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**THANK YOU TO ALL TEACHERS!** You are an integral part of our success. When you participate as an audience member and as a workshop participant, you help us make the very most of our visit! Last year, during the workshops, actor-teachers found that some teachers jumped in to every activity while others participated in the warm-up games and then chose to float around the room and offer suggestions. Either way, teacher participation made a difference. According to one actor-teacher, once teachers “committed fully... the students really were enthusiastic about [them] being a part of the workshop!” In this guide, we have included contextual information and discussion ideas connected to the workshops and the production. New this year, we are sending you a PowerPoint pdf that compliments this guide and which you are welcome to present to your students before and/or after the performance.

Thank you for providing feedback during and after our visit and letting us know what you think!
One of the greatest benefits of theatre is the neutral forum it provides for productive, engaging conversations. The theatrical experience offers us a pathway to healthy debate, whether we agree with one another or not. My goal as a director is to always create an experience that encourages robust “windshield conversations”—the conversations that occur when viewers have spent an evening or afternoon at the theatre, and drive home debating certain viewpoints or plot lines. My hope is that we can continue to use theatre as a healthy way to dialogue and listen as we investigate the relevant themes embedded in Shakespeare’s words.

In Julius Caesar, Shakespeare never seems to favor a specific viewpoint. Instead, he provides actors and viewers alike with an argumentative platform from which to explore a variety of political and personal viewpoints. He is genius at presenting clear and concise arguments on both sides of the play’s central conflict: under what type of government should Rome exist? Beyond the play’s grand political drama, we are also drawn into the individual conflicts existing within the characters themselves, including the psychological battles that motivate and complicate their personal agendas. Hence, the play provides several points of debate for modern audiences to ponder that remain relevant to today’s world.

It is imperative that we continue to find ways of bringing Shakespeare’s world to life in a manner that is relevant to contemporary audiences, particularly for educational purposes. Our concept this year is focused on the chaos that can occur when individuals with conflicting perspectives are unable to come to a mutual understanding of political and personal viewpoints. In Julius Caesar, Shakespeare reminds us that a lack of reason and inability to communicate can play a role in not only the collapse of government, but also the collapse of relationships and the natural world. It is my hope these themes will resonate with our viewers, and serve as a sobering reminder of the need for reasoned dialogue and mutual respect in culturally tumultuous times.

"It is imperative that we continue to find ways of bringing Shakespeare’s world to life in a manner that is relevant to contemporary audiences, particularly for educational purposes."
ON THE SET, THERE IS EVIDENCE OF A COMMUNITY USING THE SIDES OF BUILDINGS TO EXPRESS DIFFERING OPINIONS. Often seen as graffiti or street art, depending on your point of view, these images can tell us a lot about the current state of a culture. The inspiration for our style of design came from the artist Shepard Fairey, who emerged from the skateboarding scene, and is most commonly known as the artist behind the Barack Obama “Hope” poster from the 2008 campaign. Fairey has written many articles on his work as art and as propaganda. He makes evocative symbols that are deceptively straightforward. “Investigate and deconstruct everything because a person and the simplified symbol they have become aren’t always the same thing.”

www.obeygiant.com

Humans have long been known to express their thoughts, experiences and opinions by drawing on the inside of caves, on streets, and buildings. Graffiti and street art have a tense relationship, and is often simplified to mean that one was done without permission while the other was given the space by the property owner or government. Others see graffiti as a way of defying the establishment of galleries and museums and saying that just because something is made outside their jurisdiction doesn’t mean it’s not art. It is also a way of reclaiming an area in both instances. The art on the buildings of a neighborhood can tell an outsider a lot about the world they are entering. It can also serve to communicate non-verbally between citizens by ascribing certain blocks to certain allegiances of politics or social groups. It can easily be a way for the people to covertly spread a message. Think of billboard advertising: a quick image on the side of the road attempting to get your attention and to give your brain the message “You are thirsty. Get off at the next exit and buy this icy cold beverage now.” If a society is living under a dictatorship or if it is even mildly threatening to punish people who have alternative ideas to what is allowed to be spoken, a way of rallying support might be to leave messages up on buildings, especially if those symbols only mean something to the people involved in a certain movement or group. In a time without social media, the public space is the only way to “post” an opinion.

PUBLIC OR STREET ART INTO SET DESIGN

THE MSIS PRODUCTION IS SET IN NO SPECIFIC TIME AND YET LIKE 44 BCE AND 1599 AD, IT IS A TIME OF UNCERTAINTY AND LOOMING INSTABILITY. The set design reflects a landscape of buildings that once evoked great architectural structures but is now slowly falling into ruin. On the sides are signs of public postings of past and present rulers and the sentiments of others spray painted on the walls themselves. At top is a chain link fence-like border that appears to keep the outside at bay. It is a post-apocalyptic world that suggests what can happen when tides of power shift and the centers of order no longer hold.

The production also features a world where women and men command power in equal measure. Mark Antony is a woman; Octavius becomes Octavia whose armies are women and who will, together with Mark Antony, take over as leaders of this conquered land. Among the conspirators, Casca is a woman and joins forces with Brutus and Cassius. These shifts in gender encourage us to question stereotypical views of power and leadership and consider new possibilities for how Shakespeare might be presented for contemporary audiences.

ASK YOURSELF

HOW DO WE USE IMAGES DAILY TO COMMUNICATE?

CAN YOU THINK OF AN INSTANCE WHERE IMAGES HAVE BEEN USED PUBLICLY TO SWAY PEOPLE’S OPINIONS?
CHARACTERS

CAESARIANS

JULIUS CAESAR General and ruler of Rome
CALPURNIA Wife to Caesar
MARK ANTONY Caesar’s favorite; one of three generals (the Triumvirate) who lead Rome after Caesar’s death.
OCTAVIA Caesar’s niece and heir; a member of the Triumvirate.
PUBLIUS

FAMILY AND FOLLOWERS OF THE CONSPIRACY AGAINST CAESAR

MARCUS BRUTUS Senator recruited to lead the conspiracy
PORTIA Wife to Brutus
CASSIUS Senator and friend to Brutus; organizes conspiracy
CASCA Senator
CINNA Senator

OTHER ROMANS

SOOTHSAYER
PINDARUS Slave, freed by his service to Cassius
FIRST AND SECOND COMMONER
SOLDIER

EMBLEMS AND COSTUME DESIGN

In the course of the play, the characters are vying to form allegiances to different sides of ideologies and in battle. A tool that is often used to identify one’s belief system is an emblem, and you will see them in our production of Julius Caesar. An emblem is a symbol that holds within it the ideas a group stands for and the values they share.

The Romans adopted the eagle, or the Aquila, as their emblem. The eagle was associated with the god, Jupiter, and therefore symbolized strength, courage, and immortality. The symbol of the eagle was carried into battle, and it was believed that if the eagle was captured, then the battle and Roman honor was lost.

In this production you will see two versions of an eagle, much like the two visions for the Roman Empire’s future. As new leadership in the form of Mark Antony and the younger Octavius come into play, a new emblem emerges.

This tour has women playing the roles of Mark Antony and Octavius (here, Octavia), and it is fitting that their emblem should take a new shape. In history, these two figures would work together for a time, but eventually Octavius would lead a battle against Antony when he chose his love of Cleopatra over the love of country. After Octavius won, there began a period known as Pax Romana, or a period of Roman peace.

In this production Octavius is Octavia and her accord with Mark Antony can be seen in the new symbol which includes a circle. A circle symbol through time has signified wholeness and the cyclical nature of life, and is often associated with women or female power as felt in the earth and the moon.

Julius Caesar bust by Andrea di Pietro di Marco Ferrucci, Metropolitan Museum of Art

Julius Caesar costume designs by Jeremy Floyd feature the new emblem
THE CITIZENS OF ROME HAVE GATHERED IN THE STREETS IN CELEBRATION OF THE RETURN OF THE GREAT MILITARY GENERAL JULIUS CAESAR.

CAESAR and his armies have defeated Pompey and the ascension of Rome as a military might is assured. The Roman Republic is a government where no one man may rule along. However, the Senate moves to anoint Caesar with a crown, in recognition of his successes. Caesar’s favorite, MARK ANTONY, joins in the idea. A lone voice in the crowd calls out to Caesar: “Beware the Ides of March.” THE SOothsAYER steps forward and repeats the warning. Caesar waves it away and proceeds to the Capitol.

There are those who fear this consolidation of his power. One ruler’s absolute power will undermine the Republic and lead to tyranny. Led by CASSIUS, the conspirators plot their course of action. Cassius says: “I was born free as Caesar. And this man/Is now become a god, and Cassius is/A wretched creature.” Cassius enlists the support of the loyal and respectable BRUTUS. Brutus, hearing the cheering, worries: “I do fear the people/Choose Caesar for their King.” Once Brutus joins Cassius and the others, they agree the only solution is to assassinate Caesar before he is proclaimed King. Cassius also suggests that Marc Antony be killed along with Caesar but Brutus overrules the idea saying, “Let us be sacrificers, not butchers.”

The Ides of March arrive and Caesar after dismissing the warnings of his wife, CALPURNIA, to not attend the Senate this day, enters the Capitol to take his place. CASCA stabs Caesar and others quickly join in, ending with a final stab by Brutus to which Caesar exclaims: “Et tu, Brute? Then fall Caesar.” Assured of his own safety, Mark Antony appears to join forces with them and asks to speak at Caesar’s funeral. Once alone, she vows revenge: “O, pardon me, thou bleeding piece of earth/That I am meek and gentle with these butchers. Thou art the ruins of the noblest man/That ever lived in the tide of times. Woe to the hand that shed this costly blood!”

Before the crowds, Brutus explains his fears what Caesar might have become for the Republic. “There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition.” Brutus leaves Mark Antony alone to speak. She begins cautiously, noting that Brutus said Caesar was ambitious “And Brutus is an honorable man.” She continues with his passionate words, identifying each wound in Caesar’s body and points to Brutus’s “most unkindest cut of all.” Claiming to be no gifted speaker such as Brutus, she instead tells the crowd that were he Brutus he would “ruffle up your spirits and put a tongue/in every wound of Caesar that should move/The stones of Rome to rise and mutiny.”

As the angry crowd carries off Caesar’s body, Mark Antony gloats that “Now let it work. Mischief, thou art afoot/Take thou what course thou wilt!”

Anthony and OCTAVIA, Caesar’s niece and heir, take control of Rome and plot how they will defeat Brutus and Cassius and the rest. Forced to flee Rome and the angry mob Antony has incited to action, Brutus and Cassius gather armies. At their camp, Cassius and Brutus argue with one another. They also learn that Mark Antony and Octavia are marching towards Phillippi where Brutus says they will meet. Later that night, Brutus is visited by Caesar’s ghost who identifies himself as “thy evil spirit, Brutus.../thou will see me at Phllippi.”

As the two armies face each other, Mark Antony’s forces gain advantage over Cassius. Disconsolate with the loss, Cassius orders a servant to stab him. Brutus discovers his body and his spirit is broken. “I know my hour is come” and he too, asks his servant to hold his sword “whilst I run on it.” Learning of their deaths, Antony says of Brutus: “This was the noblest Roman of them all.” Octavia orders his body to be buried “With all respect and rites of burial.” She concludes: “So call the field to rest; and let’s away, To part the glories of this happy day.”
Theatre is unique in that everyone is experiencing the moments in the play at the same time!

Because of that, a live theatre production needs an audience AND actors responding and living the play together. The story is being told by ALL of us in the same space.

Actors know when the audience is interested and audiences spur them on to more honesty and action. The actors can hear, see and sense the audience.

For the MSIS production of Julius Caesar, audience participation is critical. The audience acts as citizens of Rome. The citizens of Rome play an important part in determining the course of action for the play. Listen carefully, be alert and respond to what is happening when called upon!

As always, please turn off all cell phones, beepers, school bells if possible and open any candy before a show. These things disturb the people around you as well as the actors.

[Theatrical performance] is essentially a sociable, communal affair. This is important. To resist this is, I think, to ruin one of the very important parts of the theatrical experience. Let the play and let the fact that temporarily you are not your private self, but a member of a closely fused group, make it easy for the performance to ‘take you out of yourself.’ This, I suggest, is the object of going to a play... to be taken out of yourself, out of your ordinary life, away from the ordinary world of everyday.

- Tyrone Guthrie, 1962
Politicians love to debate—or at least people love seeing them debate. And this isn’t new. A public forum for structured arguments was the foundation of the Roman governmental system two millennia ago; senators took turns debating, and eloquence in persuasive speech meant power. When Shakespeare imagined life in ancient Rome, he knew that rhetoric was at the center. His works tend to raise questions rather than give answers, but this is especially true of Julius Caesar. The play is full of impressive rhetorical speeches as characters try to convince one another that their position is the correct one. Shakespeare’s Julius Caesar itself offers a balanced look at these issues—in a sense, the drama is a forum for the debates to continue.

The central question for the characters in Julius Caesar is: what kind of government is best? Is it better to have a monarchy, or a republic? Rome was proud of its status as a republic, and history viewed Julius Caesar as the decisive turning point toward rule by a dictator rather than a group of senators. The contradictions within Shakespeare’s Caesar, however, make it difficult to reach a definitive conclusion about the play’s own political stance. Is he a tyrant, as Cassius and others suggest? Or is he a benevolent ruler who takes the best interests of his people to heart, as Antony suggests? Shakespeare gives evidence on both sides, but never answers the question. In the famous funeral oration scene (3.2), Brutus and Antony each articulate a position, and the changeable crowd is evidence that they both have a point. But the fickle mob leads to another topic of debate: can the people even be trusted to know what’s best for them, or should they be led by someone wiser and more astute?

In addition to exploring political theory, Shakespeare delves deeply into human psychology. Even though Caesar is the eponymous character, he dies at the beginning of Act 3, and we understand very little about him. All knowledge is mediated through others, but details about this colossus of a leader (his deafness in one ear, his limited swimming ability, his epilepsy) point to the important fact that he’s a human, not a god. And it is the nature of human psychology that interests Shakespeare most. In contrast to the opaque Caesar, Brutus is a fascinating character precisely because his psychology is thoroughly explored. Through his soliloquies and dialogue we come to understand that the greatest debate is that which is going on within Brutus; he is torn between loyalty and love for his friend Caesar on the one hand, and for his country Rome on the other.
The public and private lives not only of Brutus, but also of Cassius, Antony, and Portia, show them struggling with collisions between deeply held principles that are sometimes at odds with one another. Romans loved words such as “virtue” and “nobility”—ideals that point to laudable human aspirations. Yet such words are not absolute, and intentions can be misunderstood as surely as a political spin can distort the speaker’s message. How do the characters negotiate this complex world? Sometimes they seem caught up in forces larger than they are, beset by soothsayers, omens, and portents. For his part, Cassius insists that humans make their own way: “The fault, dear Brutus, is not in our stars / But in ourselves, that we are underlings” (1.2.140-1). Yet when the ghost of Caesar helps to defeat the conspirators, and the natural world reacts in upheaval to the assassination, we’re presented with the possibility that supernatural forces do in fact direct our fate. Perhaps the ghost is an external force of this sort, or perhaps he’s a reflection of the conspirators’ guilty conscience. Once again Shakespeare gives evidence on both sides, refusing to provide a clear-cut answer.

In 1599 Shakespeare wrote about events that happened in 44 BCE; the timeline shows that Shakespeare is much closer to our modern world than he was to Caesar’s ancient one. Was he writing a history piece, or was he writing about his own time period? Surviving drawings of Roman plays from Shakespeare’s time show that the actors were costumed in a hybrid manner, with a combination of Elizabethan and Roman elements. The structure of debate involves a separation into diametrically opposite poles so that we can delineate problems and issues more clearly. But life is about negotiating the middle—the both/and of existence. Writing about history is not ever solely about the past, but about this kind of synergy between time periods. In one of Julius Caesar’s most powerful moments, just after the assassination, Cassius looks not backwards, but forwards:

How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!
(3.1.111-13)

This line often elicits laughter from audiences because of Shakespeare’s prediction of his own era and language, but also because we have become part of that story. We inhabit Cassius’ imagined future, the unborn nation of the United States. At the same time, the awareness of an unknown future is an invitation to let the play itself change and speak in different ways to reflect the contemporary world.

In this year’s Shakespeare in the Schools production of Julius Caesar, traditionally male roles such as Antony and Casca are played by female actors. Changing gender in this way provides a different lens, allowing a new way to look at Shakespeare’s explorations of power, persuasive speech, and the high stakes of politics. Julius Caesar is absolutely a play for the 21st century, demanding the difficult and risky entrance into debate. When Antony asks for “friends, Romans, and countrymen” to lend him their ears, Shakespeare is also asking for his audience to listen. Elizabethans thought of the political structure of the state as a body; this body politic means that we’re all part of the same system, whether we like it or not. The health of the body necessitates members work together, and that requires not just listening, but speaking. When the Soothsayer warns Caesar about the Ides of March, Caesar pauses for a moment, asking, “What sayst thou to me now? Speak once again” (1.2.22). Every performance and discussion of Julius Caesar is this kind of opportunity—to speak again. Sometimes these debates might even change the outcome.
As you are reading or watching the play, some things might begin to sound familiar. Cinna? Where have I heard that name before? And then suddenly, your brain will make the connection... The Hunger Games!!!

That's right. The Hunger Games series pulls heavily from Shakespeare's play and from the culture of the Ancient Roman Empire.

One can clearly compare The Hunger Games themselves to the Gladiator games held at the Colosseum in ancient Rome. There, wealthier citizens would watch poor ones and slaves fight to the death as entertainment. Suzanne Collins has said that the name of the capital, Panem, “comes from the [Roman] expression ‘Panem et Circenses’ which translates into ‘Bread and Circuses’.” This was a strategy invoked by rulers to keep the masses happy and docile. The thought was that basic food and good (violent) entertainment will keep the people distracted enough to allow those in charge to rule as they desired. Do you see any parallels in the play? What about in today’s world?
ALL THE NAMES

Take a look at these overlapping names between the stories and investigate why Collins used them in her book. This is only a sampling—there are so many more to find!

**CHARACTER**  **JULIUS CAESAR/ROME**  **HUNGER GAMES**

<table>
<thead>
<tr>
<th>CINNA</th>
<th>Cinna a politician who participates in taking down Caesar (whom he presumes to be a tyrant).</th>
<th>Katniss’ stylist for the games and the one who helps tie her to the emblem of the mockingjay. He is murdered for his subversive actions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAESAR</td>
<td>Julius Caesar, in short, began his legacy as a politician and grew into the role of military general as his conquests earned him more land and power. His rule was complicated, to say the least, with many loving him and many hating him.</td>
<td>Caesar Flickerman is the host of the Hunger Games and is adored by the people in the capital. His persona is contentious with some people saying he means well and others thinking he is very devious.</td>
</tr>
<tr>
<td>SENECA</td>
<td>A Roman philosopher, poet, and playwright. He is mostly tied to the philosophy of Stoicism, of which Brutus is the poster-child. In brief, Stoicism is guided by praising logic over emotions and finding happiness in the present moment and not to be driven by fear of pain or loss. In the end, Seneca was forced to take his own life for allegedly taking part in an assassination plot.</td>
<td>Seneca Crane is the gamemaker in the first book. Katniss’ idea to have her and Peeta eat poison berries foiled his plans. For his inability to control the games, Seneca Crane was locked in a room with the same poison berries and never heard from again.</td>
</tr>
<tr>
<td>PLUTARCH</td>
<td>Plutarch was a Greek writer and his works on Julius Caesar were what Shakespeare used as a source for much of his play.</td>
<td>Plutarch Heavensbee was memorably portrayed by Philip Seymour Hoffman in the movies (his last on-screen role). He begins the story as the second gamemaker and seems quite diabolical, but is then revealed to be a leader for the rebellion and becomes the head creator for “propo” for the Districts.</td>
</tr>
</tbody>
</table>

**PROPAGANDA:**
**INFORMATION, OFTEN MISLEADING OR BIASED, USED TO PROMOTE A PARTICULAR CAUSE OR POINT OF VIEW**

Fans of the series or movies will probably remember the word, “**PROP**O.” A propo was a broadcast video that allowed the rebellion to stir up resentment toward the capitol and to create allies for their cause. Katniss’ journey in the third book features her as the star of a lot of those videos. In the course of the play, propaganda takes the form of speeches, most dramatically when Brutus is followed by Mark Antony at Caesar’s funeral. Note how the public is stirred and how the speeches work upon the public. However, all of them are beat by the master, Julius Caesar himself who coined a succinct phrase that has not only stood the test of time, but continued to plant him in people’s imaginations as a winner, “Veni, Vidi, Vici” or “I came, I saw, I conquered.”

www.youtube.com/watch?v=S_AKxTIEGMA

**QUESTIONS FOR DISCUSSION**
**BEFORE OR AFTER SEEING THE PLAY**

What do you think author Suzanne Collins was trying to say by tying her futuristic world to this one so far in the past?

Who does Katniss Everdeen parallel in the Julius Caesar story?

What can we learn from both stories?

Rulers believed that basic food and good (violent) entertainment will keep the people distracted enough to allow those in charge to rule as they desired. Do you see any parallels in the play?

What about in today’s world?
MoTIVATIONS, INTENTIONS AND BELIEFS ARE ALL EXPRESSED THROUGH THE WORDS AND ACTIONS OF THE CENTRAL CHARACTERS. A key tension arises from the juxtaposition of the expressions of individuals done in private and those presented in public to a larger audience. The tension between what is said and done in quiet moments of introspection and passionate discussion and what is said and done in extravagant and violent public scenes runs through the entire play.

Audiences are given glimpses into both and can judge for themselves how what is expressed in private may or may not parallel those expressed in public. And by doing so, audiences can judge the quality, the honesty and honor of each character. They can determine what is the truth as it applies to each. Who is constant and who is changeable? The individual tensions between what characters say and what they do can influence opinions and our allegiances.

A key device Shakespeare uses for expressing private thoughts is through the soliloquy. All of the main characters have moments alone that reveal their true intentions and qualities of character. And no one more clearly expresses his honor and truth than Brutus.

Shakespeare creates the honorable Brutus from the very beginning. Audiences will soon bear witness to the violent assassination of Caesar carried out by Brutus and his fellow conspirators. But audiences also see and hear Brutus as he struggles with his own emotions and motivations when pressed to act against Caesar.

In Act II Scene 1 we heard Brutus giving voice to his concerns:

It must be by his death: and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown’d:
How that might change his nature, there’s the question.
It is the bright day that brings forth the adder;
And that craves wary walking.

In another play (Hamlet), Shakespeare has Polonius tell his son, Laertes, “to thine own self be true…” In Julius Caesar, despite all that has occurred, at the very end of the play, Antony describes Brutus:

This was the noblest Roman of them all:
All the conspirators save only he
Did that they did in envy of great Caesar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mix’d in him that Nature might stand up
And say to all the world ‘This was a man!’

PRIVATE VS PUBLIC EXPRESSIONS OF TRUTH

Find other instances in the play where characters say/do one thing and then reveal their true thoughts when alone.

How were the soliloquies presented in the production? Were the characters completely along on stage or were others in the background?

In what ways, did the soliloquies of the characters influence your opinions of them? Did you find yourself changing allegiances throughout the play? Or did you stay on the side of one or the other?

What examples can you find in contemporary times where this tension between private and public seems to exist?
SHAKESPEARE WROTE PLAYS WITH THE INTENTION OF CAPTURING THE IMAGINATION AND THE ATTENTION OF HIS AUDIENCES. He wanted audiences to join his characters and experience what he might mean to live inside the world of his plays. The primary vehicle for this was language. In all of his plays, each character’s words are chosen deliberately and carefully to express the thoughts, motivations and actions of the individuals and to paint the picture of the environment—physical and emotional—that surrounds them. Every word written has the power to spark the imagination, to provoke questions, and activate emotions. While the words on the page may seem daunting, the important thing to ask is how might they be spoken and performed? This is where interpretations and choices are made by the audience, the actors and the director.

Shakespeare was acutely aware of the power of language. He was a student of English and knew the rules of grammar. Most importantly, he understood how to use rhetorical and linguistic devices to great effect.

Rhetoric is defined as “the art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques” (Oxford Dictionary).

QUESTIONS FOR DISCUSSION

Read the two speeches (aloud if possible) on the next page as well as the responses from the public.

Who speaks first?

One speech is in prose, the other poetry. Compare and contrast the following:

USE OF LOGIC:
Brutus: Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men?

Antony: The evil that men do lives after them; The good is oft interred with their bones;

USE OF EMOTION:
Brutus: ...Not that I loved Caesar less, but that I loved Rome more.

Antony: My heart is in the coffin there with Caesar, And I must pause till it come back to me.

USE OF REPETITION:
Count how many times honor, honorable and ambition is spoken in both.

OTHER QUESTIONS

Why did the public change their minds?

How were the speeches presented in the production?

Did you find yourself changing allegiances from Brutus to Antony? Why or why not?

What examples can you find in contemporary times where rhetoric is used (and many of the same linguistic devices)?
One of the best examples in all of Shakespeare is in the funeral speeches in *Julius Caesar*. Brutus believes that he can use logic and reason to convince the people that what was done had to be done. He speaks in prose, the language of the common people, the everyday. Antony appeals to the emotions. He uses poetry to inflame the passions of the people and to persuade them as to the great injustice that was done not just to Caesar but to all citizens of Rome.

**BRUTUS**

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his.

If then that friend demand why Brutus rose against Caesar, this is my answer: —Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; honour for his valour; and death for his ambition.

Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

**ANTONY**

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

**TO WHICH THE PUBLIC SAYS:**

Live, Brutus! live, live!

First Citizen
Bring him with triumph home unto his house.

Second Citizen
Give him a statue with his ancestors.

Third Citizen
Let him be Caesar.

Fourth Citizen
Caesar's better parts
Shall be crown'd in Brutus.

First Citizen
We'll bring him to his house
With shouts and clamours.

**TO WHICH THE PUBLIC SAYS:**

First Citizen
Methinks there is much reason in his sayings.

Second Citizen
If thou consider rightly of the matter,
Caesar has had great wrong.

Third Citizen
Has he, masters?
I fear there will a worse come in his place.

Fourth Citizen
Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.

First Citizen
If it be found so, some will dear abide it.

Second Citizen
Poor soul! his eyes are red as fire with weeping.

Third Citizen
There's not a nobler man in Rome than Antony.
AMBITION: THIRSTING FOR POWER

AMBITION IN AND OF ITSELF IS NEITHER NEGATIVE NOR POSITIVE.
Defined it means a strong desire to do or to achieve something, typically requiring determination and hard work. Ambition is also often accompanied by the desire and determination to achieve success. How success is measured can be through fame, fortune and/or power.

Shakespeare’s play brings into focus just how fragile this arrangement of representative government can be and how susceptible the power accorded to leaders is to overreaching ambitions. Julius Caesar was an ambitious man. He glories in his military victories against Pompey and while refusing the crown in the public, he hopes the Senate will bestow such power on him. If this happens there is great suspicion that he will use it to further his own gains and diminish the freedoms and voice of the people.

It is this suspicion as well as a great devotion for the republic that leads Brutus and Cassius and the other conspirators to devise a plot to kill Caesar. Brutus describes ambition thus:

...’tis a common proof,
That lowliness is young ambition’s ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round.
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Caesar may.
Then, lest he may, prevent.

What Brutus misjudges, however, is the as yet hidden ambitions of Mark Antony. Cassius realizes the threat Antony poses and suggests that they kill both Caesar and Antony. Brutus chooses not to:

Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Caesar:
Let us be sacrificers, but not butchers, Caius.

In the end, it is Antony (and Octavia) that proves the undoing of Brutus and Cassius. Antony’s ambition to take control is greater than any desire to help Caesar. She is shrewd and cunning in her words to the citizens of Rome:

I tell you that which you yourselves do know;
Show you sweet Caesar’s wounds, poor poor dumb mouths,
And bid them speak for me: but were I Brutus,
Would ruffle up your spirits and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and mutiny.

In Julius Caesar, ambition is primarily measured through the amount of control and power within the government. The play blends the personal with the political. Political (and personal) ambition is something to be gained and also something to be feared.

Governments are created in order to maintain some order and civility among nations/states/regions. In order to do that, governments are organized so that power is distributed to its leaders. In the case of Julius Caesar, the government was a Roman Republic and the leaders were representatives of the people (men only) who lived within the governmental boundaries. However, institutions are made up of individuals and if one individual becomes the institution (“I am the state”) the distribution of power is disrupted.
AMBITION: THIRSTING FOR POWER

Antony goes one step further by purporting to know of Caesar’s will:
- Here is the will, and under Caesar’s seal.
- To every Roman citizen he gives,
- To every several man, seventy-five drachmas.
- Moreover, he hath left you all his walks,
- His private arbours and new-planted orchards,
- On this side Tiber, he hath left them you,
- And to your heirs for ever, common pleasures,
- To walk abroad, and recreate yourselves.

The citizens are thus convinced which Antony acknowledges:
- Now let it work. Mischief, thou art afoot,
- Take thou what course thou wilt!

Once cornered into defeat, both Brutus and Cassius give up their fight. As Brutus runs himself upon his sword he says:
- Caesar, now be still:
- I kill’d not thee with half so good a will.

At the end, Antony and Octavia are the victors and their ambitions have only just begun.

QUESTIONS FOR DISCUSSION

Review the metaphor of the ladder that Brutus uses to describe ambition. In what other places, have you seen a ladder used in reference to ambition and the determination to succeed?

Take note of the strategies Antony uses to sway public opinion. How does the audience know whether Antony is honest about Caesar’s will?

What examples can you find in contemporary times where ambition has caused great leaders to try to convince citizens of their power?

What examples of ambition do you see in yourself or others? Do you think ambition is good or bad? See the following article:
https://www.psychologytoday.com/us/blog/hide-and-seek/201411/is-ambition-good-or-bad

2009’s Julius Caesar at The Courtyard Theatre, Stratford-upon-Avon
BORN
Shakespeare was born on April 23, 1564 in Stratford upon Avon, Warwickshire, about 100 miles northwest of London. April 23, 2014 marked the 450th anniversary of Shakespeare’s birth! His parents were John and Mary Shakespeare. His father John was a whit-tawer, someone who made and worked with leather goods such as purses, belts, and gloves. William Shakespeare had seven brothers and sisters. He was the third son.

MARRIAGE AND FAMILY
Shakespeare married Anne Hathaway on November 28, 1582. They had three children. Daughter Susanna was born in 1583, and twins Judith and Hamnet born two years later.

CAREER
Shakespeare produced most of his work between 1589 and 1613. He wrote 38 plays, 154 sonnets, two long narrative poems, and some other short verses. By the early 1590’s, records indicate that Shakespeare was a managing partner with The Lord Chamberlain’s Men, an acting company in London. After the crowning of King James in 1603, the company changed its name to The King’s Men. By 1599, Shakespeare and his business partners built their own theatre on the bank of the South Thames in London. They called it The Globe. The Globe was destroyed by fire on June 29, 1613.

DEATH
Shakespeare is believed to have died on April 23, 1616, and was survived by his wife. 2016 marked the 400th anniversary of Shakespeare’s death, and there were many events and celebrations planned throughout the world.
SHAKESPEARE’S PLAY WAS WRITTEN AND PERFORMED IN ENGLAND AT THE NEW GLOBE THEATRE IN 1599 AD.

It is a remarkably accurate depiction of the scenes and description of the events and speeches of those present as recorded by Plutarch in Lives of the Noble Grecians and Romans.

The Roman Republic was an ancient state that was centered around the city of Rome. Prior to the Republic, Rome was a monarchy, ruled by kings. The Republic began around 509 BCE and lasted until the establishment of the Roman Empire in 27 BCE.

A republic is a system of government in which the power rests with the citizens who are entitled to vote and is carried out by representatives chosen directly or indirectly by them.

In Rome, the government system consisted of two consuls who were elected by the citizens and advised by the Senate. However, the consuls and the Senate were made up of appointed people, usually under the control of powerful families. Such people were called patricians, from the word patres or fathers.

The remaining citizens had no political authority. They could vote but could not hold a position of power. These people were referred to as plebeians from the word pleb, or common people.

The division between the two unequal classes and the tensions between the two continued to grow, especially as the poorer plebeians provided most of the manpower (women did not serve and could not vote) of the Roman armies. In 494 BCE, the plebeians went on strike and refused to participate until they were given representation. It worked and they were rewarded with an assembly of their own—the Concilium Plebis or Council of the Plebs.

In the case of civic emergency, a dictator could be elected. However, once the emergency had passed, power went back to the Senate and the assemblies.

Julius Caesar was a great military hero who was praised for both his military skills and his ability to lead. After leading Rome to an important victory against the Gauls and in a civil war against Pompey, Caesar returned to Rome as a powerful leader. As a leader, he instituted a number of reforms that made him popular with the citizens. He gave grain to the urban poor, he limited the terms of the provincial governors while increasing the size of the Senate. He created a new calendar (still in use today), and provided both gladiatorial games and banquets as entertainment. He created public works projects that offered jobs and built a public library. Such was his power that the Senate named Caesar dictator for life in February 44 BCE. Many believed that Caesar as dictator was a threat to the Republic. To name him dictator for life was unconstitutional under the system of government. Fears that Caesar’s rule would quickly turn to tyranny and the Republic would be destroyed led to Caesar’s assassination on March 15, 44 BCE. This is the year in which Shakespeare’s play is set.

At the time of the first performance, the Tudor dynasty and Queen Elizabeth had been in power for many years. The Queen was aging and was childless. She refused to name an heir to the throne. Many scholars believe that Shakespeare’s depiction of Julius Caesar was a veiled warning to citizens and rulers alike to “beware the Ides of March.” For as we see at the end of the play, those committed to saving the republic no matter what cost are the ones who suffer most and the republic itself is lost. Shakespeare offers no solutions; rather, the play presents a time of confusion, of uncertainty and of political crisis.
For every Shakespeare in the Schools tour, MSIP education staff and guest artists create new, play-specific workshops that explore topics like dramatic language, relevant themes, theatrical production, and movement. Our workshops align with Montana Common Core Standards in reading, speaking/listening, language, and literacy.

Montana Common Core Standards in Reading, Speaking/Listening, Language, and Literacy.

Listed here are some of the College and Career Readiness Anchor Standards addressed:

- **CCRA.R.1** Read closely to determine what the text says explicitly and to make logical inferences from it
- **CCRA.R.2** Determine central ideas or themes of a text; summarize the key supporting details and ideas
- **CCRA.R.3** Analyze how and why individuals, events, and ideas develop and interact over the course of a text
- **CCRA.R.4** Interpret words and phrases as they are used in text
- **CCRA.R.5** Analyze the structure of texts
- **CCRA.R.6** Assess how point of view or purpose shapes the content and style of a text
- **CCRA.R.7** Integrate and evaluate content presented in diverse media and formats

- **CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations
- **CCRA.SL.2** Integrate and evaluate information presented in diverse media and formats
- **CCRA.SL.3** Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric
- **CCRA.SL.6** Adapt speech to a variety of contexts and communicative tasks

- **CCRA.L.1** Demonstrate command of the conventions of standard English grammar and usage
- **CCRA.L.3** Apply knowledge of language to understand how language functions in different contexts
- **CCRA.L.4** Determine or clarify the meaning of unknown and multiple-meaning words using context clues
- **CCRA.L.5** Demonstrate understanding of figurative language, word relationships and nuances in meaning
IN ADDITION TO THE COMMON CORE STANDARDS in reading, Speaking/listening, language and literacy, our production of *Julius Caesar* also align with some of the Common Core Standards in Social Studies:

Social studies is an integrated study of the social sciences and humanities designed to foster citizenship in an interdependent world. Social studies provides coordinated, systematic study of such disciplines as economics, history, geography, government, sociology, anthropology, psychology and elements of the humanities. Social studies addresses political, economic, geographic, and social processes that allow students to make informed decisions for personal and public good. Social studies develops the knowledge, skills, and processes necessary to understand historical and present day connections among diverse individuals and groups. A study of Montana’s rich past and geographic diversity includes the distinct cultural heritage and contemporary perspectives of Montana’s American Indians and other cultural groups.

Content Standards indicate what all students should know, understand and be able to do in a specific content area. Benchmarks define our expectations for students’ knowledge, skills and abilities along a developmental continuum in each content area. That continuum is focused at three points—at the end of grade 4, the end of grade 8, and grade 12.

**CONTENT STANDARD 1** Students access, synthesize, and evaluate information to communicate and apply social studies knowledge to real world situations.

**CONTENT STANDARD 2** Students analyze how people create and change structures of power, authority, and governance to understand the operation of government and to demonstrate civic responsibility.

**CONTENT STANDARD 3** Students apply geographic knowledge and skills (e.g., location, place, human/environment interactions, movement, and regions).

**CONTENT STANDARD 4** Students demonstrate an understanding of the effects of time, continuity, and change on historical and future perspectives and relationships.

**CONTENT STANDARD 5** Students make informed decisions based on an understanding of the economic principles of production, distribution, exchange, and consumption.

**CONTENT STANDARD 6** Students demonstrate an understanding of the impact of human interaction and cultural diversity on societies.
WHO IS SHAKESPEARE?

www.shakespeare-online.com/
This website has everything you need to know about Shakespeare. Including: biographies, analyses of his plays, pronunciations, quizzes, all of his plays and sonnets, and much more!

www.folger.edu/shakespeares-life
A quick overview of the life of the bard.

SHAKESPEARE STAGING:
MEDIA RESOURCES FOR STUDENTS & TEACHERS

www.shakespearestaging.berkeley.edu/plays/julius-caesar

JULIUS CAESAR TEACHER GUIDES/MATERIALS

Lend Me Your Ears Podcast — Julius Caesar
www.drive.google.com/open?id=1uv7vE4v54Rfsj_V3C48E8RYPFDzflR

Folger
www.teachingshakespeare.folger.edu/search?executeSearch=true&SearchTerm=julius-caesar&l=1

Oregon Shakespeare Festival

Chicago Shakespeare Festival
www.chicagoshakes.com/education/teaching_resources/teacher_handbooks

Utah Shakespeare Festival
www.bard.org/study-guides/julius-caesar-study-guide

Southwest Shakespeare Festival
www.shakespeare.org/education/teacher-guides/

Royal Shakespeare Company Learning Zone
www.rsc.org.uk/shakespeare-learning-zone/julius-caesar

Victor Love as Julius Caesar in the 2013 Shakespeare Tavern Playhouse production

Julius Caesar performed at Shakespeare in Styria 2014