Ian Belknap
Artistic Director

Elisa Spencer-Kaplan
Executive Director

By William Shakespeare
Directed by Devin Brain

Curriculum Resource Guide
By Paul Michael Fontana
Adapted for 2016-17 production by Devin Brain & Lisa Gutting

More resources available online: http://actingcompany.dyndns.org
Login as a guest, password: CaesarX

The Acting Company’s production is part of Shakespeare in American Communities, a national program of the National Endowment for the Arts in partnership with Arts Midwest.

Parental Considerations:
Stylized violence, simulated explosions and prop guns.
Director’s Note
By Devin Brain

My starting point for this production was very simple: this play scares me. Which for me, is an exciting and important place to begin.

Why does Caesar scare me? My fear begins with the fact that this story contains an array of human folly that is all too familiar: fickle crowds driven to violence by demagogues, political idealists choosing murder to defend their ideology, corruption of both government and military, suicide as a route to honor, and running through every moment men of power choose force to impose their will upon the world.

This play scares me because it is a story that has been lived through again and again over the last 2,000 years. Yet, as familiar as the story may be, we seem to miss the point: this is not a story of monsters. We want it to be. We want the satisfaction of being able to easily classify the good from the bad. That is comforting. Instead, this is a story that hinges on the double-edged blade of honor that drives idealistic and ambitious leaders to plunge the world into war.

That is what is really frightening: the moment when you realize that the world isn’t black and white. It isn’t composed of heroes and villains, it a confusing morass where noble intention and cruel self-interest can lead to the same place.

This is a paradox that we need to grapple with.

As you watch this production, I would challenge you to ask yourself: whom do I support? Where do I see myself in this story? Because if you are anything like me, the answer might scare you.

Death Knell /ˈdeθˌnɛl/  
The tolling of a bell to mark someone’s death; used to refer to the imminent destruction or failure of something.
Word Storm
Pre-Show Activity

**Learning Objective:** Students will explore various central ideas in *Julius Caesar* through word association

1. Write the play's title “The Tragedy of Julius Caesar” on chart paper

2. As a whole group, brainstorm ideas, characters, themes, locations, emotions and images associated with the play’s title

3. When possible, group words together according to how they are related to each other

4. Re-visit the list while reading the play and before seeing the Performance

**Discussion Questions:**

Why did Shakespeare choose this title?

How familiar was Shakespeare’s 16th century audience with the story of Julius Caesar’s life and death?

**Explore additional words:**
Assassination, Tragic Hero, Roman Empire, Roman Republic, Democracy

Visual Thinking Strategies
Pre-Show Activity

**Learning Objective:** Students will discuss the choices made by artists and designers who create works of art, posters and book covers for *Julius Caesar*.

1. What is going on?

2. What do you see that makes you say that?

3. What more can you find?

Examine various visual media featuring *Julius Caesar*:

- Script/book covers
- Theater posters
- Works of art

**Writing Prompts:**
What function might the images have?

What colors are used? Why might they have been chosen?

What words or phrases were chosen? Why?

What does the image tell you about the production?

5X
Marcus Brutus has five times the number of lines as Julius Caesar

*Shakespeare's Julius Caesar*
Published for the first time in the 1623 First Folio, this text is the source of all later editions of the play

*Julius Caesar* poster examples from around the world located in Appendix
Synopsis

_The Tragedy of Julius Caesar_
By William Shakespeare

**Act I:**
Shakespeare's play begins on the Festival of Lupercal as Julius Caesar and his forces return to Rome after defeating the armies of Gnaeus Pompeius Magnus, known as Pompey, Caesar's primary political rival. While Rome is celebrating his triumph, some senators are worried that Caesar is on the path to becoming a king.

Gaius Cassius, a powerful senator, approaches fellow senator Marcus Brutus, a close friend of Caesar, to elicit support for a conspiracy against Caesar. The discussion becomes more urgent as Mark Antony offers Caesar a crown three times. They part promising to meet soon and discuss concrete plans.

**Act II:**
That night a terrible storm descends on the city; observers describe rains of fire, beasts and dead warriors walking the streets. Under the storm's cover, the Conspirators gather and make plans to murder Caesar the following day. Brutus is recruited as their leader and spokesmen, despite his qualms. After a sleepless night, the senators meet Caesar in the morning to ensure he makes his way to the Senate. They find Caesar already awake, checking the auguries and trying to assuage his wife's concern for his safety.

**Act III:**
As Caesar enters the senate, the Conspirators distract Mark Antony while Caska leads them to gather around and stab Caesar. Mark Antony finds them with bloodied hands and arranges to accompany Caesar's body, see to his honorable burial and address the gathered funeral crowd. The Conspirators reluctantly agree, after they leave Mark Antony vows to Caesar's corpse that his death will be avenged.

**Act IV:**
At the funeral Brutus placates the crowd by assuring them of the noble intent behind the assassination. After Brutus leaves, Mark Antony speaks to the crowd and persuades them that Caesar was a generous leader who brought wealth and glory to Rome. The crowd's resulting rage is so intense that they immediately riot, hunting down the Conspirators, burning their homes, and murdering innocents. In the aftermath, Mark Antony, Lepidus, and Octavius Caesar form a new triumvirate and seize control of the city. In the process they murder and execute a large number of the Conspirators as Brutus and Cassius escape to Greece to gather their armed forces.

**Act V:**
Months later Brutus and Cassius have taken control of Greece and amassed a significant army; Octavius and Mark Antony set out to confront them. Both sides struggle with distrust and division amongst their leaders, but overcome it in the face of the larger battle. At Phillipi, the armies meet and in two decisive engagements the forces of Cassius and Brutus are defeated. Brutus and Cassius each decide to commit suicide rather than accept defeat, and Mark Antony and Octavius return to Rome victorious.
The Festival of Lupercal
Rome
Julius Caesar has just returned from defeating Pompey in the recent Civil War.

The Night Before the Senate Meets
Rome
Conspirators gather to finalize the plans for Julius Caesar’s Assassination.

The Day of the Assassination
Rome
Conspirators murder Caesar on the floor of the Senate.
Funeral Orations occur immediately following the murder on the Senate steps

Cassius and Brutus re-unite their forces
Macedonia (Greece)
Cassius and Brutus unite their armies and discuss their strategy as Octavius and Antony’s forces are closing in on them.

The Final Battle of the Civil War.
Phillipi, Macedonia
The armies of Cassius and Brutus face the armies of Octavius and Mark Antony, although the battle is close the Senators lose and they both commit suicide.

Movements: The Three Days in Rome as adapted by Devin Brain

**ONE:**

**HOMECOMING**
1.i – 1.ii

**STORM**
1.iii

**TWO:**

**CONSPIRACIES**
1.iii – 2.i -2.ii – 2.iii

**MOMENT BEFORE**
2.iv

**THREE:**

**ASSASSINATION**
3.i – 3.ii

**RIOT**
3.iii/4.i

**FOUR:**

**GHOSTS**
4.ii – 4.iii

**BATTLE LINES**
4.iii

**FIVE:**

**WAR**
5.i – 5.ii – 5.iii – 5.iv – 5.v
Insult-building: Text-based Improv
Pre-Show Activity

Learning Objective: Students will explore William Shakespeare’s language by constructing insults

1. Give each student a copy of the Insult-building worksheet (in Appendix)
2. Review list and discuss any unfamiliar words
3. Construct insults with two adjectives from Columns 1 & 2 and a noun from Column 3
4. Preface the insult with “Thou”

“You blocks, you stones, you worse than senseless things,”
Julius Caesar, Act I, scene 1

Physical Improv
Pre-Show Activity

Learning Objective: Students will explore William Shakespeare’s language through physical representation

1. Read Act I, scene 2 passage where Cassius insults Caesar behind his back
2. Individually or in small groups, students draw an image or create an image with their bodies to represent the description

Discussion:

What is Cassius comparing to the dominance of the giant statue?

Why does Cassius describe a fearful, exaggerated image of Caesar to Brutus?

TABLEAUX

Students work together to interpret a text or image using gesture and body position, then present their interpretation as a frozen scene or series of scenes.

They can represent people, objects or symbols by carefully crafting gestures, facial expressions and physical poses.

Give adequate time to plan and rehearse. Students present their scenes while the whole group discusses what might be going on. Share the text or image and discuss the group’s creative choices.

Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.

Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars
But in ourselves, that we are underlings
Cassius, Julius Caesar, Act I, scene 2
What is Tragedy?
Pre-Show Activity

Today “tragedy” is generally used to describe horrific and violent events of great suffering: bus crashes, school shootings, or the death of innocents. In Classical literature, the word has a more complex meaning.

The joke definition of comedy and tragedy in Shakespeare is that the comedies end with a marriage and the tragedies end with a death. A joke that holds a real kernel of truth: the question is why?

The answer is that these stories are based on a very simple structure. At the beginning of the play something is wrong with the world – something is out of order. Over the course of the story the characters struggle to achieve their own ends by ordering the world according to their needs and desires. At the end of the play, a new order is found.

In a comedy that new order is based in healing the world and binding people together through marriage.

In a tragedy the new order is found through sacrifice, generally the death of those that are upsetting the balance.

This idea of sacrifice is essential to an understanding of what tragedy means in this Classical sense.

Despite the violence and death, a tragedy is not merely an exploration of suffering or horror, it is an exploration of the price we have to pay for safety and security. In a comedy characters sacrifice freedom for happiness. In a tragedy, the world sacrifices lives to ensure the safety and happiness of the group.

Who is sacrificed in Julius Caesar?

Does that sacrifice fix the world?
Mapping: The Roman Empire
Pre-Show Activity

**Learning Objective:** Students will compare maps of modern Europe and the Roman Empire to explore Shakespeare’s setting choices.

**Discussion:**
In 44 BC, Rome was the center of an empire stretching from Britain to North Africa, Persia to Spain. Locate these regions on the modern map.

Is the Rome in Julius Caesar a real place or a fictional one?

How did Shakespeare learn about cities he never visited?

Did he use his imagination to make some details up?

How would this play be different if it was set in the British Empire, Austro-Hungarian Empire, Qing Dynasty or the New World of the Americas?

Assassination
Pre-Show Activity

The first use of “assassination” in a written text is in Shakespeare’s *Macbeth*, though the root of the word may be based in the Arabic word: Hashishin. A name associated with a small sect of Shiite Islamic warriors originating in the 9th century AD in Persia. This Order of Assassins (properly known as Nizari Ismailis) lacked the forces to wage war on its rivals (both the armies of the First Crusade and other Persian lords), so instead it sent single warriors trained in combat and stealth to kill its enemies’ leaders. There are many myths and folktales surrounding these men, and little concrete evidence due to the destruction of all their records when the Mongols destroyed their fortress in the 13th century AD. We do know that for over 300 years both Crusaders and Islamic lords feared the Assassins, enough that their name became a permanent part of many languages.

In popular usage today, assassination refers to any public murder of an important or famous figure, generally with connotations of political or religious motivation. While the word assassin has come to mean any hired or professional killer.

**Discussion:**
Julius Caesar is one of the most famous assassinations in all of history. Name other famous assassinations, compare and contrast the consequences and devastation of each.

As the word “assassination” has evolved, were the men who killed Caesar assassins in the contemporary use of the word? Were they assassins in relation to the word’s origins?
# Comparing Republican Governments

## Pre-Show Activity

<table>
<thead>
<tr>
<th>Roman Republic</th>
<th>USA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Executive</strong></td>
<td></td>
</tr>
<tr>
<td>Consuls (2), elected by the assembly for one year – chief executives of the Government and commanders-in-chief of the army.</td>
<td>A president, elected by a majority electoral college for four years – the popular vote does not determine the winner – chief executive of the government and commander-in-chief of the army</td>
</tr>
</tbody>
</table>

| **Legislative** |     |
| Senate of 300 members, chosen from aristocracy for life – controls foreign and financial policies, advises consuls. | Senate of 100 members, elected by the people for six-year terms – makes laws, advises president on foreign policy. |

**Pleabian Council**

- **Centuriate Assembly**, all citizen-soldiers are members for life – selects consuls, makes laws (The Legions).

- **Tribal Assembly**, citizens grouped according to where they live are members for life – elects tribunes and makes laws (Roman Families).

| **Judicial** |     |
| Praetors, eight judges chosen for one year by Centuriate Assembly – two oversee civil and criminal courts (the others govern provinces). | Supreme Court, nine justices appointed for life by a president – highest court, hears civil and criminal appeals cases. |

| **Legal Code** | U.S. Constitution – basic law of the United States |
| Twelve Tables – a list of rules that were the basis of the Roman legal system |

| **Citizenship** |     |
| All male landowners | All native-born or naturalized persons |

| **Class System** |     |
| Patrician, Equite, Plebian, Freeman, Slave | Upper class, middle class, lower class, poverty, below poverty |

**Define -**

Dictator, Imperator

Patrician, Equite, Plebian, Freeman, Slave
Roman Politics / U.S. Politics
Post-Show Activity

Learning Objective: Students will discuss the director’s vision and write an analysis of the director’s choices.

Discussion
After seeing *Julius Caesar*, discuss Director Devin Brain’s decisions on where and when the production is set.

Was it set in Ancient Rome?

Was there anything specific about casting that you noticed?

Is the Company trying to make a statement through the casting choices?

Were there moments of staging that felt like they were drawing parallels between Ancient Rome and Contemporary America?

Exercise:
After seeing the production, ask the students to read the director’s statement and write a paragraph about how the choices of the director and designers influenced their understanding of Shakespeare’s play.
A Roman Name

Each Roman name had three parts:

Pronomen: Personal Name  
Nomen: Family / Tribe / Clan Name  
Cognomen: An Assumed name, can be given for specific acts or passed down to delineate a branch of a larger family. People could have multiple Cognomens, and in fact at the end of the republic some men had between one and four cognomens.

Gaius Julius Caesar (can be thought of as: Gaius Julius the Caesar)
Gaius: Common Personal Name  
Julius: He was a member of the Julia family  
Caesar: A word likely derived from an archaic word for Elephant. After the transition to Empire and the Deification of Julius Caesar, this name become synonymous with Imperator.

Gnaeus Pompeius Magnus
Gnaeus: Personal Name  
Pompeius: His family name  
Magnus: The Great...given to him for his position as Rome’s pre-eminent general before the rise of Caesar.

Marcus Junius Brutus Minor
Marcus: Common Personal Name  
Junius: He was a member of the Junius Tribe (who claimed descent from Juno)  
Brutus: Family Cognomen meaning “heavy”  
Minor: Cognomen meaning: The Younger

Other Roman Names to think about:
Marcus Antonius  
Gaius Octavius Caesar  
Gaius Cassius Longinus  
Publius Servilius Casca Longus
Characters in *Julius Caesar*
Post-Show Activity

**Learning Objective:** Students will learn about characters in the play and make assumptions based on their names

1. Write the list of characters on the board
2. Read through each name as though you’ve never heard anything about the character
3. Discuss what each name makes you feel about them
4. Play with different ways of saying each name – what consonants and vowels are stressed?

**List of Characters**

- Julius Caesar
- Calpurnia
- Octavius Caesar
- Mark Anthony
- Lepidus
- Publius
- Popilus Lena
- Marcus Brutus
- Portia
- Caius Cassius
- Casca
- Trebonius
- Decius Brutus
- Metellus Cimber
- Flavius & Marullus
- Artemedorius, the Soothsayer
- Cinna the Poet
- Titinius, Messala, Volumnius
- Lucius, servant to Brutus
- Carpenter & Cobbler
- Citizens
Characters in *Julius Caesar*

Shakespeare’s uncut text includes over 45 speaking roles (not including Messengers, Servants, Senators, Attendants, and Plebeians). Below are some of the main roles in The Acting Company’s production of *Julius Caesar*.

**CAESAR’S SUPPORTERS:**
- JULIUS CAESAR, *Tribune and Dictator of Rome*
- CALPURNIA, *Wife of Julius Caesar*
- OCTAVIUS CAESAR, *Adopted son of Julius*
- MARK ANTONY, *General and Friend of Caesar*
- LEPIDUS, *Triumvir after Caesar’s Death*

**BRUTUS HOUSEHOLD:**
- MARCUS BRUTUS, *Senator and Conspirator against Caesar*
- PORTIA, *Wife of Brutus*
- LUCIUS, *Brutus’ Servant and Officer in Brutus’ Army*

**THE CONSPIRATORS:**
- CAIUS CASSIUS, DECIUS BRUTUS, CASKA, METELLUS CIMBER, CINNA, TREBONIUS

**THE LIBERATION’S ARMY:**
- Officers in Brutus’ Army
  - TITINIUS
  - LUCILIUS
  - PINDARUS
  - MESSALA

**THE PEOPLE:**
- SOOTHSAYER
- SPURINNA, *Etruscan Haruspex*
- SINGER, *Voice of the Gods*
Casting Scheme as adapted by Devin Brain
The Acting Company 2016-17 Production

Even with the reduced cast list above, the Acting Company is not touring with 29+ actors, so most of our ensemble with be playing multiple roles. Not uncommon, Shakespeare’s company at the Globe is generally considered to have been only a little bit larger than our ten-person ensemble. Shakespeare’s company would have used boys to play all of the women’s roles.

Determining how the doubling will work is one of the biggest choices a Director will make in Shakespeare. Why does this doubling work the way it does?

Below is the Character List from The Acting Company’s rehearsal draft. Each number represents an actor, and to the right are all the roles that he / she will play.

ONE: JULIUS CAESAR
   The Dead: Soldiers, Plebeians, Etc.
TWO: MARK ANTONY, General and Friend of Caesar
   The Dead: Soldiers, Plebeians, Etc.
THREE: MARCUS BRUTUS, conspirator against Caesar
   The Dead: Soldiers, Plebeians, Etc.
FOUR: CAIUS CASSIUS, conspirator against Caesar
       CITIZEN SEVEN
   The Dead: Soldiers, Plebeians, Etc.
FIVE: OCTAVIUS CAESAR, adopted son of Julius
      DECIUS BRUTUS, conspirator against Caesar
      CITIZEN TWO
   The Dead: Soldiers, Plebeians, etc.
SIX: CASKA, conspirator against Caesar
     CITIZEN FIVE
     TITINIUS, officer in Brutus’ Army
     The Dead: Soldiers, Plebeians, etc.
SEVEN: PORTIA, wife of Brutus
       METELLUS CIMBER, conspirator against Caesar
       CITIZEN FOUR
       LUCIUS, Brutus’ Servant and Officer in Brutus’ Army
       The Dead: Soldiers, Plebeians, etc.
EIGHT: CALPURNIA, wife of Julius Caesar
       CINNA, conspirator against Caesar
       CITIZEN ONE
       LUCILIUS, officer in Brutus’ Army
       The Dead: Soldiers, Plebeians, etc.
NINE: SOOTHSAYER / POET
      CITIZEN SIX
      PINDARUS, officer in Brutus’ Army
      The Dead: Soldiers, Plebeians, etc.
TEN: SINGER, soothsayer’s voice
     TREBONIUS, conspirator against Caesar
     CITIZEN THREE
     MESSALA, officer in Brutus’ Army
Choral Passage: Act III, scene 1
Pre-Show Activity

Learning Objective: Students will examine a passage from Julius Caesar and perform it in the style of a choral reading

Exercise:
1. Using The Acting Company’s cutting of Brutus’ speech to Caesar’s corpse (Act III, scene 1, on the following page and in the Appendix)

2. Practice the passage and adapt the cutting as you and the students see fit

3. Organically connect to the ideas and rhythms of the passage

Extensions:

Add physical movement or gestures

Add rhythmic or musical accompaniment

Or, just let it be words

Exercise Two:
1. Challenge students to create a choral reading from other parts of the play or other pieces of literature – prose or verse – in the curriculum
Choral Passage: Act III, scene 1

Pre-Show Activity

The following speech is delivered by Mark Antony as he sits alone with Julius Caesar’s corpse. In The Acting Company’s production it becomes a refrain, a choral reminder, of the realities of war. This exercise explores the speech as a choral arrangement.

GROUP 1: O, pardon me, thou bleeding piece of earth, That I am meek and gentle with these butchers!

GROUP 2: Thou art the ruins of the noblest man That ever lived in the tide of times.

SOLO 1: Woe to the hand that shed this costly blood!

GROUP 1: Over thy wounds now do I prophesy—

GROUP 2: Which, like dumb mouths, do open their ruby lips, To beg the voice and utterance of my tongue—

GROUP 1: A curse shall light upon the limbs of men;

GROUP 2: Domestic fury and fierce civil strife Shall cumber all the parts of Italy;

GROUP 1: Blood and destruction shall be so in use,

ALL: And dreadful objects so familiar,

GROUP 1: That mothers shall but smile when they behold Their infants quarter'd with the hands of war;

GROUP 2: All pity choked with custom of fell deeds.

SOLO 2: And Caesar's spirit, ranging for revenge,

SOLO 3: With Ate by his side come hot from hell,

SOLO 4: Shall in these confines with a monarch's voice Cry

ALL: 'Havoc,'

SOLO 4: and let slip the dogs of war;

GROUP 1: That this foul deed shall smell above the earth

GROUP 2: With carrion men, groaning for burial.
Rhetorical Analysis: Prose vs. Verse
Pre-Show Activity

Learning Objective: Students will discover the difference between prose and verse while learning relevant literary terms and figures of speech.

Throughout his plays, Shakespeare exploits verse and prose with dramatic purpose. The following speech is delivered by Marcus Brutus to the plebeians in prose, or common language. Brutus and other characters of high-status typically speak in verse.

In the speech below, Brutus is speaking in prose, perhaps, because he’s speaking to the people coldly and logically. Compare and contrast with Mark Antony’s funeral speech in impassioned (and manipulative) verse.

Romans, countrymen, and lovers! 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.

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 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 slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If 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.

Brutus, *Julius Caesar*, Act III, scene 2
Rhetorical Analysis: Verse
Pre-Show Activity

Learning Objective: Students will gain an understanding of the placement of the stress and the importance meter plays in the performance.

VERSE: Shakespeare wrote most of the verse in his plays in IAMBIC PENTAMETER, a line of poetry consisting of ten syllables per line having five metrical feet, each metrical foot having two syllables – one unstressed and one stressed syllable.

Activity:
1. Place 5 pairs of chairs (iambs) in a one long row (+one extra chair for feminine endings)
2. 10 or 11 student volunteers line up in front of the chairs
3. Read a line of verse from the list below to the class, ask them to repeat the line
4. Assign one syllable (or beat) of the line to each student volunteer from right to left
5. Students practice saying the line in order
6. Ask “unstressed” syllables to sit down, with “stressed” syllables standing
7. Students say their syllables again with greater emphasis placed on the standing “stressed” syllables
8. Say only the sitting “unstressed” syllables: discuss the possible meaning from them – note the parts of speech (pronouns, conjunctions, articles, prepositions)
9. Say only the standing “stressed” syllables: discuss the possible meaning from these stresses – note the parts of speech (nouns and Active verbs)
10. Ask students to select lines of verse from Julius Caesar to try

To MORrow AND to MORrow AND tomorrow [feminine ending—an extra unstressed syllable at the end of a line] (more and more and more) – Macbeth

With LOVE’S light WINGS did I o’er PERCH these WALLS (Love’s wings I perch walls) – Romeo and Juliet

To BE or NOT to BE that IS the QUESTion [feminine ending] (be not be is quest) – Hamlet

You BLOCKS, you STONES, you WORSE than SENSEless THINGS (blocks stones worse sense things) – Julius Caesar
Rhetorical Analysis: Prose vs. Verse
Pre-Show Activity

Learning Objective: Students will gain an understanding of the placement of the stress and the importance meter plays in the performance.

FRIENDS, Romans, COUNTryMEN, LEND me your EARS;
I COME to BURY CAESar, NOT to PRAISE him.
The EVIL THAT men DO lives AFTER THEM;
The GOOD is OFT inTERred WITH their BONES;
So LET it BE with CAESar. The NOble BRUtus
Hath TOLD you CAESar WAS amBItIOUS:
If IT were SO, it WAS a GRIEvous FAULT,
And GRIEvousLY hath CAESar ANswer’d IT.
Here, UNder LEAVE of BRUtus AND the REST—
For BRUtus IS an HONourABLE MAN;
So ARE they ALL, all HONourABle MEN—
Come I to SPEAK in CAESar's FUNerAL.
He WAS my FRIEND, FAITHful and JUST to ME:
But BRUtus SAYS he WAS amBItoUS;
And BRUtus IS an HONourABle MAN.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

Mark Antony, Julius Caesar, Act III, Scene 2

Exercise: Invite your students to discover the stressed and unstressed syllables of this speech.

Verse /vərs/ Writing arranged with a metrical rhythm, typically having a rhyme
Physicalizing Punctuation
Pre-Show Activity

Exercise: Volunteer reads the following passage aloud, answer any questions. Read the passage as a group, switching reader with each punctuation mark (45). Read the passage as a group, switching reader with each line (35). Read the passage as a group, switching readers with each sentence (11). Discuss what they learned from the above.

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

Mark Antony, *Julius Caesar*, Act III, Scene 2
Physicalizing Punctuation
Pre-Show Activity

**Learning Objective:** Students will closely read a speech from *Julius Caesar* while considering the punctuation and physicalizing it.

**Exercise:**
1. Invite student volunteers to stand and read Mark Antony’s funeral speech (Act III, scene 2) while walking slowly around the room.
2. At each punctuation mark, the student will change directions.

**Discussion:**
What did the punctuation show about the speech?
How did it feel to read and walk the speech?

**Caesura /sēˈzyōʊrə/**
a break between words within a metrical foot
A major punctuation break in the middle of a verse often indicates emotion disturbance in the character.

Word Power
Pre-Show Activity

**Learning Objective:** Students will closely read a speech from *Julius Caesar* and evaluate individual words in the speech.

**Exercise:**
1. Provide each student with a copy of Caesar’s speech from Act III, scene 1.
2. 14 student volunteers stand in a circle and read the lines in order.
3. Repeat a second time, faster.
4. Each student chooses one word from their line that they feel is the most important.
5. Read through again, with only the words deemed most important in each line.
6. Repeat the words, faster.

**Discussion:**
As a class, discuss the passage and the exercise and the concept of specificity of word choice - Diction – is central to evaluating writing.

**Diction /ˈdikSH(ə)n/**
The choice and use of words and phrases in speech or writing.

1. I could be well moved if I were as you.
2. If I could pray to move, prayers would move me.
3. But I am constant as the Northern Star,
4. Of whose true fix’d and resting quality
5. There is no fellow in the firmament.
6. The skies are painted with unnumbered sparks;
7. They are all fire, and every one doth shine;
8. But there’s but one in all doth hold his place.
9. So in the world; ‘tis furnish’d well with men,
10. And men are flesh and blood, and apprehensive;
11. Yet in number I do not know but one
12. That unassailable holds on his rank,
13. Unshaked of motion: and that I am he,
14. Let me a little show it.

*Julius Caesar, Julius Caesar, Act III, scene 1*
# ORGANIZATION at BATTLE OF PHILLIPI

<table>
<thead>
<tr>
<th>Caius Cassius</th>
<th>Marcus Brutus</th>
<th>Octavius Caesar</th>
<th>Mark Antony</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titinius Legate</td>
<td>Messala Legate</td>
<td>Messala Legate</td>
<td>Lucius Legate</td>
</tr>
<tr>
<td>Pindarus Bondman to Cassius</td>
<td>Lucillius Legate</td>
<td>Lucius Soldier / Bondman</td>
<td>Lucius Soldier / Bondman</td>
</tr>
</tbody>
</table>

**9 Legions**
All Legions at Partial Strength

Reinforced by 10,000 Eastern Cavalry & 40,000 Local Infantry

~81,500

**8 Legions**
7,000 Eastern Cavalry & 40,000 Local Infantry

~75,000

**19 Legions**
Full Complement (Full Strength) +
2 Legions in Reserve with Armada +
33,000 Allied Cavalry

~137,500 Soldiers

---

**Battle of Phillipi**

**NEED Activity**

**Exercise:**

**Learning Objective:** Students will...

**Discussion**
The Roman Legion

5th Cohort  4th Cohort  3rd Cohort  2nd Cohort  1st Cohort

10th Cohort  9th Cohort  8th Cohort  7th Cohort  6th Cohort

Cavalry

Light Troops

Reserves

1 Legion ~ 5,500 Soldiers

Legend

1 Century = 80 Soldiers  1 Cohort = 6 Centuries

A legion had 10 cohorts

During the 1st century the 1st cohort was increased in size to double that of the other centuries

The cohorts ranked in seniority from 1 down to 10. The centurion of the 1st century of the 1st Cohort was the senior centurion in the legion - primus pilus

Cavalry escort and despatch riders

Legionary Legate with the legion's tribunes
Creating a Theatrical Production
Pre-Show Activity
Learning Objective: The students will have a stronger understanding of the art of the Theatre.

Exercise: Brainstorm various people that work to put a theatrical production on stage. As students name key people involved, present information about the following professions:

**Producer or Producing Organization**
The producers raise the money needed to produce the play - the money allows the Creative Team to build its vision of the play. Producers oversee all aspects of the production to make sure the play adheres to their artistic standards. Producers often put together the Script, Director, Designers, and Cast.

**Playwright**
A "wright" is a type of artisan who makes things that people can use. A wheelwright makes wheels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. William Shakespeare is the playwright of *Julius Caesar*.

**Director**
After reading the playwright's script, the Director decides on an overall vision for the production. The Director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The Director oversees the actors in rehearsal, often with the help of Assistant Directors and Stage Managers. The Director of *Julius Caesar* is Devin Brain.

**Voice and Speech Consultant**
The Shakespearean language in *Julius Caesar* is very complex. The Voice Consultant acts as an advisor to the actors and director on the play and is an expert on the text, the meanings and nuances of the words, and their pronunciation. They assist the actors with the verse, period language of the script and unified approach to the text.

---

**Not-for-Profit vs. For-Profit**
- The Acting Company is a “Not-for-Profit” organization that uses money raised from donors, foundations, grants to do its work.
- A “For-Profit” organization gets money from investors. The investors receive a percentage of the profit made by the work.

**Actors**
The Cast is the group of men, women, and children who perform the play. Members of the cast may be seasoned actors or new to the stage. They have trained at different theater schools that teach acting in various ways and draw on their own experiences of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors have to memorize their lines and attend many rehearsals, including technical rehearsals with costumes and props, before opening night.

**Fight Director**
The Fight Director must design stage violence that excites the audience with a sense of danger but is, in fact, safe for everyone on stage. As you watch these scenes, how does the cast make them seem real?

**Education**
Student performances and in-school educational activities create opportunities for students to learn through theater while inviting critical dialogue about historical & current events and social issues.
Creating a Theatrical Production (continued)

**Pre-Show Activity**

**Design**

The play needs an environment in which to take place. The set can be a literal world, with many objects or “props” and lots of furniture or it can be a suggestion of reality with minimal actual components.

For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be recreated in each venue.

**Set Designer**

All the scenery, furniture and props the audience sees at a production of a play make up the set design. The Set Designer’s job is to design these physical surroundings in which the action will take place.

**Sound Designer**

The Sound Designer plans and provides the sound effects in the play, including music from existing sources. In addition, a composer may write original music for the show. All the music and/or effects in a play considered as a whole make up the "soundscape."

**Lighting Designer**

Lighting Designers make the best use of the subtle and powerful medium of light, creating effects that can be changed at will to match the mood of the action.

**Costume Designer**

Costume designers create the look of each character by designing clothes and accessories the actors will wear in performance. Depending on their style and complexity, costumes may be made, bought, revamped out of existing stock or rented.

**Crew**

**Stage Managers**

Stage Managers provide practical and organizational support to the director, actors, designers, stage crew and technicians throughout the production process. They are the director's representative during performances, making sure that the production runs smoothly.

**Lighting, Sound, and Wardrobe Supervisors**

Backstage the technical crew runs the lighting equipment, moves the scenery, adjusts costumes, and makes sure the technical aspects of the performance are perfect.

**Technical Director**

The Technical Director has the daily responsibility for the technical operations the show, including lighting, sound, set design, and coordinating necessary maintenance.

**Production Manager**

The Production Manager is responsible for budgeting, scheduling work, and coordinating the various production departments.

**The Theater Staff - House Manager, ushers, box office staff, and others** - are responsible for the smooth operation of the house (typically both the lobby and audience seating area) during the run of the show to support each performance.

**Marketing**

This work involves managing the promotion of the productions, services and public image of the theatre company.

**Development**

Development staff manage foundation & government grants and donations to be sure the producers have money to put on the play.

26
Theatre Etiquette
Pre-Show Activity

Learning Objective: The students will know standard rules of behavior in the theatre.

To make the theatre-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

- Be on time for the performance.
- Eat and drink only in the theatre lobby.
- Turn OFF all cellular phones, electronic games, and other devices. Silencing is NOT the same. NO TEXTING!
- No photography or video during the show.
- Talk before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear you.
- Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- Act with maturity during romantic, violent, and other challenging scenes.
- Keep your feet off chairs around you.
- Read your program before or after, not during, the play.
- Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- Open your eyes, ears, and mind to the entire theatrical experience!
Prepare for the Q & A Session
Pre-Show Activity

**Learning Objective:** The students will create questions for the post-performance Q & A session.

**Exercise:** To make the post-performance Question and Answer session more beneficial to everyone, the students can create a few questions before the performance. Ask students to create questions they might want to ask the actors in the play?

Here are some starter questions:
- Are there questions about theater as an art form?
- Does it require training? Where did the actors train?
- Can a person make a living in the theater?
- What careers are there in the theater?
- Are any of the students aspiring actors? Are they seeking advice?
- Are there questions about traveling the country?
- Have the actors seen a lot of the United States? What is the travel like? Does everybody get along?
- What about life in New York City? How long have the actors lived there? And where are they from originally? (Have any of the students ever been in NYC?) What is the best part of living in New York? What is the worst?
- What about Julius Caesar, the play? How has it been received in places across the country?
- What is the best part about working on this play? What have been its drawbacks? Is it fun working on Shakespeare?
- What do the actors think the themes of the play are? Is the political nature of the production at all controversial?

**NOTE:** If there are questions that your students have after the Company departs, feel free to contact the Education Department of The Acting Company (via Facebook or e-mail), and we will get an answer for you!

---

Will Sturdivant in *Julius Caesar*, photo © 2011 by Heidi Bohnenkamp

[www.theactingcompany.org](http://www.theactingcompany.org)
Lisa Gutting, Program Director
lgutting@theactingcompany.org
After the performance
Post-Show Activity

Learning Objective: Students will reflect on play in various forms.

Write
- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down.
- Write a soliloquy for one of the characters in *Julius Caesar*.
- Write a scene for two of the characters in the play that you think we should have seen but that was not in Shakespeare’s play. For example, a private meeting between Caesar's wife, Calpurnia, and Brutus' wife, Portia. What might they have in common? On what might they disagree?
- Write a political poem by Cinna the Poet. Check out spoken-word poet Saul Williams's poem "Act III scene 2 (Shakespeare)"
- Write an epilogue. Shakespeare wrote a play that is, sort of, a sequel to JULIUS CAESAR: ANTONY AND CLEOPATRA
- Write a review of our production.
- Write an analysis of the poster for this production.
- Write a theatrical adaptation of another moment in history.

Draw
- Draw the world of the ancient City of Rome.
- Draw images from the production.
- Draw Cassius' house. What decorations might he use? How about Marc Antony's house?
- Draw a world with families and a world without families.
- Draw a poster for our production.
- Create a collage of images from magazines in response to the play.

Read and Research

Shakespeare Online Resource Centers:
[http://internetshakespeare.uvic.ca/](http://internetshakespeare.uvic.ca/)
[www.bardweb.net](http://www.bardweb.net)
[www.shakespeare-online.com/](http://www.shakespeare-online.com/)
[www.pbs.org/shakespeare/works/work168.html](http://www.pbs.org/shakespeare/works/work168.html)
[www.shakespearesociety.org/](http://www.shakespearesociety.org/)
# Shakespearean Insults

<table>
<thead>
<tr>
<th>Adjectives</th>
<th>Adjectives</th>
<th>Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>artless</td>
<td>base-court</td>
<td>apple-john</td>
</tr>
<tr>
<td>bawdy</td>
<td>bat-fowling</td>
<td>baggage</td>
</tr>
<tr>
<td>beslubbering</td>
<td>beef-witted</td>
<td>barnacle</td>
</tr>
<tr>
<td>bootless</td>
<td>beetle-headed</td>
<td>bladder</td>
</tr>
<tr>
<td>churlish</td>
<td>boil-brained</td>
<td>boar-pig</td>
</tr>
<tr>
<td>cockered</td>
<td>clapper-clawed</td>
<td>bugbear</td>
</tr>
<tr>
<td>clouted</td>
<td>clay-brained</td>
<td>bum-bailey</td>
</tr>
<tr>
<td>craven</td>
<td>common-kissing</td>
<td>canker-blossom</td>
</tr>
<tr>
<td>currish</td>
<td>crook-pated</td>
<td>clack-dish</td>
</tr>
<tr>
<td>dankish</td>
<td>dismal-dreaming</td>
<td>clotpole</td>
</tr>
<tr>
<td>dissembling</td>
<td>dizzy-eyed</td>
<td>coxcomb</td>
</tr>
<tr>
<td>droning</td>
<td>doghearted</td>
<td>death-token</td>
</tr>
<tr>
<td>errant</td>
<td>dread-bolted</td>
<td>dewberry</td>
</tr>
<tr>
<td>fawning</td>
<td>earth-vexing</td>
<td>flap-dragon</td>
</tr>
<tr>
<td>fobbing</td>
<td>elf-skinned</td>
<td>flax-wench</td>
</tr>
<tr>
<td>frothy</td>
<td>fat-kidneyed</td>
<td>flirt-gill</td>
</tr>
<tr>
<td>gleeking</td>
<td>fen-sucked</td>
<td>foot-licker</td>
</tr>
<tr>
<td>goatish</td>
<td>flap-mouthed</td>
<td>fustilian</td>
</tr>
<tr>
<td>gorbellied</td>
<td>fly-bitten</td>
<td>giglet</td>
</tr>
<tr>
<td>impertinent</td>
<td>folly-fallen</td>
<td>gudgeon</td>
</tr>
<tr>
<td>infectious</td>
<td>fool-born</td>
<td>haggard</td>
</tr>
<tr>
<td>jarring</td>
<td>full-gorged</td>
<td>hedge-pig</td>
</tr>
<tr>
<td>loggerheaded</td>
<td>guts-gripping</td>
<td>horn-beast</td>
</tr>
<tr>
<td>lumpish</td>
<td>half-faced</td>
<td>hugger-mugger</td>
</tr>
<tr>
<td>mammering</td>
<td>hasty-witted</td>
<td>joithead</td>
</tr>
<tr>
<td>mangled</td>
<td>hedge-born</td>
<td>lewdster</td>
</tr>
<tr>
<td>mewling</td>
<td>hell-hated</td>
<td>lout</td>
</tr>
<tr>
<td>paunchy</td>
<td>idle-headed</td>
<td>maggot-pie</td>
</tr>
<tr>
<td>pribbling</td>
<td>ill-breeding</td>
<td>malt-worm</td>
</tr>
<tr>
<td>puking</td>
<td>ill-nurtured</td>
<td>mammet</td>
</tr>
<tr>
<td>puny</td>
<td>knotty-pated</td>
<td>measele</td>
</tr>
<tr>
<td>qualling</td>
<td>milk-livered</td>
<td>minnow</td>
</tr>
<tr>
<td>rank</td>
<td>motley-minded</td>
<td>miscreant</td>
</tr>
<tr>
<td>reeky</td>
<td>onion-eyed</td>
<td>moldwarp</td>
</tr>
<tr>
<td>roguish</td>
<td>plume-plucked</td>
<td>mumble-news</td>
</tr>
<tr>
<td>ruttis</td>
<td>pottle-deep</td>
<td>nut-hook</td>
</tr>
<tr>
<td>saucy</td>
<td>pox-marked</td>
<td>pigeon-egg</td>
</tr>
<tr>
<td>spleeny</td>
<td>reeling-ripe</td>
<td>pignut</td>
</tr>
<tr>
<td>spongy</td>
<td>rough-hewn</td>
<td>puttock</td>
</tr>
<tr>
<td>surly</td>
<td>rude-growing</td>
<td>pumppion</td>
</tr>
<tr>
<td>tottering</td>
<td>rump-fed</td>
<td>ratsbane</td>
</tr>
<tr>
<td>unmuzzled</td>
<td>shard-borne</td>
<td>scut</td>
</tr>
<tr>
<td>vain</td>
<td>sheep-biting</td>
<td>skainsmate</td>
</tr>
<tr>
<td>venomed</td>
<td>spur-galled</td>
<td>strumpet</td>
</tr>
<tr>
<td>villainous</td>
<td>swag-bellied</td>
<td>varlet</td>
</tr>
<tr>
<td>warped</td>
<td>tardy-gaited</td>
<td>vassal</td>
</tr>
<tr>
<td>wayward</td>
<td>tickle-brained</td>
<td>whey-face</td>
</tr>
<tr>
<td>weedy</td>
<td>toad-spotted</td>
<td>wagtail</td>
</tr>
</tbody>
</table>
Shakespearean Insults

You puppet
You cold porridge
You living dead man
You untutored churl
You painted Maypole
You cream-faced loon
You worshiper of idiots
You dwarf, you minimus
You bloody, bawdy villain
You injurious, tedious wasp
You base, fawning spaniel
You infectious pestilence
You botcher’s apprentice
You ugly, venomous toad
You base, ignoble wretch
You old, withered crab tree
You lunatic, lean-witted fool
You filching, pilfering snatcher
You tiresome, wrangling pedant
You impudent, tattered prodigal
You whoreson, clap-eared knave
You dull and muddy mettled rascal
You gross lout, you mindless slave
You base, vile thing, you petty scrap
You dull, unfeeling barren ignorance
You rank weed, ready to be rooted out
You irksome, brawling, scolding pestilence
You brawling, blasphemous, uncharitable dog
You ignorant, long-tongued, babbling gossip
You smiling, smooth, detested pestilence
You mangled work of nature, you scurvy knave
You caterpillar of the commonwealth, you politician
You juggler, you canker-blossom, you thief of love
You decrepit wrangling miser, you base ignoble wretch
You remorseless, treacherous, lecherous, kindless villain

Adapted from a list in Robert Barton, Style for Actors
Set Model
Design by Lee Savage
Costume Design: Act I
Jennifer Moeller
Costume Design: Act II
Jennifer Moeller

Brutus

Portia

Conspirators.
Costume Design: Act III
Jennifer Moeller
Costume Design: Act IV
Jennifer Moeller

Costume Design: Act V
Jennifer Moeller
About William Shakespeare

Facts: William Shakespeare was born in Stratford-upon-Avon, on or near April 23, 1564. Church records from Holy Trinity Church indicate that he was baptized there on April 26, 1564. William’s parents were John Shakespeare, a glove-maker and leather merchant, and Mary Arden.

On November 28, 1582, Shakespeare married Anne Hathaway. William was 18 at the time, and Anne was 26 – and pregnant. Their first daughter, Susanna, was born on May 26, 1583. The couple later had twins, Hamnet and Judith, born February 2, 1585. For seven years, William Shakespeare pretty much disappeared from all records, turning up in London circa 1592.

When Shakespeare lived in London in the late 1500’s, England was a rich and powerful nation under the leadership of Queen Elizabeth I. Moreover, the Theater was thriving! Shakespeare joined a theater company called the Lord Chamberlain’s Men (which was later known as the King’s Men when King James I took the throne) and was successful as an actor, poet and a playwright. By 1594, he was not only acting and writing for the company but was a managing partner. With Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day, the Lord Chamberlain’s Men became a favorite London troupe, patronized by royalty and made popular by the theater-going public. In 1599, they built The Globe Theater in the Bankside District across the river from London proper. 1599 is also the first recorded performance of *Julius Caesar* (as well as *Henry V* and *Hamlet* – not a bad year for Mr. Shakespeare).

While Shakespeare could not be accounted wealthy, by London standards, his success allowed him to purchase New House in Stratford and retire there in comfort in 1611. William Shakespeare wrote his will in 1611, bequeathing his properties to his daughter Susanna (married in 1607 to Dr. John Hall). His son Hamnet had died at the age of 11, on August 11, 1596. To his surviving daughter Judith, he left £300, and to his wife Anne left "my second best bed." This bed is one of the mysteries of Shakespearean scholarship. William Shakespeare allegedly died on his birthday, April 23, 1616. This is probably more of a romantic myth than reality, but Shakespeare was buried at Holy Trinity in Stratford on April 25, 1616.

Shakespeare wrote 37 plays. In writing his plays, he would often use a plot he already knew or read about, convert it, add to it, and make it his own. Seven years after his death, his 16 friends John Hemings and Henry Condell published a book containing 36 of Shakespeare’s plays, called the "First Folio." His work covered many subjects and styles, including comedies, tragedies, romances, and historical plays. Shakespeare was a well-loved writer in his lifetime; and now, 400 years later, he is the most produced playwright in the world.
Theater in the time of Shakespeare

• The theater building was open air. Plays were also performed in tavern courtyards and wealthy people’s homes.

• Performances started at 2:00 to make the most of daylight.

• The stage was usually bare.

• Elizabethan theaters held 1500 - 3000 people

• There was a balcony on stage, called the "inner above" to be used if needed but most of the action took place downstage. Perhaps the two Dromios’ encounter at the door used this playing space in Shakespeare’s time.

• When Shakespeare moved to London, he met with actor/manager Richard Burbage and became a prompter, then he became an actor, and later he became Burbage's star writer.

• Richard and Cuthbart Burbage opened "The Globe Theatre" in 1599. Before that they used a theatre called “The Theatre”.

• Shakespeare produced most of his plays in The Globe and became part owner.

• Julius Caesar was performed at a party for an audience of lawyers in a tavern courtyard on December 28, 1594. In 1604 there was a performance in King James’ palace.

• Characters usually tell us where they are and what time of day it is in their lines.

• Acting was not a well-respected profession at this time.

• Women were not allowed to perform on stage, so boys would perform all female parts, including Portia and Calpurnia in Julius Caesar.

• Boys were apprenticed to the acting companies between the ages of 6 and 14.

• Actors would have to learn many parts of a play, since up to three different plays would be performed in the same week by a company.
Founded 44 years ago by legendary theater impresario John Houseman and longtime producer Margot Harley, The Acting Company strives to cultivate a discerning national audience for classically based theater, while nurturing the next generation of great American theater artists. Since its inception with members of the first graduating class of the Drama Division of the Juilliard School The Acting Company has been honored with numerous awards and is the recipient of a 2003 Tony Award for Excellence in Theater.

The Acting Company has performed 143 productions for millions of people across America and has ignited the careers of some of our finest artists, among them Kevin Kline, Patti LuPone, Rainn Wilson, Jeffrey Wright and 400 more of the country’s finest classically-trained actors. Company alumni continually populate stages in New York and nationally, appear regularly on film and in television, lead regional theaters and head some of our top theater conservatories. The Company’s celebrated educational programs – master classes, workshops and artistic residencies – reach over 15,000 students yearly, particularly those with no other access to arts education and live performances.

The Acting Company:

- **Builds a discerning national audience for the theater** by playing exceptional productions on tour nationwide for diverse audiences.

- **Develops the best young American actors** by giving them an opportunity to practice their craft in a repertory of classic plays and new works.

- **Educates** by engaging students in under-served and disadvantaged communities, which have little or no access to the arts and have been hardest hit by cuts in arts education.

Phone 212.258.3111
Fax 212.258.3299
mail@theactingcompany.org

P.O. Box 898
New York, NY 10108-0898
www.theactingcompany.org
The Acting Company
presents
Julius Caesar
by William Shakespeare

Scenic Design Lee Savage
Costume Design Jennifer Moeller and Christopher Metzger
Lighting Design Mary Louise Geiger
Music and Sound Design Nathan A. Roberts and Charles Coes
Voice, Speech and Text Consultant Elizabeth Smith
Fight Direction Orlando Pabotoy**
Property Design Christine Goldman Bagwell
Casting McCorkle Casting, LTD.

Production Stage Manager Lindsey Turteltaub*
Assistant Stage Manager Geoff Boronda*

Directed by
Devin Brain

CAST
(in alphabetical order)

Calpurnia/Cinna/Lucilius .............................. N’Jameh Camara*
Marcus Brutus ............................................ Jimonn Cole*
Mark Antony.................................................... Jonathan-David*
Decius Brutus/Octavius Caesar ...................... Kevins Hillocks*
Julius Caesar..................................................... Gabriel Lawrence*
Soothsayer/Pindarus ................................. Austin Purnell*
Casca/Titinius............................................... Joshua David Robinson*
Caius Cassius .............................................. William Sturdivant*
Singer/Trebonius/Messala.............................. Tatiana Wechsler*
Portia/Metellus Cimber/Lucius...................... Chelsea Lee Williams*

Members of the ensemble also play soldiers, citizens, commoners, and servants.

*Member of Actors’ Equity Association
**Member of Stage Directors and Choreographers Society

This production premiered at Mesa Arts Center- Piper Repertory Theater, Mesa, AZ on February 4, 2017.

Running time: 90 minutes (no intermission)
UNDERSTUDIES
Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

TOURING STAFF
Technical Director................................................................. Aaron Verderly
Wardrobe Supervisor.......................................................... Christina Rene Polhemus
Lighting Supervisor............................................................. Chris Thielking
Sound Supervisor............................................................... Jonathan Robertson
Assistant Technical Director/Properties Supervisor............... Gage Steenhenagen
Company Manager............................................................. Lisa Gutting
Staff Repertory Director....................................................... Devin Brain

Julius Caesar and X were rehearsed at the New 42nd St. Studios and The Theatre at St. Clement’s, NYC.

For Julius Caesar: Co-Costume Designer-Christopher Metzger
For X: Wig Designer-Tom Watson, Costume Assistant-Glenna Ryer, Assistant Choreographer-Laura Hamilton

For both shows:
Scenic Elements/Set Constructed by JAG Fabrications; Costumes Constructed by Arel Studio and Dawson Tailors; Tour Lighting Equipment provided by PRG; Sound Equipment provided by Sound Associates; Tour Trucking by Clark Transfer; Tour Accommodations by Stage and Screen Travel; Poster Artwork by Andrew Bannecker; Photography by T. Charles Erickson; Video by Fifth Floor Productions

The Acting Company is a not-for-profit, 501(c)(3) organization.


The Acting Company is supported by public funds from The New York State Council on the Arts with support of Governor Andrew M. Cuomo and the New York State Legislature, the New York City Department of Cultural Affairs, Arts Federation: Combined Federal Campaign, and The National Endowment for the Arts.
THE ACTING COMPANY

Artistic Director Ian Belknap
Executive Director Elisa Spencer-Kaplan
Associate Artistic Director Devin Brain
Program Director Freddy Arsenault
Program Director Lisa Gutting
Associate Producer Joseph Mitchell Parks
Associate Director of Marketing Paula Raymond
Controller Nancy Cook
Development Associate Liana Fernez
Finance Manager Bernard Rashbaum
Administrative Assistant Alexandria Sherman
Production Manager Peter Feuchtwanger
Education Consultant Paul Fontana
Interns Emily Buckner, Anna Schultz

Teaching Artists
Devin Brain, Mark Bly, Jimonn Cole, Christian Conn, Leslie Geraci, Ian Gould, Gabriel Lawrence, Peter Macklin, Katherine Puma, Joshua David Robinson, Sid Solomon, William Sturdivant, Matt Steiner, Lois Walden

Press Representative
Katz PR

Legal Representation
Jason Baruch, Sendroff & Baruch, LLP

Certified Public Accountants
Janover, LLC

THE ACTING COMPANY operates under an agreement with Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. The Actors and Stage Managers employed in this production are members of Actors’ Equity Association.

THE ACTING COMPANY is a member of Theatre Communications Group, the national organization for the American theater, and the Alliance of Resident Theatres/New York.
Curriculum Connections

*Julius Caesar*, by William Shakespeare
*X*, by Marcus Gardley

**Career & College Readiness Standards**
By attending this performance your students will:

**Theatre**
S1: C1: PO 101 – Demonstrate respect for others’ opinions by respectfully listening while ideas are being articulated.
S1: C1: PO 104 – Follow established theatre safety rules.
S2: C2: PO 105 – Infer a character’s motivations and emotions and predict future action.
S2: C5: PO 105 – Identify current and historical periods and cultures in dramatic scenes, scripts, informal and formal productions. (e.g. Western/Eastern Traditions)
S3: C2: PO 101 – Demonstrate respectful audience behavior.

**Visual Arts**
S2: C1: PO 105 – Make connections between art and other curricular areas.
S2: C4: PO 101 – Interpret meanings and/or purposed of an artwork using subject matter and symbols.

**Career & College Readiness Standards**
These standards are acquired by participating in the study guide

**English Language Arts**
Grades 7-12.RI.7 — Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
Grades 7-12.SL.1 — Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
Grades 7-12.SL.4 — Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
Grades 7-12.SL.6 — Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
Grades 7-12.W.4 — Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Grades 7-12.W.7 — Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
Grades 7-12.L.5 — Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**Math**
Mathematical Practice 1 — Make sense of problems and persevere in solving them.
Mathematical Practice 2 — Reason abstractly and quantitatively.
Mathematical Practice 5 — Use appropriate tools strategically.