

the Acting Co

Margot Harley
Co-Founder and Producing Director

Julius Caesar

By William Shakespeare
Directed by Rob Melrose

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Teacher Resource Guide
by Paul Michael Fontana

**It is strongly suggested that students read at least some of
Julius Caesar
before seeing the performance.
This guide contains selections for classroom use.**

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National Learning Standards:

Theater; Oral and Visual Communications; Reading; Comprehension; Research / Inquiry Process; English Language Acquisition - Listening and Reading.

Section 1: Introduction

**“I do not know the man I should avoid
So soon as that spare Cassius. He reads much...”**

Julius Caesar, *Julius Caesar*, Act 1, scene 2

Although it may be frowned upon by Shakespeare’s Caesar, reading seems to us an essential skill. Thanks for taking some of your classroom time to work on *Julius Caesar*! This play asks the same questions about identity, loyalty, politics, and relationship between idealism and cynicism that we ask today – even though it is one of Shakespeare’s earliest plays, written over 400 years ago. Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the performance. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques. As a full-time high school English teacher, I have chosen teacher-friendly, drama-based exercises that I feel work and will serve our students.

In addition to the **Teacher Resource Guides** for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**; Actor-driven **Workshops Classes**; **Primary Shakespeare**, which brings the Bard to younger audiences; post-performance **Question and Answer Sessions**; **Shakespeare for Teachers workshops**, and a variety of specially-designed outreach programs for high school students, college students, and adults.

To connect our audiences across the country to one another and to us we have a **Facebook** page and a **Twitter** feed. If you need more information on any of these programs, please contact the Education Department at 212-258-3111 at education@TheActingCompany.org.

We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

Paul Michael Fontana
Education Consultant
The Acting Company

Section 2: Getting Started

- **Overall Learning Objective:** The students will have an introduction to the world of William Shakespeare's play, *Julius Caesar*

Brainstorm from the Title: Shakespeare's Play

This exercise is designed to be used **BEFORE** seeing the play!

Learning Objective:

- The students will explore the title of Shakespeare's *Julius Caesar*.

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play that in the 1623 First Folio is called *The Tragedie of Julius Caesar*. Write the list on newsprint. Post it before seeing *Julius Caesar*.

Why is it *The Tragedie of Julius Caesar* and not, say, Brutus who has (as historian Gary Wills points out in his 2011 book Rome and Rhetoric) five times the number of lines as Caesar? Why did Shakespeare choose this title? Did he feel the title would help sell tickets to the play? Did everyone already know the story of Julius Caesar's life and death? The Canadian comedy duo Wayne and Shuster parodied *Julius Caesar* in their 1958 sketch *Rinse the Blood off My Toga*. Is that a better title?

Discussion: Judging a Book by its Cover

This exercise is designed to be used **BEFORE** seeing the play!

Learning Objective:

- The students will discuss their expectations of *Julius Caesar* from looking at the words and images on the cover of a published edition of the play.
- The students will discuss their expectations of *Julius Caesar* from looking at the words and images on the poster for The Acting Company's production of the play.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Exercise: Bring in a few different copies of the script of *Julius Caesar*. Ask the students to look at the cover of their copy and the other copies in the room.

Ask them to share with the class images on the covers. What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the play? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Examine the poster for The Acting Company's production of the play in the same way. The poster can be found on the press page of our website (TheActingCompany.org/press). Print it up or look at it on your classroom SmartBoard or computer.

Post Performance follow up: Ask the students to create a poster or book cover for *Julius*

Caesar. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

The Plot

This exercise is designed to be used BEFORE seeing the play!

Learning Objective:

- The students will discuss their reactions to the plot of *Julius Caesar*
- The students will compare the plot to their expectations for the story

Facts: Shakespeare's plays, including *Julius Caesar*, are written in five acts. It is not known whether, during performances at Elizabethan theaters, there were intermissions during these acts, brief musical interludes or if the play went on for two hours with no pauses.

Synopsis: Julius Caesar enters Rome on the Feast of Lupercal as a hero beloved by the populace. He has triumphed first over the Gauls, then over the army of Pompey. When the senators see the reaction—including Mark Antony attempting three times to crown him as a king—some take this as a threat to Rome. Cassius in particular has serious misgivings about Caesar's ambition. However, the popularity that Julius Caesar enjoys makes any plot against him particularly difficult. To offset Caesar's support base, Cassius makes overtures to Marcus Brutus, a nobleman known for his integrity and idealism; if Brutus were to support it, a conspiracy would seem more palatable to the citizens of Rome. Brutus is also a close friend of Caesar, which adds to the moral dilemma presented in the play.

As a metaphor for the coming action, a great storm besets Rome. Brutus ponders his course of action, realizing that the conspiracy may well have to contemplate assassination. Eventually, with the prodding of Cassius and others, Brutus comes to rationalize such an act as necessary for a greater good. However, Brutus dissuades the conspirators from slaying Antony with him. Caesar, already warned by a soothsayer and his wife Calpurnia, ignores all advice to the contrary and pays a visit to the Senate. There he is stabbed to death by Brutus, Cassius, and the rest.

Mark Antony strikes a truce with the conspirators, asking to accompany Caesar's body and speak at his funeral. Brutus agrees, and at the funeral delivers a stirring oratory that explains the reasoning for the assassination. Antony follows with the well-known "Friends, Romans, and countrymen" soliloquy, and through his masterful use of irony stirs the crowd—which to this point had been solidly behind the conspirators—to call for the blood of Cassius, Brutus, and anyone else associated with Caesar's death.

Antony then plots with Octavius (nephew to Julius Caesar) and Lepidus to wrest control of Rome by force of arms. Their ruthlessness exterminates many of the original conspirators, as well as other perceived enemies. Meanwhile, Brutus and Cassius raise armies against them. In a final battle, Brutus initially has success against the forces of Octavius; however, Cassius falls on his own sword when beset by Antony's army. Faced with both Antony and Octavius, Brutus's army is defeated, and Brutus takes his own life rather than be taken captive. Upon discovering the body, Antony laments the tragic fall of Brutus, calling him the noblest of them all.

Synopsis from the **Shakespeare Resource Center** (www.bardweb.net)

Exercise: Relate the plot synopsis above to your students. Discuss the title of *Julius Caesar* in relation to its story. Discuss the brainstormed list from the previous exercise. Were any of the items on the list included in the synopsis? After seeing *Julius Caesar*, check how many

items from the list were in the play.

Text-based Improv: Insult-Building

Learning Objective:

- The students will explore Shakespearean language by constructing insults.
- The students will use an insult in *Comedy* to create a physical representation.

Exercise: In the opening scene of *Julius Caesar*, insults are thrown around by the Tribunes to a gathering of citizens, kin to our era's Occupy Wall Street protestors. When we were unruly, my 10th Grade English Teacher would call us, quoting the tribunes, "You blocks, you stone, you worse than senseless things." Give each student a copy of the Insult-building worksheet below. To construct a Shakespearean insult, ask them to combine one word from each of the three columns below, and preface it with "Thou."

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock

tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Another list of Shakespearean insults is found as in the Appendix to this Guide.

Exercise: In one of the most quoted passages in the play, Cassius insults Julius Caesar behind his back, comparing his dominance over Roman society to the dominance of a giant statue.

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 1, scene 2

As you read the description aloud, ask your students to create an image (either drawn or with their bodies) of Caesar. Does knowing that Cassius is using the fearful image to startle Brutus into action give the students a reason to think that much of the description may be exaggeration?

Note: The technique of creating non-moving visual pictures with the body is called “Tableaux”. It is a very simple technique that has built-in ease of classroom management.

Mapping: The Roman Empire

This exercise is designed to be used BEFORE seeing the play!

Learning Objectives

- The students will examine a map of Europe
- The students will explore choices made by an author

Exercise: Is Rome a real place or a fictional one? How about Philippi? Help the students to locate these cities on a modern map of the Mediterranean. Point out London, where Shakespeare lived. Remind them that Shakespeare probably never visited Rome or any of the other places mentioned.

Is the Rome of *Julius Caesar* a real place or a fictional one? A little bit of both.

Brainstorm with the students why Shakespeare might have set the play in Rome. Would the play be different if he had set it in China? Or Denmark? Or in the New World of the Americas?

How did Shakespeare learn enough about the cities to write about them? Did he make some details up?

Roman Politics \ US Politics

This exercise is designed to be used AFTER seeing the play!

Learning Objectives

- The students will discuss the director's vision for this production of *Julius Caesar*
- The students will write an analysis of the director's choices

Exercise: After seeing *Julius Caesar*, discuss in class what may have prompted director Rob Melrose to set this production in modern America. Are there elements of the plot that directly (or indirectly) mirror today's political arena? Is the company trying to "say something" about race by having a Black Brutus and a Black Caesar, or did they just hire the best two actors for the roles? Did the use of the recent imagery of Occupy Wall Street draw the students into the play or alienate them?

Exercise: After seeing the production, ask the students to write a paragraph about how the choices of the director and designers enhanced their understanding of Shakespeare's play.

"Why should that name be sounded more than yours?"

Characters in *Julius Caesar*

This exercise is designed to be used BEFORE seeing the play!

Learning Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.

Exercise: Write the following list on the board. Approaching it as if we have never heard anything about these characters, discuss what each of the names makes us feel about them. What consonants are featured in their names? What vowels? Ask the students to play with ways of saying the names. Many are historical figures from the events of the time of Julius Caesar.

The Characters in *Julius Caesar*

Julius Caesar

Calpurnia

Octavius Caesar

Mark Antony

Lepidus

Publius

Popilius Lena

Marcus Brutus

Portia

Caius Cassius

Casca

Trebonius

Decius Brutus
Metellus Cimber
Cinna
Flavius and Marullus
Artemedorius, the Soothsayer
Cinna, the Poet
Titinius, Messala, Volumnius
Lucius, servant to Brutus
a Carpenter and a Cobbler

Citizens, Police Officers, Reporters, Attendants

Section 3: The Play: Things to Look For

- **Overall Learning Objective:** The students will learn a variety of ways to analyze Shakespearean texts and find specific things to look for in **The Acting Company's** production of *Julius Caesar*.

Theme of the Play

Learning Objective:

- The students will look for an underlying theme in *Julius Caesar*
- The students will discuss themes in literature

Exercise: As the students read and/or see *Julius Caesar*, ask them to find some political or personal meaning in the play. What are some of the themes that the students see in the play? Can a piece of art or literature have different meanings to different observers?

Writing in Role: Occupy Rome

This exercise is designed to be used BEFORE seeing the play!

Learning Objective:

- The students will analyze a speech from *Julius Caesar*
- The students will write in the voice of a fictional character

Exercise: Ask the students to read Act 1, Scene 1 of *Julius Caesar*. Based on that scene, each student should write as a reporter for the The Roman Tribune describing the conflict between Flavius and Murellus and the citizens and public response to the “pulling scarves off Caesar’s images”. The reporters should use quotes from the scene to describe what they have seen and heard.

Choral Reading: Sacrificers not Butchers

This exercise is designed to be used BEFORE seeing the play!

Learning Objective:

- The students will examine a passage from *Julius Caesar*
- The students will perform a passage from the play in the style of a choral reading
- The students will create a choral reading based on a passage from the play

Exercise: Using the cutting of Brutus’ speech from 2, 1, the students can perform a choral reading of the passage. As you practice it, make whatever changes to the cutting as you and the students see fit. What matters is that it feels organic to the ideas and rhythms of the passage. Stage it with physical movement, if you wish. Add rhythmic or musical accompaniment, if you choose. Or let it be just words. Let the students and the text be your guide.

All: Let Antony and Caesar fall together!

Solo 1: Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Caesar:

Group 1: Let us be sacrificers,

Group 2: But not butchers, Caius.

Solo 2: We all stand up against the spirit of Caesar;
And in the spirit of men there is no blood:
O, that we then could come by Caesar's spirit,
And not dismember Caesar!

Group 1: Let's kill him boldly,

Group 2: but not wrathfully;

Group 1: Let's carve him as a dish fit for the gods,

Group 2: Not hew him as a carcass fit for hounds:

Group 1: This shall make our purpose necessary

Group 2: and not envious:

Group 1: Which so appearing to the common eyes,
We shall be call'd purgers,

Group 2: not murderers.

Solo 3: And for Mark Antony, think not of him;
For he can do no more than Caesar's arm
When Caesar's head is off.

Exercise: Challenge the students to create a choral reading from other parts of the play (or other pieces of literature – verse or prose – that you cover later in the year.

Verse and Prose

This exercise is designed to be used BEFORE seeing the play!

Learning Objective:

- The students will discover the differences between **verse** and **prose** in *Julius Caesar*.
- The students will learn the literary terms **iambic Pentameter**, **Accented Verse**, **Blank Verse**, and **Rhyming Couplet**.

Facts: Some of the characters in Shakespeare speak in **Prose**. Prose is common language that does not necessarily have an underlying rhythmical sound to it. Usually servants or the lower classes speak prose in Shakespeare's plays. Prose is used when characters speak of low-class topics. Prose is what someone speaks, in Shakespeare, when they are reading aloud and when they are crazy (or, like Hamlet) acting crazy. In the case below, Brutus is speaking in prose, perhaps, because he's speaking to the people coldly and logically, whereas Mark Antony speaks 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.

Facts: Some of what Shakespeare wrote is in **verse**. Some of the verse is in **iambic Pentameter**. Pentameter is a line of poetry having five metrical feet (“Penta-” is the prefix meaning five; as in Pentagon). An iamb is a metrical foot having two syllables, the first one unstressed, and the second stressed. So, iambic Pentameter feels like a heartbeat:

Not Stressed, **Stressed**; Not Stressed, **Stressed**; Not Stressed, **Stressed**; Not Stressed, **Stressed**; Not Stressed, **Stressed**.

Most of Shakespeare’s poetry is in **Blank Verse**, a kind iambic Pentameter that does not rhyme.

One example from Act 3, scene 2 of the play, Mark Antony’s passionate funeral speech:

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 interrèd 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.

Mark Antony, *Julius Caesar*, Act 3, scene 2

Notice the use of the apostrophe in “answer’d” to make sure it has only two syllables and help it fit the verse.

Notice the use of the accent mark in “interrèd” to make it three syllables help it fit the verse. The actor’s rule-of-thumb: the lines WANT to be 10 syllables.

Note: According to former NEA chair and poet Dana Gioia, “Compared to most other languages, English is very strongly stressed. Speech stress in English conveys meaning. The more meaningful a word the stronger speech stress it receives.”

Exercise: *Julius Caesar* is 93% Verse. Ask the students to look at the script of *Julius Caesar*. Point out the groups of lines that are indented on the left margin and are rough on the right margin. These are the lines of verse. A few of them rhyme, and most do not. Groups of verse lines are easy to spot because all the words on the left margin are capitalized. Based on these observations, determine what clues Shakespeare is giving to the actors (like Kevin Orton, who plays Casca) when he has them speak prose in *Caesar*.

Physicalizing Punctuation

This exercise is designed to be used **BEFORE** seeing the play!

Learning Objectives:

- The students will do a close reading of a speech from *Julius Caesar*
- The students will evaluate the punctuation in the speech
- The students will physicalize the speech's punctuation

Exercise: Give copies of the following speech from *Julius Caesar* (found in the Reproducibles section of this Guide) to the students. Point out that the whole excerpt consists of eight lines of verse and four sentences. Ask them to read it aloud one phrase at a time in turn, starting with one student taking the first phrase, and each student stopping at a punctuation mark. After doing that, discuss what their perceptions of the mood of the speaker is.

Ask one volunteer to stand and read the passage below. As s/he reads, ask him/her to walk slowly. At each punctuation mark, s/he should change direction. When the physicalization is complete (you may wish to have a few students try it), ask the observers what that showed them about the speech. The people who read and walked the speech should also share their insights about how it felt.

It must be by his death: and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him? – That –
And then, I grant, we put a sting in him,
That at his will he may do danger with.

Brutus, *Julius Caesar*, Act 2, scene 1

Note: A major punctuation in the **MIDDLE** of a verse line is called a “Caesura” and often indicates emotional disturbance in the character, as with Brutus, above.

Word Power: But One in All

This exercise is designed to be used **BEFORE** seeing the play!

Learning Objectives:

- The students will do a close reading of a speech from *Julius Caesar*
- The students will evaluate the individual words in the speech
- The students will choose operative words in the speech

Exercise: Provide each student with the passage from the play *Julius Caesar*. Ask 14 students to each take one of the lines. Standing in a circle, closed against the rest of the class, ask them to read their lines in order. They should do it a second time, faster. Now, ask them to choose one word from their line that they feel is most important. The third read-through should be just the words deemed most important in each line. A fourth time should be the same only faster.

Finally, they can do it once, in a line facing the other students. In a discussion following the

exercise, both the 14 participants and the other students can talk about the passage and the exercise.

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 the number I do 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.

Caesar, *Julius Caesar*, Act 3, scene 1

The concept of specificity of word choice (or “Diction”) is a central one to evaluating writing. You may wish to lead the discussion toward an evaluation of Shakespeare’s diction in this speech and other parts of the play.

Section 4: The Playwright: William Shakespeare

- **Overall Learning Objective:** The students will know the facts of the life and career of William Shakespeare and his continuing impact.

William Shakespeare's Life

Learning Objective:

- The students will learn about Shakespeare's life
- The students will write an essay about writing.
- The students will assess what makes a good story and a good play.
- The students will write a letter based on Shakespeare's Last Will and Testament.

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

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.

Exercise: Each of us knows many stories. In writing his plays, Shakespeare adapted plots he already knew or had read. Which stories from any sources are the students' favorites? Ask them to choose one story that they have read and write a one-page paper telling why it would make a good play or film. In a discussion after the assignment, ask the class to assess what makes a good story and what makes a good performance piece. What elements from their list are in *Julius Caesar*?

Theater in the Time of William Shakespeare

This exercise is designed to be used AFTER seeing the play!

Learning Objectives:

- The students will compare modern theatrical convention with theater in the time of Shakespeare

Exercise: Verbally review the list below with the students. After **The Acting Company's** production of *Julius Caesar*, ask the students to compare the conventions of the theater in Shakespeare's day to the performance they have just seen. For example, as in Shakespeare's time, **The Acting Company's** production used little scenery, but very detailed costumes.

Theater in the Time of William 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 Cuthbert 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.

- Actors usually wore their own clothes unless they were portraying someone exotic, royal, or female. The actors in Roman plays, like *Julius Caesar*, probably wore togas over their own clothes.

Nobility in Ancient Times and Shakespeare's Time

This exercise is designed to be used BEFORE seeing the play!

Learning Objectives

- The students will of *Julius Caesar*
- The students will write an analysis of the director's choices

Facts: In his essay "Militancy and Masculinity in *Julius Caesar*", Eugene Giddens writes that

"No explicit ideology of masculinity in early modern England circulated so pervasively as the need to demonstrate and maintain a reputation for valour, whether it was on the battlefield or in private quarrels. Valour paradoxically was an absolute that a man either had or not, while also being quantifiable when a man compared his valour to another's. It was not just the key to being a man, it was also a principal means of differentiating men."

"William Segar, in his 1602 *Anatomy of Honour*, is typical in using courage to explain the origin of social hierarchy: "*Who so desireth to knowe the originall name and dignitie of Knighthood, it behooveth him to be enformed, that the Romanes, among whome Martiall discipline was first esteemed, and titles given to men for valourous merit, divided their people into Patritii and Plebaei*" (Segar 1602, 51)."

"Following this Roman and early modern ethical system, Julius Caesar's Brutus establishes his social position when he says: 'My ancestors did from the streets of Rome / The Tarquin drive, when he was called a king' (II.i.53-54)."

Exercise: Knowing that the words "Honour", "Honourable" and "Noble" are among the most repeated words in *Julius Caesar* (in fact, "Noble" occurs 39 times, more than the word "Rome" itself), what do the students feel Shakespeare is trying to say about Honor and Nobility? Is it, as Segar points out, a matter of courage and valour? Is Nobility innate? Are Brutus' actions more noble than the actions of the citizens? How so?

Exercise: Ask the students to write a paragraph about "Honour" in the 21st Century, making sure to include both a definition and examples.

Essay: "What Say the Augurers"

Learning Objective:

- The students will know about the belief in supernatural beings in the Elizabethan world
- The students will research and write about Elizabethan superstitions
- The students will look for references to the supernatural in *Julius Caesar*

Exercise: Ask the students individually (or in teams) to research one of the beliefs about the supernatural held in Shakespeare’s England. In his 1883 book Folk-lore of Shakespeare, scholar T.F. Thiselton Dyer lists 23 categories of these superstitions (and the entire book is available online at www.sacred-texts.com/sks/flos). Assign students categories and ask them to produce a one- to two page research paper citing Dyer as the source.

As they prepare to see the play, they should listen for references to these superstitions in *Julius Caesar* and in other literature.

Humours

Learning Objective:

- The students will know about the belief in Bodily Humours in Elizabethan medicine
- The students will create scenes involving the Humours.
- The students will look for references to the Humours in *Julius Caesar*

Facts: In the time of Shakespeare, people believed that, in the human body, the *humours* were natural bodily fluids that corresponded to the four elements (air, earth, fire, and water) and had various qualities: cold, dry, hot, and moist.

Element	Humour	Quality	Nature
Fire	Choler (yellow bile)	hot and dry	Choleric (angry, temperamental)
Air	Blood	hot and moist	Sanguine (jolly, lusty)
Water	Phlegm	cold and moist	Phlegmatic (sluggish, slow)
Earth	Melancholy (black bile)	cold and dry	Melancholic (sad, lovesick)

Many people believed that when the humours were all in balance in a person, he or she is completely healthy. If they got out of balance, illness resulted. Doctors would *bleed* their patients to restore the balance, because blood was considered to have pre-eminence over the other humours.

When a piece of drama involves people with extreme emotions, indicative of imbalances of the Humours, it was considered a “Humourous” piece. Often a modern comedy contains people with heightened emotions and we dub it “humorous.”

Exercise: Divide the class into four groups and assign each one of the four Humours. Ask the students to create short scenes in which one or more of the characters are showing signs of an excess of their assigned bodily humour. As they prepare to see the play, they should listen for references to the Humours in *Julius Caesar* and in other literature.

Discussion: No Girls Allowed!!!

Learning Objective:

- The students will know the Elizabethan stage practice of having males play female roles.

Facts: In the theater of Shakespeare’s time, the custom was for men and boys to play all the female roles. The acting was considered an unfit career for women. Actors, playwrights, and managers (like today’s producers) were thought to be a notch above thieves. Young actors played younger women and older actors played comical women’s roles (like Juliet’s Nurse).

Exercise: Discuss with your students this tradition. Many of them will have seen “Shakespeare in Love.” Remind them that the character Viola in the film wants to be an actor but is forbidden by the “Men Only” tradition. In order to be in the theater, she must disguise herself as a young man. Ask the students if they can name any female characters in Shakespeare that disguise themselves as men. Does knowing that Lady Macbeth, Juliet, Titania, Kate the Shrew, and all the other female characters were played males change the students’ understanding of the characters? Does knowing that Portia and Calpurnia were both played by boys change the way the students view the play’s gender conflicts and its discussion of marriage? Does having female senators and soldiers change the way this production of *Julius Caesar* works?

Section 5: The Theater

Overall Learning Objective: The students will have a stronger understanding of the art of the Theatre.

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Learning Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Exercise: Ask the students to name some of the people who work to put a theatrical production like *Julius Caesar* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

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 and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The 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*.

The 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 Rob Melrose.

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding 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 had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night.

The Voice and Speech Consultant

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

The Fight Director

Felix Ivanoff, a professor at Syracuse, must design stage violence that excites the audience with a sense of danger but is, in fact, safe for everyone on stage. In the scene where the crowd beats up Cinna the Poet, note the variety of weapons they use. Also notable is the weapons that the Senators use to kill Caesar. What weapons would be available to them in the high security confines of the Capital Building? As you watch these scenes, how does the cast make them seem real?

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and her staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They do historical research to make the time period of the play come to life. In this production of *Julius Caesar*, Candice Donnelly chose costumes are somewhat modern styles

The Set Designer, Sound Designer, Projection Designer and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. It can be a suggestion of reality with minimal actual components. The main components of Neil Patel’s set for *Julius Caesar* are large sheets of cloth which move across the stage to help define spaces and locations. The Music and sound effects that Cliff Caruthers designed for this play make the world of Roman politics more real. The play is also transported into the 21st Century by Shawn Sagady’s projections. Michael Chybowski’s lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, and the director have created. 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 able to be recreated in each venue.

The Staff and The Crew

The theatre staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. Backstage the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through e-mail links.

Costumes Collection

This exercise is designed to be used AFTER seeing the play!

Learning Objective:

- The students will evaluate the use of period styles in **The Acting Company's** production of *Julius Caesar*

Exercise: After the performance, discuss the costumes in the show with the students. Did the modern styles enhance *Julius Caesar*? Which character had the most interesting costume? Who had the best shoes? Did each group (senators, servants, commoners, etc.) have a unique clothing style? How did costumes help the audience differentiate between two characters played by the same actor (like Kaliswa Brewster, in the funeral scene as both Calpurnia and Octavius' Servant)? How did the audience differentiate between soldiers from either side of the civil war? Could the play have been performed in ancient Roman garb? Would that have changed the play? How might specific costumes help actors create their characters (like Portia)? What did the students think of the colors of the costumes? Did the costumes enhance the performance or distract the audience?

Casting

This exercise is designed to be used BEFORE seeing the play!

Learning Objective:

- The students will create a cast list for a movie of *Julius Caesar*

Exercise: Ask the students, "If you were casting a movie of *Julius Caesar*, what stars would you get to be in it?" There have been several major film versions of this play, each starring the major actors of the year in which it was made (like Marlon Brando and Charlton Heston, who both played Mark Antony on film). After a brief reminder of the characters and their roles in the story, ask each student to work independently and cast Brutus and Cassius. Does race matter? What women would be best for Portia and Calpurnia? Is Julius Caesar himself more a Robert De Niro, Robin Williams, or Samuel L. Jackson?

Much of what we learn about the characters comes from what others say about them. Cassius says, for example, that Senator Casca tells stories in a "sour fashion" and later chide him for reading too much into the stars saying, "You are dull, Casca, and those sparks of life / That should be in a Roman you do want, / Or else you use not." And at Caesar's funeral, Mark Antony calls him "envious Casca". What actor would embody those comments?

In this production, actor Kevin Orton uses Casca's sour disposition to comic effect, making him a sarcastic commenter on the politics of Rome.

Types of Theater Buildings

This exercise is designed to be used **AFTER** seeing the play!

Learning Objective:

- The students will be able to identify different types of theatres.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theatre was **The Acting Company's** production of *Julius Caesar* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theatre:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theatre-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theatre-in-the-Round is an Arena Stage because it is similar to a sports arena.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the "Itinerary" page. Many of the theaters that the Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Theatre Etiquette

This exercise is designed to be used **BEFORE** seeing the play!

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!
- ❖ 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 Q & A Session

This exercise is designed to be used **BEFORE** seeing the play!

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 might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **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 bus like? How many hours do they spend on the bus? 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 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!

Section 6: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-944-5524.** We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

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 more

Check out some of the following Web Addresses:

Complete Text of the Play: http://shakespeare.mit.edu/julius_caesar/full.html

SparkNotes on the Play: <http://www.sparknotes.com/shakespeare/juliuscaesar/>

Shakespeare Online Resource Centers:

<http://internetshakespeare.uvic.ca/>

www.bardweb.net

<http://shakespeare.palomar.edu/>

www.shakespeare-online.com/

www.pbs.org/shakespeare/works/work168.html

www.shakespearesociety.org/

National Council of Teachers of English: <http://www.ncte.org/>

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company
PO Box 898
New York NY 10108
tel 212-258-3111
fax 212-258-3299

By E-Mail

Ian Belknap, Associate Artistic Director
ibelknap@TheActingCompany.org
mail@TheActingCompany.org

On the Internet

TheActingCompany.org
or on
Facebook and Twitter

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 41 and 42 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Julius Caesar*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 7: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producing Director Margot Harley and the late John Houseman with a unique mission:

- + By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- + By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- + By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- + By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- + By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and ten other countries, performing a repertoire of 90 plays for more than 2 million people.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map.

Section 8: Cast List and Information

The Acting Company in Association with the Guthrie Theater

presents

Julius Caesar

by **William Shakespeare**

Set Design **Neil Patel**

Costume Design **Candice Donnelly**

Lighting Design **Michael Chybowski**

Sound Design **Cliff Caruthers**

Video Design **Shawn Sagady**

Fight Direction **Felix Ivanoff**

Voice and Speech Consultant **Andrew Wade**

Text Editing **Rob Melrose** and **Ian Belknap**

Propmaster **Olivia Gagne**

Casting **McCorkle Casting, C.S.A.**

Production Stage Manager **Richard Costabile**

Assistant Stage Manager **Meg Friedman**

Staff Repertory Director **Adriana Baer**

CAST

(in alphabetical order)

Ernest Bentley – Carpenter, Lucius/Lucilius

Kaliswa Brewster – Calpurnia, Publius, Octavius' Servant

Caleb Carlson – Soothsayer, Cinna the Poet, Volumnius

Ray Chapman – Marullus, Trebonius, Messala

Bjorn DuPaty – Julius Caesar

Zachary Fine – Marc Antony

Whitney Hudson – Flavius, Cinna

Joseph Midyett – Cobbler, Metellus Cimber, Octavius Caesar

Kevin Orton – Casca, Titinius

Noah Putterman – Decius Brutus, Lepidus

Sid Solomon – Caius Cassius

William Sturdivant – Marcus Brutus

Kathleen Wise – Portia, Poplius Lena, Antony's Servant

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Appendix: Reproducibles

Exercise: The Plot

Synopsis: Julius Caesar enters Rome on the Feast of Lupercal as a hero beloved by the populace. He has triumphed first over the Gauls, then over the army of Pompey. When the senators see the reaction—including Mark Antony attempting three times to crown him as a king—some take this as a threat to Rome. Cassius in particular has serious misgivings about Caesar's ambition. However, the popularity that Julius Caesar enjoys makes any plot against him particularly difficult. To offset Caesar's support base, Cassius makes overtures to Marcus Brutus, a nobleman known for his integrity and idealism; if Brutus were to support it, a conspiracy would seem more palatable to the citizens of Rome. Brutus is also a close friend of Caesar, which adds to the moral dilemma presented in the play.

As a metaphor for the coming action, a great storm besets Rome. Brutus ponders his course of action, realizing that the conspiracy may well have to contemplate assassination. Eventually, with the prodding of Cassius and others, Brutus comes to rationalize such an act as necessary for a greater good. However, Brutus dissuades the conspirators from slaying Antony with him. Caesar, already warned by a soothsayer and his wife Calpurnia, ignores all advice to the contrary and pays a visit to the Senate. There he is stabbed to death by Brutus, Cassius, and the rest.

Mark Antony strikes a truce with the conspirators, asking to accompany Caesar's body and speak at his funeral. Brutus agrees, and at the funeral delivers a stirring oratory that explains the reasoning for the assassination. Antony follows with the well-known "Friends, Romans, and countrymen" soliloquy, and through his masterful use of irony stirs the crowd—which to this point had been solidly behind the conspirators—to call for the blood of Cassius, Brutus, and anyone else associated with Caesar's death.

Antony then plots with Octavius (nephew to Julius Caesar) and Lepidus to wrest control of Rome by force of arms. Their ruthlessness exterminates many of the original conspirators, as well as other perceived enemies. Meanwhile, Brutus and Cassius raise armies against them. In a final battle, Brutus initially has success against the forces of Octavius; however, Cassius falls on his own sword when beset by Antony's army. Faced with both Antony and Octavius, Brutus's army is defeated, and Brutus takes his own life rather than be taken captive. Upon discovering the body, Antony laments the tragic fall of Brutus, calling him the noblest of them all.

Synopsis from the **Shakespeare Resource Center** (www.bardweb.net)

Shakespearean Insults

Column 1 <u>Adjectives</u>	Column 2 <u>Adjectives</u>	Column 3 <u>Nouns</u>
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	oldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlet
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

Another Insult List

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*

Choral Reading: Sacrificers not Butchers

All: Let Antony and Caesar fall together!

Solo 1: Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Caesar:

Group 1: Let us be sacrificers,

Group 2: But not butchers, Caius.

Solo 2: We all stand up against the spirit of Caesar;
And in the spirit of men there is no blood:
O, that we then could come by Caesar's spirit,
And not dismember Caesar!

Group 1: Let's kill him boldly,

Group 2: but not wrathfully;

Group 1: Let's carve him as a dish fit for the gods,

Group 2: Not hew him as a carcass fit for hounds:

Group 1: This shall make our purpose necessary

Group 2: and not envious:

Group 1: Which so appearing to the common eyes,
We shall be call'd purgers,

Group 2: not murderers.

Solo 3: And for Mark Antony, think not of him;
For he can do no more than Caesar's arm
When Caesar's head is off.

Brutus, *Julius Caesar*, Act 2, scene 1

Exercise: Physicalizing Punctuation

It must be by his death: and for my part,

I know no personal cause to spurn at him,

But for the general. He would be crown'd:

How that might change his nature, there's the question.

It is the bright day that brings forth the adder;

And that craves wary walking. Crown him? – That –

And then, I grant, we put a sting in him,

That at his will he may do danger with.

Brutus, *Julius Caesar*, Act 2, scene 1

Exercise: Word Power: **But One in All**

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 the number I do 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.

Caesar, *Julius Caesar*, Act 3, scene 1

Exercise: Verse and Prose

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 3, scene 2

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 interrèd 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.**

Mark Antony, *Julius Caesar*, Act 3, scene 2

Exercise: Theatre Etiquette

- ❖ 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!
- ❖ 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!

ADRIANA

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Julius Caesar*.

Disagree

1

2

3

4

5

6

Agree

7

I want to learn more about Theater.

Disagree

1

2

3

4

5

6

Agree

7

I have been to see plays before.

None

1

2

3

4

Some

5

6

Many

7

Name some plays you have seen?

Theater is fun!

Disagree

1

2

3

4

5

6

Agree

7

I like Shakespeare's writing.

Disagree

1

2

3

4

5

6

Agree

7

Seeing a play can teach me about life.

Disagree

1

2

3

4

5

6

Agree

7

Theater is more real than television and movies.

Disagree

1

2

3

4

5

6

Agree

7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *Julius Caesar*, please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *Julius Caesar*.

Disagree **Agree**
1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree **Agree**
1 2 3 4 5 6 7

Julius Caesar was better than other plays I have seen before.

Disagree **Agree** **I have never seen a play.**
1 2 3 4 5 6

I want to see more theater.

Disagree **Agree**
1 2 3 4 5 6 7

I like Shakespeare's writing.

Disagree **Agree**
1 2 3 4 5 6 7

Seeing *Julius Caesar* taught me something about life.

Disagree **Agree**
1 2 3 4 5 6 7

If so, what did you learn?

Theater is more real than television and movies.

Disagree **Agree**
1 2 3 4 5 6 7

Comments:

Student Initials:
