



Curriculum Guide 2013-2014



Julius Caesar by William Shakespeare

Sunshine State Standards

Language Arts

LA.9-12.1.7.2
LA.9-12.1.7.3
LA.9-12.2.1.3
LA.9-10.1.7.4
LA.9-12.2.1.7
LA.9-12.2.1.9
LA.9-10.5.2.1

Theatre Arts

TH.9-12.O.1.4
TH.9-12.S.2.8
TH.9-12.C.1.6

Common Core Standards

- RL. 9-10.1, 11-12.1
- RL. 9-10.4, 11-12.4
- L. 9-10. 4, 11-12.4
- L. 9-10. 5, 11-12.5

Content Advisory: *Julius Caesar* is a political drama that turns on the assassination of a public figure. The stabbing of Caesar is depicted on stage, and there are subsequent scenes of combat and suicide. The play is best suited for ages 13 and up.

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“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Common Core and 3Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering
Director of Education

Pre-Performance Read the Plot Summary



Act I.

Shakespeare's famous Roman play opens to the scene of two Tribunes, Marullus and Flavius scolding Roman citizens for blindly worshipping Caesar. Their conversation reveals deep-seated fears that Caesar is growing too powerful, too arrogant and must be stopped. Hoping to reduce the blind hero worship of Caesar, the two men remove ceremonial decorations off Caesar's "images" (statues) despite the obvious dangers of doing so... A little later, we see Caesar leading a procession through the streets of Rome. A Soothsayer or fortune teller tells Caesar to beware the "ides of March [the 15th of March]" a warning that Caesar will die on this day. It is ignored. Cassius, who fears Caesar's ever growing power, begins to recruit Brutus, a close friend of Caesar's, towards his conspiracy by implying that Caesar is becoming too powerful... We also learn that Marullus and Flavius, the two tribunes pulling decorations off Caesar's statues have been put to silence for "pulling scarfs off Caesar's images [statues]." Brutus is suspicious of Cassius' motives but tells Cassius that he will think it over... Casca, another conspirator, reveals information to

Brutus that suggests Caesar may be getting more ambitious...

Cassius' conspiracy gains momentum when he recruits a suspicious Casca to their cause against Caesar by pointing out that several recent strange occurrences are omens warning them against Caesar... To ensure Brutus joins his conspiracy, Cassius has Cinna place some forged letters where Brutus will find them convincing Brutus to join their cause. Cinna reveals that Brutus' good name will be an asset to their conspiracy...

Act II.

Brutus cannot sleep, revealing for the first time his own true fears that Caesar may be growing too powerful. A letter is discovered, which Brutus reads, convincing him to join the conspiracy. The complete group of conspirators meets at Brutus' house, discussing Caesar's assassination. Brutus argues against Caesar's right hand man, Mark Antony being assassinated as well. Cassius and Trebonius have their doubts but go along with Brutus. Brutus' troubled wife Portia tries to find out what her husband is planning, worried for him...

Calphurnia, Caesar's wife, wakes Caesar up after herself awakening from a terrible nightmare. She tells Caesar, that her dream foretells doom and succeeds in convincing Caesar not go to the Senate (also referred to as The Capitol) on the "ides of March" which is tomorrow. Decius Brutus arrives and hearing that Caesar will not be

at the Senate tomorrow, flatters Caesar into going so as not to show fear (allowing Brutus and company to kill him there).

Artemidorus waits in a street with a letter warning Caesar of the conspiracy, hoping to avert Caesar's assassination...

Portia worries for her husband, hoping his "enterprise" today will succeed. The Soothsayer who warned Caesar about the "ides of March" in Act I, waits in a narrow street hoping to warn Caesar of his imminent danger...

Act III.

Caesar arrogantly tells the Soothsayer that today is the "ides of March", but the Soothsayer tells him the day is not over yet... Artemidorus nearly warns Caesar but Decius Brutus prevents this. Popilius wishes the conspirators good luck, scaring them that Caesar may already know their plans.

Metellus Cimber petitions Caesar to lift his brother's banishment order. Caesar refuses and the conspirators kill Caesar. Mark Antony flees. Mark Antony pretends to treat Caesar's murderers as friends. He asks to speak at Caesar's funeral. Cassius thinks this is dangerous, Brutus, disagreeing, lets Mark Antony speak at the funeral.



Pre-Performance Read the Plot Summary

Mark Antony reveals his true hatred for the conspirators. Octavius, Mark Antony's ally is remain safely outside of Rome a little longer... Brutus and Cassius explain to the citizens of Rome why they killed Caesar, gaining their support.

Using the immortal words, "Friends, Romans, countrymen, lend me your ears;" Mark Antony turns the citizens of Rome against Brutus and Cassius by making the citizens feel remorse for Caesar's cruel death and by bribing them with the news that Caesar's will gifts each citizen money from his will. Mark Antony uses this fact to suggest Caesar was a great man who should not have been murdered.

The crowd, now an angry, crazed mob, go after the conspirators including Brutus and Cassius who flee in fear...

A poet called Cinna who bears the same name as one of the conspirators is killed by the angry mob which shows Shakespeare's insight into the senselessness of the mob mentality...

Act IV.

The Triumvirs (Octavius, Mark Antony and Lepidus) decide which of the conspirators shall live and which shall die. Mark Antony assures Octavius that Lepidus does not and will not ever have any serious power... The two men start planning their attack on Brutus' and Cassius' forces.

Brutus learns that Cassius has finally arrived. Brutus is angry with Cassius, Cassius saying he has done

his friend no wrong. Brutus wanting privacy from his troops, tells Cassius to step into his tent where he will discuss the issue further... Brutus angrily attacks Cassius first for contradicting his order to remove Lucius Pella for taking bribes and then Cassius himself for his own dishonesty. Cassius is upset by this but eventually Brutus chooses to forgive his friend. We learn that Portia, Brutus' wife has died, over one hundred senators have been put to death by the Triumvirs and that a large army led by Mark Antony and Octavius is approaching their position... Brutus is greeted by Caesar's Ghost which tells Brutus he will see Caesar again at Philippi.



Act V.

On the Plains of Philippi, Mark Antony's and Octavius' forces face Brutus' and Cassius' forces. The two sides insult each other, Mark Antony and Octavius then leaving with their army.

Later in battle with Mark Antony and Octavius, Brutus sends orders via messenger Messala to Cassius' forces on the other side of the battlefield.

Cassius' forces are losing ground to Mark Antony's forces. Brutus has defeated Octavius' forces but

instead of reinforcing Cassius' forces, have instead sought out spoils or bounty from the field. Needing information, Cassius sends Titinius to a nearby hill to report if it is friendly or not. Cassius instructs Pindarus to go atop a hill to report Titinius' progress to him. Pindarus sees Titinius pulled off his horse and fears Titinius has been captured. This would mean Brutus' forces have been beaten so Cassius kills himself on Pindarus' sword. Titinius now returns realizing that Titinius was not captured but was greeted by Brutus' victorious forces. Brutus learns of Cassius' death. Titinius, mourning Cassius, kills himself.

Brutus inspires his men to keep fighting. Lucilius who is mistaken for Brutus is captured. Eventually Mark Antony realizes this. The battle rages on and Antony issues orders for Brutus to be captured, dead or alive...

Tired, weary, but still alive, Brutus finds a place to catch his breath with his few remaining followers. One by one, Brutus asks first Clitius, Dardanius and Volumnius to kill him but each refuses. Finally Brutus gets his wish by falling on his sword, killing himself. Octavius, Mark Antony, Messala and Lucilius now arrive. Strato explains how Brutus died. Mark Antony pays tribute to Brutus' noble spirit by famously saying, "This was the noblest Roman of them all...." Octavius tells his soldiers to stand down, the battle now over...

Pre-Performance Meet the Characters



Julius Caesar: The victorious leader of Rome, it is the fear that he may become King and revoke the privileges of men like Cassius that leads to his death at the hands of Cassius, Brutus and their fellow conspirators.

The threat that Caesar was moving away from the ideals of the Roman republic towards an Empire ruled directly by himself is the chief reason so many senators, aristocrats and even Caesar's friend Brutus, conspired to kill him.

Introduced early in the play as a great (and arguably arrogant) leader who fears nothing, Caesar is warned by Artemidorus, The Soothsayer and wife (Calphurnia) alike not to go to the Senate on the "ides of March" the very day he is assassinated.

Caesar later returns in the play as a ghost which haunts Brutus in Act V. Easily flattered by Decius Brutus (not to be confused with Brutus), Caesar appears to us as a man almost guided not so much by his own will but what he believes are the expectations his people have of "Caesar." This is why he is reluctant to show fear, Caesar, as he frequently refers to himself in the third person, fears nothing and can show no sign of weakness or indeed mortality...

Note: The "ides of March" is the fifteenth of March (See Act II, Scene I, Line 58).

Octavius Caesar: The adopted son of Caesar, Octavius by history, ultimately became ruler of the Roman Empire following his defeat of Mark Antony in Egypt (See Shakespeare's Antony and Cleopatra). In this play, Octavius with Mark Antony and Lepidus (The Second Triumvirate), destroy the forces of Brutus and Cassius on the Plains of Philippi, which results in the death of both these conspirators (Act V).

Marcus Antonius (Mark Antony): One of the Triumvirs (leaders) who rule Rome following Caesar's assassination. Mark Antony (Marcus Antonius) is famous in this play for his speech, which turns the Romans against Brutus following his group's assassination of Caesar. Famous for the immortal lines "Friends, Romans, countrymen, lend me your ears;" (Act III, Scene II, Line 79), Mark Antony with fellow Triumvirs, Octavius and Lepidus later defeat Brutus and Cassius on the Plains of Philippi in Act V.



M. Aemilius Lepidus: The last of the Triumvirs, this old man holds little real power and is used in Mark Antony's own words as a loyal, trusted man "Meet [fit] to be sent on errands:" (Act IV, Scene I, Line 13).

Cicero: A well-known orator (public speaker) and Senator, Cicero is killed by the Triumvirs (Mark Antony, Octavius and Lepidus) following Caesar's assassination.

Publius: A Senator who travels with Caesar to the Senate House the day Caesar is killed, he witnesses Caesar's assassination. Though deeply "confounded" or confused and shaken by the assassination of Caesar (Act III, Scene I, Line 86), he is used by Brutus to tell the citizens of Rome that Caesar aside, no one else will be hurt (Act III, Scene I, Lines 89-91).

Pre-Performance Meet the Characters



Popilius Lena: The Senator who terrifies Cassius by telling Cassius that he hopes his "enterprise [assassination attempt] today may thrive" or be successful just as Caesar goes into the Senate house on the "ides of March" (Act III, Scene I, Line 13).

Marcus Brutus: The most complex character in this play, Brutus is one of the men who assassinate Caesar in the Senate. Brutus is complex, because he does not kill Caesar for greed, envy nor to preserve his social position like so many of the other conspirators against Caesar. This Brutus makes very clear in his speech in Act III, Scene II (Lines 12-76), when he explains his actions as being for the good of Rome.

Unlike the other conspirators, Brutus is in fact a dear friend of Caesar's but kills his beloved friend not for who he is, but what he could become as a King. It is for this reason that when Brutus dies by suicide in Act V, Mark Antony describes his bitter enemy by saying "This [Brutus] was the noblest Roman of them all;" (Act V, Scene V, Line 68). Mark Antony recognizes with these words that Brutus acted from a sense of civic duty, not malice, nor greed nor envy.

Cassius: One of the original conspirators against Caesar. Like the other conspirators he fears what life under King Caesar's rule could mean for him and the privileges he has.

Unlike the other conspirators however, Cassius plays a leading role in Caesar's assassination. It is he who gathers those against Caesar around him and it is Cassius who carefully manipulates Brutus to their cause by appealing to Brutus' sense of civic duty which believes that Caesar as a King would be bad for the people of Rome and by Cassius' clever use of forged letters. The great thinker of the conspiracy, his advice is continually overruled by Brutus with tragic results for the conspirators.

Casca: One of the conspirators against Caesar, he starts the actual assassination of Caesar by stabbing first from behind.

Terminus: The only conspirator who does not actually stab Caesar, he is the man responsible for saving Mark Antony's life following Caesar's assassination. He leads Mark Antony away from the Senate house following the assassination and he backs up Brutus' suggestion that Mark Antony's life be spared.

Ligarius: The reluctantly assassin, Caius Ligarius at first hesitates in killing Caesar, but later enthusiastically follows the others in killing Caesar after Brutus restores his conviction.

Decius Brutus: A man who lures Caesar to his death by his deep understanding of Caesar's true vanity...

Not to be confused with Marcus Brutus, who is referred to in Julius Caesar simply as Brutus. It is Decius Brutus who convinces Caesar to turn up to the Senate on the "ides of March" after Caesar announces that he is unwilling to attend the day's Senate because of his wife Calphurnia's dream foretelling doom. Decius Brutus turns Calphurnia's dream into a reason to attend the Senate by cleverly reinterpreting its negative imagery to instead symbolize Caesar's triumph.

Metellus Cimber: A conspirator against Caesar, it is his petition or request to Caesar for his brother's banishment to be overturned, that allows the conspirators to move close to Caesar, before they assassinate him with multiple stab wounds...

Pre-Performance Meet the Characters

Cinna: A conspirator against Caesar, who plays a key role in enlisting Brutus to their cause. It is Cinna who suggests to Cassius that Brutus join their conspiracy. Also assists Cassius' manipulation of Brutus by placing Cassius' letters responsible for manipulating Brutus where Brutus is sure to find and read them... Indirectly responsible for Cinna, the poet's death; since it is he the mob originally wished to kill...

Flavius and Marullus: Two Tribunes introduced to us at the beginning of the play. Their conversation reveals the deep mistrust and fear many in Rome have about Caesar's growing popularity, which eventually leads to Caesar's assassination. These two men criticize Rome's citizens for praising Caesar almost without reason and are later put to death or "put to silence" for "pulling scarfs off Caesar's images," (Act I, Scene II, Line 291) during the Feast of Lupercal in Act I, Scene I (Note: Flavius the Tribune is not the same person as Flavius, a soldier whom appears in Act IV).

Artemidorus: The man who nearly saves Caesar, he presents Caesar with a letter warning warning Caesar that he will be killed (Act II, Scene III). Caesar however does not read the letter and so proceeds to his doom...

Cinna, the Poet: A humble poet, this man dies because he has the wrong name at the wrong time. After Mark Antony incites (angers) the people of Rome against Caesar's assassins, Cinna who shares the same name as one of the assassins, is killed despite his explaining his identity as a poet. The mob, eager for blood, kill him regardless and use the excuse that they never liked his poems much anyway (Act III, Scene III, Lines 1-43).

Pindarus: A servant to Cassius, he is also the messenger bearing the wrong news... In Act V, Pindarus misreports to Cassius that Titinius, a scout sent to Brutus' forces was captured by the Triumvir's forces when he was actually welcomed by Brutus' army. On Pindarus' information, Cassius assumes that Brutus has been defeated and so thinking all is lost, decides to kill himself, using Pindarus to hold a sword out which he runs onto, the very sword, Cassius used against Caesar...

Calphurnia: The wife of Caesar, she begs her husband not to go to the Senate on "the ides of March" (March 15) when she cries out "'Help, ho! They murder Caesar!'" three times in her sleep, the day before Caesar's death. This and strange occurrences such as a lioness whelping in the streets of Rome, "Fierce fiery warriors" fighting in the clouds (Act II, Scene II, Lines 12-24) and graves yawning and yielding up their dead, convince Calphurnia that her husband Julius Caesar, must stay home on the "ides of March" (the fifteenth of March). Unfortunately just as Calphurnia convinces Caesar to stay home and avoid the death that awaits him, Decius Brutus (not to be confused with Brutus), arrives at Caesar's home convincing him that these images mean that Rome will be revived by Caesar's presence at the Senate the following day. Caesar ignores his wife's pleas and meets his bloody destiny at the hands of Brutus and company the very next day.



Portia: The wife of Marcus Brutus, she tries to learn from Brutus the assassination conspiracy he is hiding from her. She is later assumed to have committed suicide at the end of the play when her death is reported as being under strange circumstances...

Pre-Performance

Research the Historical Context



Who was William Shakespeare?

-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended

up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a

meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

Pre-Performance

Historical Context continued

The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.



- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon

(so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson

had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of



Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

Pre-Performance

A Chronology of Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1600	<i>Hamlet</i>
1590	<i>Henry VI, Part II</i>		<i>Merry Wives of Windsor</i>
	<i>Henry VI, Part III</i>	1601	<i>Troilus and Cressida</i>
1591	<i>Henry VI, Part I</i>	1602	<i>All's Well That Ends Well</i>
1592	<i>Richard III</i>	1604	<i>Othello</i>
1593	<i>Taming of the Shrew</i>		<i>Measure for Measure</i>
	<i>Titus Andronicus</i>	1605	<i>King Lear</i>
1594	<i>Romeo and Juliet</i>		<i>Macbeth</i>
	<i>Two Gentlemen of Verona</i>	1606	<i>Antony and Cleopatra</i>
	<i>Love's Labour's Lost</i>	1607	<i>Coriolanus</i>
1595	<i>Richard II</i>		<i>Timon of Athens</i>
	<i>Midsummer Night's Dream</i>	1608	<i>Pericles</i>
1596	<i>King John</i>	1609	<i>Cymbeline</i>
	<i>Merchant of Venice</i>	1610	<i>Winter's Tale</i>
1597	<i>Henry IV, Part I</i>	1611	<i>Tempest</i>
	<i>Henry IV, Part II</i>	1612	<i>Henry VIII</i>
1598	<i>Henry V</i>		
	<i>Much Ado about Nothing</i>		
1599	<i>Twelfth Night</i>		
	<i>As You Like It</i>		
	<i>Julius Caesar</i>		



Performance

Theater is a Team Sport ("Who Does What?")

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.



Stage Manager Amy Nicole Davis
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

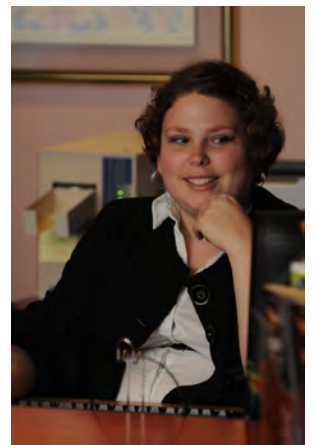
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes
Photo: Rob Jones



Costume Designers
Denise Warner and Mel Barger
Photo: Rob Jones



Box Office Manager Gina Yolango
Photo: Rob Jones

Performance

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Performance

Enjoying the Production

1. Note when the actors talk directly to the audience. How does that make you feel?
2. How does the audience know when time has passed?
3. How do the lighting and sound effects help the audience know when the characters have changed setting?
4. What actors play more than one role? How do they indicate this?

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

Discuss

1. Who is the hero? In your opinion, who is truly the most noble Roman? Why?
2. Were the conspirators right to kill Caesar? Can any assassination be justified? Why or why not?
3. Can rebellion be justified? Was the American Revolution justified? What is the cost of rebellion?
4. Are the Plebeians manipulated by the Senators in the play? How? Are the voters in America manipulated by politicians today? How?
5. Does each citizen have a responsibility to participate in his/her government? If so, what is that responsibility? Do people get the government they deserve? Why?
6. Which friends betray each other in the play? Under what circumstances would you betray your friends?
7. What are the similarities and differences between Roman society and our Society? What has changed and what issues do we still struggle with today?
8. Was Caesar a great leader? What makes a good leader?

Bibliography

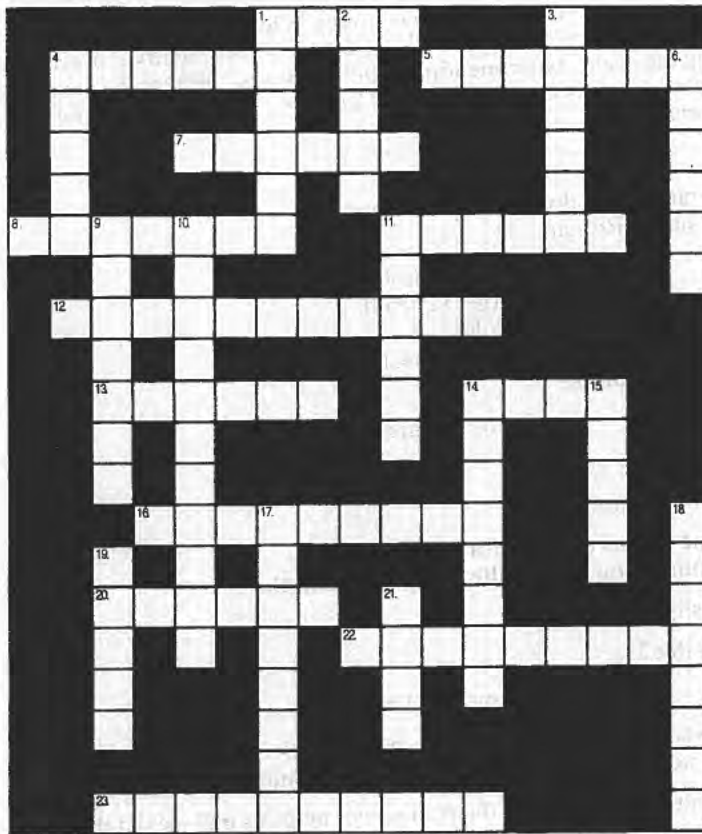
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Post-Performance Reflect, Connect, Expand Activity

Crossword Puzzle



Across:

1. Caesar is stabbed in the _____ by his friends.
4. Ruler after Pompey.
5. _____, Romans, countrymen. . .
7. Says that Brutus is an honorable man.
8. Has a lean and hungry look.
11. Defeated by Caesar.
12. His letter could have saved Caesar's life.
13. If you lived in Rome, you would be one of these.
14. Casca says he has seen "scolding winds rive (split) the knotty _____." (Act I scene 3)
16. Tries to get Caesar to stay home.
20. Sings to Brutus.
22. Famous last words.
23. Warns Caesar to be careful of the 15th.

Down:

1. A reluctant conspirator.
2. This name was bad luck for a poet.
3. Decius comes to fetch Caesar to the _____ House.
4. It was Greek to him.
6. Agrees to kill Brutus
9. Lucius is Brutus' _____.
10. Beware of this!
11. Wife of Brutus.
14. He ends the play and rules with Antony.
15. Brutus dies upon his _____.
17. Greek historian; Shakespeare used his work as a source for Julius Caesar.
18. Festival to purify the city of evil spirits
19. Caesar would like to have men about him that are fat, _____-headed men and such as sleep a-nights.
21. Caesar says he is as constant as the Northern _____.

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Paraphrasing

Lesson Plan 1, page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Julius Caesar*

Grade levels appropriate: 9-12

Objectives:

The student will:

- Paraphrase the characters' lines into modern language

- Demonstrate their understanding of the characters lines by reading their paraphrasing aloud to the class

- Substitute Shakespeare's text while thinking their own paraphrasing

- Create a personal connection to Shakespeare's text.

Common Core Standards:

The student will:

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL. 9-10.1, 11-12.1

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). RL. 9-10.4, 11-12.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies. L. 9-10.4, 11-12.4

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. L. 9-10.5, 11-12.5

Sunshine State Standards:

The student will:

- Analyze the author's purpose and/or perspective in a variety of text and understand how they effect meaning; LA. 9-12.1.7.2

- Analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities; LA.9-12.2.1.3

- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.9-12.2.1.7

- Describe changes in the English language over time, and support these descriptions with examples from literary texts; LA.7-12.2.1.9

- Strengthen acting skills by engaging in theatre games and improvisations. TH.9-12.S.2.8

- Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts. TH. 9-12.C.1.6

Materials needed:

Handout 1, *Graphic Shakespeare*

Handout 2, *Paraphrasing Scene*

Introductory/background information for teachers and students:

Have all students read the plot summary of *Julius Caesar*, Curriculum Guide

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Julius Caesar*

Grade levels appropriate: 9-12

Lesson Process:

Paraphrasing is the Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

A paraphrase is NOT a translation of the text, but a *rewording* of the text. This is one of the most important differentiations to make in teaching this material. Shakespeare's text is *NOT* a foreign language. It is Early Modern English- not "Old" English. Shakespeare created over 2500 words and compound words still in daily use. Our students speak Shakespeare every day without realizing it. Shakespeare's language in the context of his plays is poetry and therefore by 'poetic' nature 'open to interpretation'. Paraphrasing is the tool we use to align our understanding with Shakespeare's meaning.

There are two basic kinds of paraphrases- **Figurative** and **Literal**.

Figurative: 1. Representing by means of a figure or symbol 2. Not in it's usual or exact sense; metaphorical
3. Using figures of speech

Literal: 1. Following the exact words of the original 2. In basic or strict sense 3. Prosaic; matter of fact 4. Restricted to fact

We ask that the paraphrases the student creates are **Figurative** in nature. We don't ask them to create a word for word paraphrase of the text; but a common, lively rewording using their own daily expressions to capture the meaning of Shakespeare's verse.

1. Read the Plot Summary of *Julius Caesar* to your students..

2. Give each student Handout 1, Graphic Shakespeare. Have one student read the lines aloud. Individually or in pairs, have the students write figurative paraphrasing in the empty text bubbles. Encourage them to be as creative as possible with their language and feelings. You may either require students to use standard grammar, or allow them to use modern text substitutions and slang. Very often, using modern substitutions allows the student to convey the emotion of the line more strongly.

3. Have students read their paraphrasing aloud. Encourage them to put themselves in the characters' shoes while performing their paraphrasing.

4. Have students read the character's lines using Shakespeare's words while thinking about their own paraphrasing.

5. Divide students into pairs. Instruct them to write their own paraphrasing underneath each of the lines on Handout 2, Paraphrasing Scene, using a dictionary when necessary. Encourage them to write conversationally, as they would say the lines today.

6. Have each pair perform their paraphrasing for the class. Encourage them to use their vocal inflections and gestures to act out the scene. Then perform the scene using Shakespeare's language. Encourage them to keep their vocal and physical choices when speaking Shakespeare's text.

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 3

Name of organization: The Orlando Shakespeare Theater In Partnership with UCF

Event title: *Julius Caesar*

Grade levels appropriate: 9-12

Assessment:

The student successfully:

- Paraphrased the characters' lines into modern language
- Demonstrated their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substituted Shakespeare's text while thinking their own paraphrasing
- Created a personal connection to Shakespeare's text.

Reflection:

Lead the class in a discussion of the following questions:

1. Why is it better to paraphrase figuratively than literally?
2. In what way does paraphrasing allow for more than one interpretation of a line or character?
3. Why does thinking your paraphrasing while saying Shakespeare's words make the words easier to understand?

Additional Materials:

www.opensourceshakespeare.org

Connections to other learning:

Consider having the student paraphrase other texts into their own words, such as the Declaration of Independence or the Pledge of Allegiance.

Create your own *Julius Caesar* comic strips using software such as Comic Life or Bitstrips, uploading your own staged photos and writing your own paraphrased dialogue.

Shakespeare Alive!

Want more paraphrasing? Orlando Shakes' Actor/Educators will come to your classroom and lead your students in an exploration of the play of your choice through an interactive plot summary and paraphrasing!
407-447-1700 ext. 208

Post-Performance
Lesson Plans
Handout 1 - Graphic Shakespeare

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written.

Example:

In *Julius Caesar*, Cassius says,

"The evil that men do lives after them,
The good is oft interred with their bones."

He figuratively means, "A bad reputation never dies, but good deeds are forgotten."

Exercise:

In Act III, Scene 1, Antony
apologizes to the dead Caesar,
saying...

"O, pardon me thou bleeding
piece of earth,
That I am meek and gentle with these
butchers."



Write your own paraphrasing
of Antony's words in modern
day speech in the bubbles
above.

Exercise:

In Act II, Scene 2, Caesar convinces
Calpurnia to let him go to the
Senate, saying...

"Cowards die many times before
their deaths,
The valiant never taste of death but once."



Write your own paraphrasing
of Caesar's words in modern
day speech in the bubbles
above.

Post-Performance
Lesson Plans
Handout 2 - Paraphrasing Scene

Act I, Scene 2 - A public place.

Flourish. Enter CAESAR; ANTONY, CALPURNIA, PORTIA, DECIUS BRUTUS, CICERO, BRUTUS, CASSIUS, and CASCA; a great crowd following, among them a Soothsayer

Caesar. Calpurnia!

Paraphrase:

Casca. Peace, ho! Caesar speaks.

Paraphrase:

Caesar. Calpurnia!

Paraphrase:

Calpurnia. Here, my lord.

Paraphrase:

Caesar. Stand you directly in Antonius' way,

Paraphrase:

When he doth run his course. Antonius!

Paraphrase:

Antony. Caesar, my lord?

Paraphrase:

Caesar. Forget not, in your speed, Antonius,

Paraphrase:

To touch Calpurnia; for our elders say,

Paraphrase:

The barren, touched in this holy chase,

Paraphrase:

Shake off their sterile curse.*

Paraphrase:

Antony. I shall remember:

Paraphrase:

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

Paraphrase:

Caesar. Set on; and leave no ceremony out.

Paraphrase:

Flourish

Pre-Performance Handout 2 - Paraphrasing Scene

Continued

Soothsayer. Caesar!

Paraphrase:

Caesar. Ha! who calls?

Paraphrase:

Casca. Bid every noise be still: peace yet again!

Paraphrase:

Caesar. Who is it in the press that calls on me?

Paraphrase:

I hear a tongue, shriller than all the music,

Paraphrase:

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

Paraphrase:

Soothsayer. Beware the ides of March.

Paraphrase:

Caesar. What man is that?

Paraphrase:

Brutus. A soothsayer bids you beware the ides of March.

Paraphrase:

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

Paraphrase:

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

Paraphrase:

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

Paraphrase:

Soothsayer. Beware the ides of March.

Paraphrase:

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

Paraphrase:

*Sennet. * Exeunt all except BRUTUS and CASSIUS*

Notes:

Caesar enters during the Feast of Lupercal, a festival held on February 15th to purify the city of evil spirits.

**** Stand you sterile curse - a Lupercal runner's touch was said to cure infertility.***

**** Sennet - formal, stately music played on wooden instruments***

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Write a Review* Lesson Plan 2, page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Julius Caesar*

Grade levels appropriate: 9-12

Objectives:

The student will:

- Compare and contrast theatrical reviews of productions of *The Taming of the Shrew*
- Assess aspects of a theatrical production, expressing and justifying their opinions
- Write a critique of a performance including four aspects of the production, the audience's response and introductory and conclusive paragraphs
- Compare and contrast their opinions of a theatrical production with those of their peers
- Compare and contrast similar works and themes in the differing media of stage and film

Common Core Standards:

The student will:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. W.9-10.1, 11-12.1
- Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. SL.9-10.1, 11-12.1

Sunshine State Standards:

The student will:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence LACC.910.W.1.1
- Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively LACC.910.SL.1.1
- Justify a response to a theatrical experience through oral or written analysis, using correct theatre terminology TH.912.C.1.3
- Research and define the physical/visual elements necessary to create theatrical reality for a specific historical and/or geographical play TH.912.C.1.4
- Justify personal perceptions of a director's vision and/or playwright's intent TH.912.C.1.7
- Apply the components of aesthetics and criticism to a theatrical performance or design TH.912.C.1.8
- Explore and describe possible solutions to production or acting challenges and select the solution most likely to produce desired results TH.912.C.2.1
- Explore commonalities between works of theatre and other performance media TH.912.C.3.1
- Critique, based on exemplary models and established criteria, the production values and effectiveness of school, community, and live or recorded professional productions TH.912.C.3.3

Materials needed:

Handout 3, *Julius Caesar Reviews*

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Write a Review

Lesson Plan 2, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Julius Caesar*

Grade levels appropriate: 9-12

Lesson Process:

Explain to students that the director's job is to take the words in the script from the printed page to the stage and bring them to life. This is especially challenging in Shakespeare, because he rarely wrote stage directions.

Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

Before attending the performance, assign each student to read one of the theatrical reviews in Handout 3, and to highlight references to production elements in one color, acting in another color and the script in a third color.

In discussion, have students compare the reviews they read, specifically regarding how the director handled staging challenges. Instruct students to watch for these moments in Orlando Shakes' production and judge whether or not they are effective.

After seeing the production, have each student write a review of Orlando Shakes' production of *Julius Caesar*. The review should include one paragraph each for:

- Introduction – What play did you watch, where and when, and maybe, why?
- The script – Did you like the writing, the story, the characters? Why or why not?
- The acting – Did you believe and care about the characters as portrayed? Why or why not?
- The production elements – Did you like the set, costume and light designs? Why or why not?
- The setting and time period – Did the story make sense with this concept? Was it effective?
- The audience – What ways did the audience respond to particular moments?
- Conclusion – What will you remember about this performance?

Read more: How to Become a Theater Critic | eHow.com http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Write a Review

Lesson Plan 2, page 3

Name of organization: The Orlando Shakespeare Theater In Partnership with UCF

Event title: *Julius Caesar*

Grade levels appropriate: 9-12

Assessment:

The student successfully:

Compared and contrasted theatrical reviews of productions of *Julius Caesar*

Assessed aspects of a theatrical production, expressing and justifying their opinions

Wrote a critique of a performance covering four aspects of the production, the audience's response and including introductory and conclusive paragraphs

Compared and contrasted their opinions of a theatrical production with those of their peers

Compared and contrasted similar works and themes in the differing media of stage and film

Reflection:

After reviews have been handed in, discuss in class:

- How would anyone in the class solve a staging challenge differently were they the director?
- How would the staging differ depending on the size and configuration of the performance venue?
- How would you present *Julius Caesar*, if you had only \$50 to spend? If you had no lighting? If you were filming it?

Additional Materials:

Julius Caesar, Joseph L. Mankiewicz, 1953

Julius Caesar, David Bradley, 1950

The Taming of the Shrew, Franco Zeffirelli, 1967

Connections to other learning:

1. Consider watching one of the films listed in Additional Materials in class. Note: Pre-view it to determine suitability for your class.
2. Discuss how film allows for different ways to stage scenes for impact.
3. Pick a graphic or violent book or film and discuss ways to present it on stage.
4. List all the settings and time periods a director might choose for a production of *Julius Caesar*.

Post-Performance
Lesson Plans
Handout 3 - Sample Reviews of *Julius Caesar*

THEATER REVIEW - *This Caesar Wears an African Cloak*
'Julius Caesar' at the Harvey Theater - By BEN BRANTLEY

The blood runs warm in the Royal Shakespeare Company's vibrant production of "Julius Caesar," now at the Harvey Theater of the Brooklyn Academy of Music. Experience has taught the inhabitants of the African country in which this Shakespeare tragedy has ingeniously been reset that life is tenuous and easily taken. Their fears lie close to the surface, quick to tumble into anger, despair and, on occasion, a joy that remains edged in apprehension.

The heat that rises from this "Julius Caesar" — staged by Gregory Doran, the recently appointed artistic director of the Royal Shakespeare Company — might surprise some who feel they know this staple of high school reading lists all too well. "Somewhat cold and unaffecting" was the verdict of the uber-Shakespearean Samuel Johnson in the 18th century, who wrote of the playwright, "His adherence to the real story, and to Roman manners, seems to have impeded the natural vigor of his genius."

No one could accuse Mr. Doran's version, which deliberately evokes the tumultuous African dictatorships and civil wars of recent years, of lacking vigor. But it's not wanting for clarity or insight either.

In putting aside what we normally think of as "Roman manners," and introducing a greater emotional transparency, this "Julius Caesar" is the easiest to follow I've seen. Its big speeches of fate and politics, so often memorized under duress by young English lit students, have rarely felt more personal and specific to the characters speaking them.

True, none of these battle-ready political adversaries might exactly be described as Stoics, including the noblest Roman of them all, Brutus, played with a radiantly open face by Paterson Joseph. But as they plot and squabble and destroy one another, you understand for once where these men are coming from. That's a place of dread and uncertainty, where governments are built on sand and the egos of dictators who would be gods.

Designed by Michael Vale, with lighting by Vince Herbert and music by Akintayo Akinbode, the production begins in a disarmingly festive vein. The common folk have declared a holiday for themselves, assuming their Caesar will soon be crowned. So they are singing, dancing, and buying and selling Caesar memorabilia — shirts and fans emblazoned with his image. The mood is sunny. There's not a cloud, even a metaphoric one, to be seen.

Then a couple of irritable tribunes show up, dispersing the revelers and reminding them that not so long ago they had been similarly celebrating another idol, Pompey. The tribunes address the mob as "You blocks, you stones, you worse than senseless thing." But that's not what they are. They're simply human, which means they're changeable and highly sensitive to new tremors in the body politic.

So, I might add, is every single person we meet in this stark, sun-blinded world of sand and towering monuments. Because of all the ceremonious speeches and soliloquies in "Julius Caesar," people tend to think of its characters as carved out of marble. But to revisit this play is to be reminded how very fallible — and mortal — everyone in it is, starting with the mighty man of its title.



Theo Ogundipe in the Royal Shakespeare Company production of "Julius Caesar."

Sara Krulwich/The New York Time

Pre-Performance
Lesson Plans
Handout 3 - Sample Reviews of *Julius Caesar*

This Caesar Wears an African Cloak - Continued

Shakespeare deliberately endowed his Caesar with physical frailties, including deafness in one ear. And the Caesar portrayed here by Jeffery Kissoon is definitely made of penetrable flesh. Whether in street wear or ceremonial garb, he's an imposing peacock with a pistol, bringing to mind photographs of African dictators like Muammar el-Qaddafi and Mobutu Sese Seko. (The immense statue of Caesar, which dominates the back of the stage until it falls most memorably, inevitably recalls that of Saddam Hussein.)

He can also, though, be seen furtively popping his medication, and as he leans on his gorgeous young wife, Calpurnia (Samantha Lawson), he doesn't always seem steady on his feet. His belief in his regal invulnerability has made him careless, too.

When he speaks of not trusting Cassius (Cyril Nri) — he's the senator with "the lean and hungry look" — he turns his criticisms into a public dressing down for all to hear. Mr. Nri's expression as he registers Caesar's words is that of a man who feels a noose tightening around his neck.

Wary and sly, scared and manipulative, Mr. Nri is an excellent Cassius, capturing the climate of paranoia and politicking that thickens the air. He and his co-conspirator Casca (an enjoyably wry Joseph Mydell) are certainly skilled at twisting someone like Brutus to their ends.

Mr. Joseph gives us an unusually ingenuous Brutus, who in his rationalizing and vacillation is less like Hamlet than a first-act Macbeth, whose feebly guarded expressions betray his every pang and uncertainty. He even has, in his Portia (Adjoa Andoh), a loving but frustrated wife who, like Lady Macbeth, may be made of sterner stuff than her spouse. (This is the first time that, when I heard Portia had died by eating fire, I believed it.)

This Brutus is so openly self-questioning that he's almost too weak an opening act for Mark Antony (the strapping, handsome Ray Fearon) at Caesar's funeral orations. Unlike Brutus, Mr. Fearon's Antony is a great instinctive politician who can untap sound and fury at will to whip up a crowd. You may feel a shiver when you see him later, in a military encampment, coolly checking off a list of those to be executed.

Mark Antony is no villain, though. Nor is Caesar, Cassius or Brutus. We tend to forget how wonderfully ambiguous "Julius Caesar" often feels in its moral definitions of its characters.

This production takes advantage of its African setting to provide such arresting elements as a white-painted, chanting soothsayer (Theo Ogundipe) and an aural backdrop of roars and drumbeats. (Jonathan Ruddick is the sound designer.) But it doesn't layer on the exotica, and it almost never feels gimmicky.

Instead, in exchanging togas for dashikis and desert khakis, Mr. Doran has liberated Shakespeare's divided countrymen from the yoke of Roman stateliness. This production pulls "Julius Caesar" off its pedestal, all the better to show us that it was never really a frozen statue.



Paterson Joseph with Adjoa Andoh in "Julius Caesar," directed by Gregory Doran.

Sara Krulwich/The New York Times

Post-Performance
Lesson Plans
Handout 3 - Sample Reviews of *Julius Caesar*



photo by Liz Lauren

'Julius Caesar' a fine modern tragedy

THEATER REVIEW: "Julius Caesar" at Chicago Shakespeare Theater

February 15, 2013 Chris Jones | Theater critic

Jonathan Munby's visually thrilling, exciting and richly wrought production of "Julius Caesar" — which opened Wednesday night and features everything from a flash mob to a hot-dog stand to soldiers rappelling from the rafters of the Chicago Shakespeare Theater — comes to life with celebrants milling around some granite-clad capitol or another.

It seems like inaugural Washington, D.C., as the audience enters, but Munby makes his point about America and then resists flying in the Stars and Stripes for a familiar critique from across the pond. Instead, once David Darlow's ambivalently calibrated

Julius Caesar makes his appearance beneath a massive banner pointing supporters to <http://www.caesarforall.com>, it feels like the show makes a sudden dash for Eastern Europe, home of Bulgarian assassins, or the Middle East, where once-omnipotent leaders can perish in the heartbeat of an Arab Spring.

William Shakespeare's famous opening scene of plebeians celebrating a man who might be a great leader, a monarchical threat to the Republic or just someone of whom they get bored, is killed off by a couple of cynical security guards. One of them fires a gun into the air, which makes one especially jumpy in Chicago these days. As the crowd of tacky button sellers and skateboarders disperses, you can't help but be struck by how well this rising British director, with the help of a deceptively complex and layered design from Alexander Dodge, one of the best I've seen in this particular space, has navigated one of the trickiest tracks of any contemporized Shakespeare: His production is plenty specific to sear with direct matters of the moment but smart enough to step away into more nuanced and ambiguous visual metaphor when the play needs to simmer across time and place.

In this extraordinarily well-charted and briskly paced production, many of the individual scenes fuse together with sudden and quite dazzling fullness; entire environments quickly envelope you, and Munby and his designers have thought up a plethora of striking images. The conspirators parade, bloody hands in the air; the ghost of Julius Caesar floats on illuminated track; a security camera captures assassination; conspirators pull out smartphones for documentation and description, as today one would. The famous crowd scenes in this play are especially well realized. Munby, demonstrably, is very interested in the timeless spot where the people's revolution meets the people's lack of planning.

Everything could not be clearer. Jason Kolotouros' unstinting Cassius is relentless in its self-serving drive, gorgeously contrasted with Larry Yando's sardonic Casca, which has the kind of politicized pop that makes the language feel so immediate, it pulls you up short. An Achilles heel, though, it reveals itself at one of the play's most famous lines: "Et tu, Brute?"

Brutus here is played by a very capable British actor named John Light, a handsome, hyperarticulate, brooding fellow whose speeches are filled with smarts and context. Light is making his American debut in an Americanized concept with a pretty pathetic American accent. That, one can forgive him. He could be doing a political Piers Morgan (a redundancy?). But it's harder to see past the deeper problem: Light seems to miss one of the most fundamental aspects of Brutus: a good and decent man who loves his country. Light's Brutus is certainly tortured by what is and is not expedient, fair enough, but tortured ain't the whole picture of Mr. B.