana State University. Her new book, *Shakespeare Saved My Life: Ten Years in Solitary with the Bard*, is out now. She joined us from member station WFIU in Bloomington, Indiana.

[45] Professor Bates, thank you so much for speaking with us.

**BATES:** Thank you for having me.

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## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. Summarize the central ideas of the interview on the lines below.

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2. PART A: Reread paragraph 2. What is the host's likely purpose for beginning the interview segment in this way?

- A. By using rhetorical questions, the host is highlighting the ubiquity of Shakespeare.
- B. By asking listeners to recall their associations with Shakespeare, the host is making the interview seem more relevant to the audience.
- C. By bringing to mind more common associations with Shakespeare, the host is emphasizing the remarkableness of Bates' story.
- D. By asking Bates about her own memories of Shakespeare, the host is attempting to learn more about the origins of her interest in Shakespeare.

3. PART B: Which quotation best supports the answer to Part A?

- A. "a deep connection with the playwright's words"
- B. "Maybe you think about struggling to get through sophomore English"
- C. "well-trained actors performing in beautifully appointed theaters"
- D. "what probably does not come to mind are convicted murderers"

4. Which statement best explains why Bates decided to teach maximum-security prisoners?

- A. She had never taught in a prison before and wanted to leave her comfort zone.
- B. She wanted to continue teaching her student, Don, who was sent to a super max unit.
- C. She felt obligated to take on the challenge despite her reservations about teaching in a super max unit.
- D. She hypothesized that maximum-security prisoners had the greatest need for educational programs.



5. Which statement best describes what Bates' work with the inmates helped reveal about the play *Romeo and Juliet*?
- A. It is often considered to be about romance, but can also be examined as a story about the impact of violent environments on youth.
  - B. It is often read as a play about teenage melodrama, but the focus should be shifted to the older generations in conflict.
  - C. It is often considered to be a play about teenage violence, but can also be read for its themes related to suicide.
  - D. It is often analyzed in an Elizabethan context, but should be analyzed for its modern application as well.
6. What is the meaning of "flippant" as it is used in paragraph 30?
- A. benevolent
  - B. frivolous
  - C. callous
  - D. defiant
7. Which of the following words from paragraph 30 is the closest synonym to "flippant"?
- A. "silly"
  - B. "desperate"
  - C. "bleak"
  - D. "positive"
8. How did Shakespeare save the life of an inmate, literally and figuratively?

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9. What do Martin's questions reveal about her point of view toward Bates' work?

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## Discussion Questions

**Directions:** Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. The people who need education the most often have the least access to it. Why do you think that is? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
2. How can new perspectives provide new insights into a subject? Is this an ideal process of education? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
3. What is the goal of education? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

# Excerpt from The Tragedy of Julius Caesar: Act III, Scenes I & II

By William Shakespeare  
1599

*William Shakespeare (1564-1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. The Tragedy of Julius Caesar is a historical play based on the conspiracy against the Roman dictator Julius Caesar, who was assassinated on the Ides of March (March 15th) in 44 B.C. by a group of rebellious senators. In the following excerpts, Brutus, one of the senators, is convinced to partake in the assassination of his good friend Caesar. As you read, take notes on how Brutus' feelings toward the assassination evolve, and identify the justifications he makes for his decision.*

## Excerpt from Act III, Scene I:

[Rome. Before the Capitol; the Senate sitting above.]

[A crowd of people; among them ARTEMIDORUS<sup>1</sup> and the Soothsayer.<sup>2</sup> Flourish. Enter CAESAR,<sup>3</sup> BRUTUS,<sup>4</sup> CASSIUS,<sup>5</sup> CASCA, DECIUS BRUTUS, METELLUS CIMBER, TREBONIUS, CINNA,<sup>6</sup> ANTONY,<sup>7</sup> LEPIDUS,<sup>8</sup> POPILIUS, PUBLIUS,<sup>9</sup> and others]



*"The Death of Julius Caesar" by Vincenzo Camuccini is in the public domain.*

**CAESAR:**

[1] [To the Soothsayer] The ides of March are come.

**SOOTHSAYER:**

1. A philosopher and teacher who tries to give Caesar a letter in which he has listed the conspirators by name. As we see in the first few lines, Artemidorus does not succeed in warning Caesar.
2. The soothsayer prophesized Caesar's death.
3. Julius Caesar (13 July 100 - 15 March 44 B.C.) is based on the historical figure, a successful military leader and Roman dictator. He is characterized as commanding, easily flattered, and overly ambitious.
4. Marcus Brutus is a judicial magistrate of Rome and friend of Caesar's, widely admired for his nobility. He joins the conspiracy because, despite his love for Caesar, he fears that Caesar will become a tyrant.
5. Cassius is Brutus's brother-in-law and the head organizer of the conspiracy against Caesar, though his motives are less noble than those of Brutus. Cassius is the one who persuades Brutus to join the conspiracy.
6. Casca, Decius Brutus, Metellus Cimber, Trebonius, and Cinna are all members of the conspiracy against Caesar.
7. Mark Antony is a devoted follower of Caesar and one of the members of the Second Triumvirate following Caesar's death. He is militarily accomplished and a skilled orator, as he proves at Caesar's funeral when he excites the crowd against Brutus.
8. Lepidus joins Antony and Octavius to form the Second Triumvirate to rule the empire following Caesar's death. He is the weakest member of the trio and is essentially used to run errands.
9. Popilius and Publius are Roman Senate members. Only the former seems to support the plot.

Ay, Caesar; but not gone.

**ARTEMIDORUS:**

[offering CAESAR his letter] Hail, Caesar! read this schedule.

**DECIUS BRUTUS:**

[offering CAESAR another letter] Trebonius doth desire you to o'erread,

[5] At your best leisure, this his humble suit.

**ARTEMIDORUS:**

O Caesar, read mine first; for mine's a suit

That touches Caesar nearer: read it, great Caesar.

**CAESAR:**

What touches us ourself shall be last served.

**ARTEMIDORUS:**

Delay not, Caesar; read it instantly.

**CAESAR:**

[10] What, is the fellow mad?

**PUBLIUS:**

[to ARTEMIDORUS] Sirrah,<sup>10</sup> give place.<sup>11</sup>

**CASSIUS:**

[to ARTEMIDORUS] What, urge you your petitions in the street?

Come to the Capitol.

[CAESAR goes up to the Senate-House, the rest following]

**POPILIUS:**

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10. A term of address for a man or boy, especially one younger or of lower status than the speaker

11. Stand aside

[to CASSIUS] I wish your enterprise to-day may thrive.

**CASSIUS:**

[15] What enterprise, Popilius?

**POPILIUS:**

Fare you well.

[POPILIUS advances towards CAESAR]

**BRUTUS:**

What said Popilius Lena?

**CASSIUS:**

[aside to BRUTUS] He wish'd to-day our enterprise might thrive.

I fear our purpose is discovered.<sup>12</sup>

**BRUTUS:**

[20] Look, how he makes to Caesar; mark him.<sup>13</sup>

**CASSIUS:**

Casca, be sudden, for we fear prevention.

Brutus, what shall be done? If this be known,

Cassius or Caesar never shall turn back,

For I will slay myself.

**BRUTUS**

[25] Cassius, be constant:

Popilius Lena speaks not of our purposes;

For, look, he smiles, and Caesar doth not change.

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12. Cassius fears that their plot to kill Caesar has been uncovered.

13. Brutus tells Cassius to watch Popilius talking with Caesar, to see if Popilius warns Caesar of the conspiracy.

**CASSIUS:**

Trebonius knows his time;<sup>14</sup> for, look you, Brutus.

He draws Mark Antony out of the way.

[Exeunt ANTONY and TREBONIUS]

**DECIUS BRUTUS:**

[30] Where is Metellus Cimber? Let him go,

And presently prefer his suit to Caesar.<sup>15</sup>

**BRUTUS:**

He is address'd: press near and second him.<sup>16</sup>

**CINNA:**

Casca, you are the first that rears your hand.

**CAESAR:**

Are we all ready? What is now amiss

[35] That Caesar and his senate must redress?

**METELLUS CIMBER:**

[kneeling] Most high, most mighty, and most puissant<sup>17</sup> Caesar,

Metellus Cimber throws before thy seat

An humble heart—

**CAESAR:**

I must prevent thee, Cimber.

[40] These couchings and these lowly courtesies

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14. Knows his cue

15. Metellus Cimber's petition regarding his brother's banishment is the first part of the plot. His petition before Caesar allows for the other members to get physically close to Caesar.

16. Second his petition

17. **Puissant** (*adjective*) powerful

Might fire the blood of ordinary men,

And turn pre-ordinance and first decree

Into the law of children. Be not fond,

To think that Caesar bears such rebel blood

[45] That will be thaw'd from the true quality

With that which melteth fools; I mean, sweet words,

Low-crooked court'sies and base spaniel-fawning.

Thy brother by decree is banished:

If thou dost bend and pray and fawn for him,

[50] I spurn thee like a cur out of my way.

Know, Caesar doth not wrong, nor without cause

Will he be satisfied.

**METELLUS CIMBER:**

Is there no voice more worthy than my own

To sound more sweetly in great Caesar's ear

[55] For the repealing of my banish'd brother?

**BRUTUS:**

[kneeling] I kiss thy hand, but not in flattery, Caesar;

Desiring thee that Publius Cimber<sup>18</sup> may

Have an immediate freedom of repeal.

**CAESAR:**

What, Brutus!

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18. The brother of Metellus Cimber; Shakespeare never explains why he was banished.



**CASSIUS:**

[60] [kneeling] Pardon, Caesar; Caesar, pardon:

As low as to thy foot doth Cassius fall,

To beg enfranchisement for Publius Cimber.

**CAESAR:**

I could be well moved, if I were as you:

If I could pray to move, prayers would move me:

[65] But I am constant as the northern star,

Of whose true-fix'd and resting quality

There is no fellow in the firmament.

The skies are painted with unnumber'd sparks,

They are all fire and every one doth shine,

[70] But there's but one in all doth hold his place:

So in the world; 'tis furnish'd well with men,<sup>19</sup>

And men are flesh and blood, and apprehensive;

Yet in the number I do know but one

That unassailable holds on his rank,

[75] Unshaked of motion: and that I am he,

Let me a little show it, even in this;

That I was constant Cimber should be banish'd,

And constant do remain to keep him so.

**CINNA:**

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19. It's the same on earth in humanity as it is with the stars.

[kneeling] O Caesar—

**CAESAR:**

[80] Hence! wilt thou lift up Olympus?<sup>20</sup>

**DECIUS BRUTUS:**

[kneeling] Great Caesar—

**CAESAR:**

Doth not Brutus bootless kneel?<sup>21</sup>

**CASCA:**

Speak, hands for me!<sup>22</sup>

[CASCA first, then the other conspirators stab CAESAR, BRUTUS last]

**CAESAR:**

Et tu, Brute?<sup>23</sup> –Then fall, Caesar.

[CAESAR Dies]

**CINNA:**

[85] Liberty! Freedom! Tyranny is dead!

Run hence, proclaim, cry it about the streets.

**CASSIUS:**

Some to the common pulpits, and cry out

'Liberty, freedom, and enfranchisement!'

[Confusion. Exeunt some plebeians<sup>24</sup> and senators]

**BRUTUS:**

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20. Mount Olympus was believed to be the home of the Greek/Roman gods.

21. Haven't I already resisted Brutus, begging on his knees?

22. Hands, speak for me! (i.e. through stabbing)

23. Latin for "And you, Brutus?"

24. **Plebeian** (*noun*) a commoner or average citizen

People and senators, be not affrighted;

[90] Fly not; stand stiff: ambition's debt is paid.<sup>25</sup>

**CASCA:**

Go to the pulpit,<sup>26</sup> Brutus.

### **Excerpt from Act III, Scene 2:**

[Enter BRUTUS and CASSIUS, and a throng of Citizens]

**Citizens:**

We will be satisfied; let us be satisfied.<sup>27</sup>

**BRUTUS:**

Then follow me, and give me audience, friends.

Cassius, go you into the other street,

[95] And part the numbers.

Those that will hear me speak, let 'em stay here;

Those that will follow Cassius, go with him;

And public reasons shall be rendered

Of Caesar's death.

**First Citizen:**

[100] I will hear Brutus speak.

**Second Citizen:**

I will hear Cassius; and compare their reasons,

When severally we hear them rendered.

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25. Caesar has paid for his ambition.

26. **Pulpit** (*noun*) a raised platform from which one delivers a speech or a sermon

27. We want answers; give us answers.

[Exit CASSIUS, with some of the Citizens. BRUTUS goes into the pulpit]

**Third Citizen:**

The noble Brutus is ascended: silence!

**BRUTUS:**

Be patient till the last.

[105] Romans, countrymen, and lovers!<sup>28</sup> hear me for my  
cause, and be silent, that you may hear: believe me  
for mine honour, and have respect to mine honour, that  
you may believe: censure me in your wisdom, and  
awake your senses, that you may the better judge.<sup>29</sup>

[110] If there be any in this assembly, any dear friend of  
Caesar's, to him I say, that Brutus' love to Caesar  
was no less than his. If then that friend demand  
why Brutus rose against Caesar, this is my answer:  
--Not that I loved Caesar less, but that I loved

[115] Rome more. Had you rather Caesar were living and  
die all slaves, than that Caesar were dead, to live  
all free men? As Caesar loved me, I weep for him;  
as he was fortunate, I rejoice at it; as he was  
valiant, I honour him: but, as he was ambitious, I

[120] slew him. There is tears for his love; joy for his

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28. In this context, "lovers" means "friends."

29. Be wise when criticizing me, and keep your minds alert so you can judge fairly.

fortune; honour for his valour; and death for his

ambition. Who is here so base<sup>30</sup> that would be a

bondman?<sup>31</sup> If any, speak; for him have I offended.

Who is here so rude<sup>32</sup> that would not be a Roman? If

[125] any, speak; for him have I offended. Who is here so

vile that will not love his country? If any, speak;

for him have I offended. I pause for a reply.

**All:**

None, Brutus, none.

**BRUTUS:**

Then none have I offended. I have done no more to

[130] Caesar than you shall do to Brutus. The question of

his death is enrolled in the Capitol;<sup>33</sup> his glory not

extenuated,<sup>34</sup> wherein he was worthy, nor his offences

enforced,<sup>35</sup> for which he suffered death.

[Enter ANTONY and others, with CAESAR's body]

Here comes his body, mourned by Mark Antony: who,

[135] though he had no hand in his death, shall receive

the benefit of his dying, a place in the

commonwealth; as which of you shall not? With this

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30. **Base** (*adjective*) lowly or ignoble

31. A slave

32. Barbarous or savage

33. The reasons for Caesar's death have been recorded/witnessed in the Capitol.

34. Diminished

35. Exaggerated

I depart,—that, as I slew my best lover for the

good of Rome, I have the same dagger for myself,

[140] when it shall please my country to need my death.<sup>36</sup>

**ALL:**

Live, Brutus! live, live!

**First Citizen:**

Bring him with triumph home unto his house.

**Second Citizen:**

Give him a statue with his ancestors.

**Third Citizen:**

Let him be Caesar.

**Fourth Citizen:**

[145] Caesar's better parts

Shall be crown'd in Brutus.

**First Citizen:**

We'll bring him to his house

With shouts and clamours.

**BRUTUS:**

My countrymen—

**Second Citizen:**

[150] Peace, silence! Brutus speaks.

**First Citizen:**

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36. Brutus is offering to kill himself should Rome ever need it, just as he killed Caesar.

Peace, ho!

**BRUTUS:**

Good countrymen, let me depart alone,

And, for my sake, stay here with Antony:

Do grace to Caesar's corpse, and grace his speech

[155] Tending to Caesar's glories; which Mark Antony,

By our permission, is allow'd to make.

I do entreat you, not a man depart,

Save I alone, till Antony have spoke.

[Exit BRUTUS]

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## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following statements best describes a central idea of the text?
  - A. Julius Caesar was not a tyrant, but a victim.
  - B. The fall of the Roman Empire is due to the murder of Julius Caesar.
  - C. Sometimes sacrifice and betrayal are needed for the greater good.
  - D. Murder is never justified.
  
2. PART B: Which of the following quotes best supports the answer to Part A?
  - A. "Know, Caesar doth not wrong, nor without cause / Will he be satisfied." (Lines 51-52)
  - B. "Et tu, Brute?" (Line 84)
  - C. "Liberty! Freedom! Tyranny is dead!" (Line 85)
  - D. "I slew my best lover for the / good of Rome." (Lines 138-139)
  
3. Which of the following statements best describes how the author builds tension?
  - A. The author uses dramatic irony; the reader knows about the plot but does not realize the true consequences of the conspirators' actions.
  - B. The author gradually raises the stakes of the conflict: as Cassius threatens, either Caesar dies or they will.
  - C. The author uses dramatic irony—the reader knows about the plot but Caesar does not—and this is emphasized by the attempts to warn Caesar, which he ignores.
  - D. The author implies, through suspenseful imagery, that the conspiracy has been found out and they will be stopped.
  
4. PART A: Which of the following best describes the author's characterization of Caesar?
  - A. Arrogant
  - B. Powerful
  - C. Wise
  - D. Ignorant
  
5. PART B: Which of the following quotes best supports the answer to Part A?
  - A. "What touches us ourself shall be last served." (Line 8)
  - B. "Most high, most mighty, and most puissant Caesar" (Line 36)
  - C. "If thou dost bend and pray and fawn for him, / I spurn thee like a cur out of my way." (Lines 49-50)
  - D. "I could be well moved, if I were as you" (Line 63)



6. PART A: Which of the following statements best explains the figurative language in the following quote from Scene 1? "I am constant as the northern star" (Line 65)
- A. It is a simile; Caesar compares himself to this star to proclaim his fame and power, as if his destiny were written in the stars.
  - B. It is a metaphor; Caesar compares himself to the star by which people navigate and orient themselves—just as other Romans look to him for guidance.
  - C. It is a simile; Caesar compares himself to this fixed star, among the other stars which burn out or shift in the sky, and proclaims himself to be as "steady" in his decisions.
  - D. It is a metaphor; Caesar considers himself the most well-known Roman politician, just as the northern star is the easiest to point out in the night sky.
7. PART B: Which phrase from the text provides the best support for the answer to Part A?
- A. "If I could pray to move, prayers would move me" (Line 64)
  - B. "true-fix'd and resting quality" (Line 66)
  - C. "They are all fire and every one doth shine" (Line 69)
  - D. "men are flesh and blood, and apprehensive" (Line 72)
8. Explain Brutus's reasons for killing Caesar in the speech in the second scene, and how he persuades the audience to sympathize with his reasons. Cite evidence in your answer.

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## Discussion Questions

**Directions:** Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. Was Brutus truly a friend of Caesar if he could turn against him?
2. Do you believe the conspiracy against Caesar was justified? Why or why not?
3. Were Brutus's motivations for killing Caesar noble or was his idealism delusional? How do we choose between the individual (like a friend) and the greater good?
4. In the context of this poem, what drives a person to betray? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.

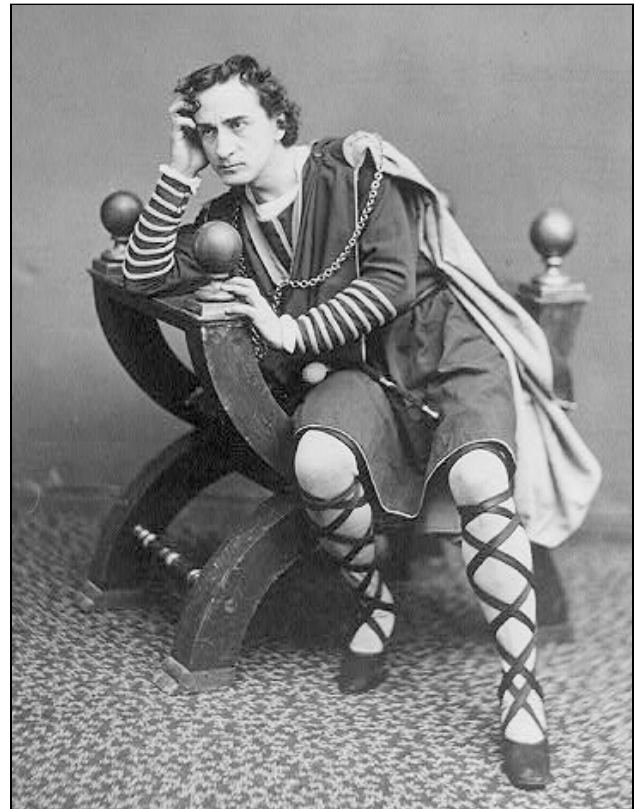
Name: \_\_\_\_\_ Class: \_\_\_\_\_

# 'To Be Or Not To Be' Soliloquy

By William Shakespeare  
c. 1599

*William Shakespeare (1564-1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. Hamlet is one of Shakespeare's most famous tragedies. The play dramatizes the revenge Prince Hamlet is instructed to enact on his uncle Claudius, who murdered Hamlet's father. In this soliloquy from Act III, Scene I, a despondent Prince Hamlet contemplates death and suicide while waiting for Ophelia, his love interest. As you read, make notes about the way Shakespeare describes life and death.*

- [1] **HAMLET:** To be, or not to be — that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles
- [5] And by opposing end them. To die, to sleep —  
No more — and by a sleep to say we end  
The heartache, and the thousand natural shocks  
That flesh is heir to. 'Tis a consummation<sup>1</sup>  
Devoutly to be wished. To die, to sleep —
- [10] To sleep — perchance to dream: ay, there's the rub,  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,  
Must give us pause. There's the respect  
That makes calamity<sup>2</sup> of so long life.
- [15] For who would bear the whips and scorns of time,  
Th' oppressor's wrong, the proud man's contumely<sup>3</sup>  
The pangs of despised love, the law's delay,  
The insolence<sup>4</sup> of office, and the spurns  
That patient merit of th' unworthy takes,
- [20] When he himself might his quietus<sup>5</sup> make  
With a bare bodkin?<sup>6</sup> Who would fardels<sup>7</sup> bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscovered country, from whose bourn<sup>8</sup>
- [25] No traveller returns, puzzles the will,  
And makes us rather bear those ills we have  
Than fly to others that we know not of?



*"Hamlet, The Philosopher"* by Andrew Smith is licensed under CC BY-SA 2.0.

1. completion (of life)
2. **Calamity (noun)** a misfortunate disaster
3. insulting language or treatment
4. **Insolence (noun)** rude and disrespectful behavior
5. something with a calming or soothing effect; death
6. a sharp dagger or knife
7. burdens
8. boundary

Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
[30] Is sicklied o'er with the pale cast of thought,  
And enterprise of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action. — Soft you now,  
The fair Ophelia!<sup>9</sup> — Nymph,<sup>10</sup> in thy orisons<sup>11</sup>  
[35] Be all my sins remembered.

*"To Be Or Not To Be' Soliloquy" by William Shakespeare (c.1599) is in the public domain.*

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9. Ophelia is the love interest of Hamlet in the play.  
10. Nymphs are beautiful mythological spirits of nature.  
11. prayers

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best states a theme of the soliloquy?
  - A. Suicide is not only tragic but morally wrong, and should be discouraged.
  - B. When life is full of pain and struggle, it is worthwhile to end one's life rather than suffer.
  - C. It is better to take one's own life rather than take another's in the name of revenge.
  - D. Life is full of struggle, but the great unknown of death is far more fearsome.
  
2. PART B: Which of the following quotes best supports the answer to Part A?
  - A. "To die, to sleep — / No more — and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to. 'Tis a consummation / Devoutly to be wished." (Lines 5-9)
  - B. "For who would bear the whips and scorns of time, / Th' oppressor's wrong, the proud man's contumely / The pangs of despised love, the law's delay, / The insolence of office, and the spurns / That patient merit of th' unworthy takes, / When he himself might his quietus make" (Lines 15-20)
  - C. "The undiscovered country, from whose bourn / No traveller returns, puzzles the will, / And makes us rather bear those ills we have / Than fly to others that we know not of?" (Lines 24-27)
  - D. "And thus the native hue of resolution / Is sicklied o'er with the pale cast of thought, / And enterprise of great pitch and moment / With this regard their currents turn awry / And lose the name of action." (Lines 29-33)
  
3. PART A: How does Shakespeare use figurative language to talk about death?
  - A. Shakespeare compares life to a nightmare and death to peaceful sleep.
  - B. Shakespeare compares life to crossing into new countries and death to being in a fixed state.
  - C. Shakespeare compares life and death to battles in which one has the choice of fighting.
  - D. Shakespeare compares death to sleep and dreams to the afterlife.

4. PART B: Which TWO quotes from the text support the answer to Part A?
- A. "'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune" (Lines 2-3)
  - B. "take arms against a sea of troubles / And by opposing end them." (Lines 4-5)
  - C. "and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to." (Lines 6-8)
  - D. "For in that sleep of death what dreams may come / When we have shuffled off this mortal coil, / Must give us pause." (Lines 11-13)
  - E. "That patient merit of th' unworthy takes, / When he himself might his quietus make / With a bare bodkin?" (Lines 19-21)
  - F. "But that the dread of something after death, / The undiscovered country, from whose bourn / No traveller returns" (Lines 23-25)
5. How does Hamlet's conclusion on the question of "To be or not to be" develop the reader's understanding of his character?

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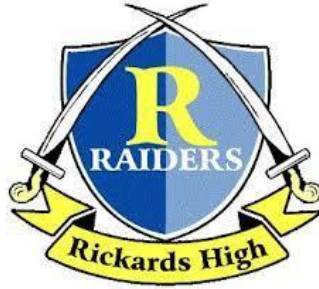
## Discussion Questions

**Directions:** Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. How does Hamlet describe life? How does he describe death? Do you agree with Hamlet's view on life and death?
2. Is the question "to be or not to be" the most important question we can ask ourselves? Cite evidence from the text, your personal experience, and other literature, art, or history in your answer.
3. Why do you think this particular excerpt from Hamlet is so famous? Do you think it is as relevant today as when it was first written?

## James S. Rickards High School Summer Reading

**Attention: Parents and Students!**



### Summer Reading Recommended Novels

Reading for pleasure is a frequent expectation throughout the school year. In preparation for this, the English department encourages students to read high interest novels throughout the summer. The following is a list of suggested novels. Feel free to choose from this list or to find something else that suits your interests:

**WHAT:** While there is no specific assignment required as you read, we strongly recommend annotating the text in such a way that you will have quick access to important ideas, evidence, etc. To guide your summer reading, here are some ideas that may help to increase your enjoyment of the novel:

- ✓ Close-read a section of the book and analyze how the author promotes his purpose through strategies;
- ✓ Meditate on how your own life is similar or different than the character(s) in the novel;
- ✓ Think about whether you agree, disagree, or qualify some of the author's thoughts or claims- use your own set of knowledge, personal experience/observations, outside readings or research, etc.

### NOVELS

**Theme:** William Shakespeare

Shakespeare's Sonnets by William Shakespeare

"Macbeth" by William Shakespeare

*Romiette and Julio* by Sharon Draper

"Othello" by William Shakespeare

**CONTACT INFO:** If you have any questions regarding our JSRHS Summer Reading Program, please feel free to contact Ms. O'Reilly or Ms. Cotton, JSRHS ELA Department Chair and Reading Coach ([oreillys@leonschools.net](mailto:oreillys@leonschools.net); [cottonta@leonschools.net](mailto:cottonta@leonschools.net))