

# JULIUS CAESAR

*by William Shakespeare*



## Teacher's Study Guide



Alive & Aloud • Radio Plays for Learning in the Classroom

Dear Participating Teacher,

Winter 1999

We are pleased to provide you this Study Guide as part of our educational program **ALIVE & ALOUD: Radio Plays for Learning in the Classroom**. It is our hope that the enclosures will support your classroom lesson plans for all your students—wherever they are on the learning continuum. Using the educational materials to prepare the students to listen to the radio play will deepen the educational value of the theatre experience.

Listening to Shakespeare's **JULIUS CAESAR** performed by accomplished and prominent actors is to feel the true power of language. The original audiences for Shakespeare referred to the experience of theatre as going "to hear" a play. It will enhance the experience if students are given the opportunity to read along as they listen. Whether you are introducing Shakespeare for the first time or continuing the study of the Bard, **JULIUS CAESAR** is a prime example of Shakespeare's ability to speak through the centuries to the very core of life's complexities and moral challenges.

You may want to experiment with various approaches to integrating **ALIVE & ALOUD** into your lesson plans. Students can listen to the audio plays individually with their own headset, in a group setting or on their own time outside of class. You may find that certain Study Guide exercises and activities require group listening in teams of students or with the class as a whole. Dividing the play into sections to focus on one part at a time can enhance group listening to the plays.

The Study Guide emphasizes the curriculum core subjects of secondary schools. It is organized to pose important questions and to develop significant study units inspired by the content of the play. These curriculum ideas are our way of promoting academic achievement and enriching the learning process of young people in the classroom.

Sincerely,

A handwritten signature in cursive script that reads "Susan Albert Loewenberg". The signature is written in black ink and is positioned above the printed name.

Susan Albert Loewenberg



**JULIUS CAESAR** by William Shakespeare

Director, Martin Jenkins

Executive Producer, Susan Albert Loewenberg

An L.A. Theatre Works/BBC co-production in association with KCRW, Santa Monica.

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**ALIVE & ALOUD: Radio Plays for Learning in the Classroom**, a program of L.A. Theatre Works, is made possible in part by the National Endowment for the Arts and Sony Pictures Entertainment.

**L.A. Theatre Works** is a 25 year-old nonprofit theatre and radio production organization. We welcome your comments and inquiries regarding the **ALIVE & ALOUD** recording and study guide. To reach us or to request a free catalogue of L.A. Theatre Works plays, novels and short stories available on audio cassette, contact:

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**Julius Caesar**  
by William Shakespeare

•TEACHER'S STUDY GUIDE•

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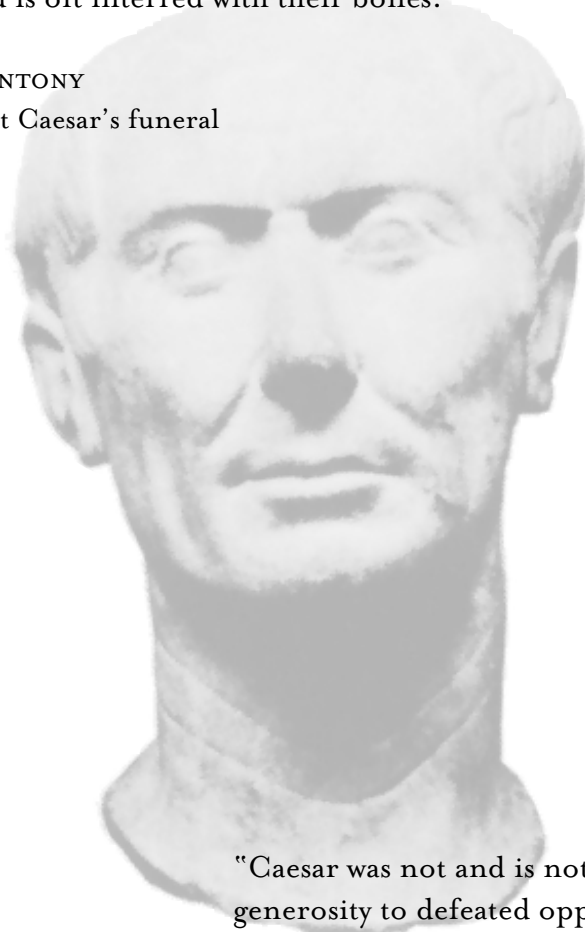
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“Friends, Romans, countrymen, lend me your ears!  
I have come to bury Caesar, not to praise him.  
The evil that men do lives after them,  
The good is oft interred with their bones.”

—MARK ANTONY  
Oration at Caesar’s funeral



“Caesar was not and is not lovable. His generosity to defeated opponents... did not win their affection... Yet, though not lovable, Caesar was and is attractive, indeed fascinating.”

—ARNOLD TOYNBEE  
English Historian

BIOGRAPHY  
**William Shakespeare**  
(1564 - 1616)

*“For God’s sake let us sit upon the ground  
And tell sad stories of the death of kings,  
How some have been deposed, some slain in war,  
Some haunted by the ghosts they have deposed,  
Some poisoned by their wives, some sleeping killed,  
All murdered.”*

—RICHARD II

William Shakespeare lived in a time of great change and excitement in England—a time of geographical discovery, international trade, learning, creativity and political intrigue. The English Empire was growing and blossoming while France and Spain were experiencing the golden age of the Monarchy. The Western world was in a state of renaissance, and the power of Kings and Queens and their descendants appeared to have a force that would stretch forever into the future. London, England’s capital, was one of the great centers of the world. Shakespeare’s audiences came from the dynamic arenas of society: government, commerce, academia, the arts and business.

History can tell us very little about the life of William Shakespeare. Even a popular writer during his time was not considered worthy of any particular record keeping, so there is no comprehensive recording of his life or career. Evidence shows that he was born in the little country town of Stratford in 1564, but the exact date is unknown. His baptism occurred on Wednesday, April 26, 1564.



Shakespeare was the grandson of a tenant farmer and the son of a shopkeeper, John Shakespeare, who made and sold leather goods. He was the eldest of six children. His family was comfortable financially, which meant that he probably received a good education, but we have no idea of how he spent his early years or how he finally became involved in the theatre.

When he was 18 years old, Shakespeare married Anne Hathaway and had a daughter, Susanna. Two years later they had twins, Hamnet and Judith. When he was twenty-eight years old, he was living in London and building a reputation as an accomplished actor and new playwright. He became the leader of his own theatre company and, through fortunate investments, acquired enough capital to become one of the owners of the Globe Theatre, famous for producing his plays.

Shakespeare's theatre company was welcomed at the court of Elizabeth I. This acceptance allowed him to become familiar with the dangers of political life and the arbitrary and arrogant power of the monarchy. His close association with life at court contributed much to the content and themes of his plays. When Queen Elizabeth I died in 1603, her successor, King James I, officially declared Shakespeare and his company of actors the "King's Men."

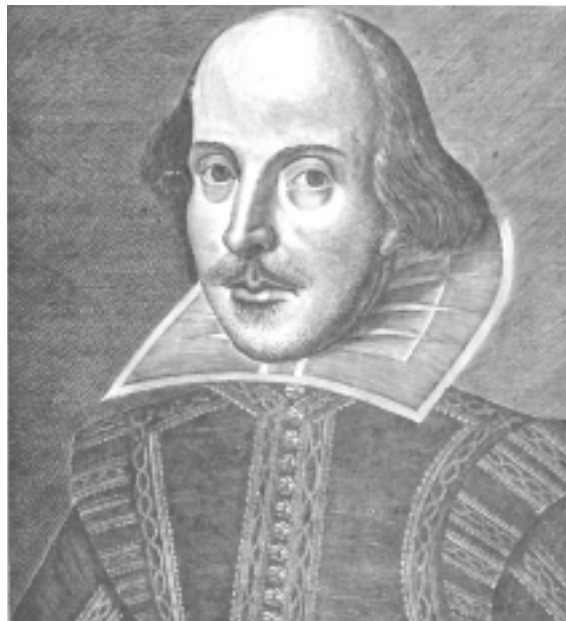


It is believed that he wrote his extraordinary thirty-seven plays over a twenty year period, from about 1590 to 1610. The order and dates of production are only approximations. Shakespeare became increasingly prosperous but also experienced emotional trauma. His son Hamnet died in 1596 and his father in 1601. There is speculation that the name for the play **HAMLET**, which was first performed in 1601, comes from his son, and that the ghost in **HAMLET** was inspired by the recent death of his father.



Shakespeare retired from the theatre in 1611 and returned to Stratford. He died there on April 23, 1616. His last known descendant, his granddaughter Elizabeth Hall, died in 1670. Today, the world comes to visit the reconstruction of the Globe Theatre, to see his plays produced in his homeland and to walk the streets of Stratford-on-Avon. He lies before the altar of the Stratford Church, and on his tombstone is a famous rhyme putting a curse on anyone who disturbs his grave:

*" Good Friend, for Jesus' sake, forbear  
To dig the dust enclosed here;  
Blest be the man that spares these stones  
And curst be he that moves my bones."*



## *Hearing Julius Caesar*

BY STEVEN SEGAL

Many years ago at University of California at Santa Barbara, my English Professor Homer Swander announced to his Shakespeare students that an Elizabethan audience would go to the Globe to “hear” a play. We did not quite understand him. His pronunciation sounded odd to our ears. We thought theatergoers went to “see” plays. However, in his initial class we began to realize that we would have to open our ears and mouths to dig deeper into Shakespeare’s scripts. We read the plays out loud and with feeling. Soon his methodology became clear. Dramatic literature was only complete through performance, through making the words come alive, through embodying the text.



I have brought many of his ideas into my own practice. My students must perform, solo or in small groups, scenes from Shakespeare’s plays. With my tenth graders, my approach is to create actors/directors engaged in the act of listening, speaking, visualizing and dramatizing characters found in **JULIUS CAESAR**. During and after their research of the characters and scene, they must keep a “Director’s Notes” journal to reflect and offer an analysis of their scene, how it fits into the play as a whole, and their own process of memorizing lines, movement choices and costuming decisions. In the play, Shakespeare has created characters that speak in a variety of settings: introspective soliloquies, secretive gatherings, intimate conversations and dramatic speeches in front of thousands. These situations lend themselves to dramatic performances. I want my students to explore carefully Shakespeare’s language, but not through seeing one of the films. I desire my students to hear the play aloud and to grapple with movement and staging. Thus, L.A. Theater Works’ recording of **JULIUS CAESAR** supports and enriches the students’ experience of performance-based production.



The audiotapes allow students to hear the words, not as disembodied lettering upon a page, but as words energized by human beings. Outstanding actors create fully developed characters. My students hear their manipulations, revelations and resolutions. Through careful listening, students get inside the skin of the characters without seeing the “how” of performance. They will have to create posture and movement based on what they hear during many listenings. Moreover, once they begin improvising their scenes, they may make different choices in the telling of what will now become their own words and ideas.



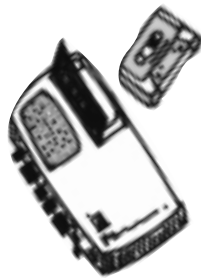
It is for this purpose that the audiotapes function as a wonderful scaffolding device to support student work. The tapes can be started, stopped and repeated during particular scenes to enhance and clarify student understanding and actions. Dialogues, soliloquies



and dramatic monologues will be modeled, but it is left up to the students to visualize the scene. Class work will be active; students volunteer to act out different readings of the lines and then reflect on their verbal and physical choices. They improvise physical movement—the hand and facial gestures, the body movement and the blocking of the scene. Through their readings and listenings, Shakespeare’s people take shape; his themes emerge. The play’s very human sound of betrayal, envy, honor and violence come through. Truly a listening treat.



Hearing **JULIUS CAESAR** inspires students to engage the script and listen carefully for the characters’ motivations and to visualize the actions. Students enjoy reading along with the broadcast. With judicious stopping and starting, the script becomes a vehicle for fun interactive exercises with the entire class. The audiotapes help get this idea across: plays are a different art form than films and, far more than films, are listening experiences. Audiotapes give students the rhythm of spoken words and through them actions and organizations unfold. Caesar’s insight and bravado, Brutus’ ruminations and stoicism, Cassius’ jealousy and hatred become a catalyst for student action. **JULIUS CAESAR** was and is meant to be heard. Pass out the scripts, press on the tape and let theater begin.



## Cast of Characters

CHARACTERS

ACTORS IN THE L.A. THEATRE WORKS  
RADIO THEATRE PRODUCTION  
(in alphabetical order)

1st Plebian, Claudio, 2nd Soldier (Sc. 18, 22) . . . . .	LEE ARENBERG
Calphurnia, 4th Plebeian . . . . .	BONNIE BEDELIA
Metellus Cimber . . . . .	DAVID BIRNEY
Casca . . . . .	JACK COLEMAN
Mark Antony . . . . .	RICHARD DREYFUSS
Carpenter, Young Cato, 3rd Plebeian, 1st Soldier (Sc. 22) . . . . .	JOSH FARDON
Caesar . . . . .	HAROLD GOULD
Murellus . . . . .	KELSEY GRAMMER
Octavius . . . . .	ARYE GROSS
Publius, Cinna the Poet, Dardanius, Lepidus . . . . .	ARTHUR HANKET
Cinna, Messenger, Poet (Sc. 18), Soldier (Sc. 18) . . . . .	RUDY HORNISH
Marcus Brutus . . . . .	STACY KEACH
Cassius . . . . .	JOHN DE LANCIE
Soothsayer, Ligarius . . . . .	BASIL LANGTON
Volumnius, Caesar's Servant, Octavius' Servant . . . . .	JON MATTHEWS
Trebonius, Varrus, 1st Soldier (Sc. 18), Clitus . . . . .	PAUL MERCIER
Cobbler, Titinius . . . . .	JAMES MORRISON
Plebian . . . . .	MARNIE MOSIMAN
Cicero, Messala . . . . .	GEORGE MURDOCK
Flavius, Artemidorus . . . . .	JOHN RANDOLPH
Decius Brutus, Lucilius . . . . .	JOHN VICKERY
Lucius, Strato . . . . .	ANDY WHITE
Portia, 2nd Plebeian . . . . .	JOBETH WILLIAMS
Popilius, Pindarus, Antony's Servant . . . . .	PAUL WINFIELD

## ***Descriptions of Main Characters***

**CASSIUS** He is a character who evolves in dignity and spiritual understanding. His primary motivation is personal envy of Caesar. He raises questions about Caesar's ambition to be King of the Roman Empire. Clever enough to realize he needs Brutus (a man with an honorable reputation) to legitimize his plot against Caesar, he fakes letters to Brutus from the "people" urging Brutus to act against Caesar on their behalf. At the end, his aims defeated, his own words apply: "The fault, dear Brutus, is not in our stars, / But in ourselves that we are underlings."

**BRUTUS** He befriends Caesar and then betrays him. Devoted to the welfare of the Roman Republic, Brutus justifies his participation in the plot to assassinate Caesar by thinking to himself that it is for the country's good. He is the only one who debates the rightness of the decision to kill Caesar. His goodness and moral center defeat him in the political arena. When he finally realizes his mistakes and the consequences of them, his capacity for suffering and his nobility in the face of personal pain bring him redemption and spiritual salvation.

**CAESAR** He is a great military general, bringing lands, power and prestige to Rome. He is ready for the next glorious step. A conceited person, he is susceptible to flattery and blind to the plot to assassinate him. He arrives at the Senate hoping to be crowned King. He speaks there revealing that he thinks of himself as a demigod. His pride and vanity feed his enemies' feelings of revenge. The ghost of Caesar calls himself "Brutus' evil spirit."

**ANTONY** He cares little for the common good. He wants vengeance for his friend Caesar's death and power for himself. He is a brilliant orator who convinces Brutus to allow him to speak at Caesar's funeral. He then seizes the moment to turn the populace against the noble assassins, including Brutus, by describing what they did to Caesar and predicting woe to the guilty parties. He demonstrates his own power over the masses by inciting a civil war.

## Summary of the Play

### Act One

The play opens on a street in Rome. Most citizens are celebrating Caesar's victory in a bloody civil war. The tribunes Flavius and Marrulus are removing images and banners that honor Caesar. They oppose Caesar's rise because they see him as a threat to the Republic. They angrily tell the people in the streets to go home, it's not a holiday.

Caesar enters with an entourage of Senators and wives (Marc Antony, Brutus, Cassius, Casca, Cicero, Calphurnia and Portia). A soothsayer in the crowd warns Caesar to "Beware the Ides of March."

Cassius warns Brutus that if Caesar obtains absolute power, it will not be good for Rome. Brutus loves Caesar, but he also worries that too much power will change him. Cassius describes how Caesar has displayed weakness. He reminds Brutus that Caesar is not better than Brutus, not "a God." Cassius urges Brutus to take action against Caesar's rise to power.

Caesar returns from the games, shaken by the soothsayer's warning. He sees Cassius talking with Brutus and suspects Cassius of being dangerous. Casca tells Brutus and Cassius how, in front of the throng, Mark Antony offered the crown to Caesar three times. And each time Caesar refused—reluctantly, according to Casca. Caesar was playing to the crowd. He fell into a swoon. Cicero addressed the crowd in Greek. Casca who does not understand, says, "It was Greek to me."

Cassius plans to send counterfeit messages to Brutus from supporters to encourage him in the plot against Caesar.

A fierce storm rages. Casca tells Cicero about seeing men on fire, lions in the street, and birds of prey. He believes these are bad omens. Cassius agrees that heaven is giving warning. Tomorrow the Senators will make Caesar their king. Casca pledges to work with Cassius. Cinna joins them. He takes the messages Cassius has contrived to Brutus.

## Act Two

At home, Brutus asks his servant Lucius to check the calendar for the date of the following day. It will be March 15 (the Ides of March). Brutus hasn't slept. The seed of betrayal that Cassius planted in his mind is growing. Lucius announces that Cassius and his co-conspirators are at the door with their faces hidden by hats and cloaks. Brutus greets them—Decius, Casca, Cinna, Metellus. They plot together to kill Caesar. They decide not to include Cicero in the plot and to spare Antony's life. The killing of Caesar shall be a "sacrifice," not "butchery." They wonder if Caesar might avoid the capital on the following day because he is superstitious. They decide they will all go and fetch him together.

Brutus' wife Portia asks why he is awake and out of bed in the cold night. She notices he's been troubled. She begs him to confide in her. She shows him that she's wounded herself in the thigh to prove her loyalty. A visitor interrupts them. Brutus tells Portia to go back to bed and promises to tell her what's going on.

Ligarius arrives, referred by Metellus, to help Brutus. Brutus tells him of the plot as he leads him away.

Caesar's wife Calphurnia has been having nightmares of Caesar's murder and has seen many omens of death. She begs Caesar to stay home and send Antony to the capital in his place. Caesar finally agrees to this plan. When Decius comes to fetch him, Caesar says he won't go. Decius reinterprets Calphurnia's vision favorably and convinces Caesar that it will not look good if he is influenced by his wife and that the Senate is planning on giving him the crown today. Publius, Brutus, Ligarius, Casca, Cinna and Trebonius arrive to bring Caesar to the Senate. Antony joins them.

It is dawn. On the street, Artemidorus reads a message to Caesar warning him of the murder.

Elsewhere on the same street, Portia worries about what's going on in the capital. The soothsayer approaches and says he will go to warn Caesar.

## Act Three

The Senate convenes. Artemidorus tries to give Caesar his warning, but Decius distracts Caesar. Metellus petitions Caesar regarding the banishment of a brother. There is debate. Casca stabs Caesar in the neck and the other conspirators follow suit with Brutus delivering the final wound. "*Et tu, Bruté?*" Caesar asks as he falls to his death.

Antony, who fled after the murder, sends a servant to Brutus asking if it is safe for Antony to come and find out why Caesar was killed. Antony promises allegiance to Brutus. Brutus encourages him to come. Antony arrives and sorrowfully bids farewell to Caesar. He angrily tells the conspirators that if they're going to kill him, they may as well do it now. He is ready to die with Caesar. Brutus assures Antony that he has no wish to kill him. Antony shakes the hands of all the conspirators. He says they must think him either a coward or a flatterer. He asks them for a good reason why they have killed Caesar.

Cassius doesn't trust Antony, but Brutus allows Antony to speak, after his own speech, at Caesar's funeral. Brutus will explain the murder. But he forbids Antony to condemn the conspirators in his speech.

Alone, Antony asks forgiveness from Caesar. He predicts war and disaster in the wake of the murder; Caesar's spirit will demand vengeance. He sends a servant to warn Caesar's brother, Octavius Caesar, who is headed for the capital, of the danger in Rome.

Brutus addresses the citizens of Rome. He claims he loved Caesar as much as anyone, but he "loves Rome more." He explains that he killed Caesar because Caesar was too ambitious. They would all have been slaves under him. Brutus claims that he will kill himself should he ever threaten the good of Rome. He has won over the crowd and insists they stay and hear Antony.

Mark Antony follows with his funeral speech. "*Friends, Romans, countrymen, lend me your ears! I have 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.*" In this artful speech, Antony turns the tide of public opinion. True to his word, he insists that Brutus and company are "honorable men," while illustrating the brutality and injustice of Caesar's murder. He describes Brutus' wound as "the unkindest cut of all." In relating Caesar's compassion for the poor, Antony says, "Ambition should be made of sterner stuff." Antony reads Caesar's will which bequeaths money and all his walks and orchards "to the Roman people." The crowd is now enraged and eager to avenge Caesar's death.

Octavius Caesar arrives in Rome and Antony plans to see him. Brutus and Cassius have fled the city. The crowd has turned into a mob roaming the streets. They kill an innocent man because he is named Cinna, like one of the conspirators.

## Act Four

At Antony's house in Rome, Octavius Caesar sends Lapidus to fetch a copy of his brother's will. He and Antony form an alliance against Caesar's killers.

Camped with their armies near Sardis, Brutus and Cassius meet. They enter Brutus' tent so their soldiers won't see them quarrel. Brutus accuses Cassius of corruption and an "itching palm." Brutus accuses him of betraying their honorable purpose. Cassius complains that Brutus loved Caesar better than he loves Cassius. Finally, they settle their quarrel.

Brutus tells Cassius the news that Portia is dead. Grieving for the absent Brutus, she killed herself when she learned that Antony and Octavius were gaining strength. They've gathered an army of 100 followers. Brutus and Cassius plan to engage them in battle.

In his tent, Brutus asks Lucius to play music for him. Lucius and the other soldiers fall asleep. Caesar's ghost appears, saying he will see Brutus again at Philippi. Brutus is frightened and wakes his soldiers. They have seen and heard nothing. They prepare to join Cassius in battle.

Meanwhile, Octavius, Antony and their generals also prepare for battle.

Cassius and Brutus realize that they may lose the fight. They bid each other farewell for what may be the last time.

## *Act Five*

On the plains of Philippi, Octavius, Antony, Cassius, Brutus and their generals confront each other before the battle.

The battle begins. Octavius' troops have Brutus and Cassius' troops surrounded. Cassius asks his aide to kill him with the same sword that killed Caesar. Brutus finds them dead. The battle continues. Antony and Octavius are intent on finding Brutus.

Brutus tells his man that the ghost has visited him three times, and he knows his own death is imminent. At the threat of being captured and dishonored, he falls on his sword, killing himself.

Mark Antony and Octavius find Brutus' body. They declare that Brutus was "the greatest Roman of them all." They believe that he was indeed an honorable man. Unlike the other conspirators who acted from jealousy and ambition, Brutus' motives were noble. Octavius orders that Brutus' body lie in state in his tent and that he be buried "according to his virtue."

Mark Antony and Octavius return to Rome triumphant.

## Suggested Vocabulary

Rr

allegiance  
ambition  
arrogance  
ascend  
attain  
augment  
banishment  
betrayal  
butchery  
conceit  
condemn  
consolation  
conspiracy  
corruption  
countenance  
curse  
debate  
enterprise  
fetch  
flatterer  
flourish  
foil  
humility  
idle  
ingratitude  
interpretation  
malice  
mantle  
mettle  
noble  
petition  
redress  
resolution  
reverence  
sacrifice  
sleek  
superstitious  
threaten  
treacherous  
tyranny  
vanquished  
vengeance

S

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# Core Curriculum Support

ACTIVITIES FOR THE DEVELOPMENT OF  
CRITICAL THINKING, WRITING, LISTENING AND READING



## WRITING AND READING EXERCISES

### Objectives:

*To stimulate interest in writing.*

*To increase vocabulary development.*

*To increase ability to organize and express ideas in writing.*

1. What does Shakespeare's JULIUS CAESAR say about absolute political power? What do you think Shakespeare was trying to tell his English audience about their monarchy in the 1600's?
2. Shakespeare's plays are often performed in countries where people have little or no political freedom or rights. Theatres often choose to perform Shakespeare when the government is censoring what people are allowed to see, hear and read because Shakespeare is considered classic literature and not political. If a theatre wanted to communicate a secret political message, what do you think is the most important one they would be sending to the listening audience of this play?
3. RESEARCH IN THE LIBRARY: Why do you think Shakespeare, living in the late 16th century, would choose to write a play about ancient Roman history?
  - a. What is the connection between the history of England and the history of the Roman Empire? Research the invasion of Britain by the Romans.
  - b. What was happening in England in the 1600's? Why is it called the Elizabethan age? What are the similarities between Elizabeth I and Caesar?
  - c. Who was Julius Caesar? What was his role in the history of the Roman Empire? How did assassinations change the course of Roman history? How has assassination changed the course of U.S. history from 1860 to the present? How would you describe Julius Caesar: a popular hero, a tyrant, a person of war? Justify your description.
4. What are the tragic consequences in JULIUS CAESAR? How many of the main characters are hurt in the course of the story? In your opinion, what causes the tragic consequences?

5. Write your own ending to the story of JULIUS CAESAR.
6. Class Exercise: As each student enters the classroom, pin or stick a piece of paper on the student's back with the name of a character from the play. The students must ask questions of each other (without asking directly who they are) to determine their identity.
7. Casca and other characters speak of omens. Omens are signs of what may happen in the future—a black cat, the sun shining after a storm, a bird's song. People assign different meanings to different omens. Do you believe in omens? What in your experience supports or discredits belief in them? Be specific.
8. LISTENING WITH CARE:
  - a. How does Act I, Scene I serve as an introduction to the basic conflict in this play?
  - b. What impresses you about the character Brutus? How does he compare to Caesar? To Mark Antony? Explain.
  - c. Find all the ways that the action of the story is based on the use of flattery. Have you ever used flattery to achieve something? Describe.
  - d. Listen for the lies that Antony tells in his funeral speech. Describe the lies and explain why you think Antony lies .
  - e. Describe the ways in which Shakespeare uses the weather and signs or omens to create dramatic tension and to develop character.
9. JULIUS CAESAR explores the ideas of free will (that we alone direct the course of our lives) and predestination (that our lives are set before us and we simply must live them). Which do you believe? Do you think you can direct your life, or is all a matter of fate? Perhaps Shakespeare believed it is what we do with our fate that sets the course of our life. Explain and support your point of view and how it relates to the play.
10. Research the relationship between the Elizabethan stage and Shakespeare. How was he the “rock star” of his time? How do his theatrical events in London compare to the happenings and entertainment of today?



## Activities


UNIT I:

### POETRY IN MOTION

#### A. List Poem

*Emotions are intensely described in Shakespeare's plays. Many examples of this flair for describing the emotional life of his characters can be found in JULIUS CAESAR. Brutus is particularly tortured by the decisions he makes and the consequences he has to face. Emotions are personal feelings. Sometimes that makes them difficult to explain to others. One way of expressing feelings is to use images. For example: "Happiness is coming home to the smell of baking." This does not tell all that happiness is, but it does give us a very personal picture.*



 Select an emotion (anger, love, loneliness, etc.) and beside each of the following words, write down the first idea or image that comes to mind.

**Food**

**Beverage**

**Flower**

**Color**

**Season**


**Sound**

**Kind of weather**

**Animal**

**Song**

**Smell**

 Now you can turn this list into a poem about the emotion you have chosen. Use the name of your emotion as the title for your poem. Begin each line with a word that describes an action, such as eating, hearing, seeing.


*Example:*     **Happiness**

*Coming home to the smell of baking*

*Finding a four-leaf clover*

*Eating ice cream with a chocolate topping*

*Playing with my baby brother*

 Now write a List Poem for two of the characters in **JULIUS CAESAR**. Imagine how they would respond to your list. Choose the same emotion as yours or an emotion that you think is more common to your choice of characters.

## B. Diamante (The Kite Poem)

*A Diamante is a poem, like Haiku or a Sonnet, with a particular structure. When it is completed, it resembles the shape of a kite, a diamond. Construct a Diamante that deals with opposite concepts, such as love-hate, fire-ice, war-peace, etc. The following is the usual structure:*

<b>Format</b>	<b>Example</b>
<i>line 1:</i> One noun	Ice
<i>line 2:</i> Two adjectives modifying it	Jagged, bluish
<i>line 3:</i> Three verbs describing it	Pointing, dripping, pricking
<i>line 4:</i> Four nouns, images associated with it	Teeth, breath, saliva, skin
<i>line 5:</i> Three verbs modifying the last noun	Burning, searing, cutting
<i>line 6:</i> Two adjectives describing the last noun	Hot, red
<i>line 7:</i> The opposite of the first noun	Fire

With JULIUS CAESAR, you can use the Diamante form of poem to show the contrast of emotions in the life of two of the most important characters, or the contrasting ideas that you think are important in the play as a whole.

## C. Memory Poems

*What we remember from many years ago, and even yesterday, can provide us with important material for our poems. Some of the memories that stay with us are clear images in our minds. These memories affect and form who we are as people.*

1. In preparing to write your Memory Poem, share some of your most important and vivid memories with your class.
2. When you begin to write your memory poem, focus on describing what you remember in as much detail as possible. Make up specifics if you do not remember exactly what happened. Describe your feelings at the time of the incident, and compare these feelings with how you feel about this memory today.

## Activities

### UNIT II:

#### IT'S A FIGURE OF SPEECH – FINDING THE METAPHOR

*A figure of speech is an ordinary word or phrase used in unusual and sometimes colorful ways. Writers often use this type of descriptive writing to help the reader think about things in fresh ways.*

A **SIMILE** is a figure of speech, a comparison that uses “like” or “as.” It shows how two unlike things are alike in some way. Frequently, similes paint pictures that appeal to the senses. (Your fingers are like sausages.) If you omit “like” or “as,” the result is a **METAPHOR**. (Your fingers are sausages.)

In everyday speech, simile and metaphor occur frequently. We use metaphors (“She’s a doll.”) and similes (“The tickets are selling like hotcakes.”) without being fully conscious of them.

**Look at the following metaphors and similes.**

1. Identify each as a simile or as a metaphor.
2. Define what things are being compared. Note the similarities and differences in the items being compared.



*“Life, like a dome of many-colored glass,  
Stains the white radiance of Eternity.”*

–Shelly, “ADONAIS”

*“Hope is the thing with feathers  
That perches in the soul”...*

–Emily Dickinson, UNTITLED POEM

*“Spring stirs Gossamer Benyon schoolmistress like a spoon.”*

–Dylan Thomas, “UNDER MILKWOOD”

*“By this betrayal I bait the trap; When its jaws snap shut,  
Clindor will bleed.”*

–Tony Kushner, THE ILLUSION

Now that you have examples of similes and metaphors, listen to the audiotape of JULIUS CAESAR and write down as many of these figures of speech as you can catch. Choose two examples and discuss what they contribute to the action of the story. Now, choose two additional examples and draw a picture of what the simile or metaphor describe. Write a simile or metaphor for your most favorite and least favorite character in the play and explain your opinion of this person.

## Activities

### UNIT III:

#### NEWSPAPER STORIES FROM JULIUS CAESAR



Create a class newspaper based on the wars, intrigue, politics, deaths and assassination of JULIUS CAESAR. Divide the class into traditional newspaper departments: world affairs, local news, life and style, weather, etc. Have the students create articles describing the happenings in the play as daily events leading to the climax of the story. Choose a few students to write editorials with a particular point of view on the action or in the voice of one of the characters. The students can study their local newspaper as part of the preparation for this project and to learn the style of newspaper writing.

### UNIT IV:

#### MAKING SHAKESPEARE MODERN



Divide the class into teams and assign each team one of the scenes in JULIUS CAESAR. Have the teams re-write their assigned Shakespeare scene in the modern language of today. They can use common American English, or the team's writing can reflect a particular culture both in the style of the language and in specific cultural choices. For example, your students may belong to Puerto Rican, French-American, African American, or Vietnamese communities. Using their imagination and creativity, they may incorporate their particular neighborhoods and cultures into the scene they are recreating. Remember that they have to set the scene in a specific time and place.

Each team is to make an oral presentation to the class, perform a reading of their scene and then take questions and comments from their student audience. Each scene must be submitted as a team group writing assignment. The completed scenes can be compiled into a new rendition of JULIUS CAESAR, an adaptation by the class.

**The following example** is from Cornerstone Theatre Company, an ongoing ensemble based in Los Angeles. Cornerstone has frequently created contemporary productions of classic texts in collaboration with diverse communities across the country. In 1989, the company produced a modern adaptation of Shakespeare's ROMEO & JULIET in Port Gibson, Mississippi, a small rural community. In this example of close adaptation, Mercutio's famous "Queen Mab" speech is transformed into an irreverent cautionary tale about Freddy Kreuger from "A Nightmare on Elm Street," while closely preserving the structure and verse of the original text.

**Example:**

From **ROMEO & JULIET**, by William Shakespeare, 1595  
Act I, Scene IV

**MERCUTIO:**

O, then I see Queen Mab hath been with you.  
She is the fairies' midwife, and she comes  
In shape no bigger than an agate stone  
On the forefinger of an alderman,  
Drawn with a team of little atomies  
Over men's noses as they lie asleep; ...  
And in this state she gallops night by night  
Through lovers' brains, and then they dream of love;  
On courtiers' knees, that dream on curtsies straight;  
O'er lawyers' fingers, who straight dream on fees;  
O'er ladies lips, who straight on kisses dream,  
Which oft the angry Mab with blisters plagues,  
Because their breath with sweetmeats tainted are.  
Sometimes she gallops o'er a courtier's nose,  
And then dreams he of smelling out a suit;  
And sometimes comes she with a tithe pig's tail  
Tickling a parson's nose as 'a lies asleep,  
Then he dreams of another benefice.  
Sometimes she driveth o'er a soldier's neck,  
And then dreams he of cutting foreign throats,  
Of breaches, ambuscados, Spanish blades,  
Of healths five fathoms deep; and then anon  
Drums in his ear, at which he starts and wakes,  
And thus being frightened, swears a prayer or two  
And sleeps again. This is that ver Mab  
That plats the manes of horses in the night  
And bakes the elflocks in foul sluttish hairs,  
Which once untangled much misfortune bodes.  
This is the hag, when maids lie on their back,  
That presses them and learns them first to bear,  
Making them women of good carriage.  
This is she -

Modern adaptation of **ROMEO & JULIET**

by Cornerstone Theater Company, Port Gibson, Mississippi, USA, 1989

**MERCUTIO:**

Then Freddie Kreuger sure hath been with you.  
He is the dreamtime master and he comes,  
With razor claws to stick on dreamer's brains,  
His face burnt up by parents in their rage,  
Into our bedrooms as we lie asleep.  
And in our puberty he stalks night by night  
Through schoolgirls' hearts and then they dream of love;  
On schoolboys hands, that fast do dream on girls;  
O'er nerdy brains, that straight on A's do dream;  
O'er dropouts' feet, that dream of hanging out;  
O'er loose babes legs, who dream of kissing back  
Whom oft the angry Fred with babies plagues  
Because they would not take their ma's advice.  
Sometimes he hovers o'er an athletes feet,  
And then dreams he of trophies from the state.  
And sometimes comes he with a dangling telephone  
Ringing in shy kids' ears as they lie asleep,  
Then they dream of friends among the crowd.  
Sometimes he cruises o'er a bad boy's fists  
And then dreams he of punching in a face,  
Of swollen eyelids, bloody noses, broken teeth,  
Of choking screams and pain, and then Fred whispers  
Oakley in his ear; at which he jumps and wakes  
And thus being frightened, swears a prayer or two  
And sleeps again. This is Freddie, man,  
That empties air from basketballs at night  
And fills them up again with drugs and booze  
Which pop and spew their puss at kids at play.  
This is the stud, when youths lie on their backs  
That presses them and learns them the technique  
Making them adults of good breeding.  
This is he -



## **Major Literary Works**

BY WILLIAM SHAKESPEARE

All's Well That Ends Well  
Antony & Cleopatra  
As You Like It  
The Comedy of Errors  
Coriolanus  
Cymbeline  
Hamlet  
Henry IV Part I  
Henry IV Part II  
Henry V  
Henry VI Part I  
Henry VI Part II  
Henry VI Part III  
Henry VIII  
Julius Caesar  
King John  
King Lear  
Love's Labor's Lost  
Macbeth  
Measure For Measure  
The Merchant of Venice  
The Merry Wives of Windsor  
A Midsummer Night's Dream  
Much Ado About Nothing  
Othello  
Pericles  
Richard II  
Richard III  
Romeo and Juliet  
The Taming of the Shrew  
The Tempest  
Timon of Athens  
Titus Andronicus  
Troilus and Cressida  
The Two Gentlemen of Verona  
Twelfth Night  
The Winter's Tale



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**SHAKESPEARE, OUR CONTEMPORARY**, by Jan Kott; translated by Boleslaw Talorski W.W. Norton & Company, 1974.

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**WILLIAM SHAKESPEARE: THE TRAGEDIES**, Jorgensen, Paul A.; Twayne's English Author Series, Arthur R. Kinney, Editor; University of Mass., Amherst, 1985.



## ***Resources on the Internet***

**<http://myron.sjsu.edu/romeweb/EMPCONT.htm>**

- historical information on Julius Caesar, Pompey, Brutus, Cassius, Ahenobarbus, Marcus Antonius (Marc Antony), etc. Very thorough.
- texts on the Roman Emperors, in chronological order
- historical information on Roman society during the time of the Empire: trade, transportation, art, writers, government, food, Roman coins (pictures), Christians and Lions, Rome's enemies, the role of women, etc.

**<http://mcadams.posc.mu.edu/txt/caesar/index.htm>**

- Julius Caesar's commentaries on his war campaigns starting from the time he was in charge of the Roman forces in France (Gaul).

**<http://the-tech.mit.edu/Shakespeare/works.html>**

- texts of the Complete Moby Shakespeare, FREE, including Sonnets
- chronological listing of the plays
- famous Shakespearean quotations (Bartlett's)

**<http://www.jetlink.net/~massij/shakes/>**

- study questions for a variety of Shakespeare's plays
- syllabi for introductory college courses in Shakespeare
- sample assignments and essay questions used in a Washington University introductory class
- links to many Shakespeare sites
- list of Shakespeare's plays available on video, with "things to ponder" when watching

