

# THE AMERICAN SHAKESPEARE CENTER STUDY GUIDE



## *Julius Caesar*

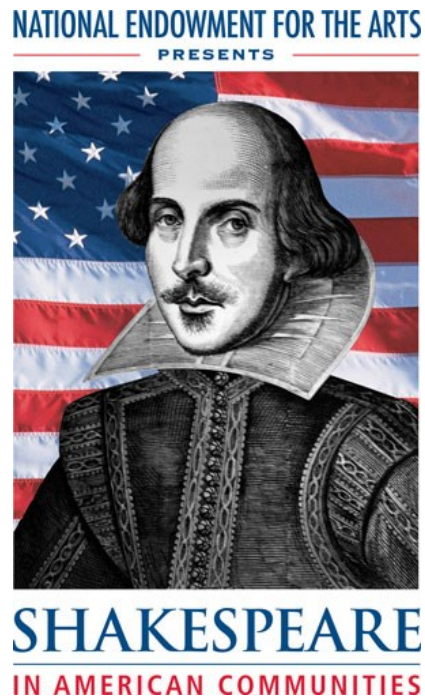
The following materials were compiled by the Education and Research Department of the American Shakespeare Center, 2015.

Created by: Cass Morris, Academic Resources Manager; Sarah Enloe, Director of Education and Research; Ralph Cohen, ASC Executive Founding Director and Director of Mission; Jim Warren, ASC Artistic Director; Jay McClure, Associate Artistic Director; ASC Actors and Interns.

Unless otherwise noted, all selections from *Julius Caesar* in this study guide use the stage directions as found in the 1623 Folio.

All line counts come from the Norton Shakespeare, edited by Stephen Greenblatt *et al*, 1997.

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Dear Fellow Educator,

I have a confession: for almost 10 years, I lived a lie. Though I was teaching Shakespeare, taking some joy in pointing out his dirty jokes to my students and showing them how to fight using air broadswords; though I directed Shakespeare productions; though I acted in many of his plays in college and professionally; though I attended a three-week institute on teaching Shakespeare, during all of that time, I knew that I was just going through the motions. Shakespeare, and our educational system's obsession with him, was still a bit of a mystery to me. The problem, I've since discovered, was that in trying to find the theme and the character arc, which I thought was buried in the meter and the footnotes, I was ignoring some simple facts, or, rather, I was unaware of them. Until, that is, my first week as a Master's student studying Shakespeare and Performance, when I finally discovered that I loved the plays. I loved what Shakespeare was doing with all of that stuff. I knew why he wrote them that way. Professor Ralph Alan Cohen opened my eyes to all that iambic pentameter could tell an *actor*, to what those crazy word arrangements could be clues to in a *performance*, to the *staging* information contained in the thees and thous; he addressed all of the terrors I had (not so) bravely faced and fought with over the years. In this guide, we want to take you on that journey, too. We want to bring you and your students from obligatory appreciation to complete enamoredness with the situations, characters, and joy Shakespeare created across 38 plays.

In the Education Department at the American Shakespeare Center, we have the joy of working side-by-side with some of the best Shakespearean actors on stage today; we are home to a masters program which welcomes the brightest scholars in the field to conferences and as lecturers; and we dwell and play in the world's only re-creation of Shakespeare's indoor theatre, the Blackfriars Playhouse. These advantages teach us, daily, the myriad of ways we can make discoveries about characters and staging through a close consideration of clues Shakespeare provides actors in the text and in the playhouse. In this guide, we have taken the exercises that our actors, directors, and dramaturgs use to get a play on its feet, and formatted them for use in your classroom. These activities open a door for inquiry that we designed to guide you and your students on the path to "reading the stage" that I was lucky enough to experience as a graduate student.

We are delighted that you have added the American Shakespeare Center's Study Guide on *Julius Caesar* to your classroom toolbox. We hope that the lessons and activities that you find in this book will propel you and your students towards a consideration of Shakespeare's stagecraft as a means to embracing his wordcraft. We expect that you and your students will find new insights by breaking down the long columns of text into playable chunks, chunks that illuminate moments and provide opportunity for the shaping of characters. Shakespeare left many choices to his company of actors for the realization of their characters on stage, so when we see or read his plays, we can find multiple "right" answers for a single moment. We believe that an investigation focused on those choices will both engage your students and create in them a hunger to investigate further.

We look forward to seeing you at our Teacher Seminars, our Students Matinees, and all of the other enrichment opportunities ASC offers.

Sincerely,

Sarah Enloe  
Director of Education  
American Shakespeare Center

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## INSIDE THIS GUIDE

For teachers and students of Shakespeare's plays, the American Shakespeare Center's Blackfriars Playhouse provides a number of instructional insights. Our Study Guides draw on the experiences of actors, directors, and designers, as well as top minds in the field of Shakespeare and students in our Master's Programs, to give teachers concrete methods for studying the plays. Each guide includes a number of resources, activities, and assignments we created specifically for the teachers and offers a broad range of materials for you to choose from as you plan your classes.

### Shakespeare's World

**Shakespeare Timeline** gives students a brief history of Shakespeare's life, as well as other significant moments in early modern history, and connects these facts to the production of his plays.

**Shakespeare's Staging Conditions (and how well he used them):** Shakespeare wrote his plays with a unique stage environment in mind. This section outlines those practices that the ASC engages to create plays at the Blackfriars Playhouse and on the road.

### The Play

**Stuff That Happens in the Play** sets the stage for the play's twists and turns.

**Who's Who** uses quotations from the play to describe each character, illustrating the information Shakespeare provides within his text.

**Character Connections** charts the relationships among the characters, delineating family ties, marriages, oaths of fealty, and alliances.

**Discovery Space Questions** is a pre-show tool for teachers, meant to draw each student's attention to the entirety of the play in performance.

**Film in the Classroom** makes suggestions for how to expose your students to film versions of Shakespeare's plays.

### The Basics

**Getting Them on Their Feet** gives you suggestions for encouraging your students to participate in scenes. Shakespeare wrote plays, not novels, and as such, students must explore them actively, not just by



looking at a page. These activities will help your students gain comfort with speaking Shakespeare's words aloud and acting out scenes on their feet.

**Line Assignments** provides teachers with a method for breaking the play into short segments, making each student responsible for an individual section of text, which they can take with them through the rest of the Basics activities.

**Choices** helps you and your students conceptualize the different ways an actor might deliver a line, both vocally and physically.

**The Elizabethan Classroom** sets the foundation for employing Shakespeare's Staging Conditions your classroom, including consideration of entrances, exits, and embedded stage directions.

**Verse and Prose** introduces your students to metrical structure and its importance in the playing of the plays, as well as to the patterns and rhythms of Shakespeare's prose language.

**Paraphrasing** helps your students defeat the fear of unfamiliar words and odd syntax. Creating a word-for-word paraphrase will help them see how similar Shakespeare's language actually is to the English we speak today.

**R.O.A.D.S. to Rhetoric** gives you a basic breakdown of five types of rhetorical devices: Repetition, Omission, Addition, Direction, and Substitution. The activities in R.O.A.D.S. will help your students see and analyze the patterns Shakespeare weaves for his characters and the clues that those patterns give to actors.

**Asides and the Audience** introduces your students to the concepts of audience contact and will help them look for opportunities where actors may engage the audience, in several different ways.

### Activities

**The Dramaturg's Corner** provides background information on some of the major figures in the play.

What is that strange word, "dramaturg"? The dramaturg is a member of a modern company's production team, who can serve many research-related roles. One of those roles is to provide directors, actors, costumers, and other members of the team with background information on the characters, context, and language of the play. As the characters in *Julius Caesar* would have been familiar to both actors and audience, this historical information could have informed both Shakespeare's writing and his company's performance.

**Metrical Exploration** takes the basic skills learned in Verse and Prose further, examining a specific way that Shakespeare manipulates metrical regularities and irregularities in order to convey information about a character or a situation.

**Rhetoric and Figures of Speech** focuses on the use of a specific rhetorical device, one that is of particular importance to the linguistic construction of this play. This activity expands upon the ideas introduced in R.O.A.D.S. to Rhetoric, going deep and narrow into one device or concept.

**Perspectives** examines the impact of culture and society on the text of the play, helping students connect the dots between the world of the play, Shakespeare's world, and our modern world. Any study of artistic or literary works opens students up to avenues of thought and discussion on the major topics, themes, and concerns central to the work. This section of the study guide encourages those discussions and provides you with the basis on which to guide conversations, journal responses, and written evaluations. We also know that students may ask teachers, "Why are we doing this? What does Shakespeare have to do with me?" Hopefully, your students will find through these activities that they can connect strongly to the issues at stake in Shakespeare's plays. The Perspectives section also presents the chance for cross-curriculum studies. You may wish to coordinate with other teachers in your school to cover the same topics at the same time.

**ShakesFEAR Classroom Ploy** contains an excerpt from ASC Co-founder Dr. Ralph Alan Cohen's book *ShakesFear and How to Cure It*.

**Staging Challenges** focuses on a difficult staging moment or on a pattern of scene requirements within the play. These elements pose challenges to actors, but also illuminate the intricacies of Shakespeare's stagecraft. Your students will explore the directions he gives to actors within his texts while also finding the "infinite variety" of opportunities that those directions open up.

**Textual Variants** explores the differences among editions of Shakespeare's text and looks at the effect these differences have on performance. Whether the difference is between two early modern printings of the play or between modern editorial variations, differences in stage directions, the wording of lines, or the assignment of speech markers can make a vast difference to the play – yet few people realize that these variations exist. These activities will give your students a sense of agency and ownership over the text.

### **Production Choices**

**Casting and Doubling** examines the conditions of early modern production that allowed Shakespeare's companies to put on plays with large casts, like *Julius Caesar*, with only 12-15 actors.

**Cutting the Script** explores the practical considerations of cutting a play from its full length to a more manageable length for production.

**Cue Scripts** demonstrates the early modern technology Shakespeare's actors used when rehearsing plays. Using one scene as an example, your students will see how

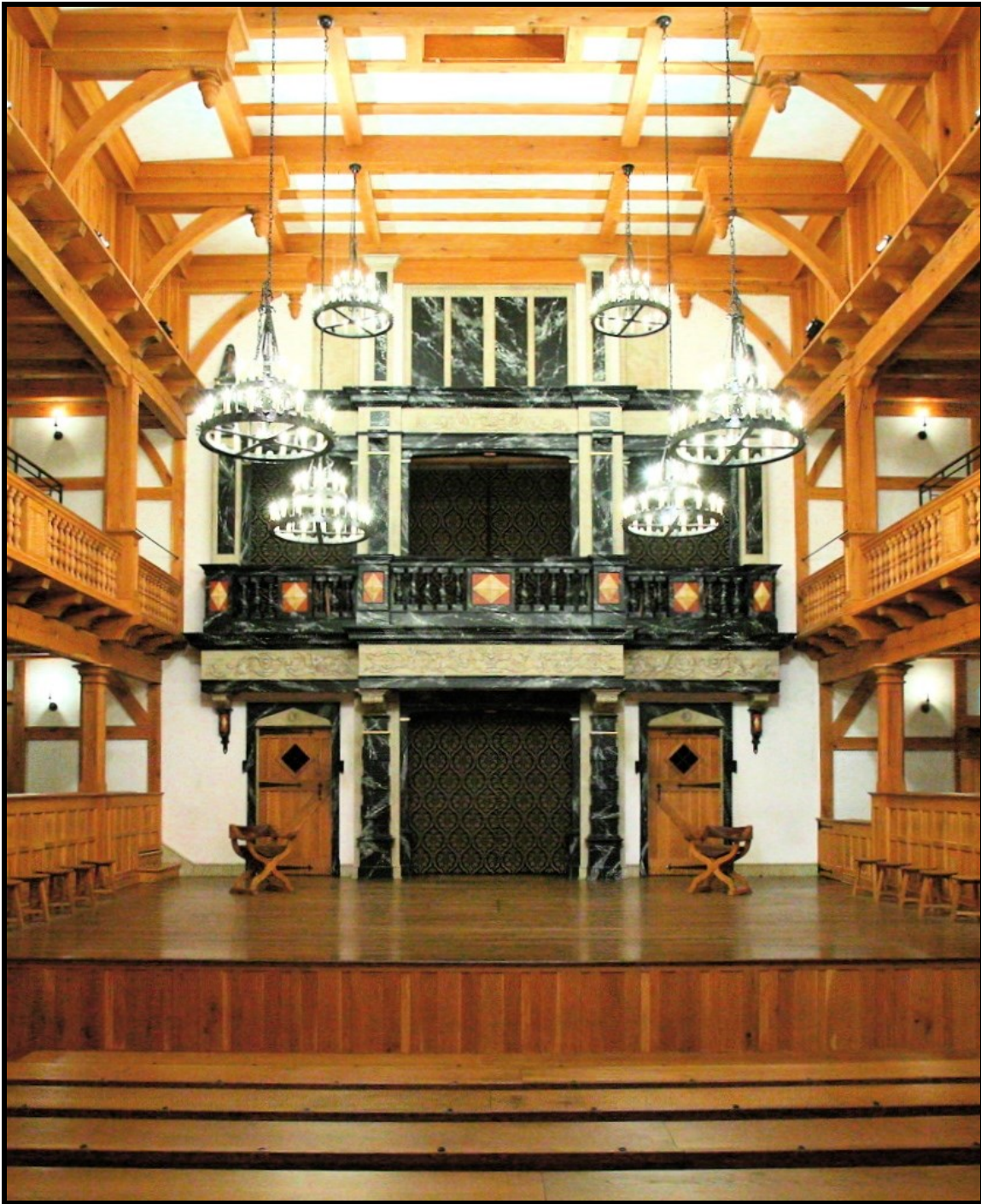
**Further Exploration: Putting up a Play** gives you the basic tools to produce one-hour versions of *Julius Caesar* in the classroom, dividing the acts, roles, and responsibilities up between small groups.

**Teacher's Guides:** Throughout this text, we have provided you with sections of text for staging activities. In the Teacher's Guide, boxes along the side of the page will help you think like a director. As your students perform, stop them periodically to make suggestions, to ask them questions, or to point out a significant moment. Each marker is related to staging conditions required by the scene such as: embedded stage directions, setting the scene, or playing darkness.

Please direct any questions about the contents of this guide to Cass Morris, Academic Resources Manager, at [cass@americanshakespearecenter.com](mailto:cass@americanshakespearecenter.com), 540.885.5588 x10.

When your class has completed its study of *Julius Caesar*, please take this survey:

<https://www.surveymonkey.com/s/ASC-StudyGuide>. Your feedback will help us in constructing future Study Guides.



In 1596, three years before the Lord Chamberlain's Men constructed the Globe, James Burbage purchased the Blackfriars Theatre for £600 and converted it into a space suitable for his purposes by building a stage, a *frons scenae*, and a three tiered gallery. In 1608, the company, now the King's Men, took possession of the theatre from the children's companies who had been playing there and began performing the works of the greatest writers of the day – including William Shakespeare. Situated in the heart of the Shenandoah Valley in historic Staunton, Virginia, the 300-seat Blackfriars Playhouse -- the world's only re-creation of Shakespeare's original indoor theatre -- opened its doors in September 2001 and has already delighted tens of thousands of enthusiastic audience members from around the world. The product of years of research, this unique, historically accurate performance space provides the perfect backdrop for the ASC's staging practices.

## SHAKESPEARE TIMELINE

- 1558 Elizabeth I ascends to the throne and becomes the Queen of England. Shakespeare lived most of his life during the reign of a strong woman and many of his plays feature strong, powerful women. Note the strong and powerful women in Shakespeare's plays.
- April 23<sup>rd</sup>, 1564 According to baptismal records, William Shakespeare is born in Stratford-upon-Avon, Warwickshire, England. Growing up in the English countryside, Shakespeare encountered farmers, peasants, merchants, and minor officials. How many of Shakespeare's plays feature a country character or are set in the country?
- 1576 James Burbage builds The Theatre, London's first open-air playhouse. The open-air playhouse's daytime performances made the audience visible to the performers. Look for moments in the play in which Shakespeare is clearly writing with a visible audience in mind.
- 1582 Shakespeare marries Anne Hathaway. Many scholars say that the marriages in Shakespeare's plays reveal his feelings about marriage. How would you say Shakespeare felt about marriage?
- 1583 Shakespeare's daughter, Susanna, is born.
- 1585 Shakespeare's twin children, Judith and Hamnet, are born. Consider the child characters in plays like *The Winter's Tale* and *Macbeth*. What might Shakespeare's feelings toward youth might have been?
- By 1590 Shakespeare lives in London while his family remains in Stratford.
- 1592 First recorded production of a Shakespeare play, *1 Henry VI* at the Rose Theatre. London theatres close due to plague outbreak. Did you know that almost all of Shakespeare's plays contain plot material borrowed from earlier sources? *1 Henry VI* comes from the *Chronicles of England, Scotland, and Ireland* by Raphael Holinshed.
- 1594 William Shakespeare becomes a prominent member of The Lord Chamberlain's Men. Did you know that Players (actors) could be arrested as "vagrants" unless they were under the patronship of the nobility?
- 1595 First recorded performances of *Romeo and Juliet* and *A Midsummer Night's Dream*. Can you find the scene in *A Midsummer Night's Dream* that makes fun of *Romeo and Juliet*?
- 1596 Shakespeare's son, Hamnet, dies at age 11. Did you know that *Hamlet* may have been a response to his death?  
James Burbage purchases the Blackfriars Playhouse, which had been used previously as a playhouse, but only as a hall with benches set out. Tickets at the new playhouse would cost up to 10 times(!) as much as at the outdoor playhouses.

- 1598 First recorded performance of *Much Ado about Nothing*. *Much Ado about Nothing* is almost all prose; why might Shakespeare have made this choice?
- 1599 The Lord's Chamberlain's Men tear down The Theatre and use its boards to construct the Globe Theatre. Shakespeare wrote most of his 38 extant plays specifically for the Globe.
- 1600 First recorded performance of *Hamlet*.
- 1603 Queen Elizabeth dies and King James VI of Scotland becomes King James I of England.  
Shakespeare's company receives royal patronage, becoming The King's Men. What in Shakespeare's plays might reflect the change from a virginal female monarch to a king with an established family?
- 1605 First recorded performance of *Macbeth*. Did you know that King James had a huge interest in witches, and that he even wrote a book about them?
- 1609 The King's Men begin performing in the Blackfriars Playhouse. Between 1596 and 1609, the Burbages leased the playhouse to boys' companies for performances. Can you find a reference to them in *Hamlet*?
- 1611 First recorded performance of *The Tempest*. Some scholars say that *The Tempest* is Shakespeare's autobiographical play. Can you deduce which character Shakespeare may have modeled on himself?  
Shakespeare retires to Stratford-upon-Avon, ending his tenure as a resident writer and actor with the company he helped form.
- 1613 The Globe Theatre burns down during a performance of *Henry VIII* when the company used a real cannon in order to create a sound effect, setting the thatched roof on fire.
- 1614 The King's Men rebuild The Globe, with a few improvements, including a tile roof.
- April 23<sup>rd</sup>, 1616 William Shakespeare dies on his birthday at age 52.
- 1623 Henry Condell and John Heminges publish The Complete Works of William Shakespeare in Folio. Considering that Folio editions were large and expensive to print, what does this printing, seven years after Shakespeare's death, indicate about enduring interest in his works?
- ... 365 YEARS PASS
- 1988 Ralph Alan Cohen and Jim Warren found Shenandoah Shakespeare Express.
- 2001 The world's only recreation of the Blackfriars Playhouse opens in Staunton, VA.

## Shakespeare's Staging Conditions (and How Well He Used Them)

### **Universal Lighting**

Shakespeare's actors could see their audience; ASC actors can see you. When actors can see an audience, they can engage with an audience. And audience members can play the roles that Shakespeare wrote for them — Cleopatra's court, Henry V's army, or simply the butt of innumerable jokes. Leaving an audience in the dark can literally obscure a vital part of the drama as Shakespeare designed it.

### **Doubling**

Shakespeare's *Macbeth* has more than forty parts; Shakespeare's traveling troupe may have had fewer than fifteen actors. With a troupe of fifteen or fewer actors, the ASC doubles parts, with one actor playing as many as seven roles in a single show.

### **Gender**

Because women didn't take to the English stage until after the Restoration (1660), all the women in Shakespeare's plays were originally played by boys. Shakespeare had a great deal of fun with this convention. In a performance of *As You Like It* in 1600, a boy would have played Rosalind, who disguises herself as a boy, then pretends to be a woman. Let's review: that's a boy playing a woman disguised as a boy pretending to be a woman. Because we are committed to the idea that Shakespeare is about everyone — male and female — The ASC is not an all-male company, but we try to re-create some of the fun of gender confusions by casting women as men and men as women.

### **Length**

We cannot know the precise running time of a Shakespeare play in the Renaissance, but the Chorus in *Romeo and Juliet* promises "two hours' traffic of our stage." The ASC tries to fulfill this promise through brisk pacing and a continuous flow of dramatic action.

### **Sets**

Shakespeare's company performed on a large wooden platform unadorned by fixed sets or scenery. A few large pieces — thrones, tombs, tables — were occasionally used to ornament a scene. Like Shakespeare, we rely on the audience's imagination to "piece out our imperfections."

### **Costuming**

Costuming was important to the theatre companies of Shakespeare's day for three reasons. First, the frequently lavish costumes provided fresh color and design for the theatres. Second, costumes made it easy to use one actor in a variety of roles. Third, as they do now, costumes helped an audience "read" the play quickly by showing them at a glance who was rich or poor, royalty or peasantry, priest or cobbler, ready for bed or ready to party. Costumes are important to the ASC in the same way. But costumes were *not* important to Shakespeare and his fellows as a way of showing what life used to be like in a particular historical period. They probably performed *Titus Andronicus*, for example, in primarily Elizabethan garb with Roman-style pieces thrown on top. Sometimes we'll use contemporary costumes, sometimes Elizabethan, and sometimes a mix of everything in between.

### **Music**

Shakespeare had a soundtrack. Above the stage, musicians played an assortment of string, wind, and percussion instruments before, during, and after the play. The plays are sprinkled with songs for which lyrics but not much of the music survives. The ASC sets many of these songs in contemporary style. The result is emblematic of our approach: a commitment to Shakespeare's text and to the mission of connecting that text to modern audiences.

## STUFF THAT HAPPENS

### Stuff that happens **BEFORE** the play...

- Caesar and Pompey form an alliance. Pompey remains in Rome to govern the city while Caesar takes several legions to defend the borders.
- Caesar wins great victories in Gaul, conquering most of modern-day France. His spoils of war enrich both himself and the city of Rome immensely, making him wildly popular with the common people.
- Pompey's political faction accuses Caesar of waging illegal war and demand that he come back to Rome to face trial.
- Caesar comes back, but with an army – an illegal action, as no politicians were allowed to lead legions within Italy itself.
- Pompey and his followers flee Rome; Caesar and his followers pursue, leading to open civil war. Among Pompey's followers are Brutus, Cassius, and Cicero.
- Caesar defeats Pompey, who flees to Egypt, where he is murdered.
- Caesar also goes to Egypt, settles a succession dispute, fathers a son on Cleopatra, and then finally decides to go home, where the Senate appoints him sole dictator of Rome.

### Stuff that happens **DURING** the play...

- In Rome, the people are celebrating the return of Julius Caesar from a military triumph over Pompey and his sons.
- Caesar's growing popularity spurs a conspiracy among the late Pompey's followers and among others worried about Caesar's power.
- Cassius tries to convert Brutus to the conspiracy.
- On a stormy night, the conspirators convince Brutus of their cause. Brutus' wife, Portia, asks him to tell her what is troubling him.
- On the night before the coup, Caesar's wife, Calphurnia, tells him of her bad dream and asks him to stay at home. The priests, too, try to prevent Caesar from leaving the house; a conspirator, Decius Brutus, reinterprets Calphurnia's dream favorably and escorts Caesar to the Capitol.
- While Mark Antony -- loyal to Caesar -- is distracted by one of the conspirators, the rest of the faction stab Caesar. Antony submits to the conspirators and obtains Brutus' permission to speak at the funeral.
- After Brutus defends his action to the crowd, Mark Antony incites the crowd against the conspirators, who flee Rome.
- Antony joins Octavius Caesar (Julius's nephew) and Lepidus to battle the conspirators.
- Antony and Octavius combine forces and pursue Cassius and Brutus who are in camp near Sardis.
- Brutus and Cassius argue bitterly, but make amends. Brutus tells Cassius some bad news. Cassius allows Brutus to persuade him to meet the enemy at Philippi.
- Ghostly visits, battles, and bad judgment ensue.



## WHO'S WHO

When directors cast actors for a Shakespeare play, the only information they have is the text that Shakespeare wrote. Unlike in many modern shows, the *dramatis personae* of a Shakespearean play does not include the ages of characters, their relationships to each other, or descriptions of what they look like. All of that information must come from within the play itself. What the characters say about themselves and what other characters say about them define what they look like, where they come from, and how they behave. What information can you get from the character quotations below?

\*Keep in mind that the character commenting may have ulterior motives which influence their word choice.

**Julius Caesar**— “If I could pray to move, prayers would move me: / But I am constant as the Northern Star, / Of whose true fixed and resting quality / There is no fellow in the firmament.” (Caesar, 3.1)

**Cassius**— “Yond Cassius has a lean and hungry look; he thinks too much: such men are dangerous.” (Caesar, 1.2)

**Brutus**— “This was the noblest Roman of them all.” (Antony, 5.5)

**Mark Antony**— “If he love Caesar, all that he can do / Is to himself, take thought and die for Caesar: / And that were much he should: for he is given / To sports, to wildness and much company.” (Brutus, 2.1)

**Octavius Caesar**— “A peevish school-boy, worthless of such honor.” (Cassius, 5.1)

**Lepidus**— “This is a slight unmeritable man, / Meet to be sent on errands.” (Antony, 4.1)

**Portia**— “O ye gods! render me worthy of this noble wife!” (Brutus, 2.1)

**Calphurnia**— “How foolish do your fears seem now, Calphurnia?” (Caesar, 2.2)

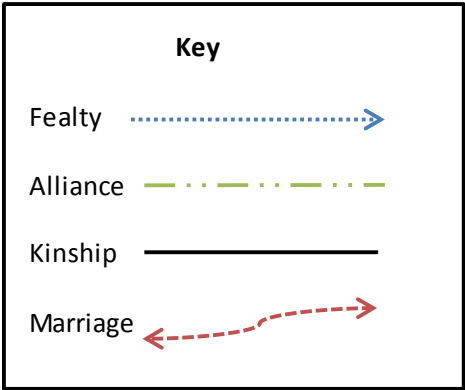
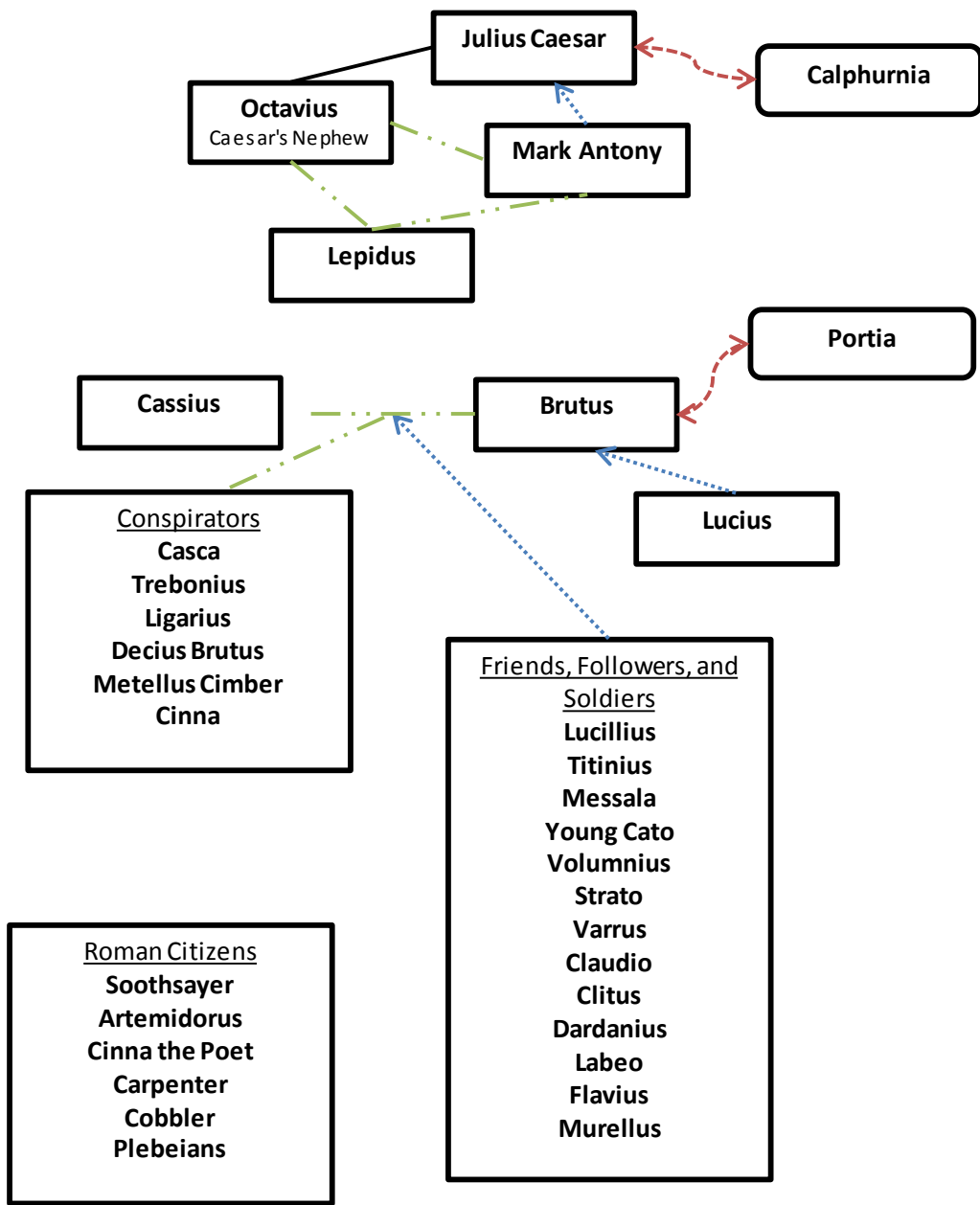
**Soothsayer**— “He is a dreamer.” (Caesar, 1.2)

**Conspirators (*Casca, Trebonius, Ligarius, Decius Brutus, Metellus Cimber, Cinna*)**— “Liberty, Freedom; Tyranny is dead, run hence, proclaim, cry it about the streets.” (Cinna, 3.1)

**Cinna the Poet**— “Tear him for his bad verses.” (Fourth citizen, 3.3)

**Artemidorus**— “If thou read this, O Caesar, thou mayst live.” (Artemidorus, 2.3)

# CHARACTER CONNECTIONS



## DISCOVERY SPACE SCAVENGER HUNT

**Discovery Space** [di-skuhv-uh-ree speys], *n.* 1. The curtained area at the upstage center portion of an Elizabethan stage where something is revealed to or discovered by characters or audiences.

**Instructions to Teacher:** In your final class meeting before attending the performance of *Julius Caesar*, assign each student one question from the following list. Each student should hear *all* of the questions as you assign them. Your students will discover the answers to their own questions, and probably everyone else's as well, as they watch the production. You may also want to keep these questions in mind during your classroom explorations.

1. Who does Flavius speak the first line of the play to?
2. Where do Caesar, Antony, and the rest first enter from?
3. What does Antony's costume indicate about his purpose in his first scene?
4. What noises do Brutus and Cassius hear from off-stage in their first scene together?
5. How does the production realize the stage direction "*Thunder and lightning*" at the beginning of 1.3 (the storm, starting when Casca and Cicero meet)?
6. How is Brutus's orchard represented?
7. How are the conspirators dressed when they come to see Brutus?
8. Describe the wound that Portia shows to Brutus.
9. Describe the stage picture immediately before Casca stabs Caesar.
10. Where does Casca first stab Caesar?
11. How is Caesar's blood represented?
12. Where is the oratory pulpit located?
13. Where are the plebeians during Brutus's funeral speech?
14. Describe the attack on Cinna the Poet.
15. Describe Lucius's instrument and the song he plays.
16. How and where does Caesar's ghost appear?
17. How does the production visually differentiate between the army of Brutus and Cassius and the army of Antony and Octavius?
18. What instruments or other noises constitute the "alarums" in the fifth act?
19. Describe how and where Pindarus gets "higher on the hill" at Cassius's urging.
20. How is Brutus's death staged?

## THE BASICS

### Getting Students on Their Feet

Many of the activities in this guide depend on student participation. At the ASC, we believe that your students will appreciate Shakespeare's plays better, will find them more interesting and more relevant, and will enjoy the process of learning more if they study them with a consideration of the medium for which Shakespeare wrote them: the stage. More specifically, he wrote for the playhouses that he knew and worked in, like the Globe and the Blackfriars Theatre.

The following activities will help warm your students up to the idea of exploring the play as an action-based experience, not just words on a page.

#### **Playing the Plot:**

Shakespeare's plots are the least important part of his plays. In all but one instance, he borrowed the shape of his stories, in pieces or wholesale, from available sources. The plotlines would not have been surprises to his original audiences, and there is no reason for your students to worry about "spoilers" when they engage with the play. This activity is decided to cover the plot right at the start, so that your students can focus on the important things: his wordcraft and his stagecraft.

- Walk your students through the story of the play, without lines.
  - Give each student a nametag with the name of a character on it. These nametags can be downloaded for printing and lamination at <http://www.americanshakespearecenter.com/v.php?pg=116>. Some tags may have a star or a heart on them; characters with a star will die during the course of the play, while characters with a heart either begin the play paired off or will be married at the end, and those hearts are labeled with the name of the character's partner.
  - Using the Character Connections guide on page 18, divide the characters up by family groups. Explain any inter-family politics.
  - Have any characters with hearts find their partners. Explain that these characters will all be married, or at least on their way to the altar, by the end of the play.
  - Have the entire class stand up wearing their nametags.
  - Say, "If you have a star, die. Go ahead, get on the floor, do it as dramatically as you can."
  - Get everyone back up.
  - Using the Stuff That Happens on page 16 or the Detailed Plot from the ASC website (<http://www.americanshakespearecenter.com/v.php?pg=116>), walk through the main action of the play with the students, forming "snapshots" or tableaux of each major point.
- This activity will help your students understand who the characters are, how they are related to each other, and what they do during the course of the play.

## Staging a Scene:

- Before you ask for volunteers, explain the scene and define some key expectations.
  - Briefly review the action of the scene. What happens to whom and in what order?
  - Describe what this scene offers for exploration.
  - Describe what the students' responsibilities will be. Those sitting should be working, too.
    - Describe the size and function of each role in the scene.
    - Some of your more bashful students may not want to tackle a role with a lot of lines, but might feel comfortable approaching a smaller part.
    - Cast as many non-speakers as are appropriate for the scene. You may discover as you go along that more non-speakers are called for.
    - Make sure you ask those not speaking to be "doing" whatever the character might be doing during the scene.
    - Students remaining in their seats should be following a specific character or playing director.
- You may want to do a "read-around" of the scene before you actually get it on its feet, to help your students feel comfortable with the words and the language. Start at the beginning and go around the room. Have each student read a complete thought, stopping at a period, semi-colon, or question mark. The next student takes up and continues from there, and so forth.
  - This will help your students to process the actual thought patterns rather than individual lines, assisting them to get past fear of the verse structure.
  - This will also point out speech patterns in various characters, such as long sentences vs short, questions vs responses, etc.
- Ask for volunteers. If you're lucky, you'll get them – if not, consider any of the following suggestions:
  - Begin your unit with shorter scenes, scenes without long monologues, and scenes with a lot of people in them. These conditions will put less pressure on your students and may help ease them into the work.
  - Pick on your unruly students. Give them something to do. This approach may work particularly well with comic or physically active scenes.
  - Try a process called "feeding in" lines, where two students portray each character. One will have script in hand and whisper the lines in small chunks to the other, who will then repeat them at normal volume while going through the staging. This method works particularly well for scenes with a lot of physical action, as it frees up your actors' hands. (We gratefully acknowledge the work of our friends at Shakespeare & Company for the development of this technique).
  - Split students into smaller groups to work on scenes.
    - Your students may feel more comfortable testing things out for themselves if they don't feel they're doing so for an audience on the first try, but you can still observe each group and make suggestions to them.
    - Come back together as a class and have each group present their version of the scene. This method will also give you the opportunity to explore different choices.
- Consider having your students keep a participation log. Require each student to participate in an on-their-feet staging at least once during the unit. You can use the scene guide on page 207 to help determine how many opportunities your students will have to get on their feet during the unit.

- At the end of the scene, be sure to release the participating students back to their seats and **thank them** for helping you.

### **Additional Exercises**

- The first time out, you may want to make some time for a theatre game that gets *all* of your students up, out of their seats, and participating. See our website for some good suggestions:  
<http://www.americanshakespearecenter.com/v.php?pg=116>

# THE BASICS

## Line Assignments

In this activity, you will assign each student responsibility for a block of text. Each student will take this section of the play through the activities in the Basics section -- practices that ASC actors follow when studying their roles and preparing to put up a show.

In addition to providing each student with a unique section of text on which to practice the Basics, this assignment gives each student ownership over a particular part of the play. They will become intimately familiar with the characters in their section, with the scansion patterns and rhetorical devices, with the opportunities for audience contact, and when it comes time to cut the play (see **Production Choices**, page 201), they will want to defend their own lines and protect them for cutting.

### The First 100

These are your lines, the teacher's lines. For each activity where your students must work through their own sections -- Scansion, Paraphrasing, and Rhetoric -- we have provided you with an example version of the first 100 lines of the play. This is not an "answer key" for your students' work, but an example which you can use as a demonstration, helping your students explore their own lines effectively.

The first 100 lines of a play are also a great place to begin your classroom exploration. As you move through the activities, ask your students to examine who appears in these first lines and what their places are in the play as a whole. How does Shakespeare initially set his scene, telling the audience where and when the play takes place, or what time of day it is, or what the weather's like? Does he tell you the crux of conflict immediately, or does he withhold that information? Digging deep into the first 100 lines will give your students a foundation on which to explore the rest of the text.

### Your Students' Line Assignments

- For advanced, AP, or college students, we recommend approximately 100 lines (or, to ASC's performance model, 5 minutes of stage time). An advanced student should have no trouble working through a block of text this size for one night's homework.
  - As an example, or a salve, let your students know that the ASC actors have done this work before their first rehearsal, for each character the play -- for Hamlet, that could amount to 1500 lines (in just *one* of the five shows the actor will be in during that season).
  - As an alternative, you may wish to assign 100 lines of one *character* to each student.
- For less advanced students, you may want to reduce the number of lines to 50 or even 25 (suggested for middle-schoolers). In these cases, you will not want to work straight through from the beginning; rather, spread the Line Assignments out across the five acts, so that your class still gets a sense of the scope of the full play, rather than just the first act or two.
- Consult the graph on page 207 for a line count of *Julius Caesar*, which may help you break down the assignments for your class's needs. Note that this chart uses line numbers as found in the Norton

Shakespeare; if your school's edition is numbered differently, you may need to adjust the assignments.

- Please see the Study Guide Supplements on our website (<http://www.americanshakespearecenter.com/v.php?pg=1688>) for an account of lines in plays across the canon, based on Stanley Wells' *Dictionary of Shakespeare*.

Some students may have large blocks of text within a single scene; some students may cross two, three, or even four scenes in a block of the same size. Depending on the size of your class, you may not get all the way through to the end of the play, even with 100 lines each, or you may reach the end and have to loop back around. You may wish either to start again at the beginning, or to double-up some of the more important speeches or complex staging moments.

Throughout your exploration of *Julius Caesar*, whenever you examine a scene in class, ask the student or students who have those lines as their assignment to present for the class:

- Any irregular scansion.
- Any verse-prose shifts.
- Any significant embedded stage directions.
- Any significant rhetorical devices.

### Assessment

The objective of these exercises is to invite your students to explore the infinite variety of choices available to actors playing the roles. Via a close examination of the lines, your students will find the alternate possibilities that will allow you and your students to discuss a preferred choice for their interpretation of the scene and characters. We do not expect that your students will scan their lines completely "correctly" -- especially since so many lines may have alternate possibilities -- or that they will catch every rhetorical device Shakespeare uses, nor do we expect you, as a teacher, to scan and analyze every line of the play in order to grade your students' work. When students complete the activities in this guide, they will understand the concepts behind the work, as well as what benefits these tools provide to an actor--namely, the identification of moments in which an actor must make a concrete performance choice based on something he or she notes in the text.

The best way to assess what your students discovered about their lines is through discussion in the classroom and through active staging. Ask them to share their significant discoveries and, when possible, ask them to act those key moments out, to demonstrate the variety of choices the discovery opens up for the actor. We recommend that students keep a Promptbook, a binder or portfolio in which they collect their Line Assignment exercises and other handouts, notes taken during class, journal entries, and personal performance assessments. For an example of a Promptbook, please download **Student Promptbook** from <http://www.americanshakespearecenter.com/v.php?pg=1688>.



**First 100 Lines – *Julius Caesar***

1.1

*Enter FLAVIUS, MURELLUS, and certain  
Commoners over the stage*

FLAVIUS

Hence: home, you idle creatures, get you home:  
Is this a holiday? What, know you not:  
Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession? Speak, what trade art thou? 5

CARPENTER

Why, sir, a carpenter.

MURELLUS

Where is thy leather apron and thy rule?  
What dost thou with thy best apparel on?  
You, sir, what trade are you?

COBBLER

Truly, sir, in respect of a fine workman, I am 10  
but, as you would say, a cobbler.

MURELLUS

But what trade art thou? answer me directly.

COBBLER

A trade, sir, that, I hope, I may use with a safe  
conscience; which is indeed, sir, a mender of bad  
soles.

FLAVIUS

What trade, thou knave? thou naughty knave, what  
trade? 15

COBBLER

Nay, I beseech you, sir, be not out with me: yet,  
if you be out, sir, I can mend you.

MURELLUS

What meanest thou by that? mend me, thou saucy  
fellow?

COBBLER

Why, sir, cobble you.

FLAVIUS

Thou art a cobbler, art thou? 20

COBBLER

Truly, sir, all that I live by is with the awl: I  
meddle with no tradesman's matters, nor women's  
matters, but withal. I am indeed, sir, a surgeon  
to old shoes: when they are in great danger, I  
recover them. As proper men as ever trod upon 25  
neat's leather have gone upon my handiwork.

FLAVIUS

But wherefore art not in thy shop today?  
Why dost thou lead these men about the streets?

COBBLER

Truly, sir, to wear out their shoes, to get myself  
into more work. But, indeed, sir, we make 30  
holiday to see Caesar and to rejoice in his triumph.

MURELLUS

Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome,  
To grace in captive bonds his chariot-wheels?  
You blocks, you stones, you worse than senseless  
things: 35

O you hard hearts, you cruel men of Rome,  
Knew you not Pompey? Many a time and oft  
Have you climb'd up to walls and battlements,  
To towers and windows, yea, to chimney-tops,  
Your infants in your arms, and there have sat 40

The livelong day, with patient expectation,  
To see great Pompey pass the streets of Rome:  
And when you saw his chariot but appear,  
Have you not made an universal shout,  
That Tiber trembled underneath her banks 45

To hear the replication of your sounds,  
Made in her concave shores?  
And do you now put on your best attire?  
And do you now cull out a holiday?

And do you now strew flowers in his way That comes in triumph over Pompey's blood? Be gone, Run to your houses, fall upon your knees, Pray to the gods to intermit the plague That needs must light on this ingratitude.	50	CAESAR Calphurnia.	
FLAVIUS Go, go, good countrymen, and, for this fault, Assemble all the poor men of your sort; Draw them to Tiber banks, and weep your tears Into the channel, till the lowest stream Do kiss the most exalted shores of all.	55	CAESAR Calphurnia.  CALPHURNIA Here, my lord.	
<i>Exeunt all the Commoners</i>		CAESAR Stand you directly in Antonio's way, When he doth run his course. Antonio.	
See whether their basest metal be not moved; They vanish tongue-tied in their guiltiness. Go you down that way towards the Capitol;	60	ANTONY Caesar, my lord?	
This way will I: Disrobe the images, If you do find them deck'd with ceremonies.		CAESAR Forget not, in your speed, Antonio, To touch Calphurnia: for our elders say, The barren, touched in this holy chase, Shake off their sterile curse.	80
MURELLUS May we do so? You know it is the feast of Lupercal.	65	ANTONY I shall remember: When Caesar says, do this; it is perform'd.	
FLAVIUS It is no matter; let no images Be hung with Caesar's trophies. I'll about, And drive away the vulgar from the streets; So do you too, where you perceive them thick. These growing feathers pluck'd from Caesar's wing Will make him fly an ordinary pitch, Who else would soar above the view of men And keep us all in servile fearfulness.	70	CAESAR Set on; and leave no ceremony out.	85
<i>Exeunt.</i>		<i>Flourish</i>  SOOTHSAYER Caesar.	
1.2		CAESAR Ha? Who calls?	
<i>Flourish. Enter CAESAR; ANTONY, for the course; CALPHURNIA, PORTIA, DECIUS BRUTUS, CICERO, BRUTUS, CASSIUS, and CASCA; a Soothsayer after them, Murellus and Flavius.</i>		CASCA Bid every noise be still: peace yet again.	

CAESAR  
Who is it in the press that calls on me?  
I hear a tongue, shriller than all the music,  
Cry 'Caesar.' Speak, Caesar is turn'd to hear. 90

SOOTHSAYER  
Beware the ides of March.

CAESAR  
What man is that?

BRUTUS  
A soothsayer bids you beware the ides of March.

CAESAR  
Set him before me; let me see his face.

CASSIUS  
Fellow, come from the throng; look upon  
Caesar.

CAESAR  
What say'st thou to me now? speak once again. 95

SOOTHSAYER  
Beware the ides of March.

CAESAR  
He is a dreamer; let us leave him: pass.

*Sennet. Exeunt all except BRUTUS and CASSIUS*

CASSIUS  
Will you go see the order of the course?

BRUTUS  
Not I.

CASSIUS  
I pray you, do.

BRUTUS  
I am not gamesome: I do lack some part 100

# THE BASICS

## Choices

Both Shakespeare and acting can seem mysterious to students who first approach these plays. The following are techniques we have found helpful in pushing past the fear of the latter so that students can conquer their fear of the former.

In the American Shakespeare Center study guides and workshops, we frequently ask students and performers to consider the different choices they might make, given the clues within the text. The creation of character, whether fictional or real, results from “thought,” as transmitted through vocal and physical choices. ASC Education encourages you to explore opportunities for choice within the texts of the plays as a means of helping your students to read the stage. The following options should come in handy when it comes time to play with the text on its feet. Begin by asking your students try them on, in unison or individually, then discuss how each choice affects audience perception of character and the student playing the choice. If you like, start with the **First 100 Lines**. Assign each student a complete thought (to an end-stop punctuation, such as periods, semi-colons, question marks, or exclamation points) with which to practice.

### *Vocal Choices*

Because we place such value on the primacy of the language in early modern plays, the vocal delivery of those words carries great importance. Using the basics of everyday communication, keenly focused to Shakespeare’s words, and with an awareness of the clues presented by the rhythm and metrics of both verse and prose lines, your students will be able to explore a wide variety of vocal deliveries.

### **Basics:**

- *Vary pitch.* Say the line in a higher or lower voice.
  - Read-around with the instruction that each student must vary the pitch within their own line, then again, this time varying his or her pitch from the previous student.
- *Vary volume.* Whisper, shout, murmur, scream, etc.
  - Again, with the same read-around instructions as above.
- *Vary pace.* Say the line faster or slower, perhaps take a pause or breath.
  - And a third time with the same instructions.

**Advanced:** These choices will be more accessible to your students after they have covered **Basics: Verse and Prose** (pages 49), as these are choices presented by the rhythm or meter of a given line. You can “try these on” as a pre-examination of scansion and then revisit them afterwards. When revisiting, encourage your students to use what they found in their textual examination and to make a strong choice based on that discovery.

- *Pronunciation:* Scansion can help clue an actor in not only to correct pronunciation of unfamiliar words and names, but also to variations on common pronunciations.
  - Often in verse, suffixes may break into more syllables than we are used to in modern English. “Banished” can become “Ban-ish-ed,” “exclamation” can become “ex-cla-ma-ti-on.” These variations do not occur every time a word has one of these or other suffixes, but

- they may be present. Encourage your students to look for these opportunities if they are stuck on a line.
- Too, words can be compressed, or “elided,” into fewer syllables: "heaven" into "heav'n," "never" into "ne'er." Compressed words will often solve a challenging scansion conundrum, and can provide clues about character (see speed). Sometimes two words will be joined in this way as well: “to it” can become “to’t” or “the other” can become “th’other.”
  - *Speed*: End-stops, elision, caesuras, enjambments, and irregularities provide information on the speed of delivery.
    - Stops, whether at the end of lines or in the middle of them, slow a speech down. They may not indicate full pauses, but they affect the cadence of speech nonetheless.
    - Enjambments (sentences which carry on through more than one line) create a sense of rushed speech, as one line moves on into the next. A speech with many enjambments or elisions may indicate a character in a hurry, experience a rush of emotion, or fast-talking another character.
    - Trochees at the beginning of a line often indicate a quick beginning, a “powering-through,” or attempts at attention-getting.
  - *Parts of Speech*: There are four parts of speech that do not typically fall into stressed positions: pronouns, conjunctions, prepositions, and articles. When they do, Shakespeare is telling us something important.
    - If the pronoun is personal -- “you,” “I,” “mine,” “they” -- try to determine why the person indicated by the pronoun is so important to the speaker at that moment. Is he accusing? Threatening? Questioning? Asserting his status? Is he using the pronouns to assume either an offensive or a defensive position in the conversation?
    - If the pronoun is demonstrative -- “this” or “that” -- the pronoun indicates distance, and the stress calls significant attention to that distance. A “this” object or character is close, while a “that” object or character is far, across the stage, or perhaps not even on it. Ask your students to explore possible reasons for the character to stress the closeness (protection, ownership) or the distance (disgust, fear).
    - If a conjunction falls in the stressed position, consider the importance of connecting the thoughts, or look at what antithesis or contrast it might indicate.
    - If a preposition falls in the stressed position, consider what information that preposition provides. Is it directional? Is it important that someone or something is going **to** or **from** something else? Does it describe relationships **between** or **with**? Is the character talking about something being **in** or **on** something else?
    - If an article falls into the stressed position, consider the difference between the specific “the” and the inspecific “a/an.” Why is it important to distinguish one from the other in a stressed way?
  - *Articulation*: A character who speaks very precisely sounds different than a character who uses a lot of elisions and contractions. Ask your students to look at their lines and see if they have characters who speak precisely or who speak sloppily. Elisions and contractions can be a helpful guide for determining this.
    - What causes someone to speak in a way that is overly-precise? Is the character trying to impress someone? Is it in a formal setting? Is she looking down on someone? What might precise speech indicate about rank?

- Conversely, what causes someone to speak in a way that is sloppy or imprecise? Is the character ill-educated? Drunk? Dizzy? Encourage your students to explore the possible options when they see a character whose speech is habitually irregular.
- *Patterns, and Breaking Them.* Many characters speak predominantly in a certain way, and their patterns of speech provide many clues to an actor -- the scansion may indicate well-ordered thoughts, or very simple ones, or tangled complexities. If a character suddenly speaks in a way that is unusual for him or her, however, that can be a clue as well.
  - If a typically well-organized speaker suddenly has lines with a lot of caesuras, enjambments, trochees, or spondees, that indicates something about that moment. The speaker may be confused, overwrought, angry, or distracted, all of which are playable options for an actor.
  - Similarly, if a character whose speech is usually jumbled and broken suddenly has lines written in regular pentameter, that may indicate a moment of discovery or meaningful clarity.
  - Ask your students to examine the possible “why”s behind all of these departures from a character’s normal patterns.

### ***Physical Choices***

Over the centuries of performance, actors working together, with directors, and with coaches have developed several “languages” to describe the act of creating movement that appears to resonate with a character’s intent or state of mind. These languages are useful in exploration of play texts as a way of embodying, or physicalizing, the words on the page.

The following techniques offer a short-hand method for the communication of certain physical and mental choices. We recommend working as a group, in a circle or spread out in an empty room, if possible, to explore the connotation of each of the following. Then, try them attached to lines, pairing movement to some of the following lines from *Julius Caesar*. Tell your students not to worry about the appropriate context of the lines right now; this exercise is meant to help them find all the different ways they can perform the same words.

#### Lines to Try

"You blocks, you stones, you worse than senseless things" (Murellus, 1.1)

"I charm you by my once-commended beauty" (Portia, 2.1)

"O pardon me, thou bleeding piece of earth" (Antony, 3.1)

"You have done that you should be sorry for." (Brutus, 4.2)

"This was the noblest Roman of them all." (Antony, 5.5)

#### **Basics:**

- *Vary stance or posture.* Stand and move in a tall and straight manner, crouch, ground yourself (a steady stance with both feet in contact with the floor). Stand or move like someone of a different gender.
  - For each of these, you may wish to follow the same **First 100 Lines** instructions as for the Vocal Choices.
- *Vary pace or gait.* Instead of walking, run (or skip, jump, hop, etc.). This is especially useful for entrances and exits. Decide whether movement is controlled and precise, or loose and relaxed; swift and direct, or halting and hesitant; easy or labored.

- *Vary the leading\* body part.* For example the head, the chest, the left hand, etc. This body part could be important to the character or be related to their goals.  
\*(the part which an actor places forward and/or highlight)

Ask: What do the different postures, gaits, and leading parts do to the line? Did your voice shift with the changes in your body? Can you combine two or three of the different choices?

**Advanced:** The techniques described in the following pages are examples of those that some professional actors learn and utilize during the rehearsal process and in performances. Your students may find these methods helpful ways to approach the idea of physicalizing a certain emotion or nuance.

#### LEADING CENTER

Head, heart, gut, and groin are areas of the body that a line could “come from” – a point of focus for thought and motion, as opposed to the Stanislavski approach of recalling a moment where you used your “head” or your “heart.” Which area to choose depends on the intentions of the line. A student can highlight the area by leading with it, changing the pitch, volumes, pace, etc.

Head: Head lines and characters are smart, logical, and possibly calculating. A head line could perhaps be more nasal and/or high pitched. Picking up the pace could mean the character is thinking at a mile-a-minute. Alternately slowing down could mean they are deliberating and considering.

Heart: Heart lines and characters are all about care of something (another character, a thing, a place). These lines are kind, warm, and emotional. Think about what the character cares about, then think about the state of that thing. What is happening to the cared-for-thing will inform whether the character is happy, sad, upset, etc. This, in turn, informs pace, volume, and pitch.

Gut: Gut lines and characters are action oriented and quick to anger. Lines from the gut should be louder and in a deeper voice. Stances that take up more room and/or are extremely stable are good for these characters.

Groin: Groin lines and characters manipulate others, they want something and will get it. These lines could be sexual in nature, but don’t have to be. Slowing the pace of a line could indicate they are considering or plotting. Think about what the character desires then find ways to highlight this goal. For example, if the character wants to murder their scene partner they might rest their hand on their sword (or other weapon) and cock that hip out.

For more on these ideas and further resources, visit the following blog post:

[http://rickonthater.blogspot.com/2009/10/psychological-gesture-leading-center\\_27.html](http://rickonthater.blogspot.com/2009/10/psychological-gesture-leading-center_27.html)

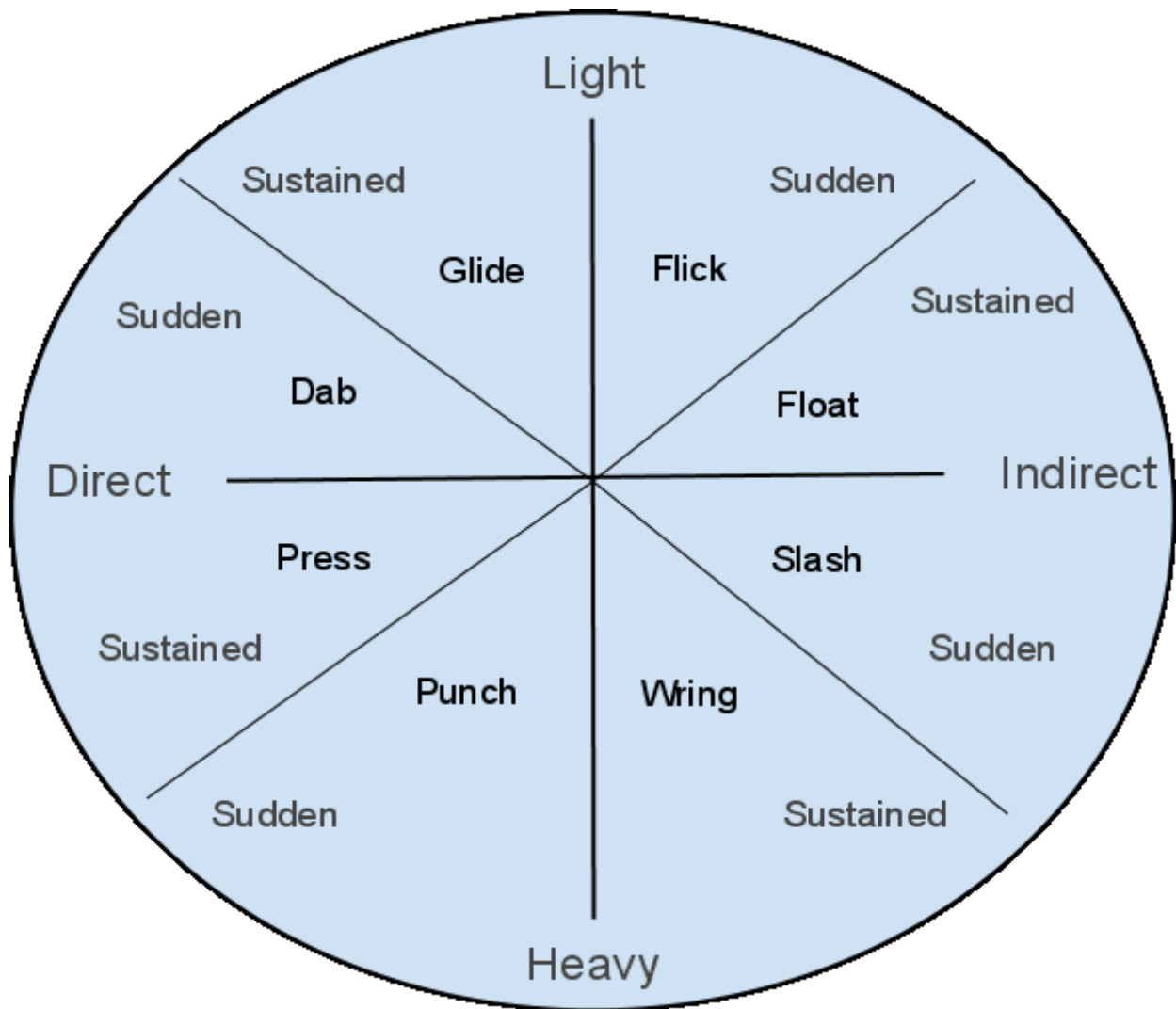
LABAN

Movement is rarely just one thing or another; all motion includes the confluence of different elements: speed, direction, angle, torque, etc. In Laban, eight basic types of movement help players to meld the worlds of weight, focus, and speed. A movement’s **speed** may be **sudden** or **sustained**. A movement’s **weight** may be **light** or **heavy**. A movement’s **focus** may be **direct** or **indirect**. Laban assigns an action verb to each possible combination of those three elements:

- **Dab** = Sudden, Light, Direct
- **Glide** = Sustained, Light, Direct
- **Flick** = Sudden, Light, Indirect
- **Float** = Sustained, Light, Indirect
- **Slash** = Sudden, Heavy, Indirect
- **Wring** = Sustained, Heavy, Indirect
- **Punch** = Sudden, Heavy, Direct
- **Press** = Sustained, Heavy, Direct

Encourage your students to think about what each of these active verbs “looks like” and to try them on.

The following diagram may assist your students in thinking about the relationships between these ideas.





**AUDIENCE/RELATIONSHIP CHOICES:**

Who is the character saying the line to? Their ostensible conversational partner, as indicated by the script, may not be the only receiver. Perhaps another scene partner is the target audience, or a member of the audience itself. See **Asides and Audience Contact** (page 83) activities for more assistance.

These are all suggestions. Above all, the word “choice” is an invitation to experiment, to realize the infinite variety of opportunities Shakespeare offers an actor. Exploring this spectrum of choice can give you new insight to a character that may not be immediately apparent from looking at the text alone.

# THE BASICS

## The Elizabethan Classroom

While 20th and 21st century theatres offer playwrights many configurations for entrances, exits, or lights, Shakespeare and his contemporaries wrote their plays with the configuration of early modern playhouses in mind. These buildings offered audience members a different perspective on plays than 21st century audiences have. Playhouses such as the Globe, the Blackfriars, and the Theatre featured seating on three sides of the stage, shared light – where audience members could see the actor and the actors could see them – and a limited number of doors for entrances and exits. Shakespeare takes these staging factors into account in his writing of the plays, and we encourage students and teachers to consider them as they study the plays, in an Elizabethan Classroom.

In this formation, teachers and students can easily stage scenes from Shakespeare. The setup provides opportunities for the students to search the text in order to support their arguments.

Before students arrive (or with their help), place desks on three sides of an imaginary square (see the diagram on page 37).

In front of the seating area, place a table or instructor's desk.

When you have arranged the room, explain to students the similarities to the theatre spaces of early modern England: (entrances on either side of the table, above is on the table, below is under, the Discovery space can be achieved by entering Center, in front of the table).

### Using the Stage

- **Geography of the Space:** The most basic tool your students need to have in order to understand how to use the space is the vocabulary of the stage's geography.
  - **Upstage and downstage:** Directions on the stage are given from the actor's perspective, standing on stage, looking straight out at the bulk of the audience -- in an early modern theatre, this would be out towards the pit. Downstage means further towards the lip of the stage, by the audience. Upstage is the region closer to the doors and
  - **Stage right and stage left:** Also from the actor's perspective, looking out at the audience. Stage right is the side on the actor's right hand, stage left is on the actor's left hand.
  - **Center:** The middle of the stage. You might also find it useful to use terms such as left-center, down-center, right-center, and up-center to give directions with greater precision.
  - Practice using these terms as directions: Have a student take the space, then call out directions such as "upstage left" or "downstage center" in order to give your class a concrete example of the terms in use.
- **Diagonals:**
  - When your students begin doing Shakespeare on their feet, they will probably stand in clumps, facing straight out towards the audience. Encourage them to think of **different ways to stand and different shapes to create** between each other -- to face their scene partners directly, even if it means turning their backs to part of the audience. The beauty of a thrust stage is that the audience can always see someone's face, and each actor is always clearly visible to at least part of the audience.

- Encourage your students to spread out and **use all of the available playing space** and to **think of the stage as a grid**, with horizontal and vertical lines. They should aim to stand on different horizontal and vertical lines from the other actors. This means that they will need to stand diagonally to one another -- what actors call “working the diagonals.” The diagram on page 37 shows the most basic diagonals available -- from upstage right to downstage left, and upstage left to downstage right -- but the possible stage pictures are nearly infinite. You could draw other diagonals from the doors to center or down-center, from the gallant stools to any location on stage, or even in a vertical dimension as well, from a point in the balcony to a point on stage.
- Ask your students to **think in triangles**, especially for scenes with three people or groups. If one actor stands upstage, slightly left of center, position your other two actors in the downstage right and downstage left corners, facing towards your upstage actor.
  - Now try **rotating** this triangle around the stage, placing different characters in different positions while maintaining the basic shape and the distance between them. Does one character gain or lose power through this movement?
  - Now try keeping one shape but **altering the distance** between actors.
  - Add a fourth person to the stage. How does each of the other actors need to adjust to make space for this additional body on the stage?
  - Discuss with your students that there are only two times actors *need* to stand close to one another onstage, those times are for a KISS or for a KILL. In all other scenes, actors should maintain some space.
- Consider how different stage pictures can draw the **visual focus** of the audience. On a proscenium stage, center is generally the most powerful, eye-drawing position. On a thrust stage, however, this position can actually be one where an actor can get lost, especially if there are many other bodies on stage at the same time.
- **Embedded Stage Directions:**
  - If your students have read other plays, they may be used to seeing many explicit stage directions. In Shakespeare, however, most of the directions for action are implied rather than spelled out directly. The clues lie in the text:
    - If one character tells another to rise up, that implies that the other character must have knelt or sat down at some point previously.
    - A character who says, “I am hurt” has injured himself in some way, possibly in a fight.
    - When Juliet tells Romeo, “You kiss by the book,” this indicates that he has kissed her, probably immediately preceding the line.
    - Based on these textual clues, actors have to determine where the actions take place and how long they last.
  - Beware of brackets; if a modern editor has added, changed, or moved a stage direction, that direction will appear in brackets. If your students see a bracketed direction in their texts, ask them to question whether or not they think it is necessary or appropriate. They may also wish to examine the text of the play in other editions or in the Folio (available online) to see how else that direction might appear. For more on how modern editions may vary from early modern editions of the text, see **Textual Variants** (page 182).
  - The text might also indicate the **need for a prop**, without explicitly stating that a character enters with one or receives one from another character.

- Have your students search their **Line Assignments** for embedded stage directions.
- For more on embedded stage directions and their use in cue scripts, see **Staging Challenges: Cue Scripts**, page 104.
- **Potential for Audience Contact:**
  - You will explore this more thoroughly in **Asides and Audience Contact** (page 83), but for now, have your students notice what opportunities an early modern stage offers for audience contact. The students directly in front of the stage might be those in the pit, or in the galleries. Students sitting stage left or stage right could be the gallants, sitting on stools actually on the edge of the stage.
  - How might it change an actor's choices to have the audience sitting so close?
  - How does having gallants sitting on the stage affect things like fight choreography?
  - Remember that early modern theatres also had tiered seating, so there would be audience members available for contact vertically as well as horizontally.
  - Having the audience so close and physically available means that the actors have places to hide themselves, blend in, and otherwise make choices that align them with the audience.
  - For more on Audience Contact in *Julius Caesar*, see **Staging Challenges: Controlling the Chaos – Crowds and Audiences**, page 167.

## FURTHER EXPLORATION

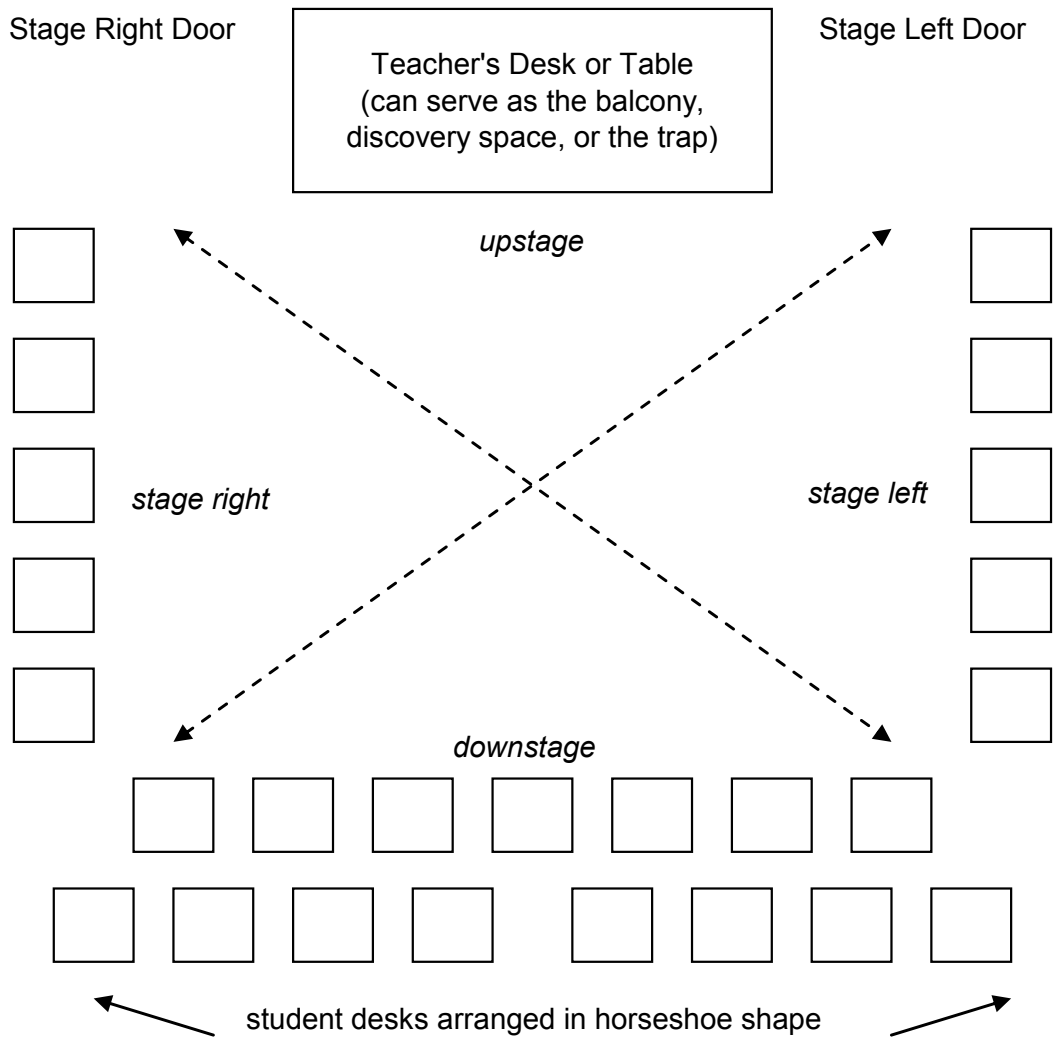
Ask students to use the language and the available options of the early modern stage to direct the first 20 lines of any scene, any difficult moment you encounter while working with the play, or your students' **Line Assignments**. Ask them to look for and to mark the following:

- Embedded stage directions, including indicated use of props (lanterns, swords, letters, etc)
- Difficult staging moments (darkness, fights, crowded scenes, use of the trap or the heavens)
- Opportunities for audience contact (explored further in **Asides and Audience Contact**)

## Cross-Curriculum Studies

Your mathematically-minded students may find it interesting to try and work out how many ways there are to configure a given scene without the actors getting in each others' way. Learn more about how to calculate these permutations on our website: <http://americanshakespearecenter.indigofiles.com/studyguides/CCS-Math-StagePlacementPermutations.pdf>

# Elizabethan Classroom Diagram



## Embedded Stage Directions – First 100 Lines

1.1

*Enter FLAVIUS, MURELLUS, and certain  
Commoners over the stage*

FLAVIUS

Hence: home, you idle creatures, get you home:  
Is this a holiday? What, know you not:  
Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession? Speak, what trade art thou? 5

CARPENTER

Why, sir, a carpenter.

MURELLUS

Where is thy leather apron and thy rule?  
What dost thou with thy best apparel on?  
You, sir, what trade are you?

COBBLER

Truly, sir, in respect of a fine workman, I am 10  
but, as you would say, a cobbler.

MURELLUS

But what trade art thou? answer me directly.

COBBLER

A trade, sir, that, I hope, I may use with a safe  
conscience; which is indeed, sir, a mender of bad soles.

FLAVIUS

What trade, thou knave? thou naughty knave, what  
trade? 15

COBBLER

Nay, I beseech you, sir, be not out with me: yet,  
if you be out, sir, I can mend you.

MURELLUS

What meanest thou by that? mend me, thou saucy fellow?



From which entrance, and in what order? We always suggest trying the entrance order as written in the Folio first. Does that make sense, or do your students want to try the entrance a different way? Do all of the characters come on together, or do some enter separately, from another places?



Directors and actors will sometimes take "over the stage" to mean "above", using the balcony. Does that seem to make sense here? What other options might "over the stage" open up for you?



Does Flavius take any physical action on this line? How do the other characters respond?



Flavius and Murellus both address the commoners as "thou", the informal personal pronoun, which could be either intimate or insulting. Which does it seem to be here? How can Flavius and Murellus bring that across with vocal or physical choices? How do the commoners respond?



These lines provide costume notes, both to what the characters are and are not wearing – specifically, that they are not in their work clothes. What does "best apparel" look like for the Carpenter and the Cobbler? How do Flavius and Murellus know that's their "best"?



In early modern slang, this could mean something like "a bungler" – and this seems to be how Murellus understands it.



Many of the Cobbler's lines are jokes which could easily engage the audience. See **Asides and Audience Contact**, 83, for more.



Could the Cobbler indicate his, Murellus's, or an audience member's shoes here? What is gained or lost by hitting that pun so strongly?



Does Flavius taking over the questioning indicate some change in the stage picture? Who might move to whom?




Could this "yet" indicate that the Cobbler starts to extricate himself from the conversation, then jumps back in?

COBBLER

Why, sir, cobble you.


FLAVIUS

Thou art a cobbler, art thou? 20

 What makes Flavius pick up on the Cobbler's actual meaning? Is there some physical clue?


COBBLER

Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters, but withal. I am indeed, sir, a surgeon to old shoes: when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork. 25

 This is a long answer to a short question. How can the Cobbler retain focus during this somewhat meandering speech? Can he use the audience or other visuals?


FLAVIUS

But wherefore art not in thy shop today? Why dost thou lead these men about the streets?

 Who are "these men"?


COBBLER


Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday to see Caesar and to rejoice in his triumph. 30


 What makes the Cobbler finally give a straight answer? Some response to his joke?

MURELLUS


Wherefore rejoice? What conquest brings he home? What tributaries follow him to Rome, To grace in captive bonds his chariot-wheels? You blocks, you stones, you worse than senseless things: O you hard hearts, you cruel men of Rome, Knew you not Pompey? Many a time and oft Have you climb'd up to walls and battlements, To towers and windows, yea, to chimney-tops, Your infants in your arms, and there have sat The livelong day, with patient expectation, To see great Pompey pass the streets of Rome: And when you saw his chariot but appear, Have you not made an universal shout, That Tiber trembled underneath her banks To hear the replication of your sounds, Made in her concave shores?

 Why doesn't anyone (verbally) answer Murellus's questions? Are they confused? Startled? Ashamed? Just plain not paying attention to him? Could anyone give a non-verbal response?

 Can and should Murellus include the audience in this?

 How can the commoners react to Murellus's litany of insults and accusations. Are they hurt? Ashamed? Angry? Defensive? Indifferent? Can different commoners have different reactions? Can they move from one reaction to another as Murellus goes on?

And do you now put on your best attire? And do you now cull out a holiday? And do you now strew flowers in his way That comes in triumph over Pompey's blood? 40 45 50

 Can Murellus take each "memory" to a different character or audience member? Can he use those "you"s to single people out?

Be gone,  
Run to your houses, fall upon your knees,  
Pray to the gods to intermit the plague  
That needs must light on this ingratitude.

FLAVIUS

Go, go, good countrymen, and, for this fault, 55  
Assemble all the poor men of your sort;  
Draw them to Tiber banks, and weep your tears  
Into the channel, till the lowest stream  
Do kiss the most exalted shores of all.

*Exeunt all the Commoners*

See whether their basest metal be not moved; 60  
They vanish tongue-tied in their guiltiness.  
Go you down that way towards the Capitol;  
This way will I: Disrobe the images,  
If you do find them deck'd with ceremonies.

MURELLUS

May we do so? 65  
You know it is the feast of Lupercal.

FLAVIUS

It is no matter; let no images  
Be hung with Caesar's trophies. I'll about,  
And drive away the vulgar from the streets;  
So do you too, where you perceive them thick. 70  
These growing feathers pluck'd from Caesar's wing  
Will make him fly an ordinary pitch,  
Who else would soar above the view of men  
And keep us all in servile fearfulness.

*Exeunt.*

1.2

*Flourish. Enter CAESAR; ANTONY, for the course;  
CALPHURNIA, PORTIA, DECIUS BRUTUS,  
CICERO, BRUTUS, CASSIUS, and CASCA; a  
Soothsayer after them, Murellus and Flavius.*

CAESAR

Calphurnia.



Why does Flavius have to give the command, even after all that Murellus has had to say?



Where and how? Does Murellus or Flavius chase, shoo, or force them off? Or do they move at his tone? When do they begin to move? Do they all move at the same time and pace?



What might "vanish" imply about how and where the Commoners leave?



"This" and "that" are pronouns that imply direction, and thus can be used as embedded stage directions. "This" usually indicates something close to the speaker, where as "that" is something farther off. How can your Flavius use the pronouns to inform action?



Are any of these images or trophies on-stage? If so, how did they get there? How and when could Murellus and Flavius "disrobe" them? What is gained and lost either by having images on-stage or by having them unseen and only spoken of?



Each should exit where Flavius earlier indicated.



This is a complex entrance involving many people. Do they all enter from the same place? Try having everyone enter, in this order, from the discovery space. How well does it work? Next, try dividing everyone up to enter from different locations. What is gained and what is lost? What are the advantages of each choice?



CASCA

Peace, ho, Caesar speaks. 75



Who is Casca shushing? The other actors? The audience? Do they quiet immediately?

CAESAR

Calphurnia.



This moment presents multiple staging choices. Why does Caesar have to call for his wife Calphurnia? Does she have to make her way through the crowd? Or, was she beside him all along? Is he really calling *for* her, or calling attention *to* her? Try staging this different ways. How does each choice affect the audience's perception of Caesar? Of the chaos or civility of the scene?

CALPHURNIA

Here, my lord.

CAESAR

Stand you directly in Antonio's way,  
When he doth run his course. Antonio.



Like Calphurnia, Antony may either have to approach Caesar or might have been by his side all along. Note that he and Calphurnia, according to the initial stage direction, enter immediately after Caesar. Why would he need to call and search for them?

ANTONY

Caesar, my lord?

CAESAR

Forget not, in your speed, Antonius, 80  
To touch Calphurnia: for our elders say,  
The barren, touched in this holy chase,  
Shake off their sterile curse.



How can Calphurnia react to having her "sterile curse" publicly proclaimed? How might the classical or early modern reaction differ from a modern reaction?

ANTONY

I shall remember:  
When Caesar says, do this; it is perform'd.



Is this comment public or private? Does Antony mean it for Caesar alone (or perhaps Caesar and Calphurnia), or is it a proclamation to the crowd?

CAESAR

Set on; and leave no ceremony out. 85



Caesar calls for the procession to go forth. Should someone begin to lead them out? Who?

*Flourish*

SOOTHSAYER

Caesar.



Does Caesar look around for who called? Where is the Soothsayer in relation to Caesar, if he cannot see him immediately?

CAESAR

Ha? Who calls?



Again, who does Casca have to shush, and how quickly (if at all) do they respond? Might this relate to the musical note for a flourish, above?

CASCA

Bid every noise be still: peace yet again.

CAESAR


Who is it in the press that calls on me?  
I hear a tongue, shriller than all the music,  
Cry 'Caesar.' Speak, Caesar is turn'd to hear. 90




This embedded stage direction provides playing information for the Soothsayer's vocal choices.

SOOTHSAYER  
Beware the ides of March.

CAESAR  
What man is that?


 Note the demonstrative pronoun "that" indicating distance between Caesar and the Soothsayer. How far away are they?

BRUTUS  
A soothsayer bids you beware the ides of March.

 Where is Brutus in relation to both Caesar and the Soothsayer, that he can clearly hear them both? Think about the stage picture you need to create for this scene. Where are there opportunities for motion?

CAESAR  
Set him before me; let me see his face.


CASSIUS  
Fellow, come from the throng; look upon Caesar.

 Does the Soothsayer come "from the throng"? If so, how near does he draw to Caesar?


CAESAR  
What say'st thou to me now? speak once again. 95

SOOTHSAYER  
Beware the ides of March.


CAESAR  
He is a dreamer; let us leave him: pass.

 Caesar moves on. The crowd's attention most likely shifts with him. Who follows and how quickly?

*Sennet. Exeunt all except BRUTUS and CASSIUS*


 What difference does it make to go from such crowded scenes, first with Flavius and Murellus and then with Caesar, to having just two people on stage?

CASSIUS  
Will you go see the order of the course?

 Why does Cassius have to ask this question? Is Brutus lollygagging?

BRUTUS  
Not I.

CASSIUS  
I pray you, do.

 Why does Cassius encourage Brutus to go on? Does he actually want him to go, considering the rest of this scene is a prolonged conversation that Cassius seems to have wanted for a while?

BRUTUS  
I am not gamesome: I do lack some part 100

# THE BASICS

## Paraphrasing

At the American Shakespeare Center, one of the first things the actors do when they receive their scripts is paraphrase their lines word for word. While 98.5% of the words Shakespeare wrote into his plays are still in common usage, English is a highly versatile and inventive language, with its multiplicity of word choices for a single meaning, as well as its multiplicity of meanings for a single word. As such, word definitions may have changed over the last 400 years, leaving students and actors some room for exploration and discovery within each one. Paraphrasing can help ensure that actors (and students) have made the strongest playing choice when it comes to the meanings of various words.

The benefits of a word for word paraphrase extend beyond word meaning, however. Syntax and word order inform actors (and students) about character options and choices. If a character always chooses a 3 syllable word where a 1 syllable will do, or mis-orders her words, or never comes to the end of a sentence, paraphrasing can help students to recognize those traits, providing students (and actors) with playing choices.

### Activity

Explore Paraphrasing using **the First 100 Lines**.

- Give your students both the plain text of the lines and the accompanying word cloud (tm).
- Have your students first look at the word cloud, and then circle or highlight any words they do not immediately recognize. How many of them are there?
  - If fewer than 2%, they are well within the range of common usage words.
  - You can explain any proper nouns as unusual names or places that would be familiar with in the context of play-going in London -- to bring the point home, ask if there are any place names in the States that Londoners today would struggle with.
- Discuss what the word cloud tells you about the first 100 lines of the play. Who or what appears to be important?
- Have your students refer to the plain text of the lines and find the words they found unfamiliar. Are there any context clues that provide the word's meaning?
- If there are any words which your students still find unfamiliar or challenging, have your students look up the definitions (if the Oxford English Dictionary is available to your students, have them use that, because it will show them the accretion of meaning over the years).
  - You may also want to have them look up at least one "familiar" word, to examine how its meaning may have changed through time.
- For those challenging words, have your students find a synonym that makes sense in context.
  - check tense and plurality
  - examine whether there is an opportunity for a missing pun or image.
  - "extra points" for keeping the paraphrase in meter.
- Have your students share their discoveries.
- Now, give each student 2-3 lines of the First 100 to paraphrase word-for-word. They should replace verbs, nouns, adjectives, and adverbs even if the words are familiar to them, but they should not change the order of any words (or prepositions, pronouns, conjunctions, or proper nouns).

- See your copy of the First 100 Lines for examples. The paraphrasing provided in this Study Guide does not present the only options, but just one choice. Your students may and should make other suggestions.
- The word for word paraphrase doesn't have to be in iambic pentameter, nor do your students need to worry about preserving Shakespeare's rhymes – though ASC actors occasionally challenge themselves to do one, the other, or both.
- Do a read-around (see page 21) of your class's paraphrased lines.
  - If there is repetition of a word, the students following the first speaker of the word must use the first paraphrase.
  - “Extra points” for the most creative solution.
- Discuss the importance of word-for-word paraphrasing. Often in Shakespeare, it isn't the words themselves that are difficult, but rather the unusual syntax and sentence structure, and the possible double- or triple-meanings of the words. Your students will learn more about the purpose and impact of disrupted syntax in our **R.O.A.D.S. to Rhetoric** section (page 63).
  - Remind your students that Shakespeare's plays were originally *heard*, not read. Your students may want to identify times when an audience could hear multiple meanings in one word, enhancing the aural experience.
    - Examples: reign/rein/rain; where/wear;
  - Then, go back and see if your students can use words in their paraphrasing which retain or create that aural experience. This exercise will demonstrate Shakespeare's verbal creativity and ability to your class.

Some activities throughout this study guide will ask or suggest that your students paraphrase before putting a scene on its feet. You may wish to have them follow this process each time they engage with the text.

### Follow Up:

- You may also wish to revisit the word cloud at the end of your unit. How do the prominent words from the First 100 Lines reflect on the entire play? Does Shakespeare preface the central conflict or important ideas? Or does the first scene present something different?
- **Writing Assignment:** In a journal response or short essay, have your students choose one word from the word cloud (not necessarily one of the largest) and discuss how that word applies to the entire play. Where else does it occur? Who uses it? What kind of a word is it?

### Line Assignments

Your students will paraphrase their Line Assignments as homework. They should choose their favorite line or sentence, copy it down in their Promptbooks, and be prepared to share that line with the class, as well as responding to the additional prompts.

You may also wish to have your students create word clouds of their Line Assignments.



## Paraphrasing - First 100 Lines

1.1

*Enter FLAVIUS, MURELLUS, and certain  
Commoners over the stage*

FLAVIUS

Away: inside, you lazy beasts, go you inside:  
Is this a festival? Huh, understand you not:  
Being blue-collar, you should not stroll  
During a workday lacking the symbol  
Of your trade? Say, what profession art thou? 5

CARPENTER

Well, mister, a woodworker.

MURELLUS

Where is thy hide smock and thy straightedge?  
What acts thou with thy nicest clothing on?  
You, mister, what profession are you?

COBBLER

Really, mister, in description as a good craftsman,10  
I am just, as you might call, a repairer.

MURELLUS

Nevertheless what profession art thou? Tell me  
straight.

COBBLER

A profession, mister, which, I pray, I can perform  
with a clean mind; that is truly, mister a fixer of  
poor bases.

FLAVIUS

What profession, thou rogue? thou impish rogue,  
what profession? 15

COBBLER

No, I pray you, mister, be not angry with me;  
however, if you are angry, mister, I could fix you.

MURELLUS

What dost thou imply by that? Fix me, thou  
impertinent man?

COBBLER

Well, mister, repair you.

FLAVIUS

Thou art a shoe repairer, art thou? 20

COBBLER

Indeed, mister, everything that I survive by is of the  
hole-making tool: I deal with no merchant's  
matters, nor female issues, but with the whole. I  
am, really, mister, a doctor to ancient footwear; at  
such time as they are in bad shape, I salvage them.  
As good people as any that walked on cow's 25  
hide have walked in my products.

FLAVIUS

But why art not at thy store now?  
Why dost thou steer these people around the city?

COBBLER

Indeed, mister, to corrode their sandals, to earn  
myself extra commissions. Yet, truly, mister, we 30  
celebrate festivities to watch Caesar and to revel in  
his victory.

MURELLUS

Why celebrate? What winnings bears he back?  
What prisoners trail him to Rome,  
To ornament in subjugated chains his wagon-  
wheels?  
You idiots, you dolts, you less than mindless  
fools, 35  
O you unfeeling souls, you savage citizens,  
Revered you not Pompey? Frequently and  
Repeatedly  
Have you clambered up to fences and fortifications,  
To spires and apertures, yes, to smoke-stacks,

Your babies at your breasts, and there have  
 stayed 40  
 The enduring hours, with continuing hope,  
 To watch mighty Pompey parade the avenues of  
 Rome  
 And when you beheld his vehicle just approach,  
 Have you not sounded a collective cheer,  
 That the river shook beneath her shores, 45  
 To heed the echoes of your noise  
 Reverberating in her curved banks?  
 And do you presently wear your finest clothing?  
 And do you presently commandeer a festival?  
 And do you presently throw blossoms in his path 50  
 Who arrives in victory atop Pompey's life?  
 Go away,  
 Flee to your homes, grovel on your patellae,  
 Beg to the deities to soften the curse  
 That of necessity will fall on this disloyalty.

FLAVIUS

Leave, leave, fine fellow citizens, and due to this  
 sin, 55  
 Bring together every impoverished citizen of your  
 type;  
 Bring them to the river sands and cry your drops  
 Into the water, until the smallest creek  
 Does touch the largest honored banks of any.

*Exeunt all the Commoners*

Watch if their lowest character is not swayed; 60  
 They disappeared silently due to their faults.  
 Run you along that path in the direction of the  
 Capitol,  
 This direction will I; strip the statues,  
 When you do discover them strewn with  
 decorations.

MURELLUS

Can we act that? 65  
 You are aware it is the holiday of the goats.

FLAVIUS

It is not important; allow no statues

Be decorated with Caesar's spoils. I'll around,  
 And banish the commoners from the roads:  
 So act you as well, where you find them thronging. 70  
 These burgeoning quills taken from Caesar's span  
 Will cause him to keep a common height,  
 Who otherwise might rise over the sight of humans  
 And hold us entire in slave-like intimidation.

*Exeunt.*

1.2

*Flourish. Enter CAESAR; ANTONY, for the course;  
 CALPHURNIA, PORTIA, DECIUS BRUTUS,  
 CICERO, BRUTUS, CASSIUS, and CASCA; a  
 Soothsayer after them, Murellus and Flavius.*

CAESAR

Calphurnia.

CASCA

Silence, hey, Caesar talks. 75

CAESAR

Calphurnia.

CALPHURNIA

Present, my husband.

CAESAR

Position yourself exactly in Antonio's path,  
 When he doth sprint his race. Antonio.

ANTONY

Caesar, my liege?

CAESAR

Neglect not, in your haste, Antonius, 80  
 To tap Calphurnia: for our wisemen vow,  
 The infertile, tapped in this sacred race,  
 Discard their childless hex.

ANTONY

I will enact:

When Caesar speaks, 'act so', it is done.

CAESAR  
Go on; and abandon no formality aside. 85

*Flourish*

SOOTHSAYER  
Caesar.

CAESAR  
Huh? Who yells?

CASCA  
Order all sounds be silenced; quiet once more.

CAESAR  
Who is it in the crowd that asks for me?  
I mark a voice, higher than any melody,  
Call 'Caesar'. Pronounce; Caesar is moved to  
listen. 90

SOOTHSAYER  
Avoid the middle day of the third month.

CAESAR  
What person is that?

BRUTUS  
A fortune-teller warns you avoid the middle day of  
the third month.

CAESAR  
Bring him in front of me; allow me to look upon  
his face.

CASSIUS  
Man, leave the crowd; gaze at Caesar.

CAESAR  
What speak'st thou to me here? Say one more  
time. 95

SOOTHSAYER  
Avoid the middle day of the third month.

CAESAR  
He is a star-gazer; allow us to abandon him. Go.

*Sennet. Exeunt all except BRUTUS and CASSIUS*

CASSIUS  
Will you attend to watch the running of the race?

BRUTUS  
Not I.

CASSIUS  
I beseech you, go.

BRUTUS  
I am not athletic: I do fail such piece 100



# THE BASICS

## Verse and Prose

### VERSE

Shakespeare wrote most of the verse in his plays in **iambic pentameter**, a style consisting of ten syllables per line – five metrical feet, each consisting of one unstressed and one stressed syllable. The process of marking the stresses in a line is called scansion. By scanning the lines themselves, your students can discover those directions and the opportunities for choice embedded within the text. Scansion is a valuable tool for both scholars and actors, because determining where the stresses go can reveal much not only about how the line might be delivered and about character, but also about what words in the line are most important. Scansion can also aid your students with the pronunciation of unfamiliar words. At the ASC, we often think of scansion as Shakespeare giving his company acting notes – in a time of limited rehearsals and no directors, that is, in fact, what he was doing and still does for those who pay attention to these clues.

In this active physical and vocal demonstration of Iambic Pentameter, students will gain an understanding of the placement of the stress, feminine line endings, and the importance meter plays in the performance and understanding of early modern plays.

### Activity: Iambic Bodies

- Ask for 10-11 volunteers. The 11th will be needed if the lines you work with have feminine endings.
- Ask volunteers to line up in front of the classroom, with a chair behind each one. You may wish to couple up your iambs by placing their chairs close together, then a space, then the next two chairs.
- Say your chosen line, from the examples below, to the class.
- Ask the class to repeat the line.
- Assign one syllable (or beat) of the line to each volunteer from right to left.
- Have students practice saying the line in order, each contributing his or her own syllable on cue.
- Ask every other student (your unstressed syllables) to sit down, beginning with the first.
- Have students say their syllables again, with those standing putting greater emphasis on theirs.
- Have only the sitting students say their syllables.
- Discuss the possible meanings derived from the unstressed syllables. Especially note the parts of speech that are typically unstressed (pronouns, conjunctions, articles, and prepositions).
- Have only the standing students say their syllables.
- Discuss the possible meanings derived from these stresses. Especially note the parts of speech that are usually stressed (nouns and active verbs) and the meaning/sense conveyed in them.
- Ask your students to select lines from the text to try.
- Discuss the "Terms to Know" from the Student Handout.

## Lines to Try:

To**MOR**row **AND** to**MOR**row **AND** to**MOR**row  
(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 **QUEST**ion  
(be not be is quest....of the whole play)-*Hamlet*

You **BLOCKS**, you **STONES**, you **WORSE** than **SENSE**less **THINGS**  
(blocks stones worse sense things) - *Julius Caesar*

## **PROSE**

Your students may initially fear verse far more than prose; after all, prose is the form that dominates their reading elsewhere, in novels, textbooks, magazines, and online. In Shakespeare, however, prose may actually be more difficult for your students to work with, since prose is more likely to be heavy with colloquialism, and its rhythms are more likely to be idiosyncratic to a particular character's way of speaking. When working through a prose section of a play, therefore, your students will need to look for different indications of rhythm than they do in verse:

- Identifying Prose from Verse: Depending on how your text is laid out, your students may have trouble distinguishing verse from prose at first glance – and may end up trying to scan their prose lines for iambic meter. The shortcut is this: in most texts, the first word of each verse line is capitalized, while prose lines, written as normal sentences, do not capitalize the first word after a line break.
- Sentence Length: Have your students go through the block of prose and find all of the sentence breaks. Are the sentences short and concise? Or does the character run on, linking many clauses together? How much variation is there in the length of the sentences?
- Unfinished Thoughts: Have your students identify the subject of each independent clause, then determine where that thought reaches completion -- or *if* it does.
- Questions: Does the speaker ask questions? Does anyone answer them?
- Interruptions: Does the speaker interrupt himself, or does someone else interrupt him?
- Shifts in Focus: When does the speaker change the subject? Does it come as part of an interruption?

## **Working with Verse and Prose**

- During the Iambic Bodies activity, encourage your students to try their favorite lines out loud.
- After working through the Iambic Bodies activity, select a few lines from the **First 100 Lines** (see next page) to mark up as a group.
  - First, discuss breaking a line into feet. This will reveal the first round of choices: namely, if any elisions need to occur. A normal line must end its tenth syllable with a stress; a normal line including a feminine ending must end with its eleventh syllable unstressed.

- If you have a Smart Board or an overhead projector at your disposal, you may wish to display the completed lines up on the screen, so that you can mark any questions or changes as you go along. Otherwise, you may wish to write out lines on your chalkboard or whiteboard. This visual will help students feel more confident when it comes time to mark scansion on their own.
- Divide your students into groups. How many and how large will depend on your class size.
- Assign each group a small section (10-20) lines of the **First 100 Lines** to scan.
- Work through these lines as a class.
  - Discuss “Basics--Choices” with your students.
  - Have each group read their lines, emphasizing their scansion decisions and the choices they have made.
  - Did any group find irregularities?
  - Did any group find lines that could be scanned more than one way?

**Suggested Homework:** Have your students scan their Line Assignments (page 25) and note any irregularities or ambiguities. They should choose their favorite line or sentence, copy it down in their Promptbooks, and be prepared to share that line with the class, as well as responding to the additional prompts.

- For prose heavy plays, or characters, have your students pay particular attention to word order, sentence length, and transitions. In lieu of scanning, have them mark: the beginnings and ends of sentences, the beginnings and ends of independent clauses within those sentences, unfinished thoughts, interruptions, questions, and shifts in focus.
- If a student’s Line Assignment includes both verse and prose, they should identify when the shifts occur and who instigates them.
- Spend the first few minutes of the next class discussing any exciting discoveries your students made in their homework, using the following suggestions for leading discussion:
  - If one student notices a particular character with a lot of irregularities, ask if anyone else in the class noticed a similar pattern in that same character elsewhere in the play. Is it normal for the character, or is it unusual?
  - Conversely, is any character completely regular? Does that change over the course of the play, or remain constant?
  - Ask if there anyone has a line they had particular trouble with, or that they think could be scanned in multiple ways. Have the student direct her classmates in different variations of the meter, then discuss the possibilities presented by each variation.
  - Did anyone identify shifts from verse to prose, or vice versa? What seems to instigate the change?

**Further Exploration:** Discuss, in an essay or journal response, the clues that the scansion of a speech within your students’ 100 lines provides an actor. Note regularity, irregularity, and other playing clues the text provides. Have your students draw conclusions about character or make suggestions regarding the playing of the scansion.

## STUDENT HANDOUT #1 - Verse and Prose

Shakespeare wrote most of the verse in his plays in **iambic pentameter**, a style consisting of ten syllables per line – five metrical feet, each consisting of one unstressed and one stressed syllable. The process of marking the stresses in a line is called scansion. Scansion is a valuable tool for both scholars and actors, because determining where the stresses go can reveal much not only about how the line might be delivered and about character, but also about what words in the line are most important. Scansion can also aid your students with the pronunciation of unfamiliar words. At the ASC, we often think of scansion as Shakespeare giving his company acting notes – in a time of limited rehearsals and no directors, that is, in fact, what he was doing and still does for those who pay attention to these clues.

### Terms to Know:

- **foot:** the basic unit of blank verse, usually two syllables
- **iamb:** a metrical foot containing an unstressed beat, then a stressed beat.
  - As in: **expense, before, admit, compare, degree**
- **trochee:** a metrical foot containing a stressed beat, then an unstressed beat. Shakespeare’s most frequent variant on strict iambic pentameter is to begin a line with a trochee, and most given names are trochees.
  - As in: **beauty, error, vanish, lovely, Richard, Henry**
- **spondee:** a metrical foot containing two stressed beats. Spondees may occur in hyphenates or with exclamations.
  - As in: **O Fool; well-loved; Peace, ho; careworn**
- **feminine ending:** an additional unstressed syllable at the end of a line.
  - As in: To **be** or **not to be**, that **is** the **question**.
- **elision:** the merging of two syllables into one
  - As in: heaven becoming heav’n, never becoming ne’er, the important becoming th’ important, do it becoming do’t.
- **expansion:** the distinguishing of a syllable typically elided in modern American English.
  - As in: “banished” into “ban-ish-ed” or “profession” into “pro-fess-ee-un.”
- **caesura:** a hard break in the middle of a line.
  - As in: But soft! | | What light through yonder window breaks?
  - Or: Set him before me; | | let me see his face.
- **end-stop:** a line that ends with a period, a semicolon, a question mark, or an exclamation point, concluding the thought or sentence.
  - As in: Shall I compare thee to a summer’s day?  
Thou art more lovely and more temperate.
- **enjambment:** a line or series of lines without end-stops, continuing the thought from one line to the next.
  - As in: How sweet and lovely dost thou make the shame →  
Which, like a canker in the fragrant rose, →  
Doth spot the budding beauty of thy name.
- **shared line:** when two (or more) characters share one line of iambic pentameter between them. Depending on the text your class is using, the style of printing may or may not make the shared line apparent.
  - As in: **Lady Macbeth:** They must lie there; go carry them, and smear  
The sleepy grooms with blood.  
**Macbeth:** I’ll go no more.

## STUDENT HANDOUT #1 - Verse and Prose

### How to Mark Scansion:

Foot: a vertical line between the feet:	
Unstressed syllable: a curved u-like shape above the unstressed syllable:	˘
Stressed syllable: a small vertical or slanted line above the stressed syllable:	˙
Elision: curved line linking elided syllables	◌◌
Caesura: two vertical lines:	

### Examples:

˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙  
He is | a dream|er; || let | us leave | him: || pass.

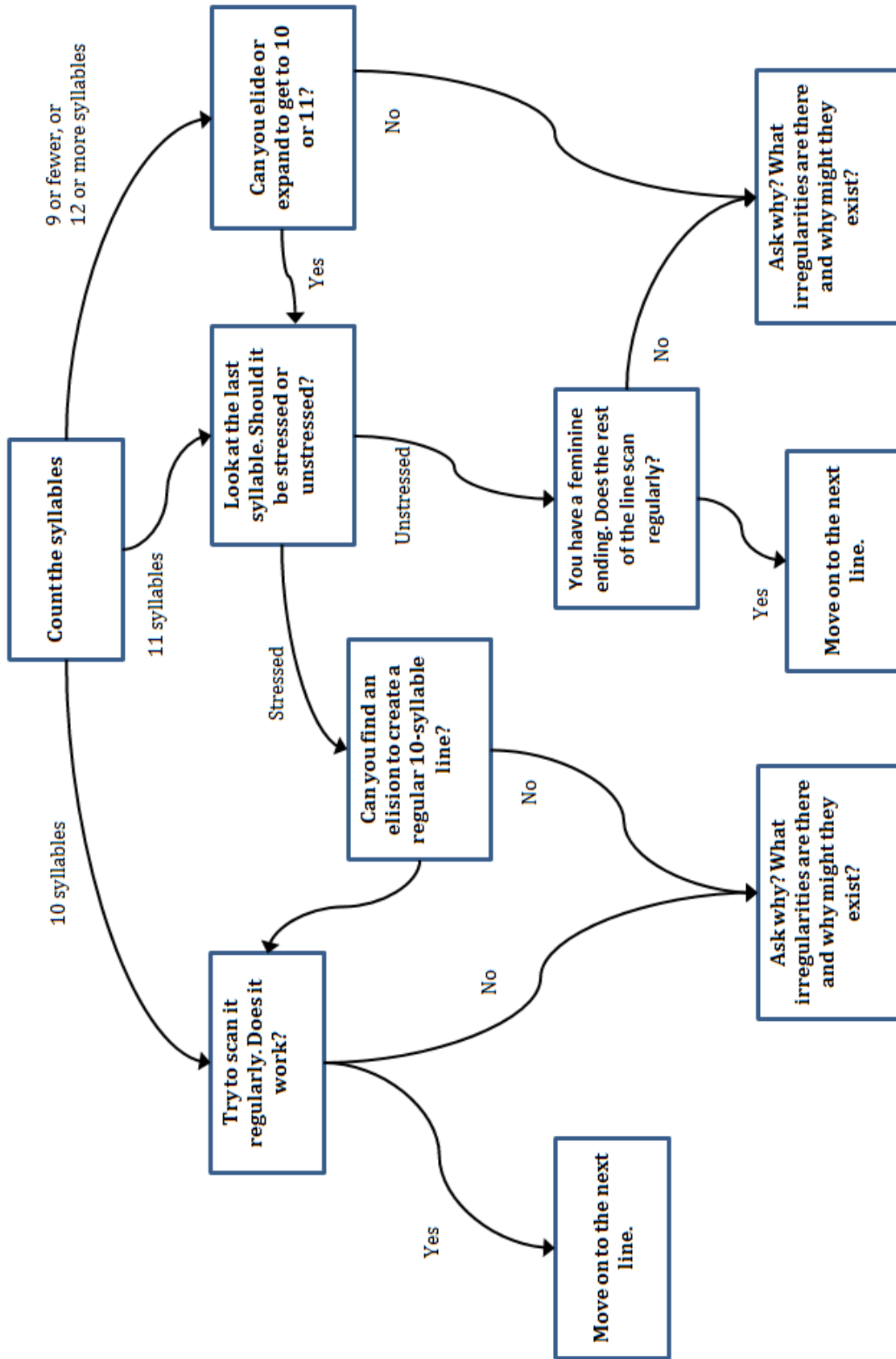
˙ ˘ ˙ ˘ ˙ ˘ ˙ ˘  
Double, | double, | toil and | trouble

˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙  
Shall we | be sun|der'd? || Shall | we part, | sweet girl?

### Tips and Tricks:

- Go regular if at all possible. Mark a line as regular first, then read it aloud and see if the line tells you that something needs to be different. (See the flow chart on the next page for assistance).
- When in doubt, say it out loud. Your ear will help you figure out what stresses are most natural. Many words *must* be pronounced a certain way -- for instance, SYLLable, not sylLAble or syllaBLE. Longer words may contain more than one stressed syllable. Use these words to help you test and tune your ears:
  - study, accomplish, never, energize, fulfill, interactive, holiday, university, volunteer
- Words that have a lot of consonants together and few vowels -- climb, fright, dwell -- have a heavy sort of sound to them, and so often "want" to fall into stressed positions.
- Similarly, words with long vowels or double-vowels -- shout, need, poor -- also tend to fall in stressed positions.
- Pronouns, conjunctions, articles, and prepositions rarely fall in stressed positions. If you find one of these parts of speech in a stressed position, that's telling you something important.
- It is sometimes helpful to work from the end of a line backwards, especially if you have a question about where the stresses or foot-breaks should fall in the middle of a line. Once you've determined if a line has a feminine ending or not, it becomes easier to find the rest of the divides from there.

Student Handout #1 – Scansion Flowchart



Verse and Prose - First 100 Lines

1.1

Enter FLAVIUS, MURELLUS, and certain Commoners

FLAVIUS

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Hence: home, | you id|le crea|tures, get | you home:

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Is this | a ho|liday? | | What, know | you not:

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Being | mechan|ical, | you ought | not walk

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Upon | a la|bouring day | without | the sign

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Of your | profess|ion? | | Speak, | what trade | art thou? 5

CARPENTER

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Why, sir, | a car|penter.

MURELLUS

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Where is | thy leath|er ap|ron and | thy rule?

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

What dost | thou with | thy best | appar|el on?

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

You: sir, | what trade | are you?

COBBLER

Truly, sir, in respect of a fine workman, I am but, 10

as you would say, a cobbler.

MURELLUS

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

But what | trade art | thou? | | an|swer me | directly.



A strong start is imperative to call the audience's attention, making an opening spondee entirely appropriate.



Note the elision of "labouring" into "lab'ring". Where else in this passage do you find elision?



A hard break in the middle of the line can also be a method of commanding the audience's attention, or a place to redirect the speaker's focus.



Is this line necessarily in verse? If so, it's a short line. Consider the other lines spoken by Commoners in this scene.



Could this begin with a trochee? Try it both ways.



A short verse line – is Murellus perhaps expecting the Cobbler to respond in verse and share it with him?



The Cobbler speaks in prose – Why might this be? Can you make that reason clear in delivery?



This line has a lot of potential irregularities. Could it open with a trochee or a spondee? Could the second foot be an iamb or a spondee? What effect does that mid-foot caesura have? How about the feminine ending? Is Murellus perhaps responding to the prose of the Cobbler – or is he thrown off by the informality of his conversational partner's speech?

COBBLER

A trade, sir, that, I hope, I may use with a safe  
conscience; which is indeed, sir, a mender of bad soles.



The Cobbler often interrupts his own speech to say "sir" – Why might this be? Is he truly showing deference? Is it mocking? Is it a verbal tic?

FLAVIUS

What trade, | thou knave? | thou naugh|ty knave, | what trade? 15



How many of these feet could be spondees? This may provide a delivery clue to an actor – short, staccato bursts may indicate when a character is losing his temper.

COBBLER

Nay, I beseech you, sir, be not out with me: yet  
if you be out, sir, I can mend you.

MURELLUS

What mean|est thou | by that? | | mend me, | thou sau|cy fellow?

COBBLER

Why, sir, cobble you.



This line has thirteen syllables – is it just irregular, elided, or does Murellus drop into prose?

FLAVIUS

Thou art | a cob|bler, art thou?

20

COBBLER

Truly, sir, all that I live by is with the awl: I  
meddle with no tradesman's matters, nor women's  
matters, but withal. I am indeed, sir, a surgeon  
to old shoes: when they are in great danger, I  
recover them. As proper men as ever trod upon  
neat's leather have gone upon my handiwork.



How many times in this speech does the Cobbler interrupt himself, correct himself, or add on to what he was saying? What opportunities do these moments give an actor?

25



FLAVIUS

But where | fore art | not in | thy shop | today?  
 Why dost | thou lead | these men | about | the streets?



The stresses in these lines provide a strong acting clue: the stresses on where, art, in, and dost make it possible to hear Flavius's exasperation coming off the page.

COBBLER

Truly, sir, to wear out their shoes, to get myself  
 into more work. But indeed, sir, we make holiday,  
 to see Caesar and to rejoice in his triumph.



The Cobbler transitions here at the "But indeed". What vocal or physical shift might that indicate?

MURELLUS

Wherefore | rejoice? | What con|quest brings | he home?

What tri|butar|ies foll|ow him | to Rome,  
 To grace | in cap|tive bonds | his char|iot-wheels?



Note the elision of chariot into "char-yut" here and in line 43.

You blocks, | you stones, | you worse | than sense|less things: 35

O you | hard hearts, | you cru|el men | of Rome,



Here the scansion gives a pronunciation clue – "cruel" has to divide into two syllables for the stresses to remain appropriate in the rest of the line.

Knew you | not Pom|pey? Man|y a time | and oft

Have you | climb'd up | to walls | and bat|tlements,



In lines 37 and 38, "you" falls in a stress position in the first foot, giving the actor an opportunity to single out another actor or an audience member. How is that affected if you make the opening foot a spondee in those lines?

To towers | and win|dows, yea, | to chim|ney-tops,

Your in|fants in | your arms, | and there | have sat 40

The live|long day, | with pa|tient ex|pecta|tion,



Scansion informs the expanded pronunciation of "expectation."

To see | great Pom|pey pass | the streets | of Rome:

And when | you saw | his char|iot but | appear,

Have you | not made | an un|ivers|al shout,

That Ti|ber trem|bled un|derneath | her banks 45

To hear | the rep|lica|tion of | your sounds,  
Made in | her con|cave shores?

**STOP** This line is short – Does Murellus wait for a response that never comes? Or, is there a nonverbal response that heightens his intensity? How might that inform how he proceeds in the next line?

And do | you now | put on | your best | attire?

And do | you now | cull out | a hol|iday?

**STOP** "Cull," with its deep vowel and long "l" ending, could also take a stress here. What audible different would a mid-line trochee or spondee make?

And do | you now | strew flow|ers in | his way,

50

That comes | in tri|umph o|ver Pom|pey's blood?

Be gone,

**STOP** Another short line – should Murellus pause before or after these words? Or a short pause on both sides? Try it each way.

Run to | your hou|ses, fall | upon | your knees,

Pray to | the gods | to in|termit | the plague

**STOP** Note these opening trochees in lines 53-54, which also feature active (and imperative) verbs.

That needs | must light | on this | ingra|titude.

FLAVIUS

Go, go, | good count|rymen, | and, for | this fault,

55

**STOP** Try the opening foot as an iamb or a trochee. What does that change in the delivery? Might it seem more or less likely to encourage the Commoners to go?

Assem|ble all | the poor | men of | your sort;

Draw them | to Ti|ber banks, | and weep | your tears

**STOP** Again, try different stress patterns in the first foot – does an iamb or a spondee work better than this trochee?

Into | the chan|nel, till | the low|est stream

Do kiss | the most | exalt|ed shores | of all.

*Exeunt all the Commoners*

See whether | their bas|est met|al be | not moved;

60

**STOP** This line needs some elision to scan appropriately. Eliding "whether" into "whe'er" – which might also make the audience hear "where." Could you elide any other word?

They van|ish tongue | -tied in | their guilt|iness.

**STOP** Note the mid-line trochee.

Go you | down that | way towards | the Ca|pitol;

**STOP** These lines feature many pronouns – you, that, I – in stress positions. What acting clue can that provide?


This way | will I: | Disrobe | the im|ages,

**STOP** Could you open with a trochee, to emphasize the that/this contrast?


∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪  
If you | do find | them deck'd | with cer|emonies.

MURELLUS

∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪  
May we | do so? 65


 Should this open with a trochee instead?  
Try it both ways – what changes?

You know | it is | the feast | of Lu|percal.

 The scansion offers insight into the  
pronunciation of this unusual word.

FLAVIUS


∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪  
It is | no mat|ter; || let | no im|ages

 The caesuras in lines 67 and 68 both split  
a foot – What effect does that have to the  
listener?

Be hung | with Cae|sar's troph|ies. || I'll | about,

And drive | away | the vulg|ar from | the streets;

So do | you too, | where you | perceive | them thick. 70

 "You" moves from an unstressed to a  
stressed position in this line. Is this a clue to  
deliver one significantly differently than the  
other? Could it be a clue to take one of them to  
an audience member?

These grow|ing feath|ers pluck'd | from Cae|sar's wing

Will make | him fly | an ord|inar|y pitch,

Who else | would soar | above | the view | of men

And keep | us all | in serv|ile fear|fulness.

*Exeunt*

1.2

*Flourish. Enter CAESAR, ANTONY, for the course, CALPHURNIA, PORTIA, DECIUS BRUTUS, CICERO, BRUTUS, CASSIUS, and CASCA; a Soothsayer after them, Murellus and Flavius.*

CAESAR

∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪  
Calpur|nia. 75

CASCA

∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪  
Peace, ho, | Caesar | speaks.

CAESAR

Calpur|nia.



Are these first four lines necessarily in verse? If so, they are short and choppy. What clue for acting might that provide?

CALPHURNIA

Here, my lord.

CAESAR

Stand you | direct|ly in | Anton|io's way,  
When he | doth run | his course. | Anton|io.



The scansion in these lines indicates two different pronunciations of Antonius's name – one with the "io" elided into a "yo" sound, and one with each vowel pronounced individually.

ANTONY

Caesar, | my lord?



Similarly, here Cal-pur-ni-a becomes Cal-pur-nya.

CAESAR

Forget | not, in | your speed, | Anton|io,  
To touch | Calpur|nia: | | for our | elders say,  
The bar|ren, touch|ed in | this hol|y chase,  
Shake off | their ster|ile curse.

80



"Touched" becomes "touch-ed" in order for "holy" to scan appropriately.



Antony and Caesar share a line. For the actor playing Antony, this potentially indicates that his response should follow fast on Caesar's line. What might that, in turn, tell you about the relationship between the two men?

ANTONY

I shall | remember:  
When Cae|sar says, | do this; | it is | perform'd.



Note the pronoun "this" in a stressed position.

CAESAR

Set on; | and leave | no cer|emon|y out.

85



Try this line opening with a trochee or a spondee.

*Flourish*

SOOTHSAYER

Caesar.



Like the opening lines of the scene, these lines seem short and choppy, if they are verse at all.

CAESAR

Ha? | | who calls?



Try this line both with a pause at the caesura and with no pause at all.

CASCA

Bid ev|ery noise | be still: | | peace yet | again.

CAESAR

Who is | it in | the press | that calls | on me?  
I hear | a tongue, | shriller | than all | the music,  
Cry 'Cae|sar!' | | Speak, | Caesar | is turn'd | to hear.

90



This feminine ending could indicate that Caesar is trailing off, or that he is rushing through. Try it both ways.

SOOTHSAYER

Beware | the ides | of March.



Caesar and the Soothsayer share this line. Why might Caesar respond so swiftly to what the Soothsayer says?

CAESAR

What man | is that?



Notice Caesar's final stress on the pronoun "that". Since stressed pronouns are unusual, what effect does this have? Is he calling attention, pointing the Soothsayer out? Does it distinguish the Soothsayer from others present?

BRUTUS

A sooth|sayer | bids you | beware | the ides | of March.



Is this a 12-syllable alexandrine, or does Brutus speak in prose here?

CAESAR

Set him | before | me; | | let | me see | his face.



Over Caesar's next few lines, note how many caesuras there are, and how many of those split feet.

CASSIUS

Fellow, | come from | the throng; | look up|on Caesar.

CAESAR

˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙

What say'st | thou to | me now? || speak once | again. 95

SOOTHSAYER

˘ ˙ ˘ ˙ ˘ ˙

Beware | the ides | of March.



This time, Caesar does **not** share the line with the Soothsayer. What clue might this hesitation give an actor? Is Caesar unsettled? Confused? Try expressing different emotions in the two-beat pause.

CAESAR

˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙

He is | a dream|er; || let | us leave | him: || pass.

*Sennet. Exeunt all except BRUTUS and CASSIUS*

CASSIUS

˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙

Will you | go see | the or|der of | the course?

BRUTUS

˘ ˙

Not I.



These two lines taken together only form three feet. Is there a pause between them? Before Brutus's line? Try it different ways. What different stories emerge with each variation?

CASSIUS

˘ ˙ ˘ ˙

I pray | you, do.

BRUTUS

˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙ ˘ ˙

I am | not game|some: || I | do lack | some part 100

## THE BASICS

### **R.O.A.D.S. to Rhetoric – An Introduction to Rhetorical Figures**

William Shakespeare, like most boys of his social status in the early modern period, likely attended a grammar school in Stratford-upon-Avon. From the age of about seven on through his teenage years, Shakespeare would have spent much of his time at school studying and conversing in Latin (and possibly Greek) translating the works of great classical authors such as Ovid, Virgil, Plautus, Cicero, and Seneca. From these authors, Shakespeare would have learned not just grammar, but also the art of rhetoric: the composition of words to achieve a desired result. Shakespeare's plays demonstrate that he had a keen and imaginative grasp of the hundreds of rhetorical devices used by the ancients, devices which helped him craft his words for emotional appeal, comic effect, and persuasive power.

Recognizing when characters use rhetoric is more important than identifying the terms each figure goes by (though we will introduce some later in this guide that are particularly relevant to the study of *Julius Caesar*). Once actors and students can identify the basic shapes that rhetorical figures take, they can proceed to determining the playing choices those shapes provide. This section will provide you and your students with the tools to identify those shapes.

To help your students learn the basics of rhetoric, we've broken the most common devices down into five categories: **R**epetition, **O**mission, **A**ddition, **D**irection, and **S**ubstitution. You can find further explanations of these types in our *Teacher's Guide to Rhetoric*, which explicates the devices by name. Whether or not you choose to teach the specific terms to your students, it will be helpful for you to know them. Once you know the devices intimately, their patterns will begin to pop off of the page. Familiarity with the specific devices will enable you to recognize them in use and to show them to your students as examples of each type. For the personal insights of the ASC staff as to the value and excitement of rhetorical exploration, please visit the ASC Education blog: <http://americanshakespearecentereducation.blogspot.com/search/label/rhetoric>

Notice that these five types of patterns are not mutually exclusive. They may overlap and intertwine. A figure of direction may also have within it repetition. You may find omission nested within addition. Some devices straddle the line between one type and another, and there isn't always a "right answer." Your students should look to rhetoric for suggestions and clues as a way of opening up the text, not to try and pin it down to any one interpretation or another.

## Repetition

Repetition gives speech a cadence, a rhythm to follow. Our brains, which are tuned to appreciate harmony, naturally pick up on these patterns, assisting us in synthesizing ideas. Shakespeare frequently uses devices of repetition within the structure of iambic pentameter, which already has a distinct rhythm; layering the rhetorical device on top of the scansion augments the brain's ability to hear patterns. You may also find devices of repetition in prose lines, and you may want to ask your students to consider how, or if, they hear the device differently in prose than they do in verse.

Your students will probably be most familiar with repetition in music: both in the melodies themselves and in lyrical refrains. How do these repetitions make a song easier to memorize?

### **Of sounds:**

“At the far end of town  
where the Grickle-grass grows  
and the wind smells slow and sour when it blows  
and no birds ever sing excepting old crows  
is the street of the lifted Lorax.” – Dr. Seuss, *The Lorax*

“Some that smile have in their hearts, I fear,  
Millions of mischiefs.” – Octavius, 4.1

An author can use repetition of this kind to create an aural mood. An excess of the letter “S” makes a sibilant sound, evoking the image of a snake, and perhaps of a character who is sneaky, surreptitious, or sly. An excess of “O”s produces a mournful, lugubrious noise, wounded and woeful. Ask your students to consider the tonal quality of the repeated sound. What might that indicate about the character or the situation?

### **Of words or phrases:**

“We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender...” – Winston Churchill

“Cassius from bondage will deliver Cassius.” – Cassius, 3.2

Why do we repeat ourselves? We repeat ourselves when we want to make a point, when something is particularly important. Have your students look at what words or phrases the characters repeat: Does the character emphasize time-related words (now, soon, then)? Location-based? Conjunctions? Concrete nouns or abstract concepts? We may also repeat ourselves when we're trying to get attention, either because our intended audience is ignoring us or because circumstances are making it difficult to hear. Have your students consider: Why is the character repeating the words or phrases? How strongly do you, as an actor, want to stress the repetitions?



**Of structure:**

“I came, I saw, I conquered.” – Julius Caesar

“When that the poor have cried, Caesar hath wept.” – Antony, 3.2

When an author repeats grammatical structure, it links ideas together in the listener’s mind. For a character, it may indicate a highly-functioning intellect with a sense of a plan. It may also be a way of building to a climactic conclusion.

## **Omission**

Omission leaves something out. These devices interrupt the normal flow of speech or ideas in some way, by leaving out a component of a sentence or a layer of meaning. This omission requires the brain to try to fill in the gap. You students should also consider what omission implies about the listener. Either Shakespeare or the character thinks that his audience (within the play or in the theatre) can fill in the blanks, crediting them with enough intelligence and reasoning to follow along – or, if the gaps are not easily filled, that may be significant.

### **Of words or phrases:**

“The average person thinks he isn't.” –Father Larry Lorenzoni

“I, an itching palm?” – Cassius, 4.2

“It is a creature that I teach to fight,

To wind, to stop, to run directly on” – Antony, 4.1

Leaving out words implies a hurry of some kind. The character’s mind may be jumping from one idea to another, or she may be speaking so quickly that words get left out. Ask your students to consider how omissions affect the rhythm of a speech.

Alternatively, a character may omit key words deliberately, rather than on accident, forcing the listener to make assumptions – which may or may not be correct. What could a character’s motivation for that kind of manipulation be?

### **In the form of understatement or evasion:**

“It's just a flesh wound.” – Black Knight, *Monty Python and the Holy Grail*

“Have patience, gentle friends, I must not read it.

It is not meet you know how Caesar loved you.” – Antony, 3.2

These devices are less literal forms of omission, but still fall into this category, as the author/speaker is leaving something out: in this case, a level of meaning, rather than any word or phrase. Omission of this sort is often coy, humorous, or sarcastic, but may also be evasive or deceptive. It may also be a way of avoiding something that is too painful to say out loud or to admit.

## **Addition**

Most easily understood as parenthetical statements, these rhetorical devices focus on words which are either extraneous or explanatory – they either elaborate unnecessarily on something which is already clear, or they make clear what was previously vague. Many of these devices slow down a speech, drawing out the tempo. They may overlap with devices of repetition.

### **Of grammatically superfluous words or phrases:**

“Four score and seven years ago...” – Abraham Lincoln, Gettysburg Address

“This was the most unkindest cut of all.” – Antony, 3.2

Examine what kinds of characters use far more words than are strictly necessary, either belaboring a point, employing a number of supplementary adjectives, or trying so hard to speak properly that they come out on the other side as ridiculous. Frequently buffoonish characters will use these superfluous devices, elaborating unnecessarily. These devices may also indicate an otherwise sensible character who is now experiencing a moment of emotional turbulence: overwrought, hysterical, irate, sorrowful, joyful, exuberant, etc.

### **In the form of overstatement or exaggeration:**

“Soul of Rome,

Brave son, derived from honorable loins,

Thou, like an exorcist, has conjured up

My mortified spirit.” – Ligarius, 2.1

These devices are the opposite of the understatement devices mentioned under Omission; devices which overstate or exaggerate add a layer of meaning to the words that is not there to begin with. What is the character overstating, and why? Is the choice conscious or unconscious? Ask your students to consider how a person acts when he is exaggerating something verbally. What physical exaggerations can accompany the exaggerated speech?

### **Of description, elaboration, or correction:**

“Here was buried Thomas Jefferson, author of the Declaration of American Independence, of the Statute of Virginia for Religious Freedom, and father of the University of Virginia.” – Thomas Jefferson's burial monument

“Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure.” – Abraham Lincoln, Gettysburg Address

“I saw Mark Antony offer him a crown; yet ‘twas not a crown, neither, ‘twas one of these coronets; and, as I told you, he put it by once: but for all that, to my thinking, he would fain have had it.” – Casca, 1.2

These devices fall under the “explanation” category of addition, augmenting a sentence which would be complete without them. These descriptions and addresses are “extra” in some way, but still provide information *not* found elsewhere in the sentence, differentiating them from the first category of superfluous words and phrases. Consider why these devices are necessary to the sentence or line: What information does the device provide? Is it something the theatrical audience already knows or does not know? How about the on-stage audience, if one is present? Does it provide new information, or is it merely a reminder? Does the addition have either positive or negative connotations?

**Of address:**

“Play it once, Sam. For old time’s sake.” – Elsa, *Casablanca*

“Frankly, my dear, I don’t give a damn.” – Rhett Butler, *Gone with the Wind*

“O pardon me, thou bleeding piece of earth

That I am meek and gentle with these butchers.” – Antony, 3.1

How people address each other can convey a lot of information in a play. Terms like “sir” or “my lord” indicate that the speaker addresses someone of higher status, whereas terms like “sirrah” or “boy” may indicate the opposite. Does a speaker use someone’s title, family name, or first name when addressing someone? Do they use diminutive terms or endearments? What does that indicate about their relationship?

## **Direction**

Direction addresses the order in which the words come. This category is why most students think Shakespeare is hard, because it addresses the creation of unusual syntactical structures. The first thing to do when your students see these devices in use is to have them untangle the sentence – put the words in the order that make the most sense to them. Then ask, "Why *didn't* Shakespeare just do that? What purpose is there for putting the words in another order?"

Devices of direction are devices of arrangement and rearrangement, and they can either illuminate or obfuscate meaning. A device which arranges words more neatly, by highlighting contrast or building to a climactic point, illuminates meaning. A device which rearranges words into a less sensible order, altering normal English syntax, may obfuscate meaning. These devices may also more literally change the direction of the speech – that is, change to whom a character directs a speech.

### **In the form of inversion or rearrangement:**

“Ask not what your country can do for you - ask what you can do for your country.” – JFK

“Your brother too must die; consent you, Lepidus?” – Octavius, 4.1

When words come in a different order than we would expect them, in normal syntax, something is going on in the character’s brain. Whether it indicates a state of disorder or of hyper-organization depends on if the rearrangement of words makes the sentence make more or less sense. A character whose thoughts and words are disordered may be in a state of high emotionality. A character who deliberately arranges his words in an unusual pattern, however, may be trying to make some kind of a point. Look at what words the character brings into positions of greater importance. Does she make any kind of juxtaposition? Or is she connecting thoughts together?

### **By arranging a series, building, or diminishing:**

“All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.” – JFK

“Now could I, Casca, name to thee a man

Most like this dreadful night,

That thunders, lightens, opens graves, and roars

As doth the lion in the Capitol.” – Cassius, 1.3

These devices drive a sentence or a line along, often either by building in force and focus to some climactic end, or by tightening down to a smaller, narrower focus. These devices may include or may occur along with devices of repetition or addition. Ask your students to consider how they could deliver lines with these devices in them. Should they increase volume, or decrease it? What movements could they pair to their words to emphasize the building or diminishing? Can they make themselves seem bigger or smaller to mirror the ideas?

**By arranging contrast:**

“It has been my experience that folks who have no vices have very few virtues.” —Abraham Lincoln

“Not that I loved Caesar less, but that I loved Rome more.” – Brutus, 3.2

In theatre, characters often think out loud. These devices examine instances of “either-or”, where a character weighs alternatives either for his in-play audience or for the theatrical audience, or possibly for both audiences. Consider if the ideas are harmonious or opposing. Is the comparison a natural one, or does it seem forced, off-kilter, or inappropriate? Ask your students to think of ways to use physical action to emphasize an “either-or” statement, such as weighing the ideas on their hands.

**By redirecting the focus or object of speech:**

“No more, I pray you.

Messala, I have here received letters,  
That young Octavius and Mark Antony

Come down upon his with a mighty power.” – Brutus, 4.2

These devices are often interruptions of one kind or another. A character may break off in the middle of a sentence, or abruptly begin addressing a different person. Such redirections may be spontaneous – the character discovering something new while speaking – or they may be deliberate, planned diversions.

## **Substitution**

Devices of substitution are when, in one way or another, one word or phrase stands in for something else. This may be purely grammatical, or it may be more conceptual and abstract. Metaphors, malapropisms, puns, and rhetorical questions all fall into this category.

### **Grammatically-based: Substitution of parts of words, full words, phrases, or structure:**

“Have fun and keep googling!” – Larry Page, co-founder of Google (1<sup>st</sup> recorded use of Google as a verb)

“Did not great Julius bleed for justice’s sake?

What villain touched his body, that did stab,

And not for justice?” – Brutus, 4.2

These devices may indicate very high or very low intelligence, depending on what exactly the character does with the wordplay. Intelligent, creatively-thinking characters can substitute one part of speech for another, can insert a synonym with multiple meanings, and can create elaborate metaphors, demonstrating their skill with language and their ability to use words in unique and inventive ways. Characters of low intelligence bumble; they may exchange one word for another, but unintentionally, rather than for deliberate effect. Their substitutions are slips of the tongue, mistakes, evidence of a disordered mind.

Ask your students to determine whether the substitution indicates high or low intelligence. How can an actor play that? Ask your students what physical markers they associate with a character of high or low intelligence. Is the character of lower intelligence aware of his slips and gaffs, or does he barrel on confidently? What do you look like when you know you’ve made a mistake? What do you look like when you’re bluffing? Is the character of higher intelligence showing off, or is she more sly about her verbal inventions? What do you look like when you think you’re better than the people around you? What do you look like when you’re playing someone for a fool?

Your students might also consider these devices as status markers that can inform movement and the stage picture. An actor whose character uses a device of substitution intelligently might move to take a more powerful position on the stage; an actor whose character uses a device of substitution accidentally might move to a less powerful position to underscore the mistake.

### **Conceptually-based:**

“The tree of liberty must be refreshed from time to time with the blood of patriots and tyrants. It is its natural manure.” – Thomas Jefferson

“O setting sun,

As in thy red rays thou dost sink tonight,

So in his red blood Cassius’s day is set;

The sun of Rome is set.” – Titinius, 5.3

Your students may most easily recognize these devices as kinds of metaphors, where a concrete object stands in for an idea or an emotion, or as puns, where a joke depends on a single word standing in for more than one idea. Like the grammatically-based substitutions, these devices can indicate either very high or very low intelligence, depending on whether the substitution is apt or inappropriate.

## Activity: Working With Rhetoric

### Step One: Introducing Rhetorical Concepts

Give your students the following **Handout #2** and discuss the 5 different kinds of rhetorical devices. See if your students can offer any examples of each type, either from lines they have looked at already or from modern speeches, movies, or songs.

Work through your First 100 Lines, or a section of them, as a class. First, do a read-around of the scene, with each student speaking one line before passing to the next student. This gives your students the chance to hear patterns within the speech before they start dissecting it.

Divide the class into five groups, and have each group look for examples from one of the five rhetorical types.

In the following examples, the Teacher's Guides are marked thus:

Repetition: double underlined

Omission: Where something is missing, a circle indicates the gap.

Addition: [ extraneous words within ]

Direction: → ← ↑ ↔ indicating the movement in the words

Substitution: ~~ placed over the substituted word

You may want to encourage your students to use the same marks on their worksheets.

Discuss your findings as a class. What category of device appears most often? What character clues can your students infer from that?

### Step Two: Discovering the Clues

Have your students work through a passage of text on their own, marking any use of rhetorical devices they find, using the key from the example.

You may use one of the following suggested passages, or you may have your students use their Line Assignments, or a section of them, as they have done for scansion and paraphrasing.

Ask your students to consider the following questions when they see rhetorical devices at use in a character's speech:

1. Who uses the device?
2. Is the choice deliberate or accidental for the character?
  - a. If deliberate, what is the character's goal, and how does the rhetorical device help her achieve it?
  - b. If accidental, what does that indicate about the character's grasp of language or state of mind?
3. How can the device affect the rhythm or cadence of the line or lines? Consider:
  - a. Speed
  - b. Scansion and metrics
  - c. Rhyme
  - d. Volume



4. How does the device affect a listener's ability to comprehend what the character is saying?
5. Does the device indicate high or low intelligence?
6. Does the device indicate a heightened emotional state?
7. Does the device create power for the character or cause the character to lose power?
8. Is this device usual or unusual for the character?
  - a. If usual, what does that indicate about the character on the whole?
  - b. If unusual, what does that indicate about the character in this moment?
9. When working with a longer speech or a conversation, what patterns can you notice throughout the passage?
  - a. Does any one kind of device dominate a character's speech?
  - b. Does the speaker shift devices (and perhaps tactics) mid-stream?

Each device will not necessarily provide an answer for every one of these questions, but it's beneficial for your students to keep them in the back of their minds while reading or while staging.

Discuss your findings. You may wish to have your students write a short response or analysis as an assessment.

### **Step Three: Rhetoric in Action**

Select a few lines, either from the class example or from the passages your students have worked through, and determine how to represent the devices present in the passage physically on stage. Use **Choices** (page 28) to help explore the potential physicality of rhetorical patterns. For more on choosing gesture, see Chekov's theories on "psychological gesture," summarized in the following blog entry: [http://rickonthewater.blogspot.com/2009/10/psychological-gesture-leading-center\\_27.html](http://rickonthewater.blogspot.com/2009/10/psychological-gesture-leading-center_27.html)

Discuss what assigning action to a rhetorical device does for an actor. While these broad gestures are not likely ones that an actor would use in such a blatant way in an actual performance, they approach the idea of taking physical or vocal cues from what the rhetoric tells you about a line.

Have your students try the passage again, this time acting the devices more naturally: creating emphasis with their voices, varying the rhythm of their speech, using meaningful gestures rather than arbitrary ones. How do the devices help with delivery?

## **R.O.A.D.S. to Rhetoric – An Introduction to Rhetorical Figures**

### **Student Handout #2**

When you work through a passage out of Shakespeare's plays, look for the following five types of rhetorical devices: **R**epetition, **O**mission, **A**ddition, **D**irection, and **S**ubstitution. These devices can provide you with character clues, telling you more about the speaker, and they can provide acting cues, indicates on how to behave physically or vocally when delivering the lines.

#### **Repetition**

Repetition gives speech a cadence, a rhythm to follow. Our brains, which are tuned to appreciate harmony, naturally pick up on these patterns, assisting us in synthesizing ideas. Shakespeare frequently uses devices of repetition within the structure of iambic pentameter, which already has a distinct rhythm; layering the rhetorical device on top of the scansion augments the brain's ability to hear patterns.

#### **Omission**

Omission interrupts the normal flow of speech or ideas in some way, by leaving out a component of a sentence or a layer of meaning. This omission requires the brain to try to fill in the gap. You should also consider what omission implies about the listener. Either Shakespeare or the character thinks that his audience (within the play or in the theatre) can fill in the blanks, crediting them with enough intelligence and reasoning to follow along – or, if the gaps are not easily filled, that may be significant; a character may be counting on poor comprehension.

#### **Addition**

These rhetorical devices focus on words which are either extraneous or explanatory – they either elaborate unnecessarily on something which is already clear, or they make clear what was previously vague. Many of these devices slow down a speech, drawing out the tempo. They may overlap with devices of repetition.

#### **Direction**

Devices of direction change the order in which the words come; they are devices of arrangement and rearrangement, and they can either illuminate or confuse meaning. A device which arranges words more neatly, by highlighting contrast or building to a climactic point, illuminates meaning. A device which rearranges words into a less sensible order, altering normal English syntax, may obfuscate meaning. These devices may also more literally change the direction of the speech – that is, change to whom a character directs a speech.

#### **Substitution**

Devices of substitution are when, in one way or another, one word or phrase stands in for something else. This may be purely grammatical, or it may be more conceptual and abstract. Metaphors, malapropisms, and puns all fall into this category.

Notice that these five types of forms are not mutually exclusive. They may overlap and intertwine. A figure of direction may also have repetition within it. You may find omission nested within addition. Some devices straddle the line between one type and another, and there isn't always a "right answer." Look to rhetoric for suggestions and clues as a way of opening up the text, not to try and pin it down to any one interpretation or another.

When working through a passage, use the following key to mark rhetorical devices:

Repetition: double underlined

Omission: where something is missing, circle where it should be

Addition: [ place brackets around the addition ]

Direction: → ← ↑ ↔ use arrows to show the movement in the words

Substitution: ~ ~ place squiggles overtop of the substituted word

When examining rhetoric within a character's speech, it's important to consider both what the author (Shakespeare) is doing and what the character is doing. Examining Shakespeare's craft is important for appreciation of his skill as a writer, and examining the character is important for performance purposes.

Consider the following questions when you see rhetorical devices at use in a passage:

1. Who uses the device?
2. Is the choice deliberate or accidental for the character?
  - a. If deliberate, what is the character's goal, and how does the rhetorical device help her achieve it?
  - b. If accidental, what does that indicate about the character's grasp of language or state of mind?
3. How can the device affect the rhythm or cadence of the line or lines? Consider:
  - a. Speed
  - b. Scansion and metrics
  - c. Rhyme
  - d. Volume
4. How does the device affect a listener's ability to comprehend what the character is saying?
5. Does the device indicate high or low intelligence?
6. Does the device indicate a heightened emotional state?
7. Does the device create power for the character or cause the character to lose power?
8. Is this device usual or unusual for the character?
  - a. If usual, what does that indicate about the character on the whole?
  - b. If unusual, what does that indicate about the character in this moment?
9. When working with a longer speech or a conversation, what patterns can you notice throughout the passage?
  - a. Does any one kind of device dominate a character's speech?
  - b. Does the speaker shift devices (and perhaps tactics) mid-stream?

**Not every device will prompt you to answer each of these questions, but it will be helpful to you to keep them all in mind as you work through a passage.**

**R.O.A.D.S. to Rhetoric -- First 100 Lines**

1.1

*Enter FLAVIUS, MURELLUS, and certain Commoners over the stage*

FLAVIUS

Hence: home, [you idle creatures], get you home:

Is this a holiday? What, know you not:

[Being mechanical], you ought not walk

Upon a labouring day without the sign

Of your profession? Speak, what trade art thou? 5

CARPENTER

[Why], [sir], a carpenter.

MURELLUS

Where is thy leather apron and thy rule?

What dost thou with thy best apparel on?

→  
You: [sir], what trade are you?

COBBLER

[Truly], [sir], [in respect of a fine workman], I am but, 10

[as you would say], a cobbler.

MURELLUS

But what trade art thou? answer me directly.

COBBLER

A trade, [sir], that, [I hope], I may use with a safe  
conscience; which is [indeed], [sir], a mender of bad soles.

R – “h”, “home” / O – “go”  
S – in place of name/ A – address  
S – rhetorical question  
D – unusual syntax  
A – descriptive  
O – “to”

S – possible rhetorical question  
D – shift in focus

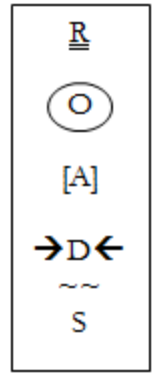
A – exclamatory / A – address  
O – “I am”

D – shift in focus  
A – address

A – extraneous  
A – address / A – descriptive  
A – extraneous

R – phrase

A – address / A – parenthetical  
A – extraneous / A – address  
S – pun



FLAVIUS

←-----←---~~~~→-----→  
What trade, thou knave? thou [naughty] knave, what trade?

D/R – words in inverted order  
A – descriptive / S – invective  
O – “art thou” or similar

COBBLER

→  
Nay, I beseech you, [sir], be not out with me: yet,  
if you be out, [sir], I can mend you.

A – address / D – shift in focus  
R – “be out”  
A – address

MURELLUS

~~~~~  
What meanest thou by that? mend me, [thou saucy fellow]?

O – “you will” or similar  
A – address / S – invective

COBBLER

[Why], [sir], cobble you.

A – exclamatory / A – address  
O – “I can” or similar

FLAVIUS

Thou art a cobbler, art thou? 20

COBBLER

[Truly], [sir], all that I live by is with the awl: I  
meddle with no tradesman's matters, nor women's  
~~~~~  
matters, but withal. I am indeed, [sir], a surgeon  
to old shoes: when they are in great danger, I  
~~~~~  
recover them. As proper men as ever trod upon 25  
neat's leather have gone upon my handiwork.

A – extraneous / R – phrase  
A – address / R – sound (all/awl)  
O – “do I meddle with”  
S – punning on “with awl”  
A – address / S – metaphor

S – punning on “re-cover/recover”

FLAVIUS

But wherefore art not in thy shop today?  
Why dost thou lead these men about the streets?

O – “thou”

COBBLER

[Truly], [sir], to wear out their shoes, [to get myself

R – phrase / A – address

→  
 into more work]. But indeed, [sir], we make holiday, 30  
 to see Caesar [and to rejoice in his triumph].

A – explanatory/corrective  
 D – shift in focus / A –address  
 A – possibly descriptive/corrective

MURELLUS

←-----→ ~  
 Wherefore rejoice? What conquest brings he home?

O – “do you”  
 D – unusual syntax  
 S – rhetorical question  
 R – sound “ome”  
 D – unusual syntax  
 A – descriptive / S – rhetorical question  
 D – arrangement of a series  
 R – “you”, structure

What tributaries follow him to Rome,  
 ←-----→ ~  
 [To grace in captive bonds his chariot-wheels]?  
 -----→-----→-----→

You blocks, you stones, you worse than senseless things: 35  
 -----→-----→

[O] you hard hearts, you cruel men of Rome,  
 ←-----→ ~

A – exclamatory  
 D – unusual syntax  
 S – rhetorical question

Knew you not Pompey? Many a time and oft  
 -----→-----→

Have you climb'd up to walls and battlements,  
 -----→-----→

To towers and windows, [yea], to chimney-tops,

R – structure / A – exclamatory  
 O – “with” or “holding”  
 O – “you”

Your infants in your arms, and there have sat 40

The livelong day, [with patient expectation],

A – parenthetical  
 R – “p”  
 O – “through”

To see great Pompey pass the streets of Rome:

And when you saw his chariot but appear,

Have you not made an universal shout,  
 ~~~~~

That Tiber trembled underneath her banks 45

R – “t”  
 S – personification

To hear the replication of your sounds,  
 ~

Made in her concave shores?  
 ~

S – rhetorical question

And do you now put on your best attire?  
 ~

S – rhetorical question

And do you now cull out a holiday?  
 ~

S – rhetorical question

And do you now strew flowers in his way 50

R – “and do you now,” structure  
 S – rhetorical question  
 A – exaggeration

That comes in triumph [over Pompey's blood]?  
 ~

Be gone,

----->----->-  
Run to your houses, fall upon your knees,  
 -----> ~~~~  
Pray to the gods to intermit the [plague]  
 ~~~~  
 That needs must light on this ingratitude.

D – arranging series  
 R – “t”  
 S/A – hyperbolic metaphor  
 S – metaphor (for "land on")

FLAVIUS

Go, go, [good countrymen], and, [for this fault],  
 ----->-----  
 Assemble all the poor men of your sort;  
 ----->----->  
 Draw them to Tiber banks, and weep your tears  
 ~~~~~~  
 Into the channel, till the lowest stream  
 ~~~~~~  
 Do kiss the most exalted shores of all.

55 R – “go”, “g” / A – address  
 A – parenthetical  
 D – arranging series  
 S - metaphor

*Exeunt all the Commoners*

~~~~~  
 See whether their basest metal be not moved;

60 S – metaphor

They vanish tongue-tied in their guiltiness.  
 <----->  
 Go you down that way towards the Capitol;  
 ↓ <-----> <----->  
 This way will I: Disrobe the images,  
 ----->  
 If you do find them deck'd with ceremonies.

R – “t”  
 D – unusual syntax  
 D – arranging contrast  
 D – unusual syntax  
 O – “go”  
 D – unusual word order

MURELLUS

May we do so?

65

You know it is the feast of Lupercal.

FLAVIUS

It is no matter; let no images

R – “no”

Be hung with Caesar's trophies. I'll about,  
 <----->

D – unusual syntax

And drive away the vulgar from the streets;  
 <----->

D – unusual syntax

So do you too, where you perceive them thick.  
 ~~~~~~

70

S – metaphor

These growing feathers pluck'd from Caesar's wing

~~~~~  
Will make him fly an ordinary pitch,  
←-----→  
Who else would soar above the view of men

S – metaphor  
D – unusual word order  
O – “would”

And keep us all in servile fearfulness.

*Exeunt*

## 1.2

*Flourish. Enter CAESAR, ANTONY, for the course, CALPHURNIA, PORTIA, DECIUS BRUTUS, CICERO, BRUTUS, CASSIUS, and CASCA; a Soothsayer after them, Murellus and Flavius.*

CAESAR

[Calphurnia].

A – address

CASCA

Peace, [ho], Caesar speaks.

75 A – extraneous

CAESAR

[Calphurnia].

A – address  
R – “Calphurnia”

CALPHURNIA

Here, [my lord].

A – address

CAESAR

←-----→

Stand you directly in Antonio's way,

D – unusual word order

When he doth run his course. [Antonio.]

D – direct address

ANTONY

[Caesar], [my lord]?

A – address

CAESAR

Forget not, [in your speed], [Antonio],

80 A – descriptive  
A – address



To touch Calphurnia: [for our elders say, A – explanatory  
The barren, [touched in this holy chase], A – descriptive  
~~~~~ S – euphemistic  
Shake off their sterile curse].

ANTONY

I shall remember: ~~~~~ S – passive voice  
When Caesar says, do this; it is perform'd.

CAESAR  
→ → D – shifts in focus  
Set on; and leave no ceremony out. 85

*Flourish*

SOOTHSAYER

[Caesar].

CAESAR

[Ha?] who calls? A – exclamatory

CASCA

Bid every noise be still: peace yet again.

CAESAR

Who is it in the press that calls on me?

I hear a tongue, [shriller than all the music], A – descriptive

Cry 'Caesar.' Speak; Caesar is turn'd to hear. 90

R – “Caesar”

SOOTHSAYER

Beware the ides of March.

CAESAR

What man is that?

BRUTUS

A soothsayer bids you beware the ides of March.

R – phrase

CAESAR

Set him before me; let me see his face.

CASSIUS

[Fellow], come from the throng; look upon Caesar.

A – address

CAESAR

What say'st thou to me now? speak once again. 95

SOOTHSAYER

Beware the ides of March.

R – whole phrase, 3<sup>rd</sup> time

CAESAR

→ →

He is a dreamer; let us leave him: pass.

D – shifts in focus

*Sennet. Exeunt all except BRUTUS and CASSIUS*

CASSIUS

Will you go see the order of the course?

BRUTUS

Not I.

CASSIUS

I pray you, do.

BRUTUS

I am not gamesome: I do lack some part

100 R – “I”

## THE BASICS

### **Asides and Audience Contact**

Shakespeare often leaves characters onstage by themselves. Sometimes these characters are working through an issue, sometimes they are letting the audience see what they are thinking (but aren't able to talk about in front of other characters); sometimes they are letting the audience in on a secret. These moments in which characters have “no one else to talk to” (except the audience in an early modern theatre) have been interpreted throughout their performance histories in various ways. In modern, proscenium productions, actors and directors bring them to life as an explication of the character's inner thoughts—sort of “thinking aloud” or “to oneself” moments. In the eighteenth and nineteenth centuries, some of the speeches were simply cut or re-arranged or staged differently. In Shakespeare's lifetime, though, the speeches would have had a different life. They would have been opportunities for the characters to engage with the audience, to bring them into the story, to ask questions (and possibly, receive answers).

With the audience on three or four sides of the playing space in universal lighting, actors have the opportunity to engage them, whether in monologues or during group scenes. This contact can have several effects, drawing the audience in, enhancing a character's appeal, and making the audience part of the world of the play. Audience contact thus offers actors in a lights-on theatre opportunities that proscenium stagings in the dark don't have.

In this activity, your students will examine asides and audience contact, two conventions of Shakespeare's plays that allow the soliloquys in the dramas to become conversations rather than internal musings, and which allow actors to bring the audience in on the action of the play.

#### **Asides**

Every student of Shakespeare who has read a modern edition of his plays will recognize the word “aside,” but not every student will necessarily recognize its meaning.

#### **Brainstorm:**

Ask your students: How would you define the word aside?

The Oxford English Dictionary shows that it wasn't until 1727 (more than 100 years past Shakespeare's death) that the word took on these meanings:

- “Words spoken aside or in an undertone, so as to be inaudible to some person present;
- words spoken by an actor, which the other performers, on the stage are supposed not to hear.”

Notice that it doesn't say who *is* supposed to hear. We assume the audience will be the “auditors” but in many playhouses the audience, who is sitting in the dark, in front of the stage, may not be the obvious choice.

While there are over 550 instances of the word “aside” used as a stage direction in early modern drama, only six times (and only twice in Shakespeare — in *Pericles* and in the Quarto version of *The Merry Wives of Windsor*) does it seem to indicate the delivery of speech, in which the writer (or the prompter) marks that an

actor should deliver a speech to the audience as opposed to the other characters onstage. This discrepancy suggests that playwrights assumed that actors did not require specific instruction in order to address the audience. The editions that you and your students use today try to “correct” the missing stage directions in order to help the reader “see the stage;” even with so many [*Aside*]s inserted, however, you and your students can find many more opportunities for contact.

At the ASC, in the setting of the Blackfriars Playhouse, we have found that almost anything a character says can become an opportunity for a character engage the audience in these ways. In this activity, your students will explore how the space makes this possible.

### Activity

- Review the **Elizabethan Classroom** (page 34) and consider the configuration of the playhouses for which Shakespeare wrote.
- Choose one of the following lines:
  - “I love nothing in the world so much as you, is not that strange?” From *Much Ado About Nothing*. You will need a Beatrice (auditor) and a Benedick (speaker).
  - “You told a lie, an odious, damned lie.” From *Othello*. You will need an Emilia (speaker) and an Iago (auditor).
- First, decide which part of this line could be an aside (the correct answer is all of it except for “you”).
- Now, have your students decide how to stage this line in a proscenium. How does “A” speak so that “B” doesn’t hear when there is no one else there (because of the fourth wall)?
  - For the first example, the audience is all in front of the stage. How does the actor deliver the aside? (Let participants try it; eventually, the arrow should point downstage) And how does the other actor “not hear it”? (arrow points at “A”)
- Now, consider the alternative. At the Blackfriars, where can an actor take an aside?
  - The arrow can go everywhere -- the audience is potentially on all four sides of the stage.
- There are a couple of variations on “asides” you can discuss.
  - In a “Normal,” the other character (our B) clearly doesn’t notice that the speaker is talking to the audience.
  - In a “sophisticated aside” the other character actually comments on the speaker’s “absence” or distraction. This happens in several plays we’ve done at the ASC including *The Changeling*, *Revenger’s Tragedy*, and *Henry VI, Part 1*. Note the following example, where Margaret notices that Suffolk is talking, but not to her.

SUFFOLK

Fond man, remember that thou hast a wife;  
Then how can Margaret be thy paramour?

MARGARET

I were best to leave him, for he will not hear.

SUFFOLK

There all is marr'd; there lies a cooling card.

MARGARET

He talks at random; sure, the man is mad.

SUFFOLK

And yet a dispensation may be had.

MARGARET

And yet I would that you would answer me.

--- *Henry VI, Part 1, 5.3*

### Audience Contact

If a character is engaging the audience often and in “privileging” ways, then the audience can become an ally -- which means the audience can also become a conspirator of sorts, complicit in a villain’s crimes or a lover’s schemes. You will want to look at several scenes to determine when a character is talking to the audience and when s/he might be forging those connections.

### Using the First 100 Lines

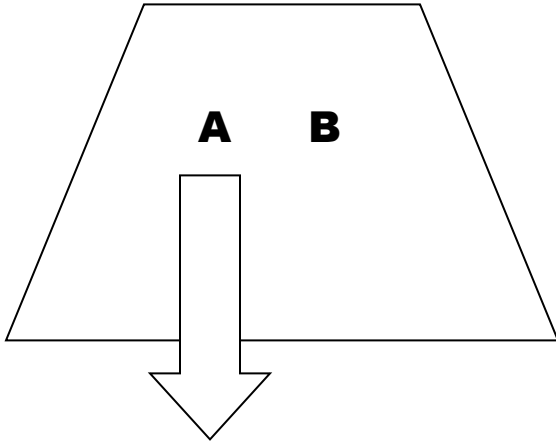
- Place students in groups (as many as there are characters). Students should not work together to make determinations as a group, however – If each student works individually, you will have more playing options available when you put the scene on its feet.
- Give your students the First 100 Lines of *Julius Caesar*.
- Ask them to go through the scene (or a section of it) and, with each student looking only at his or her assigned character, mark up the text according to what kinds of asides and audience contact they think are most appropriate, according to the following key:
  - Fill in the brackets:
    - 1=casting the audience
      - Making the audience members into characters who have an implied involvement in the scene or in the greater world of the play. They may be named or unnamed, but must be specific identities.
      - Examples: Henry V casting the audience as his army, Portia and Nerissa (in *The Merchant of Venice*) picking out specific audience members to represent suitors
      - Example in *Julius Caesar*: Casca referring to the audience as the “rag-tag people” in 1.2; Brutus and Antony treating the audience as part of the plebeian mob in 3.2 (see **Staging Challenges: Controlling the Chaos**, page 167, for more).
    - 2= making the audience member the object of the line
      - Often, though not always, making the audience member the butt of a joke. Unlike casting the audience, this type of contact does not make the audience member part of the world of the play; they simply become a helpful illustration for the benefit of another character and/or the rest of the audience.

- Examples: Benedick (in *Much Ado about Nothing*) finding fair, wise, or virtuous women, Dromio (in *The Comedy of Errors*) making jokes about bald men
- Example in *Julius Caesar*: Calpurnia's and Caesar's references to beggars and cowards in 2.2 could be found in the audience.
- 3=allying with the audience
  - Making audience members colleagues or co-conspirators, looking to the audience for support or affirmation
  - Examples: Iago explaining his schemes to the audience, any character sharing a joke with an audience member rather than with another character (often at the other character's expense)
  - Example in *Julius Caesar*: Brutus engaging the audience during his contemplation about whether or not to kill Caesar in 2.1.
- 4=seeking information from the audience
  - Questions that can be taken to the audience instead of, in addition to, or in the absence of other characters on stage
  - Examples: Hamlet asking if he should kill his uncle while Claudius is at prayer, any character asking what time it is or where someone else is could potentially take the question to the audience
  - Example in *Julius Caesar*: Brutus's questions about Caesar's ghost in 4.2 might be taken to the audience instead of to the characters on-stage.
- 5=to the other character
  - As regular conversation, intended for the other character to hear
- Select one student from each group to act out the scene.
- Have your representatives act out the scene, directing their lines according to their own determinations. Have the other members of their groups call out "Stop!" if they disagree with the representative's choice and want to see it tried another way.
- Discuss:
  - How many lines could be taken to the audience in multiple ways?
    - Are there any lines which *must* be directed to another character?
    - Are there any lines which *must* be delivered as asides, so that the other character *cannot* hear?
  - Which aside most surprised you when it worked?
  - What was the aside that seemed the most natural?
  - Which aside most endears the character to the audience?
  - What do asides/audience contact do for the character?
  - Is it better if only one character or all characters use audience contact?
  - Are there instances of sophisticated asides?

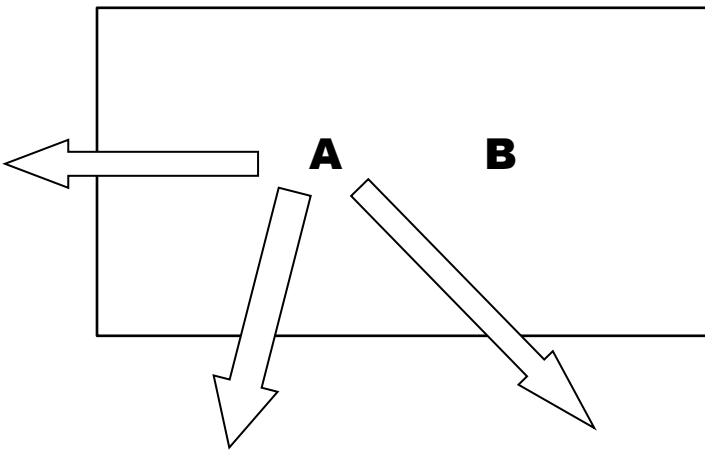
### Line Assignments

Your students will mark their Line Assignments according to the method in this activity as homework. They should copy one moment for discussion into their Promptbook, as well as answering the additional questions. On your next class meeting, stage some of your students' favorite discoveries, or ask who had trouble deciding where a line should be directed, and try to find the best choice through active exploration, as you did with the First 100 Lines.

Guide for Teachers: Asides and Audience Contact  
Placing the object of the aside



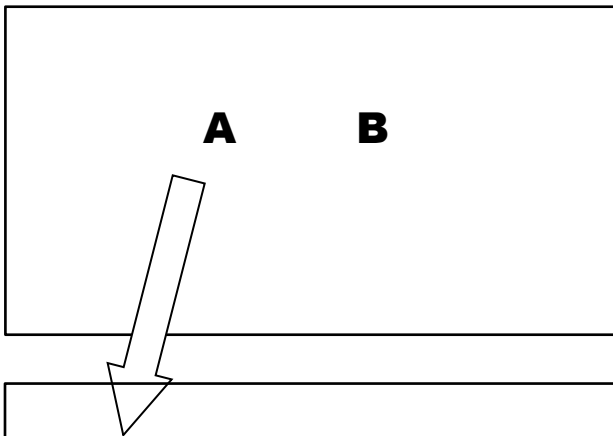
**Proscenium**  
**(one option -**  
**straight out)**



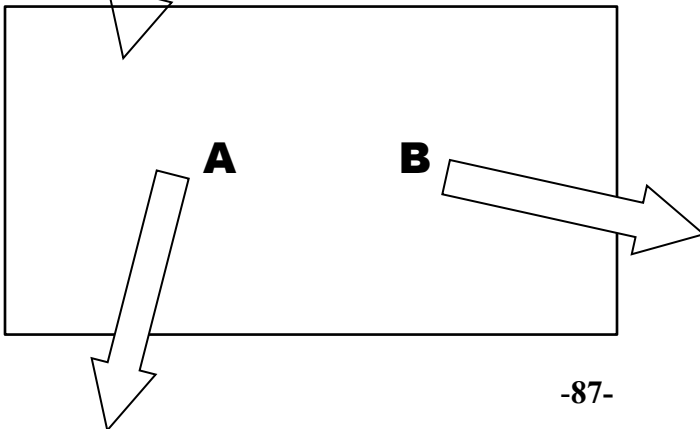
**Thrust Stage**  
**(anywhere!)**

---

Variations on an aside



**Normal Aside**



**Sophisticated Aside**

## Asides and Audience Contact – First 100 Lines

[1] = casting the audience; [2] = making the audience the object; [3] = alluding;

[4] = seeking information; [5] = speaking to another character

1.1

*Enter FLAVIUS, MURELLUS, and certain  
Commoners over the stage*

FLAVIUS

[ ]Hence: [ ]home, [ ]you idle creatures, [ ]get you  
home:

[ ]Is this a holiday? [ ]What, [ ]know you not:  
[ ]Being mechanical, [ ]you ought not walk  
Upon a labouring day without the sign  
Of your profession? [ ]Speak, [ ]what trade art  
thou? 5

CARPENTER

[ ]Why, [ ]sir, [ ]a carpenter.

MURELLUS

[ ]Where is thy leather apron and thy rule?  
[ ]What dost thou with thy best apparel on?  
[ ]You, [ ]sir, [ ]what trade are you?

COBBLER

[ ]Truly, [ ]sir, [ ]in respect of a fine workman, 10  
[ ]I am but, [ ]as you would say, [ ]a cobbler.

MURELLUS

[ ]But what trade art thou? [ ]answer me directly.

COBBLER

[ ]A trade, [ ]sir, [ ]that, [ ]I hope, [ ]I may use  
with a safe conscience; [ ]which is indeed, [ ]sir,  
[ ]a mender of bad soles.

FLAVIUS

[ ]What trade, thou knave? [ ]thou naughty knave,  
what trade? 15

COBBLER

[ ]Nay, I beseech you, [ ]sir, [ ]be not out with me:  
[ ]yet, if you be out, [ ]sir, [ ]I can mend you.

MURELLUS

[ ]What meanest thou by that? [ ]mend me, thou  
saucy fellow?

COBBLER

[ ]Why, [ ]sir, [ ]cobble you.

FLAVIUS

[ ]Thou art a cobbler, art thou? 20

COBBLER

[ ]Truly, [ ]sir, [ ]all that I live by is with the awl:  
[ ]I meddle with no tradesman's matters, [ ]nor  
women's matters, [ ]but withal. [ ]I am indeed,  
[ ]sir, [ ]a surgeon to old shoes: [ ]when they are in  
great danger, I recover them. [ ]As proper men 25  
as ever trod upon neat's leather have gone upon my  
handiwork.

FLAVIUS

[ ]But wherefore art not in thy shop today?  
[ ]Why dost thou lead these men about the streets?

COBBLER

[ ]Truly, [ ]sir, [ ]to wear out their shoes, [ ]to get  
myself into more work. [ ]But, [ ]indeed, [ ]sir,  
[ ]we make holiday to see Caesar and to rejoice in  
his triumph.

MURELLUS

[ ]Wherefore rejoice? [ ]What conquest brings he  
home?  
[ ]What tributaries follow him to Rome,  
To grace in captive bonds his chariot-wheels?  
[ ]You blocks, [ ]you stones, [ ]you worse than 35  
senseless things:  
[ ]O [ ]you hard hearts, [ ]you cruel men of Rome,  
[ ]Knew you not Pompey? [ ]Many a time and oft  
Have you climb'd up to walls and battlements,  
To towers and windows, [ ]yea, to chimney-tops,



[ ]Your infants in your arms, and there have sat 40  
 The livelong day, [ ]with patient expectation,  
 [ ]To see great Pompey pass the streets of Rome:  
 [ ]And when you saw his chariot but appear,  
 [ ]Have you not made an universal shout,  
 [ ]That Tiber trembled underneath her banks 45  
 To hear the replication of your sounds,  
 Made in her concave shores?  
 [ ]And do you now put on your best attire?  
 [ ]And do you now cull out a holiday?  
 [ ]And do you now strew flowers in his way 50  
 That comes in triumph over Pompey's blood?  
 [ ]Be gone,  
 [ ]Run to your houses, [ ]fall upon your knees,  
 [ ]Pray to the gods to intermit the plague  
 That needs must light on this ingratitude.

FLAVIUS

[ ]Go, [ ]go, [ ]good countrymen, [ ]and, for this  
 fault, 55  
 Assemble all the poor men of your sort;  
 [ ]Draw them to Tiber banks, [ ]and weep your  
 tears  
 Into the channel, till the lowest stream  
 Do kiss the most exalted shores of all.

*Exeunt all the Commoners*

[ ]See whether their basest metal be not moved; 60  
 [ ]They vanish tongue-tied in their guiltiness.  
 [ ]Go you down that way towards the Capitol;  
 [ ]This way will I: [ ]Disrobe the images,  
 If you do find them deck'd with ceremonies.

MURELLUS

[ ]May we do so? 65  
 [ ]You know it is the feast of Lupercal.

FLAVIUS

[ ]It is no matter; [ ]let no images  
 Be hung with Caesar's trophies. [ ]I'll about,  
 And drive away the vulgar from the streets;  
 [ ]So do you too, where you perceive them thick. 70

[ ]These growing feathers pluck'd from Caesar's  
 wing  
 Will make him fly an ordinary pitch,  
 [ ]Who else would soar above the view of men  
 And keep us all in servile fearfulness.

*Exeunt.*

1.2

*Flourish. Enter CAESAR; ANTONY, for the course;  
 CALPHURNIA, PORTIA, DECIUS BRUTUS,  
 CICERO, BRUTUS, CASSIUS, and CASCA; a  
 Soothsayer after them, Murellus and Flavius.*

CAESAR

[ ]Calphurnia.

CASCA

[ ]Peace, ho, [ ]Caesar speaks. 75

CAESAR

[ ]Calphurnia.

CALPHURNIA

[ ]Here, [ ]my lord.

CAESAR

[ ]Stand you directly in Antonio's way,  
 When he doth run his course. [ ]Antonio.

ANTONY

[ ]Caesar, my lord?

CAESAR

[ ]Forget not, [ ]in your speed, [ ]Antonio, 80  
 To touch Calphurnia: [ ]for our elders say,  
 The barren, touched in this holy chase,  
 Shake off their sterile curse.

ANTONY

[ ]I shall remember:

[ ]When Caesar says, do this; [ ]it is perform'd.

CAESAR  
[ ]Set on; [ ]and leave no ceremony out. 85

*Flourish*

SOOTHSAYER  
[ ]Caesar.

CAESAR  
[ ]Ha? [ ]Who calls?

CASCA  
[ ]Bid every noise be still: peace yet again.

CAESAR  
[ ]Who is it in the press that calls on me?  
[ ]I hear a tongue, shriller than all the music,  
Cry 'Caesar.' [ ]Speak, [ ]Caesar is turn'd to hear.90

SOOTHSAYER  
[ ]Beware the ides of March.

CAESAR  
[ ]What man is that?

BRUTUS  
[ ]A soothsayer bids you beware the ides of March.

CAESAR  
[ ]Set him before me; [ ]let me see his face.

CASSIUS  
[ ]Fellow, come from the throng; [ ]look upon  
Caesar.

CAESAR  
[ ]What say'st thou to me now? [ ]speak once  
again. 95

SOOTHSAYER  
[ ]Beware the ides of March.

CAESAR  
[ ]He is a dreamer; [ ]let us leave him: [ ]pass.

*Sennet. Exeunt all except BRUTUS and CASSIUS*

CASSIUS  
[ ]Will you go see the order of the course?

BRUTUS  
[ ]Not I.

CASSIUS  
[ ]I pray you, do.

BRUTUS  
[ ]I am not gamesome: [ ]I do lack some part 100

## DRAMATURG’S CORNER

### **In States Unborn: Using History to Inform Performance**

When Shakespeare wrote *Julius Caesar*, he was revisiting a story familiar to his audience. As part of the humanist revival of the classics, the story of Caesar’s assassination had been presented both in narrative prose and on the stage numerous times before Shakespeare’s 1599 play. It was also part of England’s cultural heritage, as they considered themselves descendants of the Romans, as well as being a story that tied into biblical themes, with many writers drawing connections between Brutus and Judas.

Teaching a play that has historical context offers great opportunities for cross-curriculum studies. If you are performing a history play, you may wish to work with the world history or classics teachers in your school to provide your students with a comprehensive view of the historical reality and the theatrical presentation of this famous story. Your dramaturg may look into the source material, into historical figures who may have influenced Shakespeare’s writing of a fictional story, or into social history applicable to the play.

Theatrical companies also often explore the history behind the play when creating a production, and the responsibility of research often also falls to the dramaturg. The dramaturg may look into Shakespeare’s sources, critical essays, art and literature, and the production history of the play in order to compile a comprehensive information packet for directors, actors, costumers, a company’s marketing or publicity departments, and other members of the production team.

Many definitions exist for “dramaturg” – perhaps as many as there are theatres that hire them, schools that train them, and professionals that identify themselves by the title. At the American Shakespeare Center, we define a dramaturg as a practical research assistant. The operative word in the description is practical. The advantage of exploring the world of dramaturgy with students is the advancement it offers them through Bloom’s Taxonomy.



[http://ww2.ou.edu/educ/roverbau/Bloom/blooms\\_taxonomy.htm](http://ww2.ou.edu/educ/roverbau/Bloom/blooms_taxonomy.htm)

Many of the lessons and assessments we teach in an average class aim at the first two levels (remembering and understanding), but dramaturgy, with its practical application, moves students through all levels. The student who produces historical and playable research for application and exploration will be analyzing said research for its use in performance (its playability), will need to evaluate the rehearsal conditions and audience to determine its value, and is then part of the process of creation as the scene comes to life.

**Handout #4A** provides a family tree for the political dynamics of *Julius Caesar*, while the facts provided on **Handout #4B** are examples of those which inform the action of the play and which can be useful to an actor, whether in terms of a character’s appearance and bearing, of his or her personality, and of the character’s relationship to others within the play. An actor might choose to draw heavily from this information, or to use it sparingly,

or not to use it at all. Whether or not the information ultimately sees use may depend on an actor's preference, or on a director's, on time constraints, or on the overall vision of the show. The dramaturg's job is simply to present the company with the information to help them make those choices.

We hope that this information will provide a dual purpose for your students: not only to help them think like our actors do, when determining what dramaturgical information to assimilate into their performances, but also to bring these historical figures more to life. Much of the information is “human interest” – in our example, you’ll see tidbits and facts out of the characters’ real lives which make them seem less remote, less pontificating philosophers in bleached togas and more the exciting, visceral, world-altering people they were – party animals and conniving schemers, arrogant conquerors and sullen, sulking losers, not all that different from the casts of blockbuster summer hits. You can employ facts like these to reel in your students’ interest or to answer questions they may have about the people of the play. They may also see references to some of these facts within the play itself.

#### **ACTIVITY: USING DRAMATURGY**

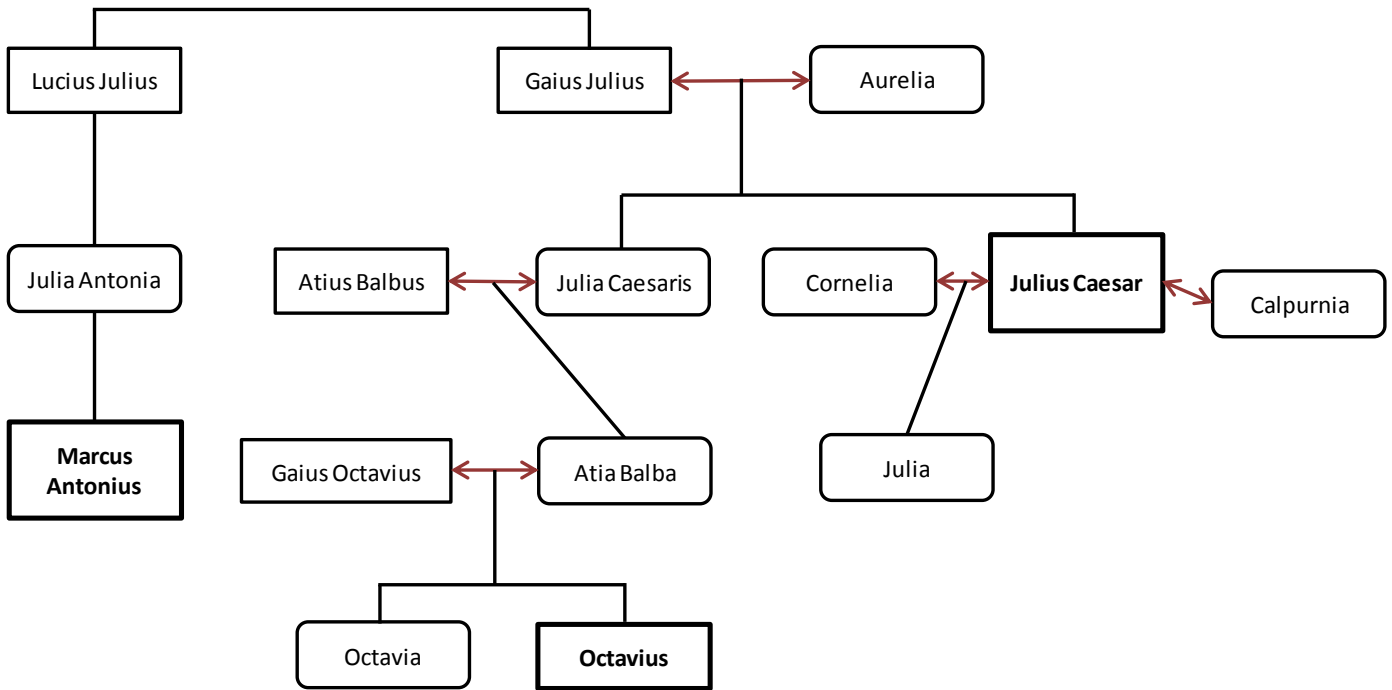
- As an example of how dramaturgical information can help with character-building, give your students **Handout #5**, copies of a selection of 2.2 from *Julius Caesar*.
  - o Please note that this is a cut version of the scene, trimmed to a more manageable length for classroom exploration.
- In a read-around (see page 21), go through your selected scene.
- Discuss what the students know about the characters after one read through. Consider:
  - o Relative social status
  - o Family relations
  - o Allegiances, friendships, and rivalries
  - o Clues for physical acting choices
  - o Clues for vocal acting choices
- Assign parts and ask the actors to come to your staging area.
- Using the dramaturgy information from **Handout #4B**, share one piece of information with each character.
- Play the scene again, encouraging the characters to make a choice based on the new knowledge they have gained.
  - o Some suggestions: playing Caesar as either totally confident in his power or as wary of losing it; playing Caesar as confident in his assertions or as having to re-convince himself of his imperviousness after each of Calphurnia’s statements; playing Calphurnia alternately as humble and shy or as shrewish and hysterical; playing Decius’s relationship to Caesar as formal and professional or as intimate and more familial.
- Discuss changes with the class.
- Continue to give students the information in the Dramaturg’s Corner, piece by piece, until all bullets have been tried. You can leave it up to them to decide if they must synthesize all new information, or if they choose to only integrate the newest piece of information.
- Discuss the value of knowing each piece of information in terms of playing choices the knowledge opened up for them.

## RESEARCH AND WRITING OPPORTUNITY

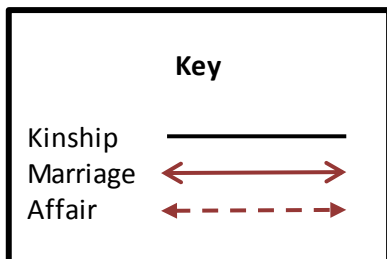
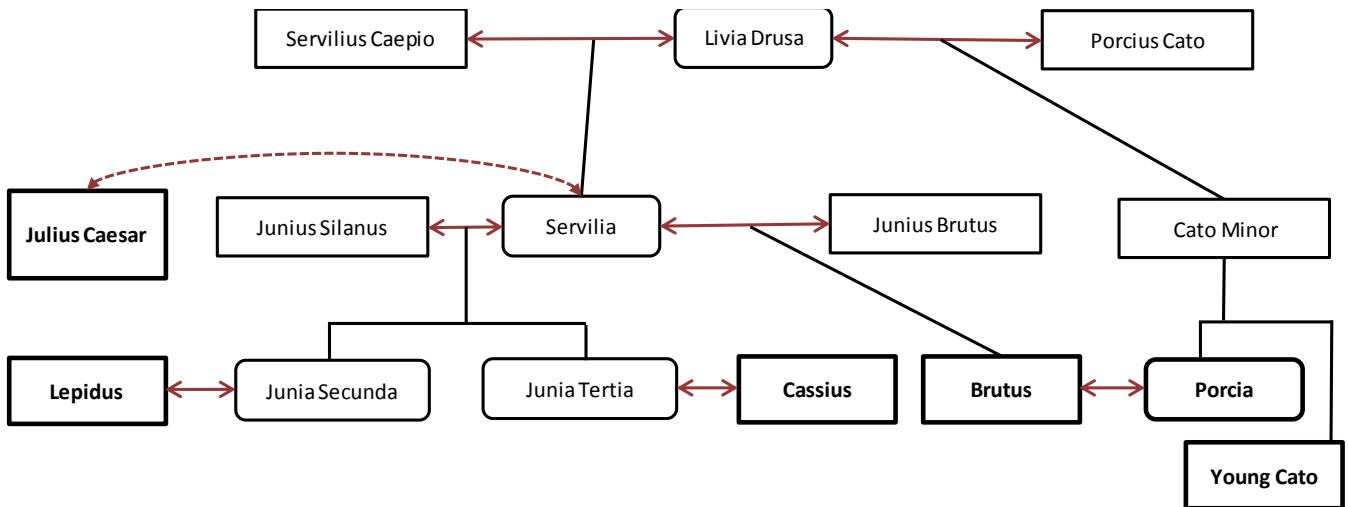
- Have your students produce a packet with information like that in the Dramaturg's Corner for either *Julius Caesar*. The most important consideration should be research that is useful to actors – facts that are playable in some way. Once your students have that packet, ask them to mine the information for things they would like to try using in performance.
  - o You may wish to have each student research things pertinent to their Line Assignments, or to break your students into groups and assign each group a character or an act of the play to work on.
  - o Alternatively, assign your students various years in Shakespeare's life to research, up to and including the year of the play's first known performance. They should consider politics, social history, and what is known about his personal experiences. Have some of them represent the audience, others the actors, and others Shakespeare, as you discuss the influences on the play in which events occurring in his lifetime may have played a role. You can also have them relate this work to other periods or to the present day.
- The dating of Shakespeare's plays is often "linked" to references within the play that give clues as to the possible composition date, such as the reference to the Gunpowder Plot in *Macbeth* that indicates a post-1605 composition. Are there any instances your students can find in Shakespeare's life and in the public experience of early modern London that might relate to scenes in *Julius Caesar*?

Handout #4A – *Julius Caesar* Family Trees

*THE JULIANS*



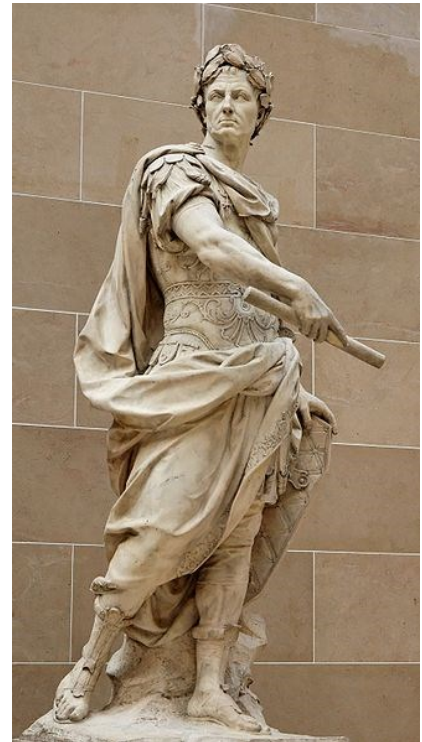
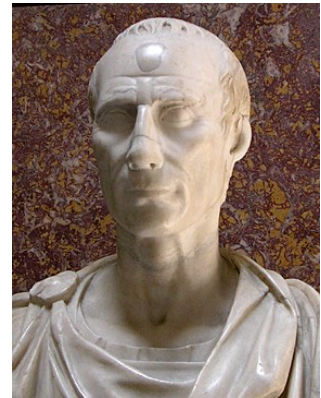
*THE JUNIANS AND CATONIANS*



## Handout #4B – Dramaturgical Information

### Julius CAESAR –

- Dictator of Rome – an unusual position of supremacy, usually granted for a short amount of time (6 months – 1 year). Caesar got himself proclaimed Dictator for Life.
- Born between 102 and 100 BCE to Gaius Julius Caesar, a *praetor* (magistrate), and his wife Aurelia. Caesar came from patrician roots, though his family at the time of his birth was not especially powerful or influential. The Julii claimed descent from the goddess Venus.
- At 18, Julius Caesar married Cornelia, daughter of a powerful politician, who bore his only surviving child, Julia. Julia eventually married Pompey to cement Caesar's alliance with him; her death broke the last bond between them as the alliance deteriorated and preceded open war.
- Caesar spent several years on the staff of a military legate before returning to Rome for a career as an orator and lawyer.
- In 75 BCE, Caesar traveled to Greece to study, but was kidnapped by Cilician pirates. "He maintained a friendly, joking relationship with the pirates while the money was being raised, but warned them that he would track them down and have them crucified after he was released. He did just that, with the help of volunteers, as a warning to other pirates, but he first cut their throats to lessen their suffering because they had treated him well."
- Caesar spent several years climbing the political ladder until his 63 BCE appointment as Governor of Spain. In 60, Caesar joined with politicians Pompey and Crassus in a coalition known as "the First Triumvirate;" to cement the alliance.
- A year later, he was elected as co-consul, the highest office in Rome; in 58 he left for Gaul on a series of wars, and would not return to Rome for 9 years. During that time, he conquered much of central and western Europe, spreading the domination of Mediterranean culture. His conquest of Gaul (France) was wildly popular with the people of Rome, since the spoils of war – slaves and precious metals – enriched many soldiers and traders and brought new luxuries to the lower classes.



- Caesar attempted to extend Roman control to Britain, but was unable to establish a permanent base there. Political opponents in Rome wished Caesar to return as a private citizen to face trial for multiple crimes, including waging illegal warfare (specifically, war without a just cause or incitement). With both Julia and Crassus dead, tension between Caesar and Pompey mounted; official civil war ignited when Caesar led his armies south of the Rubicon River into Italy, an illegal action.
- Plutarch reports that, when crossing the Rubicon River, Caesar "thought of the sufferings which his crossing the river would bring upon mankind and he imagined the fame of the story of it which they would leave to posterity," before letting his passions provoke him into crossing, at which he uttered the famous, "Let the die be cast."
- Pompey's legions were in Spain, so he and the Senate retreated to Brundisium and from there sailed to the East. Caesar quickly advanced to Rome, set up a rump Senate and had himself declared dictator. Caesar eventually defeated Pompey's forces at Pharsalus; Pompey fled to Egypt.
- Caesar pursued Pompey to Egypt, but did not arrive before some intrepid Egyptians decided to assassinate the fallen consul. Since he was in Egypt anyway, Caesar decided to demand repayment of loans, settle a succession dispute, romance Cleopatra, and father her son Caesarion.
- Caesar defeated Cato and Scipio, the last of his opponents, in 46 BCE and returned triumphant to Rome.
- Now both consul and dictator, Caesar used his power to carry out much-needed reform, relieving debt, enlarging the senate, building a new forum, and revising the calendar, as well as issuing coins in his image and personally appointing almost all magistrates.
- The day on which this play begins, the festival of the Lupercalia in 44 BC, was the first time Caesar wore the purple toga of the dictator-for-life in public.

## CALPURNIA

- Calpurnia Pisonis, third and last wife of Julius Caesar; his first wife, Cornelia, died in childbirth in 69 BCE; he divorced his second wife, Pompeia, in 61. Calpurnia and Caesar married in 59 and had no children.
- Caesar was Calpurnia's first and only husband. She was sixteen years old when she married him – twenty-five years his junior.
- Calpurnia was the sister of Lucius Calpurnius Piso, the Pontifex, or high priest. Her family was wealthy and well-connected.
- Contemporary sources describe her alternately as humble and shy or as somewhat hysterical. She was quite young when she married Caesar and seems to have had great affection for him; though she





knew about his affair with Cleopatra, there is no record that she ever expressed disapproval of it (unlike Antony's wives Fulvia and later Octavia, when he did the same).

### **DECIUS Brutus**

- Decimus Junius Brutus Albus, a distant cousin of Julius Caesar, a politician and general.
- Born c. 85 BCE to Sempronia Tuditani and consul Decimus Junius Brutus.
- Decimus served as a legate in Caesar's army during his campaigns in Gaul and engaged in sea battles against the Veneti tribe of Brittany. Decimus took Caesar's side in the civil war with Pompey, and assisted with the naval blockade of Massilia in 49 BCE.
- In 44, Caesar made Decimus *praetor peregrinus*, a justice of foreign citizens, and promised him the governorship of Cisalpine Gaul. Velleius Paterculus points out that Decimus owed his career to the success of Caesar and his party.
- Nicolaus of Damascus lists him as one of the leaders of the assassination, equal with Brutus and Cassius. Other sources seem to support this; his name appears at least as frequently as Brutus's and Cassius's in Plutarch and Appian, though Shakespeare gives him shorter shrift.
- Appian reports that Decimus may have actually been named a secondary heir to Caesar, should anything have happened to Octavius.

## Handout #5

### 2.2

*Thunder and lightning. Enter JULIUS CAESAR, in his night-gown*

CAESAR

Nor heaven nor earth have been at peace to-night:  
Thrice hath Calphurnia in her sleep cried out,  
'Help, ho! they murder Caesar!' Who's within?

*Enter CALPHURNIA*

CALPHURNIA

What mean you, Caesar? think you to walk forth?  
You shall not stir out of your house to-day. 5

CAESAR

Caesar shall forth: the things that threaten'd me  
Ne'er look'd but on my back; when they shall see  
The face of Caesar, they are vanished.

CALPHURNIA

Caesar, I never stood on ceremonies,  
Yet now they fright me. There is one within, 10  
Besides the things that we have heard and seen,  
Recounts most horrid sights seen by the watch.  
A lioness hath whelped in the streets;  
And graves have yawn'd, and yielded up their dead;  
Fierce fiery warriors fought upon the clouds, 15  
In ranks and squadrons and right form of war,  
Which drizzled blood upon the Capitol;  
The noise of battle hurtled in the air,  
Horses did neigh, and dying men did groan,  
And ghosts did shriek and squeal about the  
streets. 20  
O Caesar, these things are beyond all use,  
And I do fear them.

CAESAR

What can be avoided  
Whose end is purposed by the mighty gods?  
Yet Caesar shall go forth; for these predictions  
Are to the world in general as to Caesar. 25

CALPHURNIA

When beggars die, there are no comets seen;  
The heavens themselves blaze forth the death of  
princes.

CAESAR

Cowards die many times before their deaths;  
The valiant never taste of death but once.  
Of all the wonders that I yet have heard. 30  
It seems to me most strange that men should fear;  
Seeing that death, a necessary end,  
Will come when it will come.

CALPHURNIA

Alas, my lord,  
Your wisdom is consumed in confidence.  
Do not go forth to-day: call it my fear 35  
That keeps you in the house, and not your own.  
We'll send Mark Antony to the senate-house:  
And he shall say you are not well to-day:  
Let me, upon my knee, prevail in this.

CAESAR

Mark Antony shall say I am not well, 40  
And, for thy humour, I will stay at home.

*Enter DECIUS BRUTUS*

Here's Decius Brutus, he shall tell them so.

DECIUS BRUTUS

Caesar, all hail; good morrow, worthy Caesar:  
I come to fetch you to the senate-house.

CAESAR

And you are come in very happy time, 45  
To bear my greeting to the senators  
And tell them that I will not come to-day:  
Cannot, is false, and that I dare not, falser:  
I will not come to-day: tell them so, Decius.

CALPHURNIA

Say he is sick.

CAESAR  
Shall Caesar send a lie? 50  
Have I in conquest stretch'd mine arm so far,  
To be afraid to tell graybeards the truth?  
Decius, go tell them, Caesar will not come.

DECIUS BRUTUS  
Most mighty Caesar, let me know some cause,  
Lest I be laugh'd at when I tell them so. 55

CAESAR  
The cause is in my will: I will not come;  
That is enough to satisfy the senate.  
But for your private satisfaction,  
Because I love you, I will let you know:  
Calphurnia here, my wife, stays me at home: 60  
She dreamt to-night she saw my statue,  
Which like a fountain, with an hundred spouts  
Did run pure blood: and many lusty Romans  
Came smiling, and did bathe their hands in it:  
And these does she apply for warnings, and  
portents, 65  
And evils imminent; and on her knee  
Hath begg'd that I will stay at home to-day.

DECIUS BRUTUS  
This dream is all amiss interpreted;  
It was a vision, fair and fortunate:  
Your statue spouting blood in many pipes, 70  
In which so many smiling Romans bathed,  
Signifies that from you great Rome shall suck  
Reviving blood, and that great men shall press  
For tinctures, stains, relics and cognizance.  
This by Calphurnia's dream is signified. 75

CAESAR  
And this way have you well expounded it.

DECIUS BRUTUS  
I have, when you have heard what I can say:  
And know it now: the senate have concluded  
To give this day a crown to mighty Caesar.  
If you shall send them word you will not come, 80  
Their minds may change. Besides, it were a mock  
Apt to be render'd, for some one to say

'Break up the senate till another time,  
When Caesar's wife shall meet with better dreams.'  
If Caesar hide himself, shall they not whisper 85  
'Lo, Caesar is afraid'?  
Pardon me, Caesar; for my dear dear love  
To our proceeding bids me tell you this;  
And reason to my love is liable.

CAESAR  
How foolish do your fears seem now,  
Calpurnia? 90  
I am ashamed I did yield to them.  
Give me my robe, for I will go.

## Teacher's Guide

### 2.2

*Thunder and lightning. Enter JULIUS CAESAR, in his night-gown*



How does Caesar's costume help to set the tone for the scene? Does it affect the scene's intimacy? The power dynamics at play?

CAESAR

Nor heaven nor earth have been at peace to-night:  
Thrice hath Calphurnia in her sleep cried out,  
'Help, ho! they murder Caesar!' Who's within?



Caesar must be talking directly to the audience here, as no one else is yet on-stage. How can his vocal and physical choices communicate his confidence or discomfort?

*Enter CALPHURNIA*

CALPHURNIA

What mean you, Caesar? think you to walk forth?  
You shall not stir out of your house to-day. 5



Why doesn't Caesar answer her questions? The staging answer is, of course, because he doesn't have a line – but what might a character reason be? How can the actor playing Caesar communicate that reason?

CAESAR

Caesar shall forth: the things that threaten'd me  
Ne'er look'd but on my back; when they shall see  
The face of Caesar, they are vanished.



How does this reasoning relate to what your students know about Caesar from the dramaturgical information?

CALPHURNIA

Caesar, I never stood on ceremonies,  
Yet now they fright me. There is one within, 10  
Besides the things that we have heard and seen,  
Recounts most horrid sights seen by the watch.

A lioness hath whelped in the streets;  
And graves have yawn'd, and yielded up their dead;  
Fierce fiery warriors fought upon the clouds, 15

In ranks and squadrons and right form of war,  
Which drizzled blood upon the Capitol;  
The noise of battle hurtled in the air,  
Horses did neigh, and dying men did groan,  
And ghosts did shriek and squeal about the streets. 20

O Caesar, these things are beyond all use,  
And I do fear them.



Additional dramaturgical research might look into the symbolism of these portents. According to the Roman mindset, how seriously should these signs be taken? Is that similar to or different from the early modern English mindset?



Why does Calphurnia offer so many examples? Is Caesar not paying attention to her or not taking her seriously? Is she just so caught up in the strangeness of the night?

CAESAR

What can be avoided  
Whose end is purposed by the mighty gods?  
Yet Caesar shall go forth; for these predictions  
Are to the world in general as to Caesar. 25



Notice that the personal pronoun "I" falls into a stressed position. What acting choices does that offer?



This statement is rather fatalistic. How committed is Caesar to it? Have your students use dramaturgical information to back up that choice.

CALPHURNIA

When beggars die, there are no comets seen;  
The heavens themselves blaze forth the death of princes.



That comets marked important deaths was a well-known superstition in both Roman and early modern English culture – and Caesar’s death was, in fact, coincident with the appearance of a comet. How convincing is this argument to Calphurnia? To Caesar?

CAESAR

Cowards die many times before their deaths;

The valiant never taste of death but once.

Of all the wonders that I yet have heard. \_\_\_\_\_ 30

It seems to me most strange that men should fear;

Seeing that death, a necessary end,

Will come when it will come.



What dramaturgical information supports Caesar’s fearlessness? What physical and vocal choices can an actor use to demonstrate it? Are there ways an actor can make it seem more natural? Coolly confident? Or more arrogant and overbearing?

CALPHURNIA

Alas, my lord,

Your wisdom is consumed in confidence.

Do not go forth to-day: call it my fear \_\_\_\_\_ 35

That keeps you in the house, and not your own.

We'll send Mark Antony to the senate-house:

And he shall say you are not well to-day: \_\_\_\_\_

Let me, upon my knee, prevail in this.



Why does Calphurnia change tactics? Might a different choice based on dramaturgical information change the delivery?



Notice the embedded stage direction for Calphurnia to kneel. What prompts her to do so? Is it a last-ditch effort for his attention? Is she overwhelmed by emotion?

CAESAR

Mark Antony shall say I am not well, \_\_\_\_\_ 40

And, for thy humour, I will stay at home.



What finally gets through to Caesar? Is it Calphurnia’s kneeling? If so, why? Does that suggest she often uses that to get her way? Or is it unusual?

*Enter DECIUS BRUTUS*

Here's Decius Brutus, he shall tell them so.

DECIUS BRUTUS

Caesar, all hail; good morrow, worthy Caesar:

I come to fetch you to the senate-house.



How can Decius Brutus’s entrance communicate his familiarity or formality?

CAESAR

And you are come in very happy time, \_\_\_\_\_ 45

To bear my greeting to the senators

And tell them that I will not come to-day:

Cannot, is false, and that I dare not, falser:

I will not come to-day: tell them so, Decius.



What is the substantive difference between the helping verbs “will,” “can,” and “dare”? Why does Caesar feel the need to distinguish?



Why does Calphurnia offer this? Is she feeling confident because of her success? Does a non-verbal response from Decius prompt her?

CALPHURNIA

Say he is sick. \_\_\_\_\_

CAESAR

Shall Caesar send a lie? 50  
Have I in conquest stretch'd mine arm so far,  
To be afraid to tell graybeards the truth?  
Decius, go tell them, Caesar will not come.



Notice that Caesar references his own victories.

DECIUS BRUTUS

Most mighty Caesar, let me know some cause,  
Lest I be laugh'd at when I tell them so. 55



Is Decius nervous that the plot might fail if he can't convince Caesar to come? What vocal or physical choices might show that without risking giving away the conspiracy?

CAESAR

The cause is in my will: I will not come;  
That is enough to satisfy the senate.  
But for your private satisfaction,  
Because I love you, I will let you know:  
Calphurnia here, my wife, stays me at home: 60



This "But" is a turning point. Does Caesar shift tone? If so, in what way? Does the interpretation of Decius's relationship with him as more formal or more intimate change that?

She dreamt to-night she saw my statue,  
Which like a fountain, with an hundred spouts  
Did run pure blood: and many lusty Romans  
Came smiling, and did bathe their hands in it:  
And these does she apply for warnings, and portents, 65  
And evils imminent; and on her knee  
Hath begg'd that I will stay at home to-day.



How does Caesar describe Calphurnia's dream? Does his tone indicate to Decius that he takes it seriously or that he's simply humoring her?

DECIUS BRUTUS

This dream is all amiss interpreted;  
It was a vision, fair and fortunate:  
Your statue spouting blood in many pipes, 70  
In which so many smiling Romans bathed,  
Signifies that from you great Rome shall suck  
Reviving blood, and that great men shall press  
For tinctures, stains, relics and cognizance.  
This by Calphurnia's dream is signified. 75



Does Decius take this explanation to Caesar or to Calphurnia? Try it both ways.

CAESAR

And this way have you well expounded it.



Calphurnia never speaks to defend her interpretation of her own dream. How can she respond non-verbally?

DECIUS BRUTUS

I have, when you have heard what I can say:  
And know it now: the senate have concluded  
To give this day a crown to mighty Caesar. 80  
If you shall send them word you will not come,  
Their minds may change. Besides, it were a mock  
Apt to be render'd, for some one to say  
'Break up the senate till another time,



Does Caesar believe this interpretation because it's actually all that convincing, or because it's what he wants to hear? What physical and vocal choices can reflect that?



How can Caesar and Calphurnia each respond non-verbally to this information?

When Caesar's wife shall meet with better dreams.  
If Caesar hide himself, shall they not whisper 85  
'Lo, Caesar is afraid?  
Pardon me, Caesar; for my dear dear love  
To our proceeding bids me tell you this;  
And reason to my love is liable.



Is Decius outright mocking Calphurnia? If so, how does she respond?



How does Caesar respond to the suggestion that he might be viewed as fearful?

CAESAR

How foolish do your fears seem now, Calphurnia? 90  
I am ashamed I did yield to them.  
Give me my robe, for I will go.



Note the repetition of "dear". Is Decius laying it on too thick? How could that play sincerely?



How can Calphurnia react to Caesar's change of heart? Is she hurt? Angry? Afraid?

# STAGING CHALLENGES

## Cue Scripts

When Shakespeare's company put up plays in the 16<sup>th</sup> and 17<sup>th</sup> centuries, they used a piece of early modern technology: the cue script. Rather than receiving the entire text of a play, each actor would receive a roll of paper with only his lines and the few words immediately preceding it – his cue. These cues might have been anywhere from a single word to a full line long, possibly depending on the actor's experience, on the company's habits, or on the scribe's preference. It is the position of the ASC, among other theatres and scholars, that Shakespeare used this technology to convey information to his actors, just as he used iambic pentameter, rhetoric, or the conditions of the stage itself.

In the classroom, using cue scripts can be a great way to tackle a large, complicated scene, such as the assassination in *Julius Caesar*. This scene has fourteen characters, a lot of actions, multiple entrances and exits, and stage combat. Fortunately, Shakespeare writes a lot of help for choreographing the movement of this scene into the text, and your students can uncover those clues by working through the scene on their feet.

### Activity

- Introduce the idea of cue scripts to your class. (You may find it beneficial to mention their part in the textual transmission process: see **Textual Variants**, page 182, for more).
- Assign parts, using **Handouts #6A-M**:
  - Begin with the larger parts. Let your students see how much they will have to say. Point out that even the largest roles (Caesar, Brutus, and Cassius) never have to speak more than a few lines at a time. Other, smaller roles have only one or two lines at all, and may be good for your less enthusiastic students – but remind them all that they will have listening and acting to do.
  - If you have not yet read the play up to this point, you will probably find it helpful to give a little introduction of who each character is as you assign them. (Many students also like to know who gets to have a hand in the stabbing, so that may be worth mentioning as well).
  - Note that this scene has been cut for ease of classroom performance. (See **Production Choices: Cutting the Text**, page 204, for more). Your **Teacher's Guide** on page 114 retains the cut material in ~~struckthrough lines~~.
  - Remind any students not in the scene that they will have to pay attention and help to direct the scene and to make decisions about action.
    - You may wish to have the rest of your class follow along with cue scripts as well – assign each on-stage character an off-stage partner (or as many as you have bodies for).
- Ask them to look in the cue script for the following information:
  - Do they address anyone? If so, how?
  - Does anyone address them? If so, how? By name or by title?
  - What do those addresses tell you about the character's status? Do they think they are someone with a lot of power or a little power?



- How long are their lines? Do they talk a lot or a little? What might that indicate about a character's status?
- Do they ask questions? Or answer them? What information do they have or are they seeking?
- Do they have any stage directions as cues? Do they respond to any stage directions with spoken lines?
- Remind your students of the information that the cue scripts do *not* give them. What questions do they *not* have the answers to?:
  - Who speaks before them?
  - How long the person before them has been speaking?
  - How many different people might speak between each of their lines?
  - How will they figure out who they are addressing?
  - What does all of this mean for your students as players? They will have to be listening carefully to each other in order to build the scene.
  - Check for understanding.
    - You may want to take a minute to allow each student to read his or her cue script, then ask if there are any words they don't understand.
- Work through the scene, using the guide that begins on page 114.
  - You will likely find that you need to start and stop frequently in order to make sure your students are picking up on all of the embedded stage directions in the scene. Make sure to point out, too, how often directions for one character are embedded in another character's lines – thus forcing the actors to listen closely to each other.
- Discuss:
  - How did your students feel using cue scripts?
  - Did they understand the action of the scene and the words that they were saying? Do they think the cue scripts made it easier or harder?
  - Was it easier to understand the scene by walking through it than it was by reading it on the page?
  - Ask your students to raise their hands if they found during the course of the scene that they had an embedded stage direction in someone else's line, rather than in their own cue scripts.
  - Now ask your students to raise their hands if they had information that another actor needed.
  - What are the implications of this cross-pollination of information? How does it foster cooperative teamwork?

**Student Handout #6A – Caesar**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

The ides of March are come.

..... *great Caesar.*  
What touches us ourself shall be last served.

..... *it instantly.*  
What, is the fellow mad?

..... *rears your hand.*  
Are we all ready? What is now amiss  
That Caesar and his senate must redress?

..... *An humble heart,--*  
I must prevent thee, Cimber.  
Thy brother by decree is banished:  
If thou dost bend and pray and fawn for him,  
I spurn thee like a cur out of my way.  
Know, Caesar doth not wrong, nor without cause  
Will he be satisfied.

..... *freedom of repeal.*  
What, Brutus?

..... *Publius Cimber.*  
I could be well moved, if I were as you:  
If I could pray to move, prayers would move me:  
But I am constant as the northern star,  
Let me a little show it, even in this;  
That I was constant Cimber should be banish'd,  
And constant do remain to keep him so.

..... *O Caesar,--*  
Hence; wilt thou lift up Olympus?

..... *Great Caesar,--*  
Doth not Brutus bootless kneel?

..... *They stab CAESAR.*

*Et Tu Brute? -----* Then fall, Caesar.

*Dies*

**Student Handout #6B – Brutus**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

.....*Fare you well.*

What said Popillius Lena?

.....*is discovered.*

Look, how he makes to Caesar; mark him.

..... *will slay myself.*

Cassius, be constant:

Popillius Lena speaks not of our purposes;

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

..... *suit to Caesar.*

He is address'd: press near and second him.

.....*banish'd brother?*

I kiss thy hand, but not in flattery, Caesar;

Desiring thee that Publius Cimber may

Have an immediate freedom of repeal.

.....*Speak, hands for me.*

*They stab CAESAR.*

.....*and enfranchisement.'*

People and senators, be not affrighted;

Fly not; stand stiff: ambition's debt is paid.

.....*And Cassius too.*

Where's Publius?

.....*Caesar's should chance--*

Talk not of standing. Publius, good cheer;

There is no harm intended to your person,

Nor to no Roman else: so tell them, Publius.

.....*age some mischief.*

Do so: and let no man abide this deed,

But we the doers.

.....*it were Doomsday.*

Fates, we will know your pleasures:

That we shall die, we know; 'tis but the time

And drawing days out, that men stand upon.

..... *of fearing death.*

Grant that, and then is death a benefit:

So are we Caesar's friends, that have abridged

His time of fearing death. Stoop, Romans, stoop,

And let us bathe our hands in Caesar's blood

Up to the elbows, and besmear our swords:

Then walk we forth, even to the market-place,

And, waving our red weapons o'er our heads,

Let's all cry 'Peace, freedom and liberty.'

.....*accents yet unknown?*

How many times shall Caesar bleed in sport,

That now on Pompey's basis lies along

No worthier than the dust?

**Student Handout #6C – Cassius**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

.....*Sirrah, give place.*

What, urge you your petitions in the street?  
Come to the Capitol.

.....*to-day may thrive.*

What enterprise, Popilius?

.....*Popilius Lena?*

He wish'd to-day our enterprise might thrive.  
I fear our purpose is discovered.

.....*Caesar; mark him.*

Casca, be sudden, for we fear prevention.  
Brutus, what shall be done? If this be known,  
Cassius or Caesar never shall turn back,  
For I will slay myself.

.....*doth not change.*

Trebonyus knows his time; for, look you, Brutus.  
He draws Mark Antony out of the way.

.....*What, Brutus?*

Pardon, Caesar; Caesar, pardon:  
As low as to thy foot doth Cassius fall,  
To beg enfranchisement for Publius Cimber.

.....*Speak, hands for me.*

*They stab CAESAR.*

.....*about the streets.*

Some to the common pulpits, and cry out  
'Liberty, freedom, and enfranchisement.'

.....*them, Publius.*

And leave us, Publius; lest that the people,  
Rushing on us, should do your age some mischief.

.....*we the doers.*

Where is Antony?

.....*men stand upon.*

Why, he that cuts off twenty years of life  
Cuts off so many years of fearing death.

.....*and liberty.'*

Stoop, then, and wash. How many ages hence  
Shall this our lofty scene be acted over  
In states unborn and accents yet unknown?

.....*than the dust?*

So oft as that shall be,  
So often shall the knot of us be call'd  
The men that gave their country liberty.

**Student Handout #6D – Casca**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

..... *bootless kneel?*

Speak, hands for me.

*They stab CAESAR.*

..... *debt is paid.*

Go to the pulpit, Brutus.

**Student Handout #6E – Decius**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

..... *this schedule.*

Trebonius doth desire you to o'erread,

At your best leisure, this his humble suit.

..... *out of the way.*

Where is Metellus Cimber? Let him go,

And presently prefer his suit to Caesar.

..... *up Olympus?*

Great Caesar,--

..... *Speak, hands for me.*

*They stab CAESAR.*

..... *pulpit, Brutus.*

And Cassius too.

**Student Handout #6F – Metellus**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

..... *must redress?*  
Most high, most mighty, and most puissant Caesar,  
Metellus Cimber throws before thy seat  
An humble heart,--

..... *be satisfied.*  
Is there no voice more worthy than my own  
To sound more sweetly in great Caesar's ear  
For the repealing of my banish'd brother?

.....*Speak, hands for me.*  
*They stab CAESAR.*

..... *this mutiny.*  
Stand fast together, lest some friend of Caesar's  
Should chance--

**Student Handout #6G – Trebonius**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

.....*we the doers.*  
*Enter TREBONIUS*

.....*is Antony?*  
Fled to his house amaz'd:  
Men, wives, and children stare, cry out and run  
As it were Doomsday.

**Student Handout #6H – Cinna**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

..... *and second him.*  
Casca, you are the first that rears your hand.

.....*to keep him so.*  
O Caesar,--

.....*Speak, hands for me.*  
*They stab CAESAR.*

.....*Then fall, Caesar.*  
Liberty, freedom; Tyranny is dead.  
Run hence, proclaim, cry it about the streets.

.....*Where's Publius?*  
Here, quite confounded with this mutiny.

**Student Handout #6I – Artemidorus**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

.....*but not gone.*  
Hail, Caesar: read this schedule.

..... *his humble suit.*  
O Caesar, read mine first; for mine's a suit  
That touches Caesar nearer. Read it, great Caesar.

..... *shall be last served.*  
Delay not, Caesar; read it instantly.

**Student Handout #6J – Popillius**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA,  
DECIUS, METELLUS, TREBONIUS, CINNA,  
ANTONY, LEPIDUS, ARTEMIDORUS,  
POPILLIUS, and the SOOTHSAYER.*

.....*the Capitol.*

I wish your enterprise to-day may thrive.

..... *Popillius?*

Fare you well.

**Student Handout #6K – Publius**

.....*the fellow mad?*

Sirrah, give place.



**Student Handout #6L – Soothsayer**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA,  
DECIUS, METELLUS, TREBONIUS, CINNA,  
ANTONY, LEPIDUS, ARTEMIDORUS,  
POPILLIUS, and the SOOTHSAYER.*

.....*of March are come.*  
Ay, Caesar; but not gone.

**Student Handout #6M – Antony**

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA,  
DECIUS, METELLUS, TREBONIUS, CINNA,  
ANTONY, LEPIDUS, ARTEMIDORUS,  
POPILLIUS, and the SOOTHSAYER.*

## Teacher's Guide

*Flourish.*

*Enter CAESAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, ~~LEPIDUS~~, ARTEMIDORUS, POPILLIUS, and the SOOTHSAYER.*

- The entrance alone gives your class a lot to work with. Begin by having one student read the full stage direction. Then do a “roll call” based off of that, with each student you have given a cue script to raising his or her hand when you call that character’s name.
  - Your students will soon discover that the stage direction calls for Antony and Lepidus, though you have not given anyone a cue script for either character. So what does that mean? Some students will say that they’re not really in the scene. Ask them all to look for evidence of that in their cue scripts. Cassius will notice that he talks about Antony, so Antony must be on stage. Cast an Antony (with the bait that it is a non-speaking role). But no one talks about Lepidus, so does he really need to be there? We often omit him, as he never speaks, nor is he spoken to or about. You can choose to cast another student in a silent role or to leave Lepidus out, depending on the size of your class, the size of your playing space, or your students’ decision.
  - Your students will hopefully also notice that you didn’t call Publius’s name, though he does have a line. Your students will have to decide when and where he should enter – and they may not be able to make that determination until we get to his line.
- The next challenge is to determine who comes from where.
- Most groups will identify that Caesar should enter first, and most will want him to come from center stage. But who should attend him? Depending on if the group has studied the play or not, you may need to help them to know who are the conspirators and who are Caesar’s friends, to make that decision.
  - Or, look back at 2.2 and see who was walking with Caesar from his house. It could make good sense for Brutus, Decius, Metellus, Casca, Trebonius, Cinna, Popillius, and Antony to enter with Caesar, and for Cassius, Artemidorus, Lepidus, Publius, and the Soothsayer to enter separately.
  - You may also wish to examine issues of casting and doubling, if you have the time. Depending on cast size, it is likely that some actors would need to make a zero-line change for this entrance – or else enter late, or else you might need to conflate or eliminate some characters. What opportunities does a production have to solve the problem of fourteen characters apparently entering simultaneously?
- Before moving on, ask your students who speaks first – ie, who does not have a cue preceding his or her first line? (Caesar.)

CAESAR

The ides of March are come.

SOOTHSAYER

Ay, Caesar; but not gone.

- If your students have decided that Caesar needs to come in first, they will also need to figure out when and where the Soothsayer comes in, and where they both must stand so that Caesar can deliver this line to him.
  - You may need to explain or to remind your students of the significance of Caesar's line, since the Soothsayer predicted that Caesar would die on the Ides of March.
- Many groups will initially have the Soothsayer come in last and far away from Caesar.
  - Does this make sense? How can you make that choice work?
    - Suggestions may include that Caesar waits until everyone is on stage to begin speaking. Let the group try it, then discuss why this does not work well, particularly on a lights-on, thrust stage.
    - Is there something else Caesar can do while waiting for the Soothsayer to get on stage? Fake talk to companions, shake hands with audience members, etc?
  - Or, do you need to restructure the entrance so that the Soothsayer ends up closer to Caesar? Try it both ways.

#### ARTEMIDORUS

Hail, Caesar: read this schedule.

- What distance is Artemidorus from Caesar? Do your students need to re-work their entrance again to get Artemidorus into the right place?
- What prop need does this line indicate?

#### DECIUS

Trebonius doth desire you to o'erread,  
At your best leisure, this his humble suit.

- What prop need does this line indicate?
- Where is Decius in relationship to Caesar? To Trebonius? To Artemidorus?

#### ARTEMIDORUS

O Caesar, read mine first; for mine's a suit  
That touches Caesar nearer. Read it, great Caesar.

#### CAESAR

What touches us ourself shall be last served.

#### ARTEMIDORUS

Delay not, Caesar; read it instantly.

- Your students will need to work through what happens here. How close are Artemidorus and Decius to Caesar? Is anyone between them and Caesar? Does Caesar actually reach for or take either of the petitions? Does Artemidorus get shoved out of the way?
- Discuss: What does Caesar's line indicate about him? Is he truly placing the common welfare above his own? Or is he trying to appear magnanimous in front of the crowd? Try playing it both ways.

CAESAR

What, is the fellow mad?

- Who is Caesar asking this question of?

PUBLIUS

Sirrah, give place.

- And now we get Publius's first line, despite his lack of an entrance. When does Publius enter? At the top of the scene, with everyone else? Does he rush on just for this line?

CASSIUS

What, urge you your petitions in the street?

Come to the Capitol.

- This may be a good place to stop and discuss what happens to the Soothsayer and Artemidorus. Ask those actors if they have any further lines on their cue scripts. (They don't). So – What happens? Do they stay on-stage? Or do they go off? If they leave the stage, where and when does that occur?

POPILLIUS

I wish your enterprise to-day may thrive.

CASSIUS

What enterprise, Popilius?

POPILLIUS

Fare you well.

- New information: Popilius must, by this point, be close enough to talk to Cassius.
- Ask: What enterprise does Popilius mean? The only item on Cassius's to-do list today is killing Caesar. So are they going to be shouting about that across the Forum, or is this a close-in conversation?
- Ask: are other characters meant to hear this conversation? If yes, how close do they need to be? If not, how far away do Cassius and Popilius need to be in order to plausibly suspend the audience's disbelief? How can your students arrange the scene to achieve a "split-screen" effect?
- Ask: What does "fare you well" mean? Goodbye. What do you do when you say goodbye? You leave. Where do your students want to send Popilius? On-stage or off?
  - Their instinct will probably be to have him exit. Let them do this and correct it later.

BRUTUS

What said Popilius Lena?

CASSIUS

He wish'd to-day our enterprise might thrive.  
I fear our purpose is discovered.

- And here we get an answer: Brutus, at least, does not over hear what Popillius says to Cassius – but must be in a position to *see* him.

BRUTUS

Look, how he makes to Caesar; mark him.

CASSIUS

Casca, be sudden, for we fear prevention.  
Brutus, what shall be done? If this be known,  
Cassius or Caesar never shall turn back,  
For I will slay myself.

BRUTUS

Cassius, be constant:  
Popillius Lena speaks not of our purposes;  
For, look, he smiles, and Caesar doth not change

- There's a lot of information in these few lines. You may want to pause frequently to take them *really* slowly.
- Popillius has embedded stage directions that he knows nothing about until he hears them.
  - This also means that Popillius has to stay on-stage. If your students sent him off, back up and work the scene again from his first line to Cassius, this time having him cross to Caesar.
  - You may also be discovering that it no longer makes sense for Caesar to remain center-stage. Leaving him there makes it more difficult for the conspirators' actions to happen around him, particularly on a smaller stage such as the Blackfriars Playhouse (or your classroom). If you adjust his position, back up to a point where he can move and do the scene again from that action. If your students want him back center for his death, you can always work your way to that later.
- We also learn that Casca a) needs to be within hearing range of Cassius, and b) needs to “be sudden”. What does that mean? Let your students decide.
- Cassius is threatening to kill himself if he can't kill Caesar; does any action accompany this threat?
- Popillius has to smile at some point. When should this happen in order for Brutus to notice it? Give Popillius a cue for smiling.
- Back up and do this section again with all of those things in mind.

CASSIUS

Trebonius knows his time; for, look you, Brutus.  
He draws Mark Antony out of the way.

- Another embedded stage direction for actors who have no notion of it in their cue scripts.

- When does Trebonius need to begin moving in order for Cassius to see and comment on him?
- Where does he take Antony? Ask your Trebonius and Antony if they have an exit line.
  - They don't. But Trebonius should notice that he has another entrance line. What does that mean? In order to enter again, you have to exit at some point.
- You might also point out the storytelling reasons why Antony needs to be off-stage, not just "away" somewhere else on-stage. Look back to 2.1 for indications, and remind your students of who Antony is: a military man, Caesar's best friend, and a known brawler. If you're going to start stabbing Caesar, you don't want Antony anywhere nearby, because he will start stabbing back.

#### DECIUS

Where is Metellus Cimber? Let him go,  
And presently prefer his suit to Caesar.

#### BRUTUS

He is address'd: press near and second him.

- Where *is* Metellus Cimber? Decius can't see him, so your students will need to figure out what that means for the sight lines on-stage.
  - Or, could this be an indication of a belated entrance (perhaps if Metellus has had to change costumes from the previous scene)?
- Ask your students what "He is address'd" means; who is addressing him? (Caesar). Who does Brutus mean should "second" him? (Decius).

#### CINNA

Casca, you are the first that rears your hand.

- Point out that, while throughout this scene we have been getting information about action that has already happened, and then having to go back and fix it, now we are getting information about something that *will* happen. Casca will have to be in position to stab Caesar first.

#### CAESAR

Are we all ready? What is now amiss  
That Caesar and his senate must redress?

- What has Caesar been doing this whole time? He will need some kind of "stage business" so he's not just standing there.
- This is also a good time to check back in with everyone on-stage. If you've left Artemidorus and the Soothsayer on-stage this long, ask your students if they still think this feels appropriate. And how about Popilius or Publius? Ask them if they have any further lines. They don't – so should they stay on-stage to witness what's going to happen, or is there an opportunity for them to exit? The same goes for Lepidus, if you chose to include him in the scene.

#### METELLUS CIMBER

Most high, most mighty, and most puissant Caesar,

- Poor Metellus Cimber gets saddled with the only truly challenging vocabulary word in this scene, which even an advanced student is likely to stumble over. “Puissant” pronounced “PWEE-sunt” means powerful and influential.

Metellus Cimber throws before thy seat  
An humble heart,--

CAESAR

I must prevent thee, Cimber.  
~~These couchings and these lowly courtesies~~  
~~Might fire the blood of ordinary men,~~  
~~And turn pre-ordinance and first decree~~  
~~Into the law of children. Be not fond,~~  
~~To think that Caesar bears such rebel blood~~  
~~That will be thaw'd from the true quality~~  
~~With that which melteth fools; I mean, sweet words,~~  
~~Low crooked court'sies and base spaniel-fawning.~~  
Thy brother by decree is banished:  
If thou dost bend and pray and fawn for him,  
I spurn thee like a cur out of my way.  
Know, Caesar doth not wrong, nor without cause  
Will he be satisfied.

- We suggest cutting some of these lines from Caesar’s speech simply to speed up the scenework in your classroom and to keep your student playing Caesar from being overly burdened. Notice that there *are* some embedded stage directions in the cut lines – “couchings and lowly courtesies”, “low crook’d court’sies and base spaniel fawning” – but the following lines provide similar information.
- Point out the line “bend and pray and fawn for him” – What does this indicate that Metellus is doing? (Kneeling).

METELLUS CIMBER

Is there no voice more worthy than my own  
To sound more sweetly in great Caesar's ear  
For the repealing of my banish'd brother?

- What is Metellus asking for? (Help). And who does he ask? (The other conspirators). This may be a good point to remind your students that this is all a ploy; Metellus is not actually making this plea for his brother, but rather using it as the excuse to get the conspirators into place.

BRUTUS

I kiss thy hand, but not in flattery, Caesar;  
Desiring thee that Publius Cimber may  
Have an immediate freedom of repeal.

- Note the embedded stage direction for Brutus to kiss Caesar’s hand. Should he kneel, too?

CAESAR

What, Brutus?

CASSIUS

Pardon, Caesar; Caesar, pardon:

As low as to thy foot doth Cassius fall,

To beg enfranchisement for Publius Cimber.

- If your students have previously commented on how “hard” Shakespeare is, “What, Brutus?” is a great example to point out to refute those claims.
- Note the embedded stage direction for Cassius: “as low as to thy foot doth Cassius fall.” So where does Cassius need to be?
  - You may need to be adjusting your stage picture a little bit here. Where is Caesar on the stage? It is easy for all of these characters to crowd around him?
  - Your students may start to worry about having their backs to the audience. Remind them that, in thrust staging (see **Elizabethan Classroom**, page 34), this is not a problem.

CAESAR

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

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

But I am constant as the northern star,

~~Of whose true fix'd and resting quality~~

~~There is no fellow in the firmament.~~

~~The skies are painted with unnumber'd sparks,~~

~~They are all fire and every one doth shine;~~

~~But there's but one in all doth hold his place:~~

~~So in the world; 'tis furnish'd well with men,~~

~~And men are flesh and blood, and apprehensive;~~

~~Yet in the number I do know but one~~

~~That unassailable holds on his rank,~~

~~Unshaked of motion: and that I am he,~~

Let me a little show it, even in this;

That I was constant Cimber should be banish'd,

And constant do remain to keep him so.

- We suggest another cut here for Caesar, though you could choose to cut less or to leave it uncut.
- Discuss: What is Caesar actually saying here? “No.” That’s the heart of what he’s getting at. Why does it take him so long to say it (6 lines remaining with these cuts, a whopping 16 uncut)?
  - Your students may respond, “Because it’s Shakespeare.” No – tell them to look back at some earlier lines in the scene. Shakespeare is completely capable of writing plain and simple lines. So why doesn’t he do so here?
  - Probe further: What sort of a person can take 6 (or 16) lines to say “no”?



- Someone who likes to hear himself talk. Does this fit what we know about Caesar? Is he enjoying this moment?
- Someone who knows no one is going to interrupt him. And what does that then say about Caesar's power?
- Someone postponing something unpleasant. Is Caesar putting off having to deal with the Senate?
- Look too at the nature of *how* Caesar takes so many lines to say “no” – how does he refer to himself? What metaphor is he placing himself in? What does that tell you about Caesar's character?
  - You may wish to discuss: Is this arrogance, or does Caesar have a right to claim this supreme importance? Are the two necessarily mutually exclusive?
- Have your Caesar deliver the speech again with all of this in mind.
- Do Caesar's lines suggest anything about his staging during this portion of the scene? He talks about being unmoved and “constant as the northern star” – so should he move at all between “Are we all ready?” and now?

CINNA

O Caesar,--

CAESAR

Hence; wilt thou lift up Olympus?

- Cinna has no direct embedded stage direction, as Metellus, Brutus, and Cassius do – but by now, your students instincts will probably be guiding them to believe that Cinna should also be kneeling. Caesar's line may also point to that.

DECIUS

Great Caesar,--

CAESAR

Doth not Brutus bootless kneel?

- Again, Decius doesn't have a full cue in his line, but Caesar's may provide the clue.
- Caesar's line here may require some parsing, as the meaning of “bootless” may not be immediately apparent. Caesar is essentially asking, “Don't you see Brutus kneeling and not getting anything?”
- This is a great moment to point out what Shakespeare has done with his embedded stage directions. Ask your students: When one person kneels in front of another, who has the power? The person standing. But now look at what's happened to Caesar, with five people kneeling in front of him. If he's center-stage, he's likely surrounded; if you've placed him elsewhere, he's likely backed into a corner. Who has the power now? Not Caesar. Shakespeare has used embedded stage direction to turn kneeling, an act of submission and supplication, into a threat. He has made Caesar vulnerable without needing to move Caesar at all, upending the power structure of the scene.

## CASCA

Speak, hands for me.

- By this point, it is very likely that your Casca will be pretty far removed from Caesar. How do you need to rearrange things so that he can be in the right place?
- Some dramaturgy may help here as well – historically, Casca stabbed Caesar in the shoulder. Shakespeare would have known this, since it came from his source, and most of his audience would have known it as well, since the story was popular and published many times in Shakespeare’s era. How does that knowledge inform your students’ decision about where to put Casca and how to get him there?

*They stab CAESAR.*

- I recommend pausing your students before they get anywhere near each other. Walk through this action slowly – tell them to think in slow-mo.
- Only the actors who have the above stage direction in their scripts take part in this action. Make sure they know who that means.
- Who stabs first? (Casca; we know that).
- Who should stab next? This may depend on how you have arranged the kneeling.
- Who do your students think should stab last? Caesar, knowing his next line, may provide the answer: since he talks to Brutus last before he dies, maybe Brutus should be the last person to stab him.

## CAESAR

*Et Tu Brute?* ----- Then fall, Caesar.

*Dies*

- If you have any Latin students, ask them to translate. If not, let your students know that simply means “And you, Brutus?”
- Why does Caesar start talking in Latin? If your students have not read the entire play by this point, let them know that no one else in the play talks in Latin anywhere. So why now? Well, this was a famous line – if the average Elizabethan knew anything about Julius Caesar, he knew that Caesar said “Et tu Brute” when he died (even though that may not have been historically accurate – none of the classical sources include it in the account of Caesar’s death). Cutting this line or putting it in English would have been a terrible let-down for the audience. Compare it to a modern adaptation your students will be familiar with – if *The Hunger Games* movie had changed the poison berries at the end, or if Hulk didn’t get to smash. How would your students feel if a movie adaptation left an important element out? That is how Shakespeare’s original audience would have felt if they didn’t get to hear *Et tu Brute*.
- Point out that the actor playing Caesar knows when he falls and dies; that direction is also embedded into the text.
- If you’ve already worked with iambic pentameter (see **Verse and Prose**, page 49), point out that Caesar’s dying line is one foot short. That dash in the middle is original to the First Folio. What action might those beats encompass?

CINNA

Liberty, freedom; Tyranny is dead.  
Run hence, proclaim, cry it about the streets.

CASSIUS

Some to the common pulpits, and cry out  
'Liberty, freedom, and enfranchisement.'

- If your students giggle at this, let them know – that's fine. This is a weird thing to say. "Liberty, freedom, and enfranchisement" does not exactly make the most rousing chant. So what does that tell you about Cassius?

BRUTUS

People and senators, be not affrighted;  
Fly not; stand stiff: ambition's debt is paid.

- Who is Brutus talking to? People on-stage or off? This may depend on what you decide to do with Artemidorus, the Soothsayer, Popilius, Publius, etc after their lines are over. If you tell someone "fly not; stand stiff," what does that mean they're doing?
- Could Brutus take some or all of this line to the audience?

CASCA

Go to the pulpit, Brutus.

DECIUS

And Cassius too.

- Casca is suggesting that Brutus go to the public speaking place to address the commons; Decius suggests that Cassius join him. Does this give you any information about character relationships?

BRUTUS

Where's Publius?

CINNA

Here, quite confounded with this mutiny.

- Did your students send Publius off-stage earlier? Oops! Turns out we still need him around – though Publius had no notion of that in his script. (Brutus, if he read ahead, might have seen this earlier and headed the problem off). So, where can you put Publius during the stabbing? How should he react? Cinna's line provides him with his cue. If you have the classtime for it, back all the way up to the stabbing to allow Publius to react.

METELLUS CIMBER

Stand fast together, lest some friend of Caesar's  
Should chance--

BRUTUS

Talk not of standing. Publius, good cheer;  
There is no harm intended to your person,  
Nor to no Roman else: so tell them, Publius.

CASSIUS

And leave us, Publius; lest that the people,  
Rushing on us, should do your age some mischief.

BRUTUS

Do so: and let no man abide this deed,  
But we the doers.

- How should Metellus's line end? Where is he going with that, and why does Brutus cut him off?
- Brutus is telling Publius to have good cheer and that he won't get hurt – while holding a dagger and probably spattered with blood. How reassured should Publius be?
- How many times does someone tell Publius to leave? Does he try to go each time?

*Enter TREBONIUS*

CASSIUS

Where is Antony?

TREBONIUS

Fled to his house amaz'd:  
Men, wives, and children stare, cry out and run  
As it were Doomsday.

- So now we know what happened to Trebonius and Antony. When does Trebonius need to begin his re-entrance in order for Cassius to see him and question him?
- Could the “men, wives, and children” be in the audience?

BRUTUS

Fates, we will know your pleasures:  
That we shall die, we know; 'tis but the time  
And drawing days out, that men stand upon.

- Brutus addresses the Fates – an address to absent gods and/or personified concepts. Where can he take these lines?

CASSIUS

Why, he that cuts off twenty years of life  
Cuts off so many years of fearing death.

BRUTUS

Grant that, and then is death a benefit:  
So are we Caesar's friends, that have abridged  
His time of fearing death.

- You and your students may wish to discuss how sound the conspirators' logic here is. How much sense does it make to kill someone just to keep him from being afraid of dying? Do the conspirators really believe what they're saying, or are they trying to convince themselves of it?

Stoop, Romans, stoop,  
And let us bathe our hands in Caesar's blood  
Up to the elbows, and besmear our swords:  
Then walk we forth, even to the market-place,  
And, waving our red weapons o'er our heads,  
Let's all cry 'Peace, freedom and liberty.'

- This is weird. Your students will likely find this weird, and they should, because it is. Normal people do not decide to stick their hands into dead bodies.
- Ask your students how big a wound a dagger makes. (Not a very large one). So how are the conspirators meant to get their arms in “up to the elbows”? It's not going to be pretty, that's for sure.
- If you wish to create stage blood in your classroom for this scene, see **Staging Challenges: Most Bloody Sight**, page 136, or the instructions on our website:  
<http://www.americanshakespearecenter.com/v.php?pg=116>

CASSIUS

Stoop, then, and wash. How many ages hence  
Shall this our lofty scene be acted over  
In states unborn and accents yet unknown?

- Brutus gives the instruction to stoop, and then Cassius gives it again. What might this indicate? If someone has to give a direction a second time, it generally indicates that the direction has not been obeyed the first time. How does the story change if Brutus is alone in bathing in blood during his previous lines? If even Cassius is skeptical of Brutus's enthusiasm for bathing in blood?
- You may wish to point out to your students that Shakespeare is making a bit of an in-joke in this line, as in 44 BC, England was a state unborn and English a non-existent language – and America, where you are likely performing this scene now, was still another few hundred years off. What does it mean that this story *has* stuck around for so long?

BRUTUS

How many times shall Caesar bleed in sport,  
That now on Pompey's basis lies along  
No worthier than the dust?

- Brutus mentions a detail out of the history books: that Caesar died at the foot of the statue of Pompey, his old enemy – never mind that on the stage of the Globe or the Blackfriars, no statue would be present as a set piece.

CASSIUS

So oft as that shall be,  
So often shall the knot of us be call'd  
The men that gave their country liberty.

- Note that Cassius's mention of a "knot" probably accurately describes the stage picture at this moment.

## PERSPECTIVES

### Honor and Virtue

Many of the characters in *Julius Caesar* are preoccupied – obsessed, even – with ideas of honor and virtue. They want to act in a way that is "right" and just, that will not bring shame upon them, and that will benefit not only themselves, but the nation of Rome. Concepts of honor and virtue, however, are not concrete. They change throughout time and from culture to culture. In *Julius Caesar*, Shakespeare has to balance the Roman pagan ideals of his historical subject matter with the Christian morals of the world in which he lived (and in which he had to get his play past the government censors). This activity will explore concepts of virtue both in Roman antiquity and in Shakespeare's England, as well as examining ways to relate those ideas to modern frameworks of honor and morality.

This activity will also touch on the issue of suicide as depicted within the play. As this is a sensitive issue and possibly triggering for some teenagers, you may want to use this discussion as an opportunity to bring in a guidance counselor to speak to your students about suicide.

#### **Activity #1: Roman Virtues**

Roman virtues tended to spring from how a man related to society, based on qualities that formed a model for excellence in both private and public life. Attainment of these virtues was important because it allowed society to run smoothly. Some of the most important virtues were:

- *Auctoritas*, the totality of one's social standing built up through experience and reputation, a measure of clout and influence
- *Dignitas*, a man's good name and prestige, a sense of self-worth and personal pride
- *Gravitas*, a sense of sobriety, responsibility, and earnestness, a sense of substance and depth rather than frivolity
- *Pietas*, encompassing not just religious devotion, but a respect for the natural order of society and ideals of patriotism, as well as the sense of duty to the state and to one's family
- *Veritas*, "truthfulness," honesty and respectability in dealing with others

These virtues had near-tangible currency for the Romans. They were not just abstract concepts; the Romans conceptualized them in a way that has no precise analog in modern society. For the Romans, it was almost as if each man had a jar for each virtue, and his actions (or those of his friends and family, reflecting on him by association) could either add beans to his jar or take them out. Though there was no actual record-keeping of a man's virtuous standing, Roman men (particularly those with political ambitions) had a constant awareness not only of their own measures, but of the measures of their allies and opponents within the political system. A man with insufficient *auctoritas* could not hope to win high political office. A scandal could damage a man's *dignitas*, making his social life considerably less pleasant.

Many Roman writers, including Cicero and Seneca, refer to these concepts when discussing political failures and successes; as such, they could have been familiar to anyone (like Shakespeare) with a classical education, and therefore could have influenced the composition of *Julius Caesar*.

- Discuss:
  - Which of the virtues do the major characters display? Ask your students to back up their opinions with examples from the text.
    - Example: Caesar displays great (even excessive) *dignitas* when walking through Rome for the Lupercalia festival (1.2).
  - When do these characters invoke these ideas of virtue (even if they don't use the actual words for them) to influence or manipulate other characters? Again, have your students find examples in the text.
    - Example: Cassius calls upon Brutus's *pietas* to get him to join the conspiracy (1.2); Antony rhetorically questions Brutus's *veritas* to get the plebeians on his side (3.2).
  - What happens in the play to make any characters gain or lose one of these virtues?
    - Example: Cassius's shady financial dealings (4.2) call his *veritas* and *dignitas* into question; the idea that Caesar is afflicted with the falling sickness, possibly seen as a curse from the gods, might damage his *auctoritas* or *pietas* (1.2).
  - At the end of the play, whose "virtue-jars" are fullest?
- **Writing Prompt:** In a journal entry or short essay, ask your students to choose which of the Roman virtues they think is most important in *Julius Caesar* and to defend that choice with quotes from the text.

### Activity #2: Elizabethan Virtues

The major difference between the Christian concept of virtue and the Roman ideal is, essentially, one of private life versus public life, or, to put it another way, the idea of internal responsibility versus external. Honor and virtue in sixteenth-century England sprung from a Christian sense of duty to God and were concerned with a man's individual soul, not with his relation to society. Dishonorable or unvirtuous conduct was most threatening to the individual, who would be held accountable for his actions in the afterlife; the only concern for others was that he might inspire similar inappropriate conduct. Christians also had a codified set of rules to obey, passed down in the Bible, the works of notable Christian authors, and the mandates of the Church. Though the universality of this code was less distinct in the decades following the English Reformation and the rise of Protestantism than it had been during the centuries of Catholicism's unbroken dominance of Europe, many ideas of sin and virtue still carried over even with the advent of the Church of England.

Medieval tradition recognized Seven Heavenly Virtues with corresponding Seven Deadly Sins:

#### Deadly Sins

Lust  
Gluttony  
Greed  
Sloth  
Wrath  
Envy  
Pride

#### Heavenly Virtues

Chastity  
Temperance  
Charity  
Diligence  
Patience  
Kindness  
Humility



For Romans, an individual's responsibility was more to the state. Dishonorable conduct was a disruption of order that did not just threaten the individual, but the fabric of society. The afterlife was far less of a concern, because in Roman conception, nearly everyone ended up in the same underworld. Roman gods did not play by one codified set of rules, but were as fickle and contrary creatures as any human, subject to whim, persuasion, and bribery. Ideals of moral behavior came, instead, from philosophers, focusing more on ethics and being good for virtue's own sake, rather than having anything to do with religion.

The point where Elizabethan virtues and Roman virtues come into greatest contention in *Julius Caesar* is probably in the suicides of Portia, Cassius, Titinius, and Brutus. For Christians of the sixteenth-century (and still for many sects today), suicide was a mortal sin, the rejection of the gift of life, as well as an act that indicated a lack of faith in the divine plan for one's life. As a mortal sin could only be forgiven through confession, absolution, and penance, and as suicide (if successful) prevents a person from confessing or paying penance, death by suicide automatically condemned a soul to Hell, eternally. A suicide could not even be buried in consecrated ground (a concept which Shakespeare explores in *Hamlet*, 5.1.1-27, 5.1.205-225).

For the Romans, however, suicide was a viable option for an honorable man, preferable to imprisonment and the shame and mockery which attended failure. Seneca, Epictetus, and Marcus Aurelius, authors whose works were available in early modern England, all wrote about suicide as a reasonable and honorable choice. It had no effect on an individual's fate after death (though, if committed for reasons of cowardice or out of hysteria, it could damage the *dignitas* of surviving family members), as all souls except the very greatest heroes or very worst villains ended up in the same part of the Underworld, regardless of worth.

- Examine (or, if your students are comfortable enough with it, act out) the scenes on **Handout #7A-D**.
- Discuss:
  - What are the reasons given in the text for each suicide?
  - How do other characters react to hearing news of suicide?
  - Are the Roman or Christian ideas of suicide more fully represented?
  - How does the idea of honor relate to the idea of a noble death?
  - Is there a way to play these moments humorously? Can Cassius's or Brutus's death come off as ludicrous, absurd, or melodramatic?
    - **Advanced Studies: Further Exploration:** Compare the suicides of the title characters in *Antony and Cleopatra* to those in *Julius Caesar*. Antony botches his impulsive suicide completely, to the extent that it takes more than one scene for him to die (4.15.55-138 and 4.16.9-70). By contrast, Cleopatra carefully plans her death, arrays herself like a goddess, and dies with utmost dignity – but following a comic scene with a clown bringing her the instrument of her death (5.2.238-304).

### Activity #3: Modern Virtues

In a pluralistic society like ours, ideas of honor and virtue are no longer as concrete or well-defined as they were for either the Romans or the Elizabethans. We don't have one overarching system demanding our compliance; instead, our society is a mixture of different influences and modes of thinking.

- Discuss:
  - What are our modern virtues? What makes a person today honorable?
    - Make a list on your blackboard, whiteboard, or smartboard.
  - Where do these ideas of virtue come from? Religion? Social rules and etiquette? Books and movies?
    - List as many origins for concepts of honor and virtue as possible.
    - How many of these institutions may come into conflict with each other?
  - What (or who) enforces these virtues? Peer pressure? Laws? Parents and teachers?
    - Again, list as many as possible and see where they may contradict or come into conflict with each other.
    - Discuss the idea of enforcing morality. How effectively is this done in the United States? What about in other countries?
- How can you mate these concepts of modern virtue to the ideas of virtue portrayed in *Julius Caesar*?
  - Are any of the Roman or early modern ideals of honor and virtue still relevant today? Do we think of the same or similar concepts by different names or within different parameters?
  - Consider how a production of *Julius Caesar* might draw on these ideas for costuming, makeup, or props.

### FURTHER EXPLORATION

*Julius Caesar* is, in many ways, a “boys’ club” of a play. Both Caesar and Brutus neglect their marriages in favor of their political ambitions and machinations. It is also among the plays with the fewest lines for female characters. Consider the place of women in each of the three systems of honor and virtue (Roman, early modern Christian, and modern) that you have discussed. Do women have the same ideas of honor and virtue as men? How are they similar or different? What language do Calphurnia and Portia use when discussing these concepts? Do either of them attempt to adopt the men's system?

See the ShakesFear Classroom Ploy (page 197) for more on how the relative absence of women affects the dynamics of the play.

### EVALUATION

- Ask your students to respond, in a short essay or a journal entry, to the idea of honor and virtue as presented in *Julius Caesar*. Have them consider and address the following:
  - Which character is most virtuous or honorable by Roman standards?
    - Refer specifically to the concepts of *auctoritas*, *dignitas*, *pietas*, *gravitas*, and *veritas*.
  - Which character is most virtuous or honorable by early modern Christian standards?
    - Refer specifically to the Seven Heavenly Virtues.
  - Which character do *they* think is most virtuous or honorable overall?
    - Explain using their own standards of morality, with reference to the class discussion.

**Handout #7A**

**Perspectives: Honor and Virtue**

**4.2**

BRUTUS

Lucius, a bowl of wine.

CASSIUS

I did not think you could have been so angry.

BRUTUS

O Cassius, I am sick of many griefs.

CASSIUS

Of your philosophy you make no use,  
If you give place to accidental evils.

5

BRUTUS

No man bears sorrow better. Portia is dead.

CASSIUS

Ha? Portia?

BRUTUS

She is dead.

CASSIUS

How 'scaped I killing when I cross'd you so?  
O insupportable and touching loss!  
Upon what sickness?

BRUTUS

Impatient of my absence, 10  
And grief that young Octavius with Mark Antony  
Have made themselves so strong: for with her  
death  
That tidings came. With this she fell distract,  
And, her attendants absent, swallow'd fire.

CASSIUS

And died so?

BRUTUS

Even so.

CASSIUS

O ye immortal gods! 15

*Enter Boy with wine and tapers.*

BRUTUS

Speak no more of her. Give me a bowl of wine.  
In this I bury all unkindness, Cassius. *Drinks.*

CASSIUS

My heart is thirsty for that noble pledge.  
Fill, Lucius, till the wine o'erswell the cup;  
I cannot drink too much of Brutus' love. 20

*Enter TITINIUS and MESSALA.*

BRUTUS

Come in, Titinius;  
Welcome, good Messala.  
Now sit we close about this taper here,  
And call in question our necessities.

CASSIUS

Portia, art thou gone?

BRUTUS

No more, I pray you.  
Messala, I have here received letters, 25  
That young Octavius and Mark Antony  
Come down upon us with a mighty power,  
Bending their expedition toward Philippi.

MESSALA

Myself have letters of the selfsame tenor. [...] 30  
Had you your letters from your wife, my lord?

BRUTUS

No, Messala.

MESSALA

Nor nothing in your letters writ of her?

BRUTUS

Nothing, Messala.

MESSALA

That, methinks, is strange.

BRUTUS

Why ask you? hear you aught of her in yours?

MESSALA

No, my lord. 35

BRUTUS

Now, as you are a Roman, tell me true.

MESSALA

Then like a Roman bear the truth I tell:  
For certain she is dead, and by strange manner.

BRUTUS

Why, farewell, Portia. We must die, Messala:  
With meditating that she must die once, 40  
I have the patience to endure it now.

MESSALA

Even so great men great losses should endure.

CASSIUS

I have as much of this in art as you,  
But yet my nature could not bear it so.

BRUTUS

Well, to our work alive. 45

**Handout #7B**

**Perspectives: Honor and Virtue**

**5.1**

CASSIUS

Now, most noble Brutus,  
The gods today stand friendly, that we may,  
Lovers in peace, lead on our days to age.  
But since the affairs of men rest still uncertain,  
Let's reason with the worst that may befall. 5  
If we do lose this battle, then is this  
The very last time we shall speak together:  
What are you then determined to do?

BRUTUS

Even by the rule of that philosophy  
By which I did blame Cato for the death 10  
Which he did give himself, I know not how:  
But I do find it cowardly and vile,  
For fear of what might fall, so to prevent  
The time of life: arming myself with patience  
To stay the providence of some high powers 15  
That govern us below.

CASSIUS

Then, if we lose this battle,  
You are contented to be led in triumph  
Thorough the streets of Rome?

BRUTUS

No, Cassius, no:  
Think not, thou noble Roman,  
That ever Brutus will go bound to Rome; 20  
He bears too great a mind. But this same day  
Must end that work the ides of March begun;  
And whether we shall meet again I know not.  
Therefore our everlasting farewell take:  
For ever, and for ever, farewell, Cassius; 25  
If we do meet again, why, we shall smile;  
If not, why then, this parting was well made.

CASSIUS

For ever, and for ever, farewell, Brutus;  
If we do meet again, we'll smile indeed;  
If not, 'tis true this parting was well made. 30

BRUTUS

Why, then, lead on. O, that a man might know  
The end of this day's business ere it come.  
But it sufficeth that the day will end,  
And then the end is known. Come, ho, away.

*Exeunt*

**Handout #7C**

**Perspectives: Honor and Virtue**

**5.3**

CASSIUS

O, coward that I am, to live so long,  
To see my best friend ta'en before my face.

*Enter PINDARUS.*

Come hither, sirrah:  
In Parthia did I take thee prisoner;  
And then I swore thee, saving of thy life, 5  
That whatsoever I did bid thee do,  
Thou shouldst attempt it. Come now, keep thine  
oath;  
Now be a free man: and with this good sword,  
That ran through Caesar's bowels, search this  
bosom.  
Stand not to answer: Here, take thou the hilts; 10  
And, when my face is cover'd, as 'tis now,  
Guide thou the sword. ---- Caesar, thou art  
revenged,  
Even with the sword that kill'd thee.

PINDARUS

So, I am free; yet would not so have been,  
Durst I have done my will. O Cassius, 15  
Far from this country Pindarus shall run,  
Where never Roman shall take note of him.

*[Exit PINDARUS]*

*Enter TITINIUS and MESSALA*

MESSALA

It is but change, Titinius; for Octavius  
Is overthrown by noble Brutus's power,  
As Cassius's legions are by Antony. 20

TITINIUS

These tidings will well comfort Cassius.

MESSALA

Where did you leave him?

TITINIUS

All disconsolate,  
With Pindarus his bondman, on this hill.

MESSALA

Is not that he that lies upon the ground?

TITINIUS

He lies not like the living. O my heart! 25

MESSALA

Is not that he?

TITINIUS

No, this was he, Messala,  
But Cassius is no more. O setting sun,  
As in thy red rays thou dost sink to-night,  
So in his red blood Cassius's day is set;  
The sun of Rome is set. Our day is gone; 30  
Clouds, dews, and dangers come; our deeds are  
done.  
Mistrust of my success hath done this deed.

MESSALA

Mistrust of good success hath done this deed.  
O hateful error, melancholy's child,  
Why dost thou show to the apt thoughts of men 35  
The things that are not?

**Handout #7D**

**Perspectives: Honor and Virtue**

**5.5**

BRUTUS

Farewell to you; and you; and you, Volumnius.  
Strato, thou hast been all this while asleep;  
Farewell to thee too, Strato. Countrymen,  
My heart doth joy that yet in all my life  
I found no man but he was true to me. 5  
I shall have glory by this losing day  
More than Octavius and Mark Antony  
By this vile conquest shall attain unto.  
So fare you well at once; for Brutus' tongue  
Hath almost ended his life's history: 10  
Night hangs upon mine eyes; my bones would rest,  
That have but labour'd to attain this hour.

*Alarum. Cry within, 'Fly, fly, fly!'*

CLITUS

Fly, my lord, fly.

BRUTUS

Hence: I will follow.

*[Exeunt CLITUS, DARDANIUS, and  
VOLUMNIUS]*

I prithee, Strato, stay thou by thy lord:  
Thou art a fellow of a good respect; 15  
Thy life hath had some smatch of honour in it:  
Hold then my sword, and turn away thy face,  
While I do run upon it. Wilt thou, Strato?

STRATO

Give me your hand first. Fare you well, my lord.

BRUTUS

Farewell, good Strato. ---- Caesar, now be still: 20  
I kill'd not thee with half so good a will. *Dies*

*Alarum. Retreat. Enter ANTONY, OCTAVIUS,  
MESSALA, LUCILLIUS, and the Army.*

OCTAVIUS

What man is that?

MESSALA

My master's man. Strato, where is thy master?

STRATO

Free from the bondage you are in, Messala:  
The conquerors can but make a fire of him; 25  
For Brutus only overcame himself,  
And no man else hath honour by his death.

## STAGING CHALLENGES

### Most Bloody Sight

Two of the most visually striking moments in *Julius Caesar* are Caesar's assassination and the subsequent decision of the conspirators to wash their hands in the corpse's blood. Especially in a theatre where the actors share light and space with the audience, this scene can pack quite a bit of power – but it also lends itself to quite a bit of mess. In this activity, your students will explore both the practicalities and the dramatic potential of blood in *Julius Caesar* by assessing a scene's blood-related needs, preparing the kind of stage blood appropriate for each scene, and making decisions about staging the use of blood during Caesar's assassination.

#### Activity 1: Stage Blood

Blood is something that actors and production companies have to negotiate with, deciding how much to use, what kind to use, where to hide blood packets, whether or not it can get on clothing (and if so, how to get it out; if not, how to keep that from happening).

- Materials Needed:
  - Clear plastic cups
  - Plastic spoons
  - Plastic baggies
  - Empty gel capsules (available at most pharmacies)
  - Food coloring (red, blue, yellow)
  - Corn syrup
  - Water
  - Peanut butter
  - Cornstarch
  - Powdered cocoa
  - Liquid soap
- Have your students come to class with old T-shirts they can put on over their clothes. Even if you end up preparing washable blood, this measure is still good to take. You may also want to lay down newspaper or a tarp in your classroom, or, if possible, to do this activity outside.
- Divide your students into at least 5 groups.
- Give each group one of the snippets of text from **Handout #8A**.
- Have each group determine:
  - What kind of blood they are going to need – thick or thin, drippy or flowing, etc
  - How much blood they will need
  - Where the blood needs to go
  - How to release the blood, if it does not appear at a character's entrance
  - Which recipe from **Handout #8B** they need to use to create their blood, based on the conditions of their scene
    - You may wish to give your students **Handout #8C**, our Blood Recipe Flowchart, to help them make this decision.



- How to manipulate the blood on-stage. Do they need a hidden packet? Can it be palmed?
- Your students will need to experiment in order to find out the appropriate proportions of these ingredients in their recipes. We recommend mixing in clear plastic cups for the trial-and-error process.
- Have each group present their scene snippets to the class.
  - They may want to use the feeding-in method (page 21) so that the students manipulating blood are not also trying to hold paper.
- Discuss:
  - How easy was it to determine the kind of blood they needed to create?
  - How easy was it to achieve the right mixture?
  - What other ways of showing blood on-stage might be possible? Some modern productions use red ribbons or red fabric as a way of stylizing the blood. What effect do your students think that would have on the scene?
  - You may also want to discuss the practicality of getting the blood back off. If characters leave with blood on them, how long do they have before they have to come back on-stage? (See **Production Choices: Cutting the Script**, page 204, for more information on matters of timing). This could become even more complicated if an actor doubles as multiple characters who appear in successive scenes (See **Production Choices: Casting and Doubling**, page 201). Does this consideration change the kind of blood your students think they should use?

### FURTHER EXPLORATION

Working blood into fight scenes is an additional challenge – and one which productions will often avoid, choosing not to use blood during combat. **Advanced Studies** classes or production companies may wish to consider the challenges of adding blood to one of the fight scenes.

- How to conceal the blood during the fight
- How to release the blood
- What clothing the blood might get on
- What weapons the blood might get on
- How to clean up the floor afterwards

### Activity: Caesar's Blood

- Consider the staging of Caesar's death in 3.1. You may wish to begin with **Staging Challenges: Cue Scripts**, page 104, which examines this scene at length.
  - First, Metellus kneels at Caesar's foot.
  - Second, Brutus takes Caesar's hand to kiss it.
  - Third, Cassius kneels at Caesar's foot.
  - Cinna and Decius also approach, possibly kneeling.
  - Casca stabs Caesar – historically, in the shoulder.
  - It would be possible to stage this scene with the conspirators effectively pinioning Caesar at the feet and hands before stabbing him. Both feet and at least one hand are potentially immobilized, with the possibility of additional restraints provided by the other conspirators.

- What effect could this have on the staging of the scene?
  - What metaphors or analogies would the pinning-down of Caesar bring to mind?
- Give your students **Handout 9**, from later in 3.1 of *Julius Caesar*.
- First, do a read-around of the scene (see page 21).
- Cast a Brutus, a Cassius, a Casca, a Decius, a Metellus, a Cinna, a Trebonius, and an Antony.
  - Note that only Brutus, Cassius, and Antony speak in this section of the scene, though the others should be prepared to respond non-verbally.
  - Decide if you want to use a student for the body of Caesar or if a bundled-up jacket or blanket will suffice.
  - Before you begin, determine which of the actors need to have bloody hands at the start.
- Stage the scene, using the **Teacher's Guide** on page 148 to help them work through the scene.
  - As this activity requires your student actors to use their hands, you will probably want to use the feeding-in method (see page 21) for lines.
- Discuss:
  - Did your students decide to have Trebonius with pre-bloodied hands or without?
    - Whichever they chose the first time, try it again the other way. How does this change the character dynamics in the scene?
  - What role does the blood play in this scene, both practically and thematically?
    - Ask both your student-actors and your student-audience. Is there a difference in how the blood feels to work with on stage and how it reads from the audience perspective?
  - How many times do the characters refer to Caesar's blood, just within this short snippet?
    - **Advanced Studies:** Use a concordance like the one from Open Source Shakespeare ([opensourceshakespeare.org](http://opensourceshakespeare.org)) to compare the mentions of blood in this scene to mentions elsewhere in the play or in other plays.
  - What happens *after* this scene?
    - Antony enters with Caesar's body during Brutus's speech in 3.2. How could Caesar's body get *off* the stage at the end of 3.1?
    - Is the stage likely to be a mess? How can that get cleaned up before 3.2 starts?
    - Modern productions generally place an intermission halfway through the play, either after 3.1 or 3.2. Shakespeare's company, however, would have performed straight through without interruption at the Globe. What advantage might an intermission afford a production when it comes to working with blood? When do your students think the best place to put such an intermission is?
  - Are there other, more symbolic ways to stage the blood?
    - Could you use, for example, red cloth or red ribbons?
    - What might that change in the audience's perception of the scene?
    - How might it affect the actors' storytelling?
    - How would it affect Antony's hand-shaking?

**FURTHER EXPLORATION: Cross-Curriculum Studies: Art**

Caesar's death has been the subject of many paintings. Examine the artistic interpretations below and on the following pages. Do any of those created after Shakespeare's lifetime seem to have taken inspiration from Shakespeare's version of events? Do any of them give your students ideas for possible stagings?



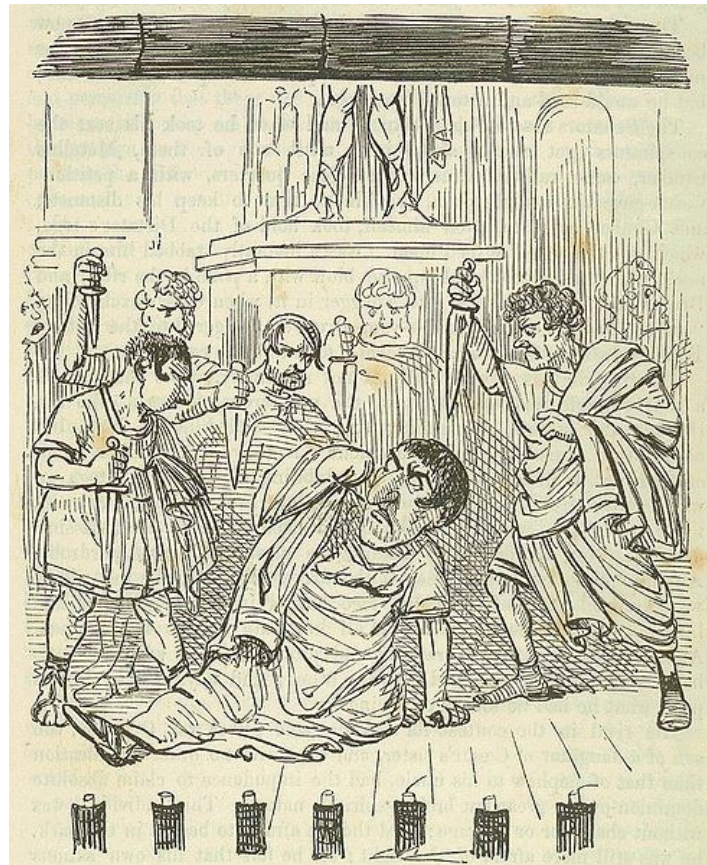
*The Death of Julius Caesar*, Apollonio di Giovanni di Tommaso, c. 1460



*Deification of Julius Caesar*, Virgil Solis, 16<sup>th</sup> century



*The Death of Caesar*, Vincenzo Camuccini, 1798



"The End of Julius Caesar", John Leech, *The Comic History of Rome*, 1850



*The Death of Caesar, Jean-Léon Gérôme, 1867*



*Caesar's Death, Carl Theodor von Piloty, c. 1870*

## Handout #8A – Bloody Scenes in *Julius Caesar*

### #1: 2.1

#### PORTIA

If this were true, then should I know this secret.  
I grant I am a woman; but withal  
A woman that Lord Brutus took to wife:  
I grant I am a woman; but withal  
A woman well-reputed, Cato's daughter.  
Think you I am no stronger than my sex,  
Being so father'd and so husbanded?  
Tell me your counsels, I will not disclose 'em:  
I have made strong proof of my constancy,  
**Giving myself a voluntary wound**  
**Here, in the thigh:** can I bear that with patience.  
And not my husband's secrets?

---

### #2: 2.2

#### CALPURNIA

Caesar, I never stood on ceremonies,  
Yet now they fright me. There is one within,  
Besides the things that we have heard and seen,  
Recounts most horrid sights seen by the watch.  
A lioness hath whelped in the streets;  
And graves have yawn'd, and yielded up their dead;  
Fierce fiery warriors fought upon the clouds,  
In ranks and squadrons and right form of war,  
Which **drizzled blood** upon the Capitol;  
The noise of battle hurtled in the air,  
Horses did neigh, and dying men did groan,  
And ghosts did shriek and squeal about the streets.  
O Caesar! these things are beyond all use,  
And I do fear them.

### #3: 3.1

#### BRUTUS

Grant that, and then is death a benefit:  
So are we Caesar's friends, that have abridged  
His time of fearing death. Stoop, Romans, stoop,  
And let us **bathe our hands in Caesar's blood**  
**Up to the elbows, and besmear our swords:**  
Then walk we forth, even to the market-place,  
And, waving our red weapons o'er our heads,  
Let's all cry 'Peace, freedom and liberty.'

#### CASSIUS

Stoop, then, and wash.

---

### #4: 5.3

#### CASSIUS

Come down, behold no more.  
O, coward that I am, to live so long,  
To see my best friend ta'en before my face!

#### *PINDARUS descends*

Come hither, sirrah:  
In Parthia did I take thee prisoner;  
And then I swore thee, saving of thy life,  
That whatsoever I did bid thee do,  
Thou shouldst attempt it. Come now, keep thine  
oath;  
Now be a freeman: and with this good sword,  
That ran through Caesar's bowels, search this  
bosom.  
Stand not to answer: here, take thou the hilts;  
And, when my face is cover'd, as 'tis now,  
Guide thou the sword.

#### *PINDARUS stabs him*

Caesar, thou art revenged,  
Even with the sword that kill'd thee.

*Dies*

## Handout #8A Continued

### #4: 5.3

#### TITINIUS

Why didst thou send me forth, brave Cassius?  
Did I not meet thy friends? and did not they  
Put on my brows this wreath of victory,  
And bid me give it thee? Didst thou not hear their  
shouts?

Alas, thou hast misconstrued every thing!  
But, hold thee, take this garland on thy brow;  
Thy Brutus bid me give it thee, and I  
Will do his bidding. Brutus, come apace,  
And see how I regarded Caius Cassius.  
By your leave, gods:--this is a Roman's part  
Come, Cassius' sword, and find Titinius' heart.

#### *Kills himself*

*Alarum. Re-enter MESSALA, with BRUTUS, CATO,  
STRATO, VOLUMNIUS, and LUCILIUS*

#### BRUTUS

Where, where, Messala, doth his body lie?

#### MESSALA

Lo, yonder, and Titinius mourning it.

#### BRUTUS

Titinius' face is upward.

#### CATO

He is slain.

### #5: 5.5

*Alarum. Cry within, 'Fly, fly, fly!'*

#### CLITUS

Fly, my lord, fly.

#### BRUTUS

Hence! I will follow.

*Exeunt CLITUS, DARDANIUS, and  
VOLUMNIUS*

I prithee, Strato, stay thou by thy lord:  
Thou art a fellow of a good respect;  
Thy life hath had some smatch of honour in it:  
Hold then my sword, and turn away thy face,  
While I do run upon it. Wilt thou, Strato?

#### STRATO

Give me your hand first. Fare you well, my lord.

#### BRUTUS

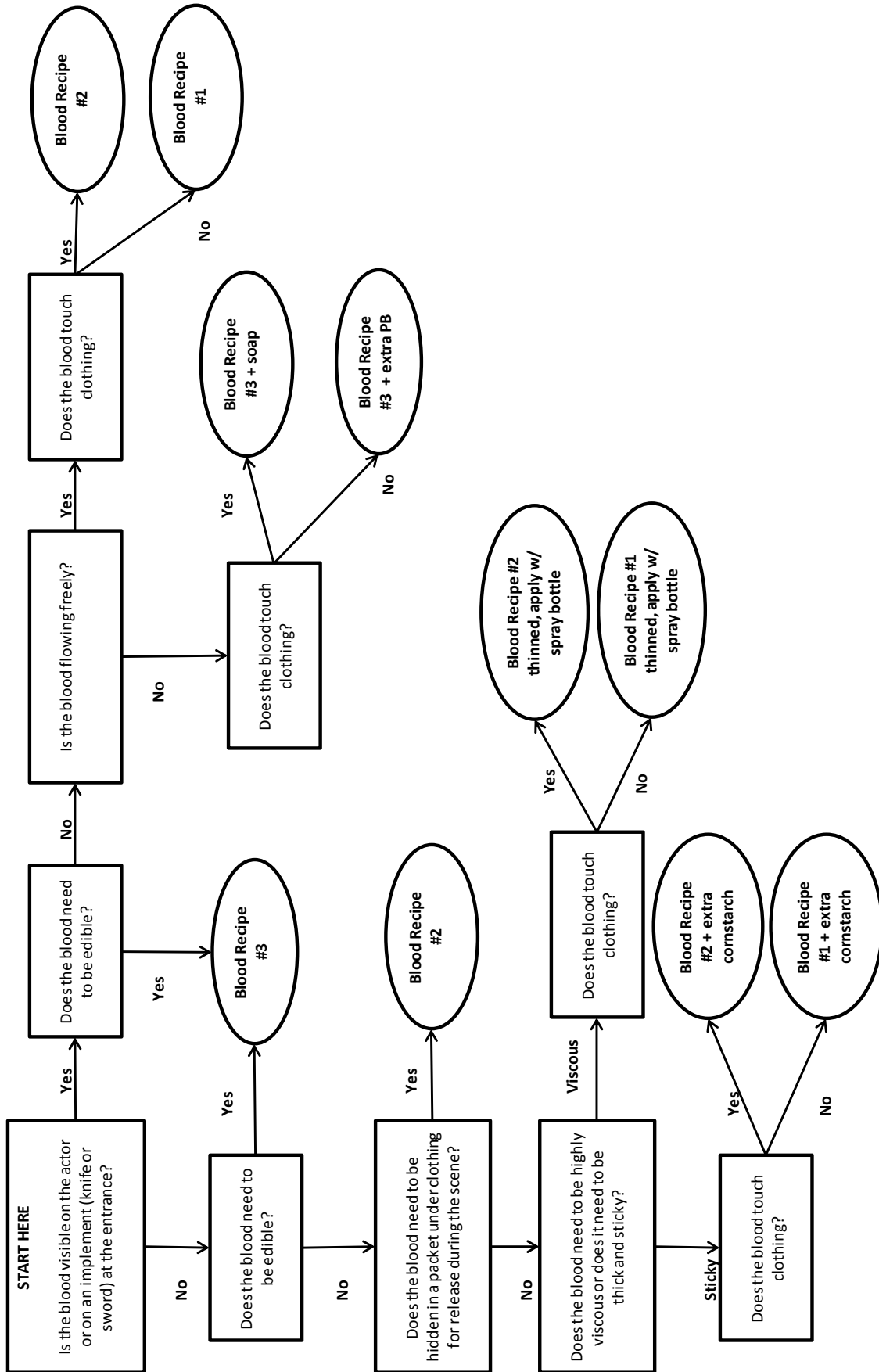
Farewell, good Strato.

#### *Runs on his sword*

Caesar, now be still:  
I kill'd not thee with half so good a will.

Dies

# Handout #8B – Blood Recipe Flowchart





## **Handout #8C -- Stage Blood Recipes**

### **Recipe #1**

corn syrup

warm water

cornstarch

red food coloring

powdered cocoa

green or yellow food coloring

---Mix cornstarch/cocoa with water. Stir in corn syrup. Add food coloring.

### **Recipe #2**

corn syrup

liquid soap

red food color

blue food color

### **Recipe #3**

corn syrup

peanut butter

lots of red food color

little blue food color

**Handout #9 - Julius Caesar, 3.1**

*Enter ANTONY.*

BRUTUS

But here comes Antony. Welcome, Mark Antony.

ANTONY

O mighty Caesar! dost thou lie so low?  
Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure? Fare thee well.  
I know not, gentlemen, what you intend, 5  
Who else must be let blood, who else is rank:  
If I myself, there is no hour so fit  
As Caesar's death hour, nor no instrument  
Of half that worth as those your swords, made rich  
With the most noble blood of all this world. 10  
I do beseech ye, if you bear me hard,  
Now, whilst your purpled hands do reek and  
smoke,  
Fulfil your pleasure. Live a thousand years,  
I shall not find myself so apt to die:  
No place will please me so, no mean of death, 15  
As here by Caesar, and by you cut off,  
The choice and master spirits of this age.

BRUTUS

O Antony! Beg not your death of us.  
Though now we must appear bloody and cruel,  
As, by our hands and this our present act, 20  
You see we do, yet see you but our hands  
And this, the bleeding business they have done:  
Our hearts you see not; they are pitiful;  
And pity to the general wrong of Rome--  
As fire drives out fire, so pity, pity 25  
Hath done this deed on Caesar. For your part,  
To you our swords have leaden points, Mark  
Antony:  
Our arms, in strength of malice, and our hearts  
Of brothers' temper, do receive you in  
With all kind love, good thoughts, and reverence.30

CASSIUS

Your voice shall be as strong as any man's  
In the disposing of new dignities.

BRUTUS

Only be patient till we have appeased  
The multitude, beside themselves with fear,  
And then we will deliver you the cause, 35  
Why I, that did love Caesar when I struck him,  
Have thus proceeded.

ANTONY

I doubt not of your wisdom.  
Let each man render me his bloody hand:  
First, Marcus Brutus, will I shake with you;  
Next, Caius Cassius, do I take your hand; 40  
Now, Decius Brutus, yours: now yours, Metellus;  
Yours, Cinna; and, my valiant Casca, yours;  
Though last, not last in love, yours, good  
Trebolius.  
Gentlemen all. Alas, what shall I say?  
My credit now stands on such slippery ground, 45  
That one of two bad ways you must conceit me,  
Either a coward or a flatterer.  
That I did love thee, Caesar, O, 'tis true:  
If then thy spirit look upon us now,  
Shall it not grieve thee dearer than thy death, 50  
To see thy Antony making his peace,  
Shaking the bloody fingers of thy foes?  
Most noble, in the presence of thy corpse,  
Had I as many eyes as thou hast wounds,  
Weeping as fast as they stream forth thy blood, 55  
It would become me better than to close  
In terms of friendship with thine enemies.  
Pardon me, Julius; Here wast thou bay'd, brave  
hart;  
Here didst thou fall; and here thy hunters stand,  
Sign'd in thy spoil, and crimson'd in thy lethe. 60  
O world! Thou wast the forest to this hart;  
And this, indeed, O world, the heart of thee.  
How like a deer, stricken by many princes,  
Dost thou here lie?

CASSIUS

Mark Antony.

ANTONY

Pardon me, Caius Cassius: 65  
The enemies of Caesar shall say this;  
Then, in a friend, it is cold modesty.

CASSIUS

I blame you not for praising Caesar so,  
But what compact mean you to have with us?  
Will you be prick'd in number of our friends; 70  
Or shall we on, and not depend on you?

ANTONY

Therefore I took your hands, but was, indeed,  
Sway'd from the point, by looking down on Caesar.  
Friends am I with you all and love you all,  
Upon this hope, that you shall give me reasons 75  
Why and wherein Caesar was dangerous.

BRUTUS

Or else were this a savage spectacle:  
Our reasons are so full of good regard  
That were you, Antony, the son of Caesar,  
You should be satisfied. 80

**Teacher's Guide – *Julius Caesar*, 3.1**

*Enter ANTONY.*

BRUTUS

But here comes Antony. Welcome, Mark Antony.

ANTONY

O mighty Caesar! dost thou lie so low?  
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Shrunk to this little measure? Fare thee well.

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Who else must be let blood, who else is rank:

If I myself, there is no hour so fit

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I do beseech ye, if you bear me hard,

Now, whilst your purpled hands do reek and smoke,

Fulfil your pleasure. Live a thousand years,

I shall not find myself so apt to die:

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As, by our hands and this our present act, 20

You see we do, yet see you but our hands

And this, the bleeding business they have done:

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Of brothers' temper, do receive you in

With all kind love, good thoughts, and reverence.30

CASSIUS

Your voice shall be as strong as any man's

In the disposing of new dignities.



What is the stage picture before Antony enters? Where does he enter from?



Does Brutus make any gesture of welcome towards Antony? If so, does Antony acknowledge it?



Why does Antony first address Caesar's corpse, rather than responding verbally to Brutus? Are these lines intended to be audible to the conspirators?



Does some noise or motion recall Antony's attention to the conspirators, or does he redirect to them of his own volition? Who does he look at first?



Note the embedded stage direction for blood visible on the swords.



What actions might accompany these words, as Antony offers himself to the conspirators? Should he kneel, if he has not done so already?



Does Antony mean this sincerely, or is it a ploy? If he is sincere, when does he start to regain his confidence? If he's playing them all along, how can an actor demonstrate that?



How can Brutus and Antony interact? Does Brutus move closer to him? Help him up?



Brutus talks a lot about his (bloody) hands during this speech. What can an actor do physically to underscore those words?



What are the other conspirators doing during this speech? How can they respond non-verbally to Brutus's words? Are some more in favor of Antony than others?



Cassius initially argued for killing Antony along with Caesar; Brutus's argument spared Antony from the slaughter (2.1.155-191). How willingly or graciously, then, does Cassius say these lines? Or are they more begrudging?

BRUTUS

Only be patient till we have appeased  
The multitude, beside themselves with fear,  
And then we will deliver you the cause, 35  
Why I, that did love Caesar when I struck him,  
Have thus proceeded.



Might this be an opportunity to engage the audience?

ANTONY

I doubt not of your wisdom.  
Let each man render me his bloody hand:  
First, Marcus Brutus, will I shake with you;  
Next, Caius Cassius, do I take your hand; 40  
Now, Decius Brutus, yours: now yours, Metellus;  
Yours, Cinna; and, my valiant Casca, yours;  
Though last, not last in love, yours, good Trebonius.  
Gentlemen all. Alas, what shall I say?  
My credit now stands on such slippery ground, 45  
That one of two bad ways you must conceit me,  
Either a coward or a flatterer.



Ask your students to examine Antony's motivation for shaking hands with them all. Is it truly, as he claims, out of a wish to affirm friendship? Or is there something else in play?



Trebonius did not stab Caesar, and thus it is possible that he likewise did not participate in bathing his hands in blood. If so, notice that, as Antony shakes hands with each of the assassins, his own hand will become bloody – which he will then transfer to Trebonius, marking out his complicity in the assassination. Have your students argue for or against having Trebonius wash his hands in blood earlier in the scene.

That I did love thee, Caesar, O, 'tis true:  
If then thy spirit look upon us now,  
Shall it not grieve thee dearer than thy death, 50  
To see thy Antony making his peace,  
Shaking the bloody fingers of thy foes?  
Most noble, in the presence of thy corpse,  
Had I as many eyes as thou hast wounds,  
Weeping as fast as they stream forth thy blood, 55  
It would become me better than to close  
In terms of friendship with thine enemies.  
Pardon me, Julius; Here wast thou bay'd, brave hart;  
Here didst thou fall; and here thy hunters stand,  
Sign'd in thy spoil, and crimson'd in thy lethe. 60



Notice that Antony turns his attention back to the bloody corpse in front of them; he also resumes using more critical language of the conspirators and to calling attention to their bloody hands.



Antony uses the informal, intimate "thou" pronoun form when addressing Caesar's corpse, as well as Caesar's "first" name (by English, if not Roman, standards). Compare this to his formality with Caesar in 1.2. What might be a reason for this switch? How can an actor use that informality in performance?

O world! Thou wast the forest to this hart;  
And this, indeed, O world, the heart of thee.  
How like a deer, stricken by many princes,  
Dost thou here lie?



Does Antony turn back to the conspirators again here?

CASSIUS

Mark Antony.



How does Cassius interject? Is his tone urgent? Irritated? Concerned?

ANTONY

Pardon me, Caius Cassius: 65  
The enemies of Caesar shall say this;  
Then, in a friend, it is cold modesty.



Antony perceives – or chooses to assume – some criticism from Cassius. How might this inform the delivery of these lines?

CASSIUS

I blame you not for praising Caesar so,  
But what compact mean you to have with us?  
Will you be prick'd in number of our friends; 70  
Or shall we on, and not depend on you?



Again, Antony calls attention to their hands – and perhaps, now, to his own.

ANTONY

Therefore I took your hands, but was, indeed,  
Sway'd from the point, by looking down on Caesar.  
Friends am I with you all and love you all,  
Upon this hope, that you shall give me reasons 75  
Why and wherein Caesar was dangerous.

BRUTUS

Or else were this a savage spectacle:  
Our reasons are so full of good regard  
That were you, Antony, the son of Caesar,  
You should be satisfied. 80

# RHETORIC AND FIGURES OF SPEECH

## The Language of Persuasion

Rhetoric [**ret**-er-ik], n. 1. The art or science of all specialized literary uses of language in prose or verse, including the figures of speech. 2. The study of the effective use of language. 3. The ability to use language effectively.

Through the use of **rhetorical devices** (or **figures of speech**), Shakespeare provides a map to help an actor figure out how to play a character and to communicate the story of the play to the audience. These devices may provide clues to meaning, may indicate how a character's mind works, or may audibly point the audience towards important concepts in a character's speech. Rhetoric is one of many tools an actor can use to discover playable moments in a speech or in dialogue. Rhetoric can also inform relationships between characters, as two or more characters can share the use of a single device.

*Julius Caesar* includes one of Shakespeare's most famous explorations of rhetoric: Antony's "Friends, Romans, Countrymen" speech, an elaborate ploy in which Antony coaxes the plebeian mob from animosity to sympathy. Act Three, scene two is a verbal battle: Brutus first wins the plebeians over to his side, and Antony must conquer their good opinions for himself.

In this activity, your students will compare Brutus's exoneration to Antony's funeral oration, performing a rhetorical analysis of each and determining why Antony's speech is ultimately more successful than Brutus's. This examination will include not only the R.O.A.D.S. categories, but also an examination of *logos*, *pathos*, and *ethos*, the three forms of persuasive appeal.

### Activity: *Logos, Pathos, and Ethos*

- Discuss the three basic forms of persuasive appeal: *logos*, *pathos*, and *ethos*.
  - *Logos*: the appeal to reason. The speaker presents facts and suggests interpretations of them based on logical thought processes. *Logos* also refers to the connections made between word choice and the order of the words' construction.
    - Aristotle wished that all communication could take this form, but, owing to the frailties of human nature, he conceded the need for *pathos* and *ethos*.
    - Discuss:
      - Does *logos* always have to be truthful?
      - Or can a speaker create a very rational, very logical argument using false information?
      - Or twist truthful facts into a misleading interpretation?
    - You may wish to discuss common logical fallacies ( see <http://www.theskepticsguide.org/resources/logicalfallacies.aspx> for a guide)
  - *Pathos*: the appeal to emotion. This appeal involves the speaker knowing his audience and what will appeal to them on a personal level. Values, morals, fears, and affections may all play a part in a pathetic appeal. At its most basic level, *pathos* is when a speaker makes the argument all about the audience, rather than about objective fact or about himself.

- Make a list of all the different emotions your students think that it might be helpful to call upon in a persuasive argument.
    - What does a speaker need to know about his audience in order to use *pathos* effectively?
  - *Ethos*: the persuasive appeal of the speaker's character and authority; the means of credentialing oneself to speak. The speaker must establish credibility, based on personal reputation and authoritative position, and must also indicate that she is knowledgeable about the topic she is speaking on.
    - Make a list of different ways a speaker might credential herself (introduction by another trusted person, talking about her background herself, a bio in an event program, etc).
    - How can a speaker get an audience to trust him if they don't already know who he is?
    - How does presentation (dress, accent, posture, etc) play into the qualifications of *ethos*?
- Ask your students for examples of each form of appeal from their own lives.
  - When have they seen others use these methods of appeal? (Politicians, characters in movies, etc)
  - When have they themselves needed to use them, or when might they need to in the near future? (Running for class office, job interviews, college applications, etc)
  - When have they ever seen these forms of appeal fail to persuade an audience?

### Activity: Brutus's Exoneration

- Give your students **Handout #10 - Brutus's Exoneration**.
- Remind them of the circumstances Brutus is facing: He has made himself the public face of a group of conspirators who just murdered the ruling dictator of Rome, a man who was hated by much of the aristocracy but extremely popular with the army and with the common people.
  - Discuss:
    - What does Brutus have working against him at the beginning of the scene?
    - What does he have working for him?
    - If you were in this situation, what approach might you take?
- Divide your class into five groups. Assign each group one category of the **R.O.A.D.S. to Rhetoric** (see page 63) and have them find all of the examples that they can within Brutus's speech.
- Have each group present their findings to the class.
  - If possible, project the lines on a whiteboard or smartboard so that you can mark up the speech as you go along.
  - You have a Teacher's Guide to this speech on page 157. You may want to point out any significant rhetorical devices that your students missed.
- Discuss:
  - What kind of rhetorical device does Brutus seem to use the most?
  - What kind of device does he use the least? Is this at all significant?
  - How does Brutus use *logos* in his argument?
  - How does Brutus use *pathos* in his argument?



- How does Brutus establish his own *ethos* in his argument?
- Have a Brutus and several plebeians stage the scene. Use the Teacher's Guide on page 159 to help them make the most of their rhetorical discoveries.

### Activity: Antony's Funeral Oration

- Give your students **Handout #11 - Antony's Funeral Oration**.
- Remind them of the circumstances Antony is facing: Brutus has just convinced the crowd that he was right to kill Caesar, because Caesar was a tyrant who would have been the death of all freedom for all Roman citizens. Brutus has also, however, given Antony leave to speak Caesar's eulogy, and has bid the plebeians to listen to what he has to say. Antony also enters with Caesar's body, which at the moment is still covered-up.
  - Discuss:
    - What does Antony have working against him at the beginning of the scene?
    - What does he have working for him?
    - If you were in this situation, what approach might you take?
- Divide your class into five groups. Assign each group one category of the **R.O.A.D.S. to Rhetoric** (see page 63) and have them find all of the examples that they can within Antony's speech.
  - Mix up the groups so that no one is looking for the same device that they looked for in Brutus's speech.
- Have each group present their findings to the class.
  - If possible, project the lines on a whiteboard or smartboard so that you can mark up the speech as you go along.
  - You have a Teacher's Guide to this speech on page 163. You may want to point out any significant rhetorical devices that your students missed.
- Discuss:
  - What kind of rhetorical device does Antony seem to use the most?
  - What kind of device does he use the least? Is this at all significant?
  - How does Antony use *logos* in his argument?
  - How does Antony use *pathos* in his argument?
  - How does Antony establish his own *ethos* in his argument?
- Have an Antony and several plebeians stage the scene. Use the Teacher's Guide on page 165 to help them make the most of their rhetorical discoveries.
- Discuss:
  - What similarities are there between Brutus's speech and Antony's?
  - What does Antony do differently from Brutus?
  - Why is Antony ultimately more successful than Brutus?

**Continuing Applications:** You may wish to return to this rhetorical analysis when working through **Staging Challenges: Crowds and Audiences** (page 167), as the rhetorical constructions have implications not only for Antony but for the actors playing the plebeians as well.

### **FURTHER EXPLORATION**

Just like Brutus and Antony, modern politicians use rhetoric to attempt to influence the minds and hearts of voters. Ask your students when they have heard a politician try to excuse himself for something, like Brutus does. When have they heard a politician try to change their minds about something, like Antony does?

Have your students examine campaign speeches and public addresses with an eye for rhetoric used for persuasion or emotional appeal. You might consider Martin Luther King Jr's "I have a dream" speech, stump speeches from current or past elections, or presidential addresses on important events such as 9-11, Hurricane Katrina, or gun violence.

## Handout #10 - Brutus's Exoneration

BRUTUS

Be patient till the last.

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, 5  
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's love to Caesar  
was no less than his. If then that friend demand  
why Brutus rose against Caesar, this is my answer: 10

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 15

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. 20

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.

ALL

None, Brutus, none.

25

BRUTUS

Then none have I offended. I have done no more to  
Caesar than you shall do to Brutus. The question of  
his death is enrolled in the Capitol; his glory not  
extenuated, wherein he was worthy, nor his offences  
enforced, for which he suffered death.

30

*Enter MARK ANTONY, with CAESAR's body.*

Here comes his body, mourned by Mark Antony: who,  
though he had no hand in his death, shall receive  
the benefit of his dying, a place in the  
commonwealth; as which of you shall not? With this  
I depart, that, as I slew my best lover for the  
good of Rome, I have the same dagger for myself,  
when it shall please my country to need my death.

35

ALL

Live, Brutus, live, live.

Teacher's Guide - Brutus's Exoneration with R.O.A.D.S.

BRUTUS

Be patient till the last.

----->----->----->  
 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,  
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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 15

----->----->  
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. 20

-----<-----<  
 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.

D – arranging a series

A – elaboration

R – “hear”

R/D – words in inverse order

R – “that you may”, structure

D – concepts in inverse order

O – “one” or “man”

A – elaboration

D – unusual syntax

O – “love to Caesar was”

R – “friend”

D – arranging contrast

D – concepts in inverse order

R – “living/live”, “die/dead”

D – arranging contrast

D – concepts in inverse order

S – rhetorical question

D – arranging a series

R – structure

D – shift in focus

D – arranging a series

R – structure

D – inverted syntax

R – “b” sound

S – rhetorical question

D – unusual syntax

D – inverted syntax /R – “r” sound

S – rhetorical question

D – unusual syntax/R – full sentence

D – inverted syntax

S – rhetorical question

D – unusual syntax

D – shift in focus/breaking off

ALL  
None, Brutus, none.

25

BRUTUS

←-----→

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

←-----→

Caesar than you shall do to Brutus. The question of

his death is enrolled in the Capitol; his glory not

↓

extenuated, [wherein he was worthy], nor his offences

~~~~~

enforced, [for which he suffered death]. 30

D – unusual syntax

D – arranging contrast

D – arranging contrast

A – explanatory

A – explanatory

S – passive voice/euphemistic

*Enter MARK ANTONY, with CAESAR's body.*

~~~~~

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

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

the benefit of his dying, [a place in the

~

commonwealth]; as which of you shall not? With this

I depart, [that, [as I slew my best lover for the 35

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

[when it shall please my country to need my death]].

A – descriptive

S – passive voice

A – explanatory

A – descriptive

S – rhetorical question

A – elaboration

A – explanatory

A – elaboration

ALL  
Live, Brutus, live, live.

## Teacher's Guide - Brutus's Exoneration

BRUTUS

Be patient till the last.

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, 5

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's love to Caesar

was no less than his. If then that friend demand

why Brutus rose against Caesar, this is my answer: 10

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 15

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. 20

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 delivers his speech in prose, which this play has thus far established as the form of the commoners; Brutus himself and the other high-status characters usually talk in verse. What does this tactic indicate? Should the plebeians respond favorably or unfavorably to it?



Why does Brutus choose these words in this order? What appeal does each have?



Brutus begins with *ethos*, calling on his personal cause and his honor, then moves to *pathos*, calling on the wisdom of his audience (and thus implying that he believes they have it, even if they might not – a nice bit of flattery).



The hypotheticals are defensive; Brutus is admitting a possibility without calling on anyone specific.



Brutus's rhetorical questions, here and later in the speech, all have obvious answers: of course Roman citizens would not want to think of themselves in such low terms. Brutus presents a false dichotomy: either Caesar lives and the Romans are slaves, or Caesar dies and the Romans are free. He thus engineers the audience's agreement with his actions by using a logical fallacy.



In these lines, Brutus employs *logos*, cold, hard, and cerebral, presenting a stream of cause-and-effects.



Notice that in this series, the first three items are easy to agree with: we weep when those we love die, we rejoice at fortune, and we honor the valiant. The fourth item, however, does not necessarily follow: we do not automatically murder the ambitious. Brutus uses parallel structure to set up a false equivalency: knowing the plebs will agree with the first three items, presenting the fourth in the same pattern, he can get them to agree to it unthinking.



Brutus uses a device of breaking off suddenly, usually the result of extreme emotion. Does it seem emotional or calculated from Brutus? How sure is he of the plebs' response? How can actor display that certainty or lack of it?

ALL

None, Brutus, none.

25

BRUTUS

Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.



Another example of "if...then" conditional *logos*.



Brutus returns to his contrast-drawing themes as a way of assuring the people he doesn't mean to discredit the great things Caesar did even though he has to condemn Caesar's tyrannies. Should Brutus physicalize his contrast by means of body position or gesture?

30

*Enter MARK ANTONY, with CAESAR's body.*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this



Brutus uses *pathos* here, including his audience in the benefits of Caesar's death. He does so vaguely and in the abstract, however, promising "a place in the commonwealth" but nothing concrete. Does Brutus truly believe that has value in of itself? Or is this another ploy, a way of weaseling out of making a promise? Have your class discuss each possibility based on what they know of Brutus from the rest of the play. (See **Perspectives: Honor and Virtue**, page 127, for more).

35

I depart, that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.



Is this *ethos* or *pathos*? Ask your class if they think Brutus really would kill himself in the crowd asked. If so, he is credentialing himself with honor and fortitude. If he just wants his audience to *believe* that he will, then he is plucking on their sympathies. Or, is it a combination of both? Try playing it three ways.

ALL

Live, Brutus, live, live.



## Handout #11 - Antony's Funeral Oration

ANTONY

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           5

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;                   10

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.                   15

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:           20

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? 25

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: 30

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. 35





**Teacher's Guide – Antony's Funeral Oration**

ANTONY

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I come to bury Caesar, not to praise him.

The evil that men do lives after them,

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And grievously hath Caesar answer'd it.

Here, under leave of Brutus and the rest--

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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. 15

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: 20


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,


 Antony opens similarly to Brutus, but with slightly different word choice. What are the implications of his choices?


 Like Brutus, Antony draws on contrast, initially sounding similar to Brutus's speech.


 A sort of *ethos*, that Antony knows what Brutus said to the plebs.


 Antony slips in his first conditional statement here, subtly suggesting the possibility that it is *not* so.

 Antony draws his *ethos* from the permission Brutus gave him to speak. As Brutus has already told the plebs this, what does Antony gain by repeating it himself?

 Antony now credentials himself through his friendship with Caesar. Notice the "me" in the final stressed position, implying that Antony speaks only for himself, not for anyone else – even though he is about to interrogate that assumption in the rest of his speech.

 These two lines become the refrain of Antony's speech. What drives him to return to this point? In part, it gives him plausible deniability – How can anyone accuse him of inciting violence when he keeps saying good things about Brutus? Partly, though, it also makes his audience question Brutus's honor, as Antony always mentions it in contrast with something good about Caesar. Antony thus draws a contrast between what Brutus *said* and what Caesar *did*.

 Whereas Brutus's questions had obvious answers, Antony's place reasonable doubt in the minds of his audience.

 Antony calls on *Caesar's pathos*, wedding it to the *logos* of the facts of what he actually did for the citizens of Rome – more concrete examples of good than any Brutus offered.

Which he did thrice refuse: was this ambition? 25

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: 30

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. 35



Again, Antony raises a question for the audience to answer for themselves. Should he take these questions directly *to* the plebs? Or could they seem to be more inward musings? Try it both ways. What does Antony gain or lose?



Antony continues to credential himself with his personal knowledge, not only about Caesar, but about the people of Rome.



Antony now uses *pathos* to call upon the love the plebs once had for Caesar. Later in the scene, he, like Brutus, will reference the benefits the plebs have from Caesar's death - but rather than the vague abstract of "a place in the commonwealth", Antony produces Caesar's will, which indicates concrete material gain for all citizens - marrying more *logos* to the *pathos*.



The repetition of sound here and its similarity to Brutus's name is surely no accident on Antony's part.



Antony ends the first part of his eulogy by invoking extreme *pathos*, displaying his own overwrought emotions for the crowd. Like Brutus, he breaks off his speech, but he does not call for a response, making his aposiopesis appear more spontaneous, the product of emotion rather than calculation. It is up to an actor to determine if he is genuinely too distressed to continue, or if this is all part of Antony's plan. Did he know he would do this in advance? Or is he improvising as he goes along, based on the response of the crowd? How does the crowd need to react in order to validate one choice or the other on stage?

## STAGING CHALLENGES

### Controlling the Chaos: Crowds and Audiences

Several scenes in *Julius Caesar* involve the crowd – the citizens of Rome. The reactions of the common people are of chief importance both to the conspirators and to their enemies. The first scene of the play shows two tribunes berating several commoners for making a holiday out of Caesar's triumph, and in the second scene, Brutus relates his fears that the people "choose Caesar for their king." Even when the crowd is not visible on-stage, it remains a point of concern, as when Casca relates the story of Mark Antony offering Caesar a crown three times, which he denied each time, to the crowd's great delight. Later on, Brutus and Cassius worry about how the people of Rome will react to their assassination of Caesar, and Brutus and Antony vie for the mob's favor. When Antony incites the plebeians to violence, the audience sees their power: brutal, bloody, and unreasonable. The senators of Rome don't just have to contend with each other; they must also manipulate the fickle temper of the mob if they wish to succeed. Shakespeare shows several different methods of mob management through several characters' attempts.

These scenes also play on the thin line separating the in-theatre audience from the on-stage audience. Shakespeare's cast would likely have had, at most, five or six people to represent the population of Rome; his actors, then, would have made use of the 3,000 people standing in the pit and seated in the tiers at the Globe to flesh out the idea of a massive throng. Characters cast the audience throughout *Julius Caesar*, making the audience complicit in the goings-on of the play.

In the following activities, your students will examine the relationship between on-stage and off-stage audiences.

#### **Activity #1: "Hence, home, you idle creatures"**

*Julius Caesar* opens with two tribunes (government officials) coming on stage and telling everyone to go home. The tribunes' complaints that the citizens of Rome are idle and wasting their time would have a double meaning, as Shakespeare's original audience would have been, themselves, skipping work in the middle of the afternoon to go see a play. In *Playgoing in Shakespeare's London*, Andrew Gurr theorizes that in 1595, a few years before *Julius Caesar's* first performances, as many as 25,000 people a week may have seen a play in one of the public playhouses, and that 15-20% of Londoners might have been considered regular playgoers – a fairly significant portion of the working population on any given day.

This activity is a prime opportunity to put the lessons from *Asides and Audience Contact* (page 83) into practice. Your students will determine which lines Flavius and Murellus should deliver to the Commoners on-stage, and which they should take to the audience.

- Give your students 1.1 of *Julius Caesar*, from the **First 100 Lines** (page 25).
- Stage the scene. Use the Teacher's Guide from **Elizabethan Classroom** (page 34) to help your students make staging choices.
- Consider that, as this moment opens the play, Shakespeare's original audience would likely not have been behaving the same way that audiences today do while waiting for a play to start: sitting down,

quietly, in assigned seats. They would have been talking, buying and eating food, jostling for space in the pit, and otherwise not paying strict attention to what was happening on the stage.

- Instruct your “audience” students, those still in their seats, to talk amongst themselves while Flavius and Murellus enter.
  - You may wish to divide your class up into groups: Have one group repeat “rhubarb, rhubarb, rhubarb” until Flavius and Murellus quiet them, another group say “banana, banana, banana,” and another group say “watermelon, watermelon, watermelon.”
  - You may also wish to have your Commoners engage the audience in ad-libbed conversation.
- How long does it take Flavius and Murellus to get the audience’s attention?
- Can speaking directly to the audience help speed this along?
- Consider the possibilities presented by having two characters on stage (Flavius and Murellus) who seem to serve the same dramatic function.
  - How can you differentiate them?
  - Can Flavius be hustling or shaming the in-theatre audience while Murellus berates the Commoners, or visa versa?
  - Go through the scene and assign specific moments when one tribune will focus on the Commoners while the other focuses on the in-theatre audience. Stage the scene again with these notes in mind.
  - What benefits does the tag-team approach give the actors? (Gives non-speaking character something to do, visually interesting, draws in audience simultaneously with on-stage focus, etc)
  - What possible drawbacks are there? (Possibility of upstaging, splitting audience focus, distracting from the language, etc)
- Discuss:
  - How does Shakespeare play on the similarities between the on-stage and the in-theatre audience?

### **Activity #2: Antony and the Plebeians**

In 3.2, after Brutus leaves the scene, Antony remains on stage with Caesar’s corpse and an antagonistic mob. As we discuss in **Rhetoric: The Language of Persuasion** (page 151), Antony skillfully crafts his message to appeal to the Roman plebeians in order to turn them against Brutus and the other conspirators. Just how hard he has to work to do so, however, may be different based on different production choices. In this activity, your students will examine alternate ways of staging the crowd and how those choices may affect the overall story.

- Staging 1:
  - Cast an Antony and four Plebeians.
    - Antony has a heavier speaking load; if you do not have a student willing to take that on, you may wish to switch out the role periodically.
    - You can choose to cast a student as Caesar’s corpse, but a bundled-up coat or blanket will do just as well (and may ultimately be easier, since the Plebeians have to carry Caesar off-stage at the end).



- Explain the use of cue scripts, if you have not done so already (see **Staging Challenges: Cue Scripts**, page 104).
- Give your students **Handouts #12A-E**. Instruct your plebeians to fold their scripts in half so that they are only looking at the left-hand column for now. (Antony's stays the same in both versions).
  - Give your "audience" students cue scripts as well, so that they are each "buddied up" with one of the students who are acting out the scene. Instruct them to help make sure their partners pick up cues and pay attention to embedded stage directions.
- Stage the scene.
  - Use the Teacher's Guide (page 177) to help direct your students through their staging.
  - It will probably not take your Plebeians long to realize that they occasionally speak in unison. For this version of the scene, encourage them to embrace that, to speak in as unified a manner as possible.
- Discuss:
  - How did your students feel using the cue scripts?
  - How did your Plebeians feel about their unison lines?
  - The Plebeians may be nameless entities, but can your students identify any distinct personalities among them? How could those clues translate to acting or costuming choices?
  - How does Antony manipulate the crowd?
  - How many opportunities did your students find to bring the audience in or to cast the audience?
  - How did your audience-member students feel about being complicit in the mob's changing moods?
- Staging 2:
  - The frequent indications of ongoing noise suggest that lines may have overlapped and that not everyone would necessarily have spoken in perfect unison.
    - Alan Dessen and Leslie Thomson, co-authors of *A Dictionary of Stage Directions in English Drama, 1580-1642*, share these comments about the Plebeians' lines and cues in 3.2:
      - Thomson: "Given the nature of the repertory system and little rehearsal, I'd say that it certainly wasn't in unison, but that the 'All' all knew their cue and spoke the word or lines when they heard the cue. It was probably different each time they performed the play. I doubt anything ever happened "in perfect unison" or its equivalent. Again, the repertory system would have made that impossible; indeed, very likely no one even considered it as an ideal. In the case of *Julius Caesar*, a crowd speaking raggedly would have been more 'realistic' too."
      - Dessen: "'All'" can be viewed as an open or permissive speech prefix, comparable to an entrance with A, B, and C 'and all the rest' or 'and as many as may be.' We don't know how many bodies constituted a crowd scene in *Julius Caesar* or *Coriolanus*, and likely the author of such an 'all' (there are some interesting ones in *Titus Andronicus*, 5.3) may also not have known how many

would be available. Speaking precisely in unison is unlikely. What's difficult in today's productions is making any individual voices audible."

- Tell your plebeians to flip their cue-scripts over, so that they are now looking only at the right-hand column. This set has somewhat altered cues, which will produce staggered cues – something that Shakespeare's actors may have been able to work out on their own.
- Instruct your Plebeians to look for moments when they might be able to get the audience chanting, such as “Let not a traitor live!”
  - If this is successful, what additional challenge does that pose for the actor playing Antony?
  - What benefit is there to drawing the audience in to the Plebeians' excitement?
- Your Antony will now start hearing some of his cues at different times, as the Plebeians and hired men stagger their lines rather than saying them in unison.
  - Instruct your student actor to begin trying to speak the first time she hears the cue. This will give the effect of Antony having to work to get their attention or to quiet them down.
- What are the arguments for and against staging the scene this way?
  - For: Less ridiculous, more realistic, greater sense of urgency and mayhem.
  - Against: More chaotic, harder to hear cues, not precisely as in text.
- **Advanced Studies:** Tiffany Stern and Simon Palfrey examine the cues in this scene in some detail in *Shakespeare in Parts* (2007: Oxford University Press), particularly with regard to how Antony's cues dictate the pace of the scene. Look at the full scene and consider what happens if you reduce Antony's cues to a single word. How much more overlap of speech might there be?

### Activity #3: “Tear him for his bad verses”

After Antony whips the mob into a frenzy, they set off to burn the houses of the conspirators. An unfortunate poet named Cinna (also the name of one of the conspirators) has the ill luck to encounter them on their way out of the Forum. The Plebeians then murder Cinna in the street. This scene illustrates the blind fury of the crowd and the dangers it presents – but it is also a scene filled with dark humor.

In this activity, your students will explore the grotesque humor in this scene.

- Give your students **Handout #13:** 3.3 of *Julius Caesar*.
- Cast a Cinna the Poet and four Plebeians.
- Staging 1:
  - Play it straight. Have your Plebeians be as angry, menacing
  - Are there lines that your students find difficult to deliver with a straight face?
  - How does Cinna appear in this version of the scene, if he appears to be taking the Plebeians seriously?
- Staging 2:
  - Play the comedy. Encourage your Plebeians to emulate the Three Stooges.
  - How does the ultimate violence feel, coming out of a broadly comic scene?

- Discuss:
  - Which version of the scene seemed to work better?
  - Is there a middle ground between the two interpretations that might be best? Which lines seem most broadly comic, and which seem most serious?
  - In the previous scene, the audience has been deeply involved in the actions and emotions of the crowd. What kind of effect does it have for this scene to immediately follow that one? How complicit is the audience in Cinna the Poet's death?

### EVALUATION

- Have your students write a short essay or journal response about one of their favorite discoveries from working through these scenes.
- Have your students make a definite choice about one of the staging alternatives you explored (ie, unison or overlapping dialogue for 3.2, serious, comic, or blended interpretation for 3.3) and defend it. Responses should include a detailed description of the student's staging choices as well as an explanation for why the student thinks that is the superior choice.

### FURTHER EXPLORATION

- Shakespeare uses the audience in all of his plays, frequently casting them as large crowds, angry mobs, armies, or judicial bodies. Compare his use here with:
  - *Henry V* (3.1): casting the audience as his army in his "Once more unto the breach" and St. Crispin's Day speeches
  - *Titus Andronicus* (1.1): again as Roman citizens, this time asked to support one of two brothers for the imperial throne
  - *Henry VIII* (2.4): as the congregation of nobles and churchmen hearing the divorce trial of Henry VIII and Catherine of Aragon
  - *Measure for Measure* (4.3): as patrons of Mistress Overdone's house of ill repute

**Handout #12A – Antony Cue Script**

*Julius Caesar, 3.2*

Kind souls, what, weep you when you but behold  
Our Caesar's vesture wounded? Look you here,  
Here is himself, marr'd, as you see, with traitors.

.....*a traitor live!*  
Stay, countrymen.

.....*we'll die with him.*  
Good friends, sweet friends, let me not stir you up  
To such a sudden flood of mutiny.  
They that have done this deed are honourable:  
What private griefs they have, alas, I know not,  
That made them do it: they are wise and  
honourable,  
And will, no doubt, with reasons answer you.  
I come not, friends, to steal away your hearts:  
I am no orator, as Brutus is;  
But, as you know me all, a plain blunt man,  
That love my friend; and that they know full well  
That gave me public leave to speak of him:  
For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood: I only speak right on;  
I tell you that which you yourselves do know;  
Show you sweet Caesar's wounds, poor poor dumb  
mouths,  
And bid them speak for me: but were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits and put a tongue  
In every wound of Caesar that should move  
The stones of Rome to rise and mutiny.

..... *conspirators.*  
Yet hear me, countrymen; yet hear me speak.

..... *noble Antony.*  
Why, friends, you go to do you know not what:  
Wherein hath Caesar thus deserved your loves?  
Alas, you know not: I must tell you then:  
You have forgot the will I told you of.

.....*and bear the will.*  
Here is the will, and under Caesar's seal.  
To every Roman citizen he gives,  
To every several man, seventy-five drachmas.

.....*royal Caesar.*  
Hear me with patience.

.....*Peace, ho!*  
Moreover, he hath left you all his walks,  
His private arbours and new-planted orchards,  
On this side Tiber; he hath left them you,  
And to your heirs for ever, common pleasures,  
To walk abroad, and recreate yourselves.  
Here was a Caesar! when comes such another?

**Handout #12B – 1 Plebeian Cue Script**

*Julius Caesar, 3.2*

SIDE A

.....*you see, with traitors.*

O piteous spectacle!

.....*O traitors, villains!*

O most bloody sight!

.....*will be revenged.*

Revenge, about, seek, burn, fire, kill, slay,

Let not a traitor live!

.....*Stay, countrymen.*

Peace there! hear the noble Antony.

.....*and mutiny.*

We'll mutiny.

We'll burn the house of Brutus.

.....*yet hear me speak.*

Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*

Most true. The will, let's stay and hear the will.

.....*Hear me with patience.*

Peace, ho!

.....*comes such another?*

Never, never. Come, away, away:

We'll burn his body in the holy place,

And with the brands fire the traitors' houses.

Take up the body.

.....*windows, any thing.*

*Exit Plebeians.*

SIDE B

.....*you see, with traitors.*

O piteous spectacle!

O most bloody sight!

.....*will be revenged.*

Revenge, about, seek, burn, fire, kill, slay,

Let not a traitor live!

.....*Stay, countrymen.*

Peace there! hear the noble Antony.

.....*and mutiny.*

We'll mutiny.

We'll burn the house of Brutus.

.....*yet hear me speak.*

Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*

Most true. The will, let's stay and hear the will.

.....*comes such another?*

Never, never. Come, away, away:

We'll burn his body in the holy place,

And with the brands fire the traitors' houses.

Take up the body.

.....*windows, any thing.*

*Exit Plebeians.*

**Handout #12C – 2 Plebeian Cue Script**

*Julius Caesar, 3.2*

SIDE A

.....*piteous spectacle!*

O noble Caesar!

.....*most bloody sight!*

We will be revenged.

Revenge, about, seek, burn, fire, kill, slay,

Let not a traitor live!

.....*noble Antony.*

We'll hear him, we'll follow him, we'll die with him.

.....*and mutiny.*

We'll mutiny.

.....*yet hear me speak.*

Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*

Most true. The will, let's stay and hear the will.

.....*seventy-five drachmas.*

Most noble Caesar, we'll revenge his death.

.....*Hear me with patience.*

Peace, ho!

.....*Take up the body.*

Go fetch fire.

.....*windows, any thing.*

*Exit Plebeians.*

SIDE B

.....*you see, with traitors.*

O noble Caesar!

We will be revenged.

Revenge, about, seek, burn, fire, kill, slay,

Let not a traitor live!

.....*the noble Antony.*

We'll hear him, we'll follow him, we'll die with him.

.....*and mutiny.*

We'll mutiny.

.....*yet hear me speak.*

Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*

Most true. The will, let's stay and hear the will.

.....*seventy-five drachmas.*

Most noble Caesar, we'll revenge his death.

.....*Hear me with patience.*

Peace, ho!

.....*Take up the body.*

Go fetch fire.

.....*windows, any thing.*

*Exit Plebeians.*

**Handout #12D – 3 Plebeian Cue Script**

*Julius Caesar, 3.2*

SIDE A

.....*O noble Caesar!*  
O woeful day!

.....*will be revenged.*  
Revenge, about, seek, burn, fire, kill, slay,  
Let not a traitor live!

.....*and mutiny.*  
We'll mutiny.

.....*the house of Brutus.*  
Away, then, come, seek the conspirators.

.....*yet hear me speak.*  
Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*  
Most true. The will, let's stay and hear the will.

.....*revenge his death.*  
O royal Caesar.

.....*Hear me with patience.*  
Peace, ho!

.....*Go fetch fire.*  
Pluck down benches.

.....*windows, any thing.*  
*Exit Plebeians.*

SIDE B

.....*you see, with traitors.*  
O woeful day!

.....*will be revenged.*  
Revenge, about, seek, burn, fire, kill, slay,  
Let not a traitor live!

.....*and mutiny.*  
We'll mutiny.  
Away, then, come, seek the conspirators.

.....*yet hear me speak.*  
Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*  
Most true. The will, let's stay and hear the will.

.....*seventy-five drachmas.*  
O royal Caesar.

.....*Hear me with patience.*  
Peace, ho!

.....*Take up the body.*  
Pluck down benches.

.....*windows, any thing.*  
*Exit Plebeians.*

**Handout #12E – 4 Plebeian Cue Script**

*Julius Caesar, 3.2*

SIDE A

.....*O woeful day!*

O traitors, villains!

.....*will be revenged.*

Revenge, about, seek, burn, fire, kill, slay,  
Let not a traitor live!

.....*and mutiny.*

We'll mutiny.

.....*yet hear me speak.*

Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*

Most true. The will, let's stay and hear the will.

.....*Hear me with patience.*

Peace, ho!

.....*Pluck down benches.*

Pluck down forms, windows, any thing.  
*Exit Plebeians.*

SIDE B

.....*you see, with traitors.*

O traitors, villains!

.....*will be revenged.*

Revenge, about, seek, burn, fire, kill, slay,  
Let not a traitor live!

.....*and mutiny.*

We'll mutiny.

.....*yet hear me speak.*

Peace, ho, hear Antony, most noble Antony.

.....*I told you of.*

Most true. The will, let's stay and hear the will.

.....*Hear me with patience.*

Peace, ho!

.....*Take up the body.*

Pluck down forms, windows, any thing.  
*Exit Plebeians.*



## Teacher's Guide – Antony and the Plebeians

ANTONY

Kind souls, what, weep you when you but behold  
Our Caesar's vesture wounded? Look you here,  
Here is himself, marr'd, as you see, with traitors.



Embedded stage directions: the Plebeians (or at least some of them) are crying, and Antony pulls back the shroud to reveal Caesar's body.

1 PLEBEIAN

O piteous spectacle!

2 PLEBEIAN

O noble Caesar!

3 PLEBEIAN

O woeful day!

4 PLEBEIAN

O traitors, villains!

1 PLEBEIAN

O most bloody sight!

2 PLEBEIAN

We will be revenged.

ALL

Revenge, about, seek, burn, fire, kill, slay,  
Let not a traitor live!

ANTONY

Stay, countrymen.

1 PLEBEIAN

Peace there! hear the noble Antony.

2 PLEBEIAN

We'll hear him, we'll follow him, we'll die with him.

ANTONY

Good friends, sweet friends, let me not stir you up  
To such a sudden flood of mutiny.  
They that have done this deed are honourable:  
What private griefs they have, alas, I know not,  
That made them do it: they are wise and honourable,  
And will, no doubt, with reasons answer you.



Is there a way for the Plebeians to deliver these lines so that they do not sound ridiculous? Can each Plebeian react with a slightly different emotional gloss – sorrow, disgust, nausea, revulsion, anger? What would each of those look and sound like?



Who does the Second Plebeian promise this to? Antony? The other Plebeians? The audience?



Though every early modern edition assigns the lines like this, the 1623 Folio assigned them as:

1. O piteous spectacle!  
2. O Noble Caesar!  
3. O wofull day!  
4. O Traitors, Villaines!  
1. O most bloody sight!  
2. We will be reueng'd: Reuenge  
About, seeke, burne, fire, kill, slay,  
Let not a Traitor liue.  
Ant. Stay Country-men.

Try having Plebeian 2 alone deliver that whole section. What changes?



How loudly does Antony need to say this? Does anyone but the First Plebeian hear him?



Note that Antony's rhetorical devices of repetition seem to have rubbed off on the Second



How does Antony behave towards the Plebeians when he calls them friends? Does he move to embrace them, shake hands, otherwise touch them?



Some of your plebs may react to this "of mutiny" instead of "and mutiny" at the end of the speech. Can Antony use the next line to reel them back in?

I come not, friends, to steal away your hearts:  
I am no orator, as Brutus is;  
But, as you know me all, a plain blunt man,  
That love my friend; and that they know full well  
That gave me public leave to speak of him:  
For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood: I only speak right on;  
I tell you that which you yourselves do know;  
Show you sweet Caesar's wounds, poor poor dumb mouths,  
And bid them speak for me: but were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits and put a tongue  
In every wound of Caesar that should move  
The stones of Rome to rise and mutiny.

ALL  
We'll mutiny.

1 PLEBEIAN  
We'll burn the house of Brutus.

3 PLEBEIAN  
Away, then, come, seek the conspirators.

ANTONY  
Yet hear me, countrymen; yet hear me speak.

ALL  
Peace, ho, hear Antony, most noble Antony.

ANTONY  
Why, friends, you go to do you know not what:  
Wherein hath Caesar thus deserved your loves?  
Alas, you know not: I must tell you then:  
You have forgot the will I told you of.

ALL  
Most true. The will, let's stay and hear the will.

ANTONY  
Here is the will, and under Caesar's seal.  
To every Roman citizen he gives,  
To every several man, seventy-five drachmas.



How can Antony deliver these two lines in a way that makes it plausible that the Plebeians would believe them, when he's just spent 100 lines showing the audience what a spectacular orator he is?



How is this argument of Antony's a kind of reverse *ethos* (see **Rhetoric: The Language of Persuasion**, page 151)? Though he's putting himself down, ostensibly, he's doing so in such a way that makes him more appealing to the Plebeian audience. How does this augment his alliance both with his on-stage and in-theatre audience? Can your students think of times they've seen politicians or celebrities do this?



How often in this scene does Antony refer back to the corpse of Caesar?



By now, how hard is Antony having to work to be heard? Consider that the repetition of "yet hear me" may indicate that no one does the first time he says it. How can your students organize themselves to make that plausible?



Who are they shushing? Themselves? Each other? The audience?



Antony asks and answers his own question (a rhetorical device called *aporia*) – What purpose does this serve at this point in the speech? How does it reel in the Plebeians' attention? How does it build suspense for them? How can Antony play his awareness of the manipulation, and how can the Plebeians play their reactions?



An embedded stage direction for Antony to display the will.

2 PLEBEIAN

Most noble Caesar, we'll revenge his death.

3 PLEBEIAN

O royal Caesar.

ANTONY

Hear me with patience.

ALL

Peace, ho!



Again, who are they shushing?

ANTONY

Moreover, he hath left you all his walks,  
His private arbours and new-planted orchards,  
On this side Tiber; he hath left them you,  
And to your heirs for ever, common pleasures,  
To walk abroad, and recreate yourselves.  
Here was a Caesar! when comes such another?



Notice how many times within this speech Antony reiterates what the Plebeians gain through Caesar's will. How does this pay off, considering how long he delayed reading the will in the first place? How much should Antony savor the revelation? How should the Plebeians react to each new detail?

1 PLEBEIAN

Never, never. Come, away, away:  
We'll burn his body in the holy place,  
And with the brands fire the traitors' houses.  
Take up the body.



A stage direction for the Plebeians to bear away Caesar's corpse as they exit. How many Plebeians will this require? Where and when should they exit? In an early modern space, would you need someone to open a door or page the curtain?

2 PLEBEIAN

Go fetch fire.

3 PLEBEIAN

Pluck down benches.

4 PLEBEIAN

Pluck down forms, windows, any thing.

*Exit Plebeians.*

**Handout #13 – “Tear him for his bad verses”**

*Julius Caesar, 3.3*

*Enter CINNA the poet, and after him the Plebeians*

CINNA THE POET

I dreamt to-night that I did feast with Caesar,  
And things unluckily charge my fantasy:  
I have no will to wander forth of doors,  
Yet something leads me forth.

1 PLEBEIAN

What is your name?

5

2 PLEBEIAN

Whither are you going?

3 PLEBEIAN

Where do you dwell?

4 PLEBEIAN

Are you a married man or a bachelor?

2 PLEBEIAN

Answer every man directly.

1 PLEBEIAN

Ay, and briefly.

10

4 PLEBEIAN

Ay, and wisely.

3 PLEBEIAN

Ay, and truly, you were best.

CINNA THE POET

What is my name? Whither am I going? Where do  
I dwell? Am I a married man or a bachelor? Then,  
to answer every man directly and briefly, wisely  
and truly: wisely I say, I am a bachelor.

2 PLEBEIAN

That's as much as to say, they are fools that marry:  
you'll bear me a bang for that, I fear. Proceed;  
directly.

CINNA THE POET

Directly, I am going to Caesar's funeral. 20

1 PLEBEIAN

As a friend or an enemy?

CINNA THE POET

As a friend.

2 PLEBEIAN

That matter is answered directly.

4 PLEBEIAN

For your dwelling,--briefly.

CINNA THE POET

Briefly, I dwell by the Capitol. 25

3 PLEBEIAN

Your name, sir, truly.

CINNA THE POET

Truly, my name is Cinna.

1 PLEBEIAN

Tear him to pieces; he's a conspirator.

CINNA THE POET

I am Cinna the poet, I am Cinna the poet.

4 PLEBEIAN

Tear him for his bad verses, tear him for his  
bad verses. 30

CINNA THE POET

I am not Cinna the conspirator.

4 PLEBEIAN

It is no matter, his name's Cinna; pluck but his  
name out of his heart, and turn him going.

3 PLEBEIAN

Tear him, tear him; come, brands ho,                    35  
fire-brands: to Brutus, to Cassius; burn all: some  
to Decius's house, and some to Casca's; some to  
Ligarius: away, go!

*Exeunt all the Plebeians.*

## TEXTUAL VARIANTS

### Piece It Out

As a teacher, you are in possession of one of the best-kept secrets in the world of Shakespeare scholarship and education: *There is no single, definitive, or universally accepted version of any of William Shakespeare's plays.* The plays as they appear in your textbooks are the result of hundreds of years of influence from editors and printers. Long before publishing companies began editing and translating texts for the modern English readers, printers had to decipher hand-written cue scripts to approximate what appeared in the ever-changing performance scripts and on stage in performance. Needless to say, printers sometimes made errors, and their changes and translations mean that what we now know as Shakespeare actually contains a lot of people's input.

The general transmission of texts went like this: An early modern playwright, like Shakespeare, writes his play: an original manuscript, which may contain errors, revisions, and illegible handwriting. These "foul papers" then went to a scribe (someone with professionally neat handwriting) for transcription into a "fair copy" – so that's one degree removed from the author already. If the scribe made a mistake or couldn't read the author's handwriting, errors might occur in this first copy. The fair copy was the basis both for the playhouse promptbook and for the actors' cue scripts – another degree removed from the author. Either the fair copy or the promptbook may have been the basis for the printings, whether in quarto or folio form – another degree removed, and another chance for errors and adjustments to slip in. These quartos and folios are the basis for our modern editions. Each editor of Shakespeare must decide what text to draw from, whether to conflate texts if more than one early modern edition exists, and whether to make any changes or additions.

Our primary texts for Shakespeare's plays come from the 1623 Folio, compiled by John Heminges and Henry Condell. Only about half of his plays were first printed in quarto form – more like mass market paperbacks than like hardcovers. *Julius Caesar* is one of Shakespeare's plays that was not printed before the 1623 Folio of his complete works produced by John Heminges and Henry Condell. As such, we have only one original version of the play on which to base modern editions. While in some ways this simplifies the editing process, in other ways, it opens up more questions when there are textual ambiguities.

In 2.1 of *Julius Caesar*, Brutus receives a letter, at least part of which Shakespeare includes in the text. The text includes an interesting quirk: "*&c.*", or "et cetera," in the middle of a line, as follows:

## BRUTUS

The exhalations whizzing in the air  
Give so much light that I may read by them.

*Opens the letter and reads*

*Brutus, thou sleep'st: awake, and see thyself.*

*Shall Rome, &c. Speak, strike, redress.*

*Brutus, thou sleep'st: awake.*

Such instigations have been often dropp'd

Where I have took them up.

*Shall Rome, &c. Thus must I piece it out:*

Shall Rome stand under one man's awe? What, Rome?

My ancestors did from the streets of Rome

The Tarquin drive, when he was call'd a king.

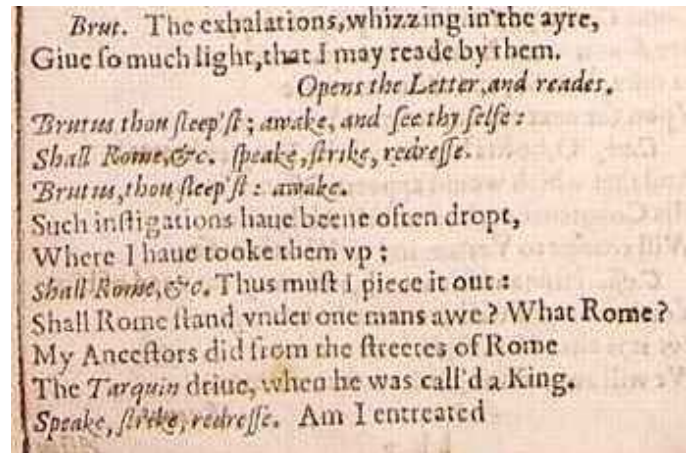
'*Speak, strike, redress.*' Am I entreated

To speak and strike? O Rome, I make thee promise:

If the redress will follow, thou receivest

Thy full petition at the hand of Brutus!

*From the 1623 Folio*



It is possible that the “et cetera” is part of the actual line, meant to be read aloud. It fits the meter of the line, and Brutus's later addendum, “Thus must I piece it out,” could indicate that the writer of the letter left that blank for him to fill in.

It is also possible, however, that the “&c.” stands in for a prop letter which Brutus would have read directly from while on the stage. As Tiffany Stern notes in *Documents of Performance in Early Modern England*, “sizable scrolls were so often given to actors onstage that they were not always additionally supplied inside the ‘length’ (as actors’ ‘parts’ were then called).” This practice seems to have been the case especially when the stage direction notes that a character reads a letter (which Stern notes as a direction to the company scribe, indicating the need to create a prop, as much as to the actor). If this were the case, it is possible that Brutus's letter may never have made it into the manuscript, prompt book, or fair copy of the play which then became the basis for its inclusion in the First Folio.

### Activity:

- Challenge your students to write the missing letter:
  - It must follow iambic pentameter.
  - It must include those pieces which are in the Folio text.
  - It may pick up the themes of portents, auguries, and omens (see 1.3.1-36, 2.2.1-40).
  - It may call upon Brutus's ancestry and the ideas of Roman virtue (see 1.2.136-162);

**Perspectives: Honor and Virtue**, page 127).

- Perform your letters for the class as part of Brutus’s monologue.

## PERSPECTIVES

### Historical Sources and Adaptation

There may be nothing new under the sun, but that doesn't seem to have troubled William Shakespeare in the slightest. A common complaint leveled against Shakespeare is the lack of originality in his plots, as most of his plays have some direct antecedent either in poetry, in earlier plays, in prose fiction, or in history.

But should Shakespeare's plot thievery trouble us? The idea of borrowing from literary predecessors was commonplace in the late-sixteenth and early-seventeenth century, and Shakespeare was far from the only playwright giving a new shine to old tales. Ben Jonson and Christopher Marlowe took many of their plots from the classics and from stories popular on the European continent. Shakespeare's audience placed little value on the construction of a new story; they cared more about hearing a familiar old story told in a new and exciting way, with fresh new words.

Adaptation of this sort goes on today as well, and modern audiences revisit old plots and familiar characters as cheerfully as the audiences at the Blackfriars and the Globe did. Hollywood has embraced the adaptation and the remake. Some of the most successful movies of the last decade originated as book series: *The Hunger Games*, *Harry Potter*, and *Divergent*, just to name a few. Superheroes such as Batman and Superman have seen multiple reboots just within the past fifteen years. The success of franchises such as the Marvel Cinematic Universe and the *Star Wars* sequels proves that modern audiences also love seeing familiar characters over and over again – just like playgoers in the 16th and 17th centuries. It happens on the modern stage, too: Broadway musicals have been adapted out of books (*Matilda*, *The Phantom of the Opera*, *Wicked*), movies (*Legally Blonde*, *Shrek*, *Spamalot*, and almost everything Disney has produced for the stage), history (*Hamilton*, *Ragtime*, *1776*) and popular music (*Mamma Mia!*, *Rock of Ages*, *Jersey Boys*). The theatre looks to modern history for inspiration as well, just as Shakespeare did, with plays like *Frost/Nixon* and *All the Way*, and musicals such as *Assassins* and *Miss Saigon*.

We're also still reinventing the classics. Movies like *300*, *Robin Hood*, *King Arthur*, *Beowulf*, and *Gladiator*, and TV shows such as *Rome*, *Spartacus*, and *Merlin* all come from ancient or medieval sources, some of those the same sources Shakespeare himself used as inspiration for his plays. During his own lifetime, Shakespeare's plays inspired others, and in the nearly 400 years since his death, his plays have been the source material for dozens of operas and musicals and for more than 420 movie adaptations. As all of Shakespeare's works are public domain, production companies can avoid the copyright entanglements that come with trying to adapt more modern works.

For *Julius Caesar*, Shakespeare had a wealth of source material to draw from, thanks to the standards of early modern education. The writings of Roman authors would have been well-known to any Englishman who had attended grammar school (or any Englishwoman receiving a similar education through other means), as students learned Latin by translating these and other classical works. Classical Latin works also became available in printed English translations throughout Shakespeare's lifetime (such as Thomas North's edition of Plutarch's *Lives of the Noble Grecians and Romans*, printed first in 1579 and again in 1595), making the material available even to those who had not studied Latin.



The primary authors who wrote about the fall of Julius Caesar and the civil war between the Second Triumvirate and Brutus and Cassius were Plutarch, Appian, and Suetonius. Though Shakespeare cut liberally from the historical record, leaving out Brutus's meanderings through Asia Minor as well as an entire war for dominance between Antony and Octavian, where he borrows from Plutarch, Appian, or Suetonius, he remains remarkably faithful to them – far moreso than in most of his other derivative plays.

**Activity #1: Shakespeare's Sources** (Suggested as Homework, preceding the classroom work of Activity #2)

- Give your students **Handout #14: Shakespeare's Sources**.
- Instruct your students to find the corresponding scene in *Julius Caesar* for each passage out of the Roman originals.
  - For beginning students or less comfortable readers, you may wish to divide them into groups and assign each group a section of the originals to work from, rather than the whole list.
- Students should note (and include in their Promptbooks, if you are using them):
  - The act, scene, and line numbers (to demonstrate comprehension of the text and to assist later conversation)
  - Any direct or near-direct quotations from the original work.
  - Any major deviations from the original.
  - Considering that the actors would have likely been familiar with the source materials well, is there anything in the original that might have suggested staging choices to the actors, without Shakespeare's inclusion of explicit stage directions?

#### FURTHER EXPLORATION

- Give your students longer passages out of any (or all) of the following: Plutarch's "Life of Caesar," "Life of Brutus," or "Life of Antony," Appian's "Civil Wars," or Suetonius's "The Twelve Caesars."
  - [penelope.uchicago.edu/Thayer/E/Roman/Texts/Plutarch/Lives/home.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Plutarch/Lives/home.html)
  - [penelope.uchicago.edu/Thayer/E/Roman/Texts/Appian/home.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Appian/home.html)
  - [penelope.uchicago.edu/Thayer/E/Roman/Texts/Suetonius/12Caesars/home.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Suetonius/12Caesars/home.html)
- In an essay or a journal response, have each student choose and defend something that Shakespeare left out that they feel would make a positive contribution to the play.
- Students should consider:
  - The selection's place in the plot of *Julius Caesar* – Between or into which scenes would the new material belong?
  - The dramatic potential of the scene. What makes it compelling? What would it add to *Julius Caesar* that is not already present?
  - The playability of the scene. If it calls for battle or special effects, how could an early modern theatre realize those needs?
  - Rhetorical potential for speeches or dialogue.
- You may also wish to have your students research the source material that relates specifically to their **Line Assignments**.

## Activity #2: Heroes and Villains

One of the main debates around *Julius Caesar* is the question of just who the protagonist is supposed to be. The title character, Caesar, dies halfway through the play and does not have the majority of the lines up to that point – nor does he receive the chance for introspection or the opportunity to connect with the audience that Brutus does. Yet the action of the play revolves around him, could not happen without him.

Brutus is the character with the most lines, who also receives the most introspection and psychological exploration during the course of the play. His relationships are the most fleshed-out, his struggles the most dramatized. He may be the protagonist thanks to these conditions, but does that make him the hero? Brutus can seem noble and weak, honorable yet vacillating, potentially powerful but subject to the influence of others. In presenting Brutus with these complexities of character, Shakespeare draws heavily from his Roman sources, defying medieval tradition that set Brutus up as a supreme villain.

Many of the Roman authors, even though they may condemn violent action on the part of the conspirators, still revere Brutus as a good, honest man. Those writers had to find a balance between praising Brutus and condemning Caesar – as they were, after all, living in the Empire which Caesar helped transition the Republic into, and as such, criticism of Caesar could seem like criticism of his political system and of the current emperor – an adoptive descendant of Julius. As a compromise, to keep themselves out of political trouble, many writers seem to have burdened Cassius with the heavier faults, accusing Cassius of jealousy and a hot temper, blaming him for abusing Brutus's honor and for taking advantage of his simple, rancorless nature.

Medieval tradition, however, held Brutus to be a villain and a traitor. These writers did not have the same problem with kings that the Romans did, since most of Europe lived under the rule of kings at the time, and the idea of a republic was no longer a viable form of government for them (or, as they saw it). Brutus and Cassius were guilty of treason against their liege lord, to the medieval view, and were condemned to everlasting torment in Hell for their act of murder. Medieval authors considered Brutus and Cassius at least equally culpable, and some gave Brutus, rather than Cassius, the heavier burden of guilt; as Caesar's supposedly close friend (and possibly, in some misinterpretations of the historical record, his son), his betrayal was greater. An early modern audience familiar with the medieval tradition might have expected a more blatantly villainous version of Brutus, more akin to Shakespeare's demonized Richard III than to a troubled, tragic hero.

In this activity, your students will examine how Shakespeare's version of events works with or against the classical and medieval traditions.

- Have your students compare the accounts of Brutus and Cassius on **Handout #15: Heroes and Villains**.
  - You may wish to remind your students of their discoveries in **Perspectives: Honor and Virtue** (page 127). How do those concepts apply to Brutus and Cassius?
- Discuss what heroes and villains look and sound like on stage. Keep in mind that there is no one right or wrong answer – a hero can look like many different things, and so can a villain.
  - Call 2-4 students to the front of the room and have them “try on” the various physical and vocal suggestions as you go along:

- What does “heroic” physicality look like?
  - Suggestions: open, straight-backed, wide-eyed, broad-shouldered
- What does villainous physicality look like?
  - Suggestions: shifty, invasive or bullying, overly-controlled
- What does a heroic voice sound like?
  - Suggestions: bold, clear, certain, guileless, deliberate
- What does a villainous voice sound like?
  - Suggestions: sibilant, oily, sly, quiet, suggestive
- Now give your students **Handout #16**, 1.2 of *Julius Caesar*, the scene where Cassius convinces Brutus to join the conspiracy. Your students will act out this scene (or segments of it) in four different ways:
  - Note that this scene has been cut to a more manageable length for classroom exploration.
  - Version 1: Brutus acts with the heroic physical and vocal qualities your class discussed; Cassius acts with the villainous set of traits.
    - Determine which heroic and villainous qualities to assign to each of your student actors for this version. What kinds of heroic qualities fit Brutus best? What kinds of villainous qualities fit Cassius best?
  - Version 2: Both Brutus and Cassius act with heroic traits.
    - Again, choose qualities from your lists to assign to each student actor. What kinds of heroic qualities fit Cassius best? Are they different from Brutus's heroic qualities? Should any of Brutus's qualities change if Cassius is also a hero?
  - Version 3: Both Brutus and Cassius act with villainous traits.
    - Now change Brutus to a villain. What villainous qualities fit him best? Are they different from Cassius's villainous qualities?
  - Version 4: Brutus acts with the villainous traits; Cassius acts with heroic traits.
    - Revert Cassius to his heroic qualities. Do any of them need to change when playing against a villainous Brutus?
- Discuss:
  - What does each variation change about the characters, their relationship, and their place in the play?
  - What about each variation fits well with Shakespeare's words? What about each variation might seem to contradict or to jar with the text?
  - Consider that actors will usually try to find, in each character, the best human that the play allows. Even villains are heroes in their own mind, after all. How might that affect interpretation of these characters? Can your students justify matching stereotypically villainous traits with a Brutus or Cassius who truly believes himself to be the hero?

#### **FURTHER EXPLORATION: WRITING PROMPT**

- In a short essay or journal response, have your students choose the variation they think is most appropriate, the variation they would choose if they were directing a production of *Julius Caesar*, and ask them to defend that choice using examples from the text and references to the classroom exploration.

## Handout #14: Shakespeare's Sources

### #1: *Plutarch, "Life of Caesar"* (Act 1)

It was, namely, the festival of the Lupercalia... At this time many of the noble youths and of the magistrates run up and down through the city naked, for sport and laughter striking those they meet with shaggy thongs. And many women of rank also purposely get in their way, and like children at school present their hands to be struck, believing that the pregnant will thus be helped to an easy delivery, and the barren to pregnancy.

### #2: *Plutarch, "Life of Caesar"* (Act 1)

A certain seer warned Caesar to be on his guard against a great peril on the day of the month of March which the Romans call the Ides, and when the day had come and Caesar was on his way to the senate-house, he greeted the seer with a jest and said: "Well, the Ides of March are come," and the seer said to him softly: "Ay, they are come, but they are not gone."

### #3: *Plutarch, "Life of Caesar"* (Act 2-3)

Furthermore, Artemidorus... seeing that Caesar took all such rolls and handed them to his attendants, he came quite near, and said: "Read this, Caesar, by thyself, and speedily; for it contains matters of importance and concern to thee." Accordingly, Caesar took the roll and would have read it, but was prevented by the multitude of people who engaged his attention, although he set out to do so many time.

### #4: *Plutarch, "Life of Caesar"* (Act 3)

Tullius seized his toga with both hands and pulled it down from his neck. This was the signal for the assault. It was Casca who gave him the first blow with his dagger, in the neck, not a mortal wound, nor even a deep one, for which he was too much confused, as was natural at the beginning of a deed of great daring; so that Caesar turned about, grasped the knife, and held it fast. At almost the same instant both cried out, the smitten man in

Latin: "Accursed Casca, what does thou?" and the smiter, in Greek, to his brother: "Brother, help!"

### #5: *Plutarch, "Life of Caesar"* (Act 3)

And it is said by some writers that although Caesar defended himself against the rest and darted this way and that and cried aloud, when he saw that Brutus had drawn his dagger, he pulled his toga down over his head and sank, either by chance or because pushed there by his murderers, against the pedestal on which the statue of Pompey stood.

### #6: *Plutarch, "Life of Caesar"* (Act 3)

But when the will of Caesar was opened and it was found that he had given every Roman citizen a considerable gift, and when the multitude saw his body carried through the forum all disfigured with its wounds, they no longer kept themselves within the restraints of discipline, but after heaping round the body benches, railings, and tables from the forum they set fire to them and burned it there; then, lifting blazing brands on high, they ran to the houses of the murderers with the intent to burn them down, while others went every whither through the city seeking to seize the men themselves and tear them to pieces.

### #7: *Plutarch, "Life of Caesar"* (Act 4)

And now [Brutus] heard a noise at the door, and looking towards the light of the lamp, which was slowly going out, he saw a fearful vision of a man of unnatural size and harsh aspect. At first he was terrified, but when he saw that the visitor neither did nor said anything, but stood in silence by his couch, he asked him who he was. Then the phantom answered him: "I am thy evil genius, Brutus, and thou shalt see me at Philippi." At the time, then, Brutus said courageously: "I shall see thee;" and the heavenly visitor at once went away.

## Handout #14: Shakespeare's Sources

### #8: *Plutarch, "Life of Antony"* (Act 2)

The conspirators again took counsel to kill Antony after they had slain Caesar; but Brutus prevented this, urging that the deed adventured in behalf of law and justice must be pure and free from injustice. But the conspirators were afraid of Antony's strength, and of the consideration which his office gave him.

### #9: *Plutarch, "Life of Antony"* (Act 3)

Antony pronounced the customary eulogy in the forum. And when he saw that the people were mightily swayed and charmed by his words, he mingled with his praises sorrow and indignation over the dreadful deed, and at the close of his speech shook on high the garments of the dead, all bloody and tattered by the swords as they were, called those who had wrought such work villains and murderers...

### #10: *Plutarch, "Life of Brutus"* (Act 2)

Seeing that Brutus was disturbed and greatly distressed, in the height of her anguish [Porcia] spoke to him thus: "Brutus, I am Cato's daughter, and I was brought into thy house, not, like a mere concubine, to share thy bed and board merely, but to be a partner in thy joys, and a partner in thy troubles..." Thus having spoken, she showed him her wound and explained her test; whereupon Brutus, amazed, and lifting his hands to heaven, prayed that he might succeed in his undertaking and thus show himself a worthy husband of Porcia.

### #11: *Plutarch, "Life of Brutus"* (Act 3)

And now Brutus and his associates went up to the Capitol, their hands smeared with blood, and displaying their naked daggers they exhorted the citizens to assert their liberty. ... When the multitude was assembled there, Brutus made a speech calculated to win the people and befitting the occasion. The audience applauding his words and crying down to him to come down from the

Capitol, the conspirators took heart and went down into the forum.

### #12: *Plutarch, "Life of Brutus"* (Act 3)

There was a certain Cinna, a poet, who had no share in the crime, but was actually a friend of Caesar's. This man dreamed that he was invited to supper by Caesar and declined to go, but that Caesar besought and constrained him... He was seen, however, and being thought to be, not the Cinna that he really was, but the one who had recently reviled Caesar before the assembled people, he was torn into pieces.

### #13: *Plutarch: "Life of Brutus"* (Act 4)

But, as is wont to be the case in great undertakings where there are many friends and commanders, mutual charges and accusations had passed between them [Brutus and Cassius], and therefore, immediately after their march and before they did anything else, they met in a room by themselves. The doors were locked, and, with no one by, they indulged in fault-finding first, then in rebukes and denunciations. After this, they were swept along into passionate speeches and tears.

### #14: *Plutarch, "Life of Brutus"* (Act 5)

As the night advanced, Brutus turned, just as he sat, towards his servant Cleitus, and talked with him. And when Cleitus wept and made no answer, Brutus next drew Dardanus his shield-bearer and had some private conversation with him. Finally, he spoke to Volumnius himself in Greek, reminding him of their student life, and begged him to grasp his sword with him and help him drive home the blow.

### #15: *Appian, "The Civil Wars"* (Act 1)

Some person among those who wished to spread the report of his desire to be king placed a crown of laurel on his statute, bound with a white fillet. The tribunes, Marullus and Caesetius, sought out this person and put him in prison, pretending to gratify Caesar by this, as he had threatened any who should talk about making him king.

## Handout #14: Shakespeare's Sources

### #16: *Appian, "The Civil Wars"* (Act 1-2)

For there were secretly affixed to the statues of the elder Brutus such writings as, "Brutus, are you bribed?" "Brutus, are you dead?" "Thou should'st be living at this hour!" "Your posterity is unworthy of you," or "You are not his descendant."

### #17: *Appian, "The Civil Wars"* (Act 3)

The conspirators had left Trebonius, one of their number, to engage Antony in conversation at the door. The others, with concealed daggers, stood around Caesar like friends as he sat in his chair. Then one of them, Tillius Cimber, came up in front of him and petitioned him for the recall of his brother, who had been banished.

### #18: *Appian, "The Civil Wars"* (Act 4)

As soon as the triumvirs were by themselves they joined in making a list of those who were to be put to death. They put on the list those whom they suspected because of their power, and also their personal enemies, and they exchanged their own relatives and friends with each other for death, both then and later. For they made additions to the catalogue from time to time, in some cases on the ground of enmity, in others for a grudge merely, or because their victims were friends of their enemies or enemies of their friends, or on account of their wealth, for the triumvirs needed a great deal of money to carry on the war.

### #19: *Appian, "The Civil Wars"* (Act 5)

It was due, too, to something more than human, no doubt, that Cassius gave way to despair without reason after a drawn battle, and that Brutus was forced from his policy of wise delay to an engagement with men who were pressed by hunger, while he himself had supplies in abundance and the command of the sea, so that his calamity proceeded rather from his own troops than from the enemy. Although they had participated in many engagements, they never received any hurt in battle, but both became the slayers of themselves, as they

had been of Caesar. ... Antony found the body of Brutus, wrapped it in the best purple garment, burned it, and sent the ashes to his mother, Servilia.

### #20: *Suetonius, "The Twelve Caesars: Julius Caesar"* (Act 1)

The augur Spurinna warned Caesar that the danger threatening him would not come later than the Ides of March... On his last night, Caesar dreamed that he was soaring above the clouds, and then shaking hands with Jupiter; while his wife Calphurnia dreamed that the gable ornament, resembling that of a temple, which had been one of the honours voted him by the Senate, collapsed, and there he lay stabbed in her arms!

### #21: *Suetonius, "The Twelve Caesars: Julius Caesar"* (Act 3)

Twenty-three dagger thrusts went home as he stood there. Caesar did not utter a sound after Casca's blow had drawn a groan from him; though some say that when he saw Marcus Brutus about to deliver the second blow, he reproached him in Greek with: "You, too, my child?"

## Handout #15: Heroes and Villains

*Plutarch, "Life of Brutus"*

Marcus Brutus was a descendant of that Junius Brutus whose bronze statue, with a drawn sword in its hand, was erected by the ancient Romans on the Capitol among those of the kings, in token that he was most resolute in dethroning the Tarquins. But that Brutus, like the tempered steel of swords, had a disposition which was hard by nature and not softened by letters, so that his wrath against the tyrants drove him upon the dreadful act of slaying his sons; whereas this Brutus, of whom I now write, modified his disposition by means of the training and culture which philosophy gives, and stimulated a nature which was sedate and mild by active enterprises, and thus seems to have been most harmoniously attuned for the practice of virtue. As a consequence, even those who hated him on account of his conspiracy against Caesar ascribed whatever was noble in the undertaking to Brutus, but laid the more distressing features of what was done to the charge of Cassius, who was a kinsman of Brutus, indeed, and his friend, but not so simple and sincere in his character.

And verily it appears that Brutus might have been first in the city with none to dispute him, could he have endured for a little while to be second to Caesar, suffering his power to wane and the fame of his successes to wither. But Cassius, a man of violent temper, and rather a hater of Caesar on his own private account than a hater of tyranny on public grounds, fired him up and urged him on. Brutus, it is said, objected to the rule, but Cassius hated the ruler...

Now, Cassius was desirous that Brutus and he should have equal honour, but Brutus forestalled this by coming to him generally... Cassius had the reputation of being an able soldier, but harsh in his anger, and with an authority largely based on fear, although with his familiars he was rather prone to laughter and fond of banter. But the virtues of Brutus, as we are told, made him beloved by the

multitude, adored by his friends, admired by the nobility, and not hated even by his enemies. For he was remarkably gentle and large-minded, free from all anger, pleasurable indulgence, and greed, and kept his purpose erect and unbending in defense of what was honourable and just.

*Dante, "Inferno: Canto 34"*

That soul up there which has the greatest pain,  
The Master said, is Judas Iscariot;  
With head inside, he plies his legs without.  
Of the two others, who head downward are,  
The one who hangs from the black jowl is Brutus;  
See how he writhes himself, and speaks no word.  
And the other, who so stalwart seems, is Cassius.  
But night is reascending, and 'tis time  
That we depart, for we have seen the whole.

*Chaucer, The Canterbury Tales, "The Monk's Tale"*

To Rome again repaired great Julius,  
To have his triumph, laureate full high;  
But on a time Brutus and Cassius,  
Who ever had of great estate envy,  
Full secretly did lay conspiracy  
Against this Julius, in subtle wise,  
And fixed the place at which he soon should die  
By dagger thrusts, as I shall you apprise.  
This Julius, to the Capitol he went  
Upon a day, as he'd been wont to go,  
And there they seized on him, as well they meant,  
This treacherous Brutus and each other foe,  
And struck him with their daggers, high and low,  
And gave him many a wound and let him die;

## Handout #16: Heroes and Villains

*Julius Caesar*, 1.2

CASSIUS

Tell me, good Brutus, can you see your face?

BRUTUS

No, Cassius; for the eye sees not itself,  
But by reflection, by some other things.

CASSIUS

'Tis just:

And it is very much lamented, Brutus, 5  
That you have no such mirrors as will turn  
Your hidden worthiness into your eye,  
That you might see your shadow. I have heard,  
Where many of the best respect in Rome,  
Have wish'd that noble Brutus had his eyes. 10

BRUTUS

Into what dangers would you lead me, Cassius,  
That you would have me seek into myself  
For that which is not in me?

CASSIUS

Therefore, good Brutus, be prepared to hear: 15  
And since you know you cannot see yourself  
So well as by reflection, I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of.

*Flourish, and shout*

BRUTUS

What means this shouting? I do fear, the people  
Choose Caesar for their king.

CASSIUS

Ay, do you fear it? 20  
Then must I think you would not have it so.

BRUTUS

I would not, Cassius; yet I love him well.  
But wherefore do you hold me here so long?

What is it that you would impart to me?

If it be aught toward the general good, 25  
Set honour in one eye and death i' the other,  
And I will look on both indifferently,  
For let the gods so speed me as I love  
The name of honour more than I fear death.

CASSIUS

I know that virtue to be in you, Brutus, 30  
As well as I do know your outward favour.  
Well, honour is the subject of my story.  
I cannot tell what you and other men  
Think of this life; but, for my single self,  
I had as lief not be as live to be 35  
In awe of such a thing as I myself.  
I was born free as Caesar; so were you:  
We both have fed as well, and we can both  
Endure the winter's cold as well as he:

*Shout. Flourish*

BRUTUS

Another general shout?  
I do believe that these applauses are 40  
For some new honours that are heap'd on Caesar.

CASSIUS

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. 45  
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.  
Brutus and Caesar: what should be in that 'Caesar'?  
Why should that name be sounded more  
than yours? 50  
Now, in the names of all the gods at once,  
Upon what meat doth this our Caesar feed,  
That he is grown so great? Age, thou art shamed.  
Rome, thou hast lost the breed of noble bloods.  
O, you and I have heard our fathers say, 55  
There was a Brutus once that would have brook'd  
The eternal devil to keep his state in Rome  
As easily as a king.



BRUTUS

That you do love me, I am nothing jealous;  
What you would work me to, I have some aim: 60  
How I have thought of this and of these times,  
I shall recount hereafter; for this present,  
I would not so -- with love I might entreat you --  
Be any further moved. What you have said  
I will consider; what you have to say 65  
I will with patience hear, and find a time  
Both meet to hear and answer such high things.  
Till then, my noble friend, chew upon this:  
Brutus had rather be a villager  
Than to repute himself a son of Rome 70  
Under these hard conditions as this time  
Is like to lay upon us.

CASSIUS

I am glad that my weak words  
Have struck but thus much show of fire from  
Brutus.

**Teacher's Guide – Heroes and Villains**

*Julius Caesar*, 1.2

CASSIUS

Tell me, good Brutus, can you see your face?



Cassius opens with the designation that Brutus is “good”. How might an actor demonstrate that this is either true or overt flattery?

BRUTUS

No, Cassius; for the eye sees not itself,  
But by reflection, by some other things.



A short line, with four feet missing. Does Cassius run over the end of Brutus’s line, or is there a significant pause in between? Which option serves which of your four versions best?

CASSIUS

'Tis just:

And it is very much lamented, Brutus, 5  
That you have no such mirrors as will turn  
Your hidden worthiness into your eye,  
That you might see your shadow. I have heard,  
Where many of the best respect in Rome,  
Have wish'd that noble Brutus had his eyes. 10



Notice that Cassius calls upon the opinion of other (supposedly) virtuous men in his attempt to win Brutus over.



“Noble Brutus” may call not just upon Brutus’s personal attributes, but his literal nobility of birth – a theme Cassius will return to later.

BRUTUS

Into what dangers would you lead me, Cassius,  
That you would have me seek into myself  
For that which is not in me?



What does Brutus think is not in him? The goodness? The ability? Does the answer change in different versions of the scene?

CASSIUS

Therefore, good Brutus, be prepared to hear:  
And since you know you cannot see yourself 15  
So well as by reflection, I, your glass,  
Will modestly discover to yourself  
That of yourself which you yet know not of.



“Good Brutus” again. Is there a point at which this seems like overkill? Does it seem naïve in any of your four versions?

*Flourish, and shout*

BRUTUS

What means this shouting? I do fear, the people  
Choose Caesar for their king.



A shared line with too many syllables, suggesting that Cassius might start speaking before Brutus is finished.

CASSIUS

Ay, do you fear it? 20  
Then must I think you would not have it so.



What are the possible reasons for Brutus to include this clarification? Is he defensive, or is he reassuring Cassius of his love? Does his tone change between the two statements?

BRUTUS

I would not, Cassius; yet I love him well.  
But wherefore do you hold me here so long?

What is it that you would impart to me?  
If it be aught toward the general good, 25  
Set honour in one eye and death i' the other,  
And I will look on both indifferently,  
For let the gods so speed me as I love  
The name of honour more than I fear death.



Does Brutus mean this? Does the meaning or his sincerity change in your alternate versions of the scene?

CASSIUS  
I know that virtue to be in you, Brutus, 30  
As well as I do know your outward favour.



For more on honor and virtue, see **Perspectives**, page 127.

Well, honour is the subject of my story.  
I cannot tell what you and other men  
Think of this life; but, for my single self,  
I had as lief not be as live to be 35  
In awe of such a thing as I myself.



How does the idea of personal freedom tie into either heroism or villainy?

I was born free as Caesar; so were you:  
We both have fed as well, and we can both  
Endure the winter's cold as well as he:



Notice how Cassius ties his experience to Brutus's, making a "we" out of them rather than his singular "I". How does he use rhetoric to do this? (See **ROADS to Rhetoric**, page 63, and/or **Language of Persuasion**, page 151). Is Brutus aware of the manipulation, and if so, how does he react?

*Shout. Flourish*

BRUTUS  
Another general shout?  
I do believe that these applauses are 40  
For some new honours that are heap'd on Caesar.



Consider Cassius's imagery here as he talks both about Caesar and about himself and Brutus. What physicality do his words call to mind? Does it look more like what your students decided heroes or villains look like?

CASSIUS  
Why, man, he doth bstride the narrow world  
Like a Colossus, and we petty men  
Walk under his huge legs and peep about  
To find ourselves dishonourable graves. 45

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.  
Brutus and Caesar: what should be in that 'Caesar'?  
Why should that name be sounded more  
than yours? 50



Here, Cassius returns to his theme of nobility and ancestry.

Now, in the names of all the gods at once,  
Upon what meat doth this our Caesar feed,  
That he is grown so great? Age, thou art shamed.  
Rome, thou hast lost the breed of noble bloods.  
O, you and I have heard our fathers say, 55  
There was a Brutus once that would have brook'd  
The eternal devil to keep his state in Rome  
As easily as a king.

BRUTUS

That you do love me, I am nothing jealous;  
What you would work me to, I have some aim: 60  
How I have thought of this and of these times,  
I shall recount hereafter; for this present,  
I would not so -- with love I might entreat you --  
Be any further moved. What you have said  
I will consider; what you have to say 65  
I will with patience hear, and find a time  
Both meet to hear and answer such high things.  
Till then, my noble friend, chew upon this:  
Brutus had rather be a villager  
Than to repute himself a son of Rome 70  
Under these hard conditions as this time  
Is like to lay upon us.



In contrast to Cassius's passionate speech, vivid metaphors, and powerful imagery, Brutus's speech is very measured and cerebral. What are some potential different ways to portray this? Is he hesitant or calculating?

CASSIUS

I am glad that my weak words  
Have struck but thus much show of fire from Brutus.



Is this ironic? How much fire have we actually seen from Brutus?

## DR. RALPH'S SHAKESFEAR ACTIVITY

(adapted from Ralph Alan Cohen's book, ShakesFEAR and How to Cure It)

The first time I stood in front of a class trying to get them interested in hubris, tragic flaws, and dramatic irony of *Julius Caesar*, I felt more and more as if the class was looking at me through soundproof glass. At the end of the hour, I told them I wanted a rematch, that we would start the play again the next class. At home that evening I thumbed through every book I had on the play looking for a way into the work. I found it in an essay by G. Wilson Knight entitled, "The Eroticism of *Julius Caesar*." "Eroticism"? I thought maybe I'd better give the play another look. What I found was a play peopled with men so wrapped up in the politics of "manhood" that the normal channels of desire—heterosexual and homosexual—are blocked and the whole society is sick. Critics have thoroughly discussed the images of sickness in the play, from Caesar's "falling sickness" to Ligarius, the sick man who insists on joining the conspiracy, but for me the crucial passage about sickness is the scene between Brutus and Portia (2.1.235-309). The main business of that scene is Portia's attempt to learn what has been preoccupying him, but Shakespeare casts the discussion in terms of health. "It is not for your health thus to commit your weak condition to the raw cold morning" (236-237), Brutus tells Portia. "Nor for yours neither" (238), she replies. She asks him why he has been behaving so strangely, and he puts her off with, "I am not well in health, and that is all" (258). When Portia replies that he is wise enough to embrace the means to health, he makes a little joke: "why, so I do," he says, gives her a hug, and tells her to go to bed. This patronizing makes Portia angry:

...What, is Brutus sick,  
and will he steal out of his wholesome bed  
to dare the vile contagion of the night,  
and tempt the rheumy and unpurgèd air,  
to add unto his sickness? No, my Brutus.  
You have some sick offense within your mind... (264-269)

Portia has not only diagnosed Brutus's problem—"some sick offense within your mind" (269) — she has also, though she doesn't know it, pinpointed the cause of it: he has left his "wholesome bed," the bed that makes him whole. Brutus embraces her jokingly as the "means to come by health" (260), but the deep irony of this condescending gesture is that she *is* the means to come by health. Brutus, like everyone else in the play, has abandoned the part of himself that is nurturing and restorative. Something is wrong with the bed life of the Romans and they have the Roman sickness: a competitive preoccupation with ideals such as stoicism, bravery, and honor, which they define in purely male terms. The result is an unhappy world of blunted desire, a world where people try and fail to replace love and family with honor and politics. That failure is what creates the play's eroticism, appearing like leaks in the dam of love and desire.

We see it most of all in the unnatural male bonding in the play. Caesar reminds his young friend Antony to touch Calphurnia, Caesar's wife, in the running of the Lupercal, "for our elders say the barren, touchèd in this holy chase, shake off their sterile curse." Why does Shakespeare include this detail from Plutarch's *Lives*, if not to show us the odd transaction of a man with the "falling sickness" asking his friend for help in getting his wife pregnant? As for weird male bonding, Brutus's instruction to his fellow conspirators, "stoop, and let us bathe our hands in Caesar's blood up to the elbows and besmear our swords" (3.1.206-108), sets something of a standard. As Knight points out, Antony turns Caesar's wounds to "dumb mouths" that "do ope their ruby lips to beg the voice and utterance of my tongue" (262), envisions the citizens

kissing “dead Caesar’s wounds” and dipping their “napkins in his sacred blood” (3.2.135), and fetishizes Caesar’s mantle: “I remember the first time ever Caesar put it on...” (171-72). All of this is odd, but the most symptomatic bit of eroticism may be Portia’s proving her constancy to Brutus by giving herself “a voluntary wound, here, in the thigh” (2.1.301-302). Portia’s sense that in order to join the male club, she must endure pain—and in a place on her body normally associated with pleasure—is completely in keeping with the sick climate of this Rome. As is another odd detail from Plutarch: Portia’s suicide by “swallowing fire.” Here again pain perverts a normal process of pleasure—eating—and here also Shakespeare blends the imagery of fever with the mysterious fire of the Roman skies and streets.

What your students are likely to notice but to ascribe to “the way they spoke in those days” is talk of love between the men. Certainly Shakespeare’s society was more comfortable with the use of the word love between men, but even so, the use of it in *Julius Caesar* is exceptional, and your students show good sense if they are uncomfortable about it. Brutus and Cassius in particular like to use the word. Repeatedly Brutus says he “loves” Caesar and continues to say so after stabbing him, and he addresses the citizens as “Romans, countrymen, and lovers.” We get an even stronger sense of Brutus’s use of “love” because Cassius seems so jealous of his friend’s feelings. When Cassius complains to Brutus, “I have not from your eyes that gentleness and show of love as I was wont to have” (1.2.33-34), he uses language that might equally begin a sonnet. He sounds like a jealous spouse when he bares his breast, gives Brutus his dagger, and says, “strike as thou didst at Caesar; for I know, when thou didst hate him worst, thou lovedst him better than ever thou lovedst Cassius” (4.3.105-107).

The point is not that these men are homosexuals, but rather that they are so inflamed with their politics and their codes that they have blocked and confused their feelings. To use Portia’s language, they are not “whole” but half, they have somehow separated their minds from their personhood, they have not “incorporated” themselves. This division of self is the separation Brutus speaks of when he says, “in the spirit of men there is no blood” (2.1.169). In the next instant he wishes that they “could come by Caesar’s spirit and not dismember Caesar” (170-171), and misses completely the contradiction. From Belfast to Baghdad men dismember one another and themselves to come by their spirits and prove daily that there *is* blood in the spirit of men. The final symptom of the Roman sickness is suicide. Elsewhere in Shakespeare suicide means other things: in *Romeo and Juliet* it is about rashness and unbearable bad luck; in *Hamlet* it is about insanity; in *Othello* it is about shame and self-loathing; in *Antony and Cleopatra* it is about rebirth and a world elsewhere. On the stage those suicides do not elicit laughter, but I have rarely seen a production of *Julius Caesar* where the young people in the audience can watch the suicides at the end of that play with a straight face. I now see that laughter, which used to make me angry, as evidence that the gigglers are on Shakespeare’s wavelength: the suicides in *Julius Caesar* are silly; they are about male vanity. And Shakespeare clearly shows us this. Cassius kills himself because he is ashamed to see Titinius “my best friend ta’en before my face!” (5.3.35). In fact, he saw nothing of the kind, and Titinius enters a moment later and tells the dead Cassius, “thou has misconstrued everything!” (5.3.85). Then, of course, Titinius kills himself. As for Brutus, after telling Cassius that he finds it “cowardly and vile” to commit suicide, Brutus goes from one soldier to another trying to find someone to kill him. When Pindarus agrees, Brutus gives him his sword, covers his eyes, and is stabbed. “Cowardly and vile” thus describes Brutus’s death better than it does any of the others in the play.

I believe Shakespeare is giggling as loudly as any teenager.

**Activity: Brutus and the “Sick Man.”**

Act Two, scene one, 312 (“Caius Ligarius, how?”) to 336 (end of scene).

Two speaking parts and a handkerchief.

The most visible expression of the sickness in Rome is the character of Ligarius, who ignores his illness to join Brutus and the conspirators. To show students how the idea of sickness can work in different ways, do one version of the passage in which Ligarius's illness is physical and one in which his illness has also affected his mind.

In the first version, Ligarius can hardly stand up, he coughs continually, and he speaks in a hoarse whisper (but loudly enough for everyone in the class to hear him). Brutus is touched by Ligarius's courage and concerned about his welfare (he may also be afraid of catching whatever Ligarius has).

In the second version, Ligarius is physically powerful but is wild-eyed and maniacal about joining the conspiracy. Brutus seems to catch Ligarius's state of mind and becomes more and more excited about the scheme and the thought of killing Caesar.

How do the two versions affect your students' view of Brutus and the conspiracy?

## Handout #17: Brutus and the "Sick Man"

### 2.1

BRUTUS

Lucius, who's that knocks?

*Enter LUCIUS and LIGARIUS*

LUCIUS

Here is a sick man that would speak with you.

BRUTUS

Caius Ligarius, that Metellus spake of.  
Boy, stand aside. Caius Ligarius, how?

LIGARIUS

Vouchsafe good morrow from a feeble tongue.

BRUTUS

O, what a time have you chose out, brave Caius,  
To wear a kerchief? Would you were not sick.

LIGARIUS

I am not sick, if Brutus have in hand  
Any exploit worthy the name of honour.

BRUTUS

Such an exploit have I in hand, Ligarius,  
Had you a healthful ear to hear of it.

LIGARIUS

By all the gods that Romans bow before,  
I here discard my sickness. Soul of Rome,  
Brave son, derived from honourable loins,  
Thou, like an exorcist, hast conjured up  
My mortified spirit. Now bid me run,  
And I will strive with things impossible;  
Yea, get the better of them. What's to do?

BRUTUS

A piece of work that will make sick men whole.

LIGARIUS

But are not some whole that we must make sick?

BRUTUS

That must we also. What it is, my Caius,  
I shall unfold to thee, as we are going  
To whom it must be done.

LIGARIUS

Set on your foot,  
And with a heart new-fired I follow you,  
To do I know not what: but it sufficeth  
That Brutus leads me on.

BRUTUS

Follow me, then.

*Exeunt*



## PRODUCTION CHOICES

At the ASC, we've discovered that the best way to learn the inner workings of a play is by doing it. The process, from start to finish, calls upon a broad range of disciplines and talents, not just those crucial for understanding the text, but also those organizational and critical thinking skills required for managing any project which has many moving parts. In the following activities, your students will discover the processes through which directors, stage managers, costumers, prop-builders, and other production assistants build a play for the stage. These explorations are valuable on their own, but can also help you to put on a one-hour version of the play in your classroom, if you so wish.

We have also created a longer, comprehensive guide for those teachers who wish to take the leap into a full production. The ***Class to Cast Study Guide*** will walk you through pre-production, casting, rehearsal, and production itself: <http://tinyurl.com/ASCClassToCast>

### **Casting and Doubling**

Most acting companies today employ as many actors as there are parts. In the sixteenth- and seventeenth-centuries, companies were smaller, usually based around 8 or 9 “sharers” and a handful of journeymen. The ASC replicates these conditions. This means that most of the actors would have to play two or more roles in a practice called “doubling”. Shakespeare, in fact, wrote his plays knowing that actors would be playing multiple roles.

#### **Production Choices Activity 1: Doubling**

Imagine you are staging a production of *Julius Caesar* with only 12 actors. In order to double roles without overlapping, many directors use a doubling chart to discover which characters need to be on stage and when they need to be on stage.

1. Look at the doubling chart (**Handout #18**) for *Julius Caesar*. One character has already been completed for you. Go through the play tracking the rest of the characters and mark the scenes in each character appears.
2. Once you have completed this chart, find out which characters do not overlap.
3. On the next page, fill in which character(s) you want to assign each actor.
4. Looking at your chart, do you have enough actors in your troupe of twelve to double effectively? Can you make any of your doubling more thematically interesting?

## Handout #18 - *Julius Caesar* Doubling Chart

|                     | 1.1 | 1.2 | 1.3 | 2.1 | 2.2 | 2.3 | 2.4 | 3.1 | 3.2 | 3.3 | 4.1 | 4.2 | 5.1 | 5.2 | 5.3 | 5.4 | 5.5 |
|---------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Caesar              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Cassius             |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Antony              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Brutus              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Casca               |     | X   | X   | X   | X   |     |     | X   |     |     |     |     |     |     |     |     |     |
| Decius              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Cinna               |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Metellus            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Trebonius           |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Ligarius            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Octavius            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Lepidus             |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Calphurnia          |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Portia              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Lucius              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Cicero              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Publius             |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Popilius            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Murellus            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Flavius             |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Cinna the Poet      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Lucilius            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Titinius            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Messala             |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Cato                |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Strato              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Varrus              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Claudio             |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Clitus              |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Dardanius           |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Volumnius           |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Pindarus            |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Artemidorus         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Carpenter           |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Cobbler             |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Poet                |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Soothsayer          |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Servant to Caesar   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Servant to Antony   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Servant to Octavius |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Messenger           |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 4 Plebeians         |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Soldiers (Brutus)   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Soldiers (Antony)   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

Actor 1: \_\_\_\_\_

Actor 2: \_\_\_\_\_

Actor 3: \_\_\_\_\_

Actor 4: \_\_\_\_\_

Actor 5: \_\_\_\_\_

Actor 6: \_\_\_\_\_

Actor 7: \_\_\_\_\_

Actor 8: \_\_\_\_\_

Actor 9: \_\_\_\_\_

Actor 10: \_\_\_\_\_

Actor 11: \_\_\_\_\_

Actor 12: \_\_\_\_\_

**Production Choices Activity 2: Casting**

Now think about the doubling that you have done for the production. You are casting actors and need to find someone who can play all the different parts for which you have doubled each actor. Using celebrities, classmates, your teachers, or anyone else you would like, cast your production of *Julius Caesar*.

Actor 1: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 7: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 2: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 8: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 3: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 9: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 4: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 10: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 5: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 11: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 6: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

Actor 12: \_\_\_\_\_ plays  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

# PRODUCTION CHOICES

## Cutting the Script

One of the challenges in taking Shakespeare from the page to the stage is deciding how to cut the script. The version of a play that you see performed is almost never the entire play as published. Different production companies will make different editing choices based on the desired length of a play, their overall mission and concept, and technical concerns. At the American Shakespeare Center, we try to preserve the integrity of the text as much as possible while still cutting the script down to a size that can be played in two hours – about 2000-2400 lines, assuming that 100 lines of verse can be spoken in about 5 minutes, leaving time for fights, songs, and other staging demands. The process may be difficult, particularly in longer plays which require more cutting; sometimes a production must sacrifice great material in one part of the play in order to preserve a favorite moment elsewhere. These are all choices that the person responsible for the editing – be it the director, dramaturg, production manager, or actor – must make while preparing a play for the stage.



### In Case You Were Wondering

The versions of the text that appear in the Folio are the versions that were approved by the Master of the Revels, who decided which plays companies could perform. The plays were not always performed in their entirety or in the same form. We know from title pages that some plays underwent revisions over the years, adding or altering material, and we can surmise from evidence in the plays, such as

*Julius Caesar* is just over 2400 lines long, meaning that it requires very little cutting to get down to the desired length of a 2-hour runtime, but a director may also choose to make cuts for clarity or to emphasize certain aspects of a production. At the ASC, we also cut shows down to a one-hour format for our ASC Theatre Camp performances, so even the shortest plays experience substantial cutting under those conditions.

### **Production Choices Activity 3: Cutting a Scene**

In this activity, your students will practice making choices regarding the cutting and editing of a script for performance.

- Look at the line counts for *Julius Caesar*. You may wish to have your students do the math for themselves to determine how much rehearsal time and stage time each scene and act requires, using the blank worksheet provided.
- Look over the ASC's editing guidelines for the Actors' Renaissance Season (**Handout #19**). In this season, the actors put up plays without a director, and the scripts may be cut by an actor, a staff member, or a student dramaturg.
  - Consider the relationship of rehearsal time to stage time. Our regular season shows rehearse for about 96 to 100 hours total, with the first 20-30 hours set aside for paraphrasing, scansion, and initial walk-throughs of each scene. Scenes with fights, dancing, or other complex physical action in them may require more time. During the Renaissance Season, when the entire rehearsal period takes only 24-36 hours, actors may have to make do with spending far less time for some scenes.
    - How might these factors affect production decisions?

- Why is it important for an editor to familiarize himself or herself with different versions of the text and with criticisms of the play?
  - How can it help an audience member to have an awareness of these editorial practices?
- Discuss the implications and advantages of "liposuction" versus "amputation".
- Examine this example of preserving iambic pentameter:
  - I think it is not meet  
 Mark Antony, so well beloved of Caesar,  
 Should outlive Caesar. ~~We shall find of him~~  
~~A shrewd contriver.~~ And you know his means,  
 If he improve them, may well stretch so far  
 As to annoy us all.
- Discuss the implications of cutting characters from scenes or reassigning lines.
- Discuss continuity. What happens if you cut lines in one scene only to find that a conversation in another scene depends on them? Or perhaps a later joke simply works better by building upon those earlier lines?
- How important is the preservation of rhyme patterns? What happens if you orphan half of a rhyming couplet? How does it affect the rhythm and cadence of the scene?
- Break your students into small groups (3-5 students) and give them each a scene from *Julius Caesar*.
  - Instruct your students to cut 10% of the scene, following the guidelines you discussed. Encourage them to look at these cuts as a way of engaging with the scene and claiming ownership of it; since the cuts do not need to be made for the sake of time, your students will need to decide what it is they want to emphasize or de-emphasize in the scene.
  - Alternately, if you are using the **Line Assignments**, group your students by scene or by act and tell them to cut 10% of their material.
  - We recommend using Google Drive for collaborative work of this nature, as it allows students to see each others' work in-process.
- Reconvene as a class to discuss the cuts.
  - Are there any portions of the scene that almost every group cut?
  - That no one cut?
  - Encourage your students to debate the merits of their cuts and to defend their decisions as the "best" choices for the scene.
- Try to come up with a "master cut" for the class. At the ASC, an actor may negotiate to have a cut line replaced – but only by suggesting another line to cut elsewhere, so that the balance of lines remains the same. Have your students negotiate in this fashion.

**STUDENT HANDOUT #19 – PRODUCTION CHOICES**  
**AMERICAN SHAKESPEARE CENTER**  
**ACTORS' RENAISSANCE SEASON EDITING GUIDELINES**

- 1) Read the play and criticisms of the play before you begin editing the text.
- 2) The performance texts need to be no longer than 2400 lines (at 10 syllables per line). Be careful with prose. Some editions have prose lines of 15-20 syllables; cut more to compensate. For example, 800 lines of prose averaging 15 syllables per line equals 1200 lines of verse.
- 3) We want shorter versions of the same story; that's why we advocate "liposuction" instead of "amputation." *Hamlet* is a great example: many productions cut "the political intrigue" to make it more of "an exploration of the family unit" or vice versa... we want it all: family drama, surprising comedy, political thriller (WITH Fortinbras!) – we just want it short enough to play in about 2 hours.
- 4) Use original stage directions from extant folios, quartos, or manuscripts. Add missing entrances, exits, and other stage directions necessary for cue-script acting. Bracket your additional stage directions.
- 5) The ren season will have 12 actors – 10 regular troupe members and 2 interns. The interns will have smaller roles/tracks than the regular troupe members.
- 6) Keep all characters and scenes. However, because of the number of actors in the troupe, you may need to cut characters from scenes or reassign speeches.
- 7) Don't cut famous or important text. Preserve the verse and meter, whenever possible.
- 8) While editing/cutting texts is subjective, try hard to keep it as objective as possible by following these guidelines for cutting opportunities:
  - a. Redundancies or repetition of material.
  - b. Parenthetical text (is often repetitive or extraneous).
  - c. Arcane material.
  - d. Divergences within scenes – i.e., characters in a scene are discussing topic A, switch to topic B, and come back to topic A – topic B might be extraneous.
  - e. If multiple versions of the text are available, look at all of them for clues for cutting.
- 9) After you complete and edit your cuts, carefully read the text to make sure you have not left any ghost references to cut material and that you have not deleted key plot elements. If possible, have someone else read for dramatic clarity.
- 10) Scripts need to be in MS Word. Track and show changes. When reviewing, we need to see what was cut. Use template provided.

## Handout or Teacher Guide – Production Choices

### Line Count – *Julius Caesar*

| Act & Scene | Characters                                                                                                                                                                         | Original # of Lines | Rehearsal Time      | Stage Time        |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|---------------------|-------------------|
| 1.1         | Flavius, Murellus, Carpenter, Cobbler, Commoners                                                                                                                                   | 74                  | 45 min              | 4 min             |
| 1.2         | Caesar, Antony, Calphurnia, Portia, Decius, Cicero, Brutus, Cassius, Casca, Soothsayer, Murellus, Flavius, Citizens                                                                | 316                 | 3 hr 10 min         | 16 min            |
| 1.3         | Casca, Cicero, Cassius, Cinna                                                                                                                                                      | 164                 | 1 hr 38 min         | 8 min             |
|             | <b>TOTAL ACT 1</b>                                                                                                                                                                 | <b>554</b>          | <b>5 hr 32 min</b>  | <b>28 min</b>     |
| 2.1         | Brutus, Lucius, Cassius, Casca, Decius, Cinna, Metellus, Trebonius, Portia, Ligarius                                                                                               | 333                 | 3 hr 20 min         | 17 min            |
| 2.2         | Caesar, Servant, Calphurnia, Decius, Cassius, Brutus, Ligarius, Metellus, Casca, Trebonius, Cinna                                                                                  | 129                 | 1hr 17 min          | 6.5 min           |
| 2.3         | Artemidorus                                                                                                                                                                        | 15                  | 10 min              | 1 min             |
| 2.4         | Portia, Lucius, Soothsayer                                                                                                                                                         | 48                  | 29 min              | 2.5 min           |
|             | <b>TOTAL ACT 2</b>                                                                                                                                                                 | <b>525</b>          | <b>5 hr 15 min</b>  | <b>27 min</b>     |
| 3.1         | Caesar, Brutus, Cassius, Casca, Decius, Metellus, Trebonius, Cinna, Ligarius, Antony, Lepidus, Publius, Pompilius, Artemidorus, Soothsayer, Servant to Antony, Servant to Octavius | 300                 | 3 hr                | 15 min            |
| 3.2         | Brutus, Cassius, Plebeians, Antony, Servant to Octavius                                                                                                                            | 260                 | 2 hr 36 min         | 13 min            |
| 3.3         | Cinna the Poet, Plebeians                                                                                                                                                          | 37                  | 22 min              | 2 min             |
|             | <b>TOTAL ACT 3</b>                                                                                                                                                                 | <b>597</b>          | <b>5hr 58 min</b>   | <b>30 min</b>     |
| 4.1         | Antony, Octavius, Lepidus                                                                                                                                                          | 51                  | 31 min              | 2.5 min           |
| 4.2         | Brutus, Lucius, Lucillius, Titinius, Pindarus, Cassius, Poet, Messala, Varrus, Claudio, Ghost of Caesar, soldiers                                                                  | 358                 | 3 hr 35 min         | 18 min            |
|             | <b>TOTAL ACT 4</b>                                                                                                                                                                 | <b>409</b>          | <b>4hr 6 min</b>    | <b>20.5 min</b>   |
| 5.1         | Octavius, Antony, Brutus, Cassius, Lucillius, Messala, messenger, soldiers                                                                                                         | 126                 | 1 hr 16 min         | 7 min             |
| 5.2         | Brutus, Messala                                                                                                                                                                    | 6                   | 4 min               | .5 min            |
| 5.3         | Cassius, Titinius, Pindarus, Messala, Brutus, Young Cato, Strato, Volumnius, Lucillius, soldiers                                                                                   | 109                 | 1 hr 5 min          | 5.5 min           |
| 5.4         | Brutus, Messala, Young Cato, Lucillius, Flavius, Antoy, soldiers                                                                                                                   | 32                  | 19 min              | 1.5 min           |
| 5.5         | Brutus, Dardanius, Clitus, Strato, Volumnius, Antony, Octavius, Messala, Lucillius, soldiers                                                                                       | 80                  | 48 min              | 4 min             |
|             | <b>TOTAL ACT 5</b>                                                                                                                                                                 | <b>353</b>          | <b>3 hr 32 min</b>  | <b>18.5 min</b>   |
|             |                                                                                                                                                                                    |                     |                     |                   |
|             | <b>GRAND TOTAL UN CUT</b>                                                                                                                                                          | <b>2438</b>         | <b>24 hr 23 min</b> | <b>2 hr 4 min</b> |

Line Count pulled from the Norton Shakespeare.

## Student Handout #20 – Production Choices

### Line Count Worksheet – *Julius Caesar*

| Act & Scene | Characters                                                                                                                                                                         | Original # of Lines | Rehearsal Time | Stage Time |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|----------------|------------|
| 1.1         | Flavius, Murellus, Carpenter, Cobbler, Commoners                                                                                                                                   | 74                  | 45 min         | 4 min      |
| 1.2         | Caesar, Antony, Calphurnia, Portia, Decius, Cicero, Brutus, Cassius, Casca, Soothsayer, Murellus, Flavius, Citizens                                                                | 316                 |                |            |
| 1.3         | Casca, Cicero, Cassius, Cinna                                                                                                                                                      | 164                 |                |            |
|             | <b>TOTAL ACT 1</b>                                                                                                                                                                 | <b>554</b>          |                |            |
| 2.1         | Brutus, Lucius, Cassius, Casca, Decius, Cinna, Metellus, Trebonius, Portia, Ligarius                                                                                               | 333                 |                |            |
| 2.2         | Caesar, Servant, Calphurnia, Decius, Cassius, Brutus, Ligarius, Metellus, Casca, Trebonius, Cinna                                                                                  | 129                 |                |            |
| 2.3         | Artemidorus                                                                                                                                                                        | 15                  |                |            |
| 2.4         | Portia, Lucius, Soothsayer                                                                                                                                                         | 48                  |                |            |
|             | <b>TOTAL ACT 2</b>                                                                                                                                                                 | <b>525</b>          |                |            |
| 3.1         | Caesar, Brutus, Cassius, Casca, Decius, Metellus, Trebonius, Cinna, Ligarius, Antony, Lepidus, Publius, Pompilius, Artemidorus, Soothsayer, Servant to Antony, Servant to Octavius | 300                 |                |            |
| 3.2         | Brutus, Cassius, Plebeians, Antony, Servant to Octavius                                                                                                                            | 260                 |                |            |
| 3.3         | Cinna the Poet, Plebeians                                                                                                                                                          | 37                  |                |            |
|             | <b>TOTAL ACT 3</b>                                                                                                                                                                 | <b>597</b>          |                |            |
| 4.1         | Antony, Octavius, Lepidus                                                                                                                                                          | 51                  |                |            |
| 4.2         | Brutus, Lucius, Lucillius, Titinius, Pindarus, Cassius, Poet, Messala, Varrus, Claudio, Ghost of Caesar, soldiers                                                                  | 358                 |                |            |
|             | <b>TOTAL ACT 4</b>                                                                                                                                                                 | <b>409</b>          |                |            |
| 5.1         | Octavius, Antony, Brutus, Cassius, Lucillius, Messala, messenger, soldiers                                                                                                         | 126                 |                |            |
| 5.2         | Brutus, Messala                                                                                                                                                                    | 6                   |                |            |
| 5.3         | Cassius, Titinius, Pindarus, Messala, Brutus, Young Cato, Strato, Volumnius, Lucillius, soldiers                                                                                   | 109                 |                |            |
| 5.4         | Brutus, Messala, Young Cato, Lucillius, Flavius, Antoy, soldiers                                                                                                                   | 32                  |                |            |
| 5.5         | Brutus, Dardanius, Clitus, Strato, Volumnius, Antony, Octavius, Messala, Lucillius, soldiers                                                                                       | 80                  |                |            |
|             | <b>TOTAL ACT 5</b>                                                                                                                                                                 | <b>353</b>          |                |            |
|             | <b>GRAND TOTAL UN CUT</b>                                                                                                                                                          | <b>2438</b>         |                |            |



## PRODUCTION CHOICES

### Further Exploration – Putting up a Play

If you can devote several class periods to your examination of Production Choices, and if you would like your students to spend even more time with the experience of putting together a play, this activity will have the class work through the entire play, create a cut version, and get it up on its feet. You can find more instructions, including advice on creating rehearsal schedules, blocking, and directing in the *Class to Cast Study Guide*: <http://tinyurl.com/ASCClassToCast>

Things you may want to consider ahead of time:

- How long can your performance be? If you are on a regular schedule of 50-minute classes, aim for a performance length of 45 minutes. If you're on a block schedule, aim for an hour and fifteen minutes.
- Where will you perform? The great thing about using Shakespeare's staging conditions is that you really can perform anywhere – on a stage, in the classroom, or outside. Using the Elizabethan Classroom guidelines from page 34 of this study guide, determine where your stage will be and how you will set it up.
- How are you going to handle costumes and props?
  - Encourage your students to take as much direction from the words of the play as possible, using only props that are clearly indicated by the text.
  - How can costumes indicate continuous roles? Can your actors pass off the same cape from one act to the next in order to help the audience understand who is who? Might it be enough to assign each character who appears in more than one act once a certain color to wear?
  - For more on costumes, see the diagram on the following page, with costume sketches from an ASC early-modern-dress production of *Romeo and Juliet*. You can also visit our website: <http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1095>
- How are you going to handle combat? Paper swords and foam weaponry may work well to approximate the fights, but if you can devote more time to exploring combat, you may wish to look at the Broadsword and Blood workshops, available on our website: <http://www.americanshakespearecenter.com/v.php?pg=1688>.
  - Learn more about fight choreography at: <http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1100>
- Remember that performance is heightened by the presence of an audience. Will it be enough for your students to be the audience for each other? Or do you want to invite anyone outside of the class to view the performance – maybe an English or theatre class from a younger grade?
- At the ASC, we perform music before each show and during intermission. Do your students want to add a musical component to their production?
  - Learn more about music in ASC shows at: <http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1102>
- A full guide to the rehearsal tools and conditions of the ASC is available at: <http://americanshakespearecenter.poweredbyindigo.com/v.php?pg=1091>

Getting the play on its feet:

- Divide the class into five groups and assign one act to each group.
- Each group will be responsible for doubling, casting, cutting, and performing their act of the play.
- Decide how much needs to be cut if you wish to perform the play in a single class period.
- Allow time in class for the students to discuss and to determine their cuts.
- Have each group create a doubling chart for their act. For the purposes of this exercise, they need not worry if their doubling will work in any other act of the play. They should, however, try to make sure that roles and lines are divided as evenly as possible between group members.
- Have your students prepare cue scripts to use during performance.
- If you've discussed scansion, you may wish to have each student scan his or her own lines as a homework assignment. See the Iambic Bodies activity on page 49 for scansion guidelines.
- Allow time for them to rehearse their acts, so that they can get comfortable with moving through their scenes.
- Perform the play!

Afterwards, discuss the cuts made in each act. Did anything cut from Act One have an effect on Act Five? Did certain plot elements disappear halfway through, or spring up out of nowhere? What elements of the play did each group decide to emphasize or de-emphasize.

# Student Handout #21: Costume Quick Guide

*Tybolt*

A gentlemen would have worn a cap or tall hat

ruff, held together with pins

Doublet, worn over a chemise, fastened with ties, or hooks & eyes

sleeves, tied to doublet by "points" – ribbons with weighted aglets on each end

"pumpkin pants", slops, or trunkhose, tied into doublet by points

underneath, hose, also tied in by points, often secured with garter

Boots; could also have been shoes of leather or stiff cloth

*Lady Capulet*

cap with veil, hair generally covered

standing ruff

partlet, tied into bodice

bodice, worn over chemise and "pair of bodies" – what we think of as a corset; both corset and bodice boned to give cylindrical shape; for upper-class women, the bodice laced in the back

sleeves, tied to bodice by points

overskirt, worn open over a decorated forepart; both skirts worn over a "vertigale" or farthingale – what we think of as hoop skirts; could be fastened to bodice by points

shoes of stiff cloth, leather, or silk (for the wealthy), not visible; worn over stockings tied at the knee with garters

## FILM IN THE CLASSROOM

(adapted from Ralph Alan Cohen's book, *ShakesFEAR and How to Cure It*)

Once upon a time I welcomed the advent of audio-visual Shakespeare as the solution to all the problems of teaching Shakespeare. Now I see it as one of the problems. Yes, there are film versions that by themselves *might* help to break down the barriers -- for most students, Zeffirelli's *Romeo and Juliet*, Branagh's *Much Ado*, and McKellan's *Richard III*; for relatively mature students, Polanski's *Macbeth*; and, for your very brightest students, Kozinstev's *Hamlet*. These films, however, are the exceptions, and although many adaptations are as good or better -- Olivier's *Henry V* and Welles's *Chimes at Midnight* are among my personal favorites -- the truth is that students will not see in them the joy of Shakespeare. Indeed, although students who have seen Shakespeare on film may conclude that he's not as hard as they thought, they are also likely to decide that he's still pretty weak entertainment. We tell them repeatedly, as we should, that Shakespeare was meant for performance; we build up their expectation that if they could only "see" some Shakespeare, they'd like it; and then we send them home to watch the BBC Shakespeare series version of *Romeo and Juliet*. They turn it on, they may even sit through it all; but when it's over, they're thoroughly convinced that Shakespeare is all the bad things we said he wasn't: dreary and out-of-date. And insofar as television or the movies is concerned, they're right.

The fact is that theatre is a fundamentally different medium from television or the movies. Though we might be able to make some few comparisons between TV or movie screen performances and proscenium theatre (where actors perform on a stage recessed from an audience which peers in on the drama through an invisible fourth wall), the differences between TV or movie screen drama and the Elizabethan stage (which thrust into the audience and made contact between actors and audience a part of the show) are so enormous that a comparison is virtually impossible. Elizabethan theatre required the audience to "work, work [its] thoughts," and it made frequent use of the audience in asides, in soliloquies, and in such staging devices as plays within plays. Shakespeare counted on audience contact, on their willingness to play "make-believe" with him, and the members of an audience at the Globe—then and now—were likely to find themselves a part of the play and sure to find themselves a part of a community. The drama on TV and the movie screen, independent of our responses, unfolds before us and can never create an interaction. It's the difference between just watching a meal being prepared and eaten, and being a dinner guest.

Your students, few of whom have been to much theatre, will not realize this, and, finding Shakespeare bad television, will decide that he is simply bad. But, properly supervised, film and video *can* be a help. They can help by clarifying. That clarification is not simply a matter of helping the students understand the plot or who says what to whom; it's also a more fundamental lesson in the fact that Shakespeare's words are meant to come out of the mouths of actors. That lesson is worth teaching, but not at the cost of their belief in Shakespeare's power to entertain and move us. How, then, can a teacher put technology to work for Shakespeare, not against him?

Here are some suggestions:

- (1) *Watch the film closely before your students see it.* Try to watch the movie from their point of view and keep notes on those parts you think they will not enjoy. This procedure will allow you to take the following steps:

- (a) *If you do not enjoy the film at all, don't assign it.* It may still serve for use in the classroom (see below), but it will only hurt your case if students see it on their own.
- (b) *If most of the film is good, but some of it is bad, assign it, but tell your students what you didn't like and why you didn't like it.* This approach can teach them a lot. To begin with, it tells them that you don't automatically like anything labeled "Shakespeare." It stresses that the film is only one version, a version in which presumably some bad as well as some good decisions were made. Knowing in advance that there are scenes that you don't like will focus their attention and make even those scenes interesting. You might, when you are telling them what you don't like, ask them to see if they agree. A thoroughly vicious attack on particular aspects of the production, by the way, will provide a lot of excitement for your class. You become an official channel for their own hostility toward establishment art, but by ganging up with them against the film for injuries done to the play, you make them accidental crusaders for Shakespeare. If they agree with you, for example, that "cardboard would look more lively and more solid than the actor who played Orlando in the BBC *As You Like It*," then they have accepted your assumption that the part is worth doing well. But frequently, an aggressive attack from you will elicit a defense from some of them. In that case, you will find yourself in the no-lose position of listening to your students defend their former *bête noire* (Shakespeare) against a fair-weather friend (you).
- (c) *If you find scenes you like but which you suspect will be too slow or difficult for your students, assign the film but go over the scenes in question before the students view it.* Frequently, material that would work on the stage simply dies in a literal treatment of it on film, no matter how expert. An excellent example of the sort of moment I mean is the beginning of Act One, scene two, of *Henry V*, in which the Archbishop is explaining the Salic Law to King Hal—81 lines of apparently non-dramatic twaddle. The student who had not been primed to see either the humor or the duplicity in the Archbishop's discourse is lost to the play before it begins. Here is where you earn those big bucks you make as a teacher; your job is to help your students anticipate such moments and understand their importance to the work. If possible, you might also suggest how a stage treatment would bring life to the moment. (Olivier's treatment in his film of *Henry V* is a wonderful case in point.)

(2) *In class use a scene (or part of a scene) from the film to illustrate specific moments in Shakespeare, to compare versions, and to look at good and bad choices in the film version.* Videotapes and DVDs have two wonderful qualities: they can be stopped and they can be repeated. That convenience allows you to show—as opposed to read—a particular work, it enables you to work with a scene by comparing versions, and it lets you discuss how a production choice can illuminate or obscure the text.

- (a) *Use the film to illustrate and make vivid your discussion of a passage.* Start by explaining the scene to the class and having them read it. Touch on any important thematic or linguistic points you wish them to look for. Then run it. When it is over, ask the students for comments and discuss with them the particular merits or faults of the acting and staging as they appear on the video. Mentally keep a list of the salient points you or the students have raised. Now run the scene over again, this time stopping at those places that illustrate the discussion you have had. Invite students to participate in this dissection. This procedure will be extremely gratifying to the students whose points you are demonstrating, and the other students will be in for a surprise: they will find the second showing more, not less, interesting than the first. The more students know about the plays, the more they admire and enjoy them, so a teacher need never fear reviewing a passage—on the page or in performance. Beyond that, the very process of breaking down the performance right before their eyes will demonstrate that performances—plays too—

are built things; analysis, after all, assumes design. Along the way you will be teaching your students that criticism, that taste even, is not so arbitrary as they may have thought; they will see that you have evidence to support not only your views but also their ideas.

- (b) *Show them comparative clips of the same passages.* Few teaching techniques can come with a guarantee, but this exercise always works. All you need to do is prepare a videotape or DVD with back to back versions of any passage as it appears in any two or more video adaptations of the play. Look, for example, at how Orson Welles and Roman Polanski stage the witch scenes in *Macbeth*. Discuss with your students the specific choices—casting, costume, lighting, camera angle, sound, setting—each director makes. At first, leave preferences aside and ask such questions as “What does the choice gain? What does it lose? How does it change the work? What is the director trying to achieve? Are his/her objectives in line with the play?” Again, remember to keep the clips short—two minutes or less—and to keep your students focused on specifics.

### **Suggestions for *Julius Caesar*:**

\*\*\* - Joseph L. Mankiewicz (the man who wrote *Citizen Kane*) directed *Julius Caesar* in 1953.

Mankiewicz’s adaptation of the play makes first-rate use of its movie stars, but it is not particularly “cinematic” in other ways. Classical actors John Gielgud (Cassius) and Louis Calhern (Caesar) join Greer Garson (Portia), Deborah Kerr (Calphurnia), Edmund O’Brien (Casca), James Mason (Brutus), and Marlon Brando (Antony) in a film intelligent enough to excite your best students. Gielgud is an appealing Cassius, and Brando’s Antony is fascinating. The Hollywood-style Rome looks good, if not particularly real, but the film loses that sense of design and size when the action moves from Rome.

## ASC Study Guides and the Common Core State Standards

- 9th-10th Grade

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
- Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

- 11th-12th Grade

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

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[americanshakespearecenter.com/v.php?pg=353](http://americanshakespearecenter.com/v.php?pg=353)

### Little Academes

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[americanshakespearecenter.com/v.php?pg=354](http://americanshakespearecenter.com/v.php?pg=354)

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[americanshakespearecenter.com/v.php?pg=1291](http://americanshakespearecenter.com/v.php?pg=1291)

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[americanshakespearecenter.com/v.php?pg=118](http://americanshakespearecenter.com/v.php?pg=118)

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The American Shakespeare Center's No Kidding Shakespeare Camp for Adults is an illuminating experience for teachers, enthusiastic audience members, and anyone interested in Shakespeare or plays. Campers will learn about the world of Shakespeare by studying scansion, meter, rhetoric, architecture, company models, cue scripts, and more. During the week-long camp, participants will work with master teachers and lecturers in the Blackfriars Playhouse and will explore several scenes with their fellow participants.

[americanshakespearecenter.com/v.php?pg=1156](http://americanshakespearecenter.com/v.php?pg=1156)