A Study Guide for

WILLIAM SHAKESPEARE’S

JULIUS CAESAR

Beware the Ides of March

Presented by Shakespearience a program of the Idaho Shakespeare Festival
CRY "HAVOC!"
AND LET SLIP
THE DOGS
OF WAR
Dear Teachers,

Welcome to the Shakespearience study guide for *Julius Caesar*. These materials have been designed to expand your students’ engagement with the performance as well as provide background knowledge on William Shakespeare and the influential literature he wrote.

This resource includes a range of information, discussion topics, and activities that can stand on their own or serve as building blocks for a larger unit. The activities are designed to be mixed, matched and modified to suit the needs of your particular students.

Inside, you’ll find activities to share with your students both before the show and after the show, indicated by headings at the top of the page. These are designed to help focus your students’ engagement with the performance by giving them specific themes to watch out for, as well as topics for discussion following the performance. Each activity is designed to meet Idaho Standards of Education to foster critical thinking and problem solving skills.

We encourage you and your students to share your thoughts with us! Any of the artwork or activities your students send will be shared with the artists who created *Julius Caesar*, and any feedback from you will help to improve our study guides for future audiences! Our mailing address is located on page 31.

Thank you so much!
About our education program…

The Idaho Shakespeare Festival has become an integral part of the arts education throughout Idaho. The Festival’s annual Shakespearience tour brings live theater to more than 25,000 high-school students in more than 70 Idaho communities each year. Since it began touring in 1986, Shakespearience has enriched the lives of nearly 500,000 students.

In 1999, the Festival assumed the operations of Idaho Theater for Youth (ITY). This alliance has more than doubled the Festival’s annual educational programming, resulting in the Festival becoming the largest provider of professional, performing arts outreach in the state of Idaho. In addition to the statewide Idaho Theater for Youth school tour, which brings professional productions to nearly 30,000 students in grades K-6 across Idaho, the Festival oversees year-round School of Theater programs. This series of classes in acting, playwriting and production, for students of all ages, enrolls over 300 Treasure Valley students each year. Look for upcoming student productions throughout the summer, fall and spring.

For more information on any of the Festival’s educational activities, please contact the Education Department at the Idaho Shakespeare Festival offices or by email at education@idahoshakespeare.org.

A Note From the Director…

We are very proud to present our adaptation of *Julius Caesar* to you. The play first premiered in 1599, and like most of Shakespeare’s work, has aged beautifully and still holds incredible merit as a piece of literature and drama. When this play was first presented, it was performed by a company of all white men (as was the custom and law of the time) in England — a country that was governed by Queen Elizabeth.

With that in mind— how is this play different, or the same, in America in 2018 when it is told by a group of diverse actors? How, if at all, is the play different with certain roles being portrayed by women? We encourage you to think about power, the cycle of violence, leadership, intuition, action, and consequence while watching the play. The aim of this production is not only to entertain and to build a bridge between this classic work and our contemporary world; but to invite questions that spark meaningful discourse.

- Sara Bruner, director
meet the artists!

The Cast of *Julius Caesar*

Patrick John Kiernan

Jonathan Bangs

Evan Stevens

Jaime Nebeker

Lakia Solomon

Nate John Mark

Patrick John Kiernan
William Shakespeare was born in April 1564 in the town of Stratford-upon-Avon, on England’s Avon River. Because of poor record-keeping in small towns, his exact day of birth is unknown; it is traditionally celebrated on April 23rd. When he was eighteen, he married Anne Hathaway (who was 26 at the time). The couple had three children, one of whom died of the plague in childhood.

The bulk of Shakespeare’s working life was spent in London. He enjoyed success not only as a playwright, but also as an actor and shareholder in the acting company, Lord Chamberlain’s Men (later known as the King’s Men). In 1593 Shakespeare became a published poet; at the time theaters had been closed due to the plague, a contagious epidemic disease that devastated the population of London. He wrote many of his plays on English history as well as several comedies and at least two tragedies (Titus Andronicus and Romeo and Juliet). It is assumed that Shakespeare’s sonnets were also written during the 1590s. When the theaters reopened in 1594, Shakespeare continued his career as an actor, playwright, and acting company shareholder. His career would span over the next twenty years.

In 1599, Lord Chamberlain’s Men built a theater for themselves across the river from London, naming it The Globe. The plays that are considered by many to be Shakespeare’s major tragedies (Hamlet, Othello, King Lear, and Macbeth) were written while the company was residing in this theater, as were such comedies as Twelfth Night and Measure for Measure. Many of Shakespeare’s plays were performed at court (both for Queen Elizabeth I and her successor King James I), some were presented at the Inns of Court (the residencies of London’s legal societies), and some were doubtless performed in other towns, at the universities, and at great houses when the acting company went on tour.

Between 1608 and 1612, Shakespeare wrote several plays — among them The Winter’s Tale and The Tempest — presumably for the company's new indoor Blackfriars theater, though the plays seem to have been performed at the Globe and at court as well. Shakespeare wrote very little after 1612, widely thought to be the year he wrote King Henry VIII. It was during a performance of Henry VIII in 1613 that the Globe theater caught fire and burned to the ground. Shakespeare retired from the stage sometime between 1610 and 1613 and returned to Stratford, where he died on April 23rd, 1616.

Until the 18th Century, Shakespeare was generally thought to have been no more than a simple, rough and untutored genius. Theories were advanced that his plays had actually been written by someone more educated, perhaps statesman and philosopher Sir Francis Bacon or the Earl of Southampton, who was Shakespeare’s primary patron. However, he was celebrated in his own time by English writer Ben Johnson and others who saw in him a brilliance that would endure. Since the 19th century, Shakespeare’s achievements have been more consistently recognized, and throughout the Western world he has come to be regarded as the greatest dramatist ever.
Shakespeare was also an actor who performed many of his own plays as well as those of other playwrights. There is evidence that he played the ghost in *Hamlet* and a servant named Adam in *As You Like It*.

**did you know?**

If you were to Google “Shakespeare,” you would receive over 15 million pages of results!

He might be the title character, but Julius Caesar only appears in three scenes in his own play and delivers just 151 lines. By comparison, his conspirators Brutus (722 lines), Cassius (507), and Antony (329) each have much larger roles, and Caesar has nearly three times more lines in Antony and Cleopatra (419) than he does in Julius Caesar, making his the smallest of all Shakespeare’s title roles.

Shakespeare ultimately had no descendants after all of his grandchildren died.

Shakespeare's works contain first-ever recordings of 2,035 English words, including:

- critical
- frugal
- excellent
- barefaced
- assassination
- and countless

Most female roles were portrayed by men until the mid-seventeenth century. The first professional female actress recorded on the English stage, Margaret Hughes (c. 1630-1719), initially performed as Desdemona in *Othello* on 8 December 1660.

At the Globe theater house, there was not one restroom for all three thousand spectators; nor were there any intermissions in the plays...

Shakespeare penned a curse for his grave so that nobody could dare to move his body from the final resting place. His epitaph was:

**Good friend for Jesus’ sake forbear,**

**To dig the dust enclosed here:**

**Blest be the man that spares these stones,**

**And curst be he that moves**
Have your parents ever warned you about hanging out with the wrong crowd? You might be like, “Pssht, whatever Mom, my friends are awesome.” And sure, your friends may seem awesome enough, but when push comes to shove, will they have your back, or will they turn around and throw you under the bus?

Julius Caesar found this lesson out the hard way—to the tune of 23 stab wounds and a betrayal so scandalous, we’re still talking about it two thousand years later.

Julius Caesar is a tragedy by William Shakespeare, written in 1599. As movie posters and book covers like to say, the play is “based on a true story”: the historical events surrounding the conspiracy against the ancient Roman leader Julius Caesar (c.100-44B.C.) and the civil war that followed his death. Fun times—guess they should have thought their plans through a little more. Shakespeare portrays Caesar’s assassination on the Ides of March (March 15) by a group of conspirators who feared the ambitious leader would turn the Roman Republic into a tyrannical monarchy after he was declared to be “dictator in perpetuity”.

Julius Caesar was most likely the first play performed at the Globe Theater. Shakespeare wrote the play, just after he had completed a series of English political histories. Like the history plays, Julius Caesar gives voice to some late-16th-century English political concerns. When Shakespeare wrote Caesar, it was pretty obvious that the 66-year-old Queen Elizabeth I (1533-1603) wasn’t going to produce an heir to the throne, and her subjects were stressed out about what would happen upon the monarch’s death. Would chaos ensue when Elizabeth died? Who would take the queen’s place? Would the next monarch be a fit ruler or a tyrant? In other words, Julius Caesar asks its audience to think about the parallels between ancient Roman history and contemporary politics. Clever, huh?

Shakespeare’s main source for the play is Plutarch’s famous biography The Life of Julius Caesar, written in Greek in the 1st century and translated into English in 1579 by Sir Thomas North. This is no big surprise, since Shakespeare and his contemporaries were completely obsessed with Roman culture and politics. (In fact, Elizabethan schoolboys spent most of their time reading and translating ancient Roman and Greek literature. Apparently that’s what kids did in the days before TV and the Internet.)
Who was Julius Caesar?

Julius Caesar is ancient Rome’s most famous figure. A brilliant politician and general, his accomplishments and influence were so significant that other languages have words meaning “ruler” that derive from his name, such as “kaiser” in German and “czar” in Russian. Another lasting tribute: He’s even got his own month; Quintilis, the month in which Caesar was born, was renamed Julius (July) in his honor. Find out more about the man who famously proclaimed after one brief, decisive military campaign: “Veni, vidi, vici,” or “I came, I saw, I conquered.”


Although it is still unknown, it is said that he was born to a poorer Roman aristocratic family either July 12th or 13th, 100 B.C.

100 BC

At the age of 40 Julius Caesar was elected to consul. Consul was the highest ranking position in the Roman Republic. The consul was like a president, but there were two consuls and they only served for one year. At the end of his year as consul, Caesar became governor of the province of Gaul (France). As governor of Gaul, Caesar was in charge of four Roman legions. He was a very effective governor and general. He conquered all of Gaul. He gained the respect and honor from his army and soon was considered alongside Pompey as the greatest general in the Roman army.

59 BC

Caesar took control of Rome in 49 BC and spent the next 18 months fighting Pompey. He finally defeated Pompey, chasing him all the way to Egypt. When he reached Egypt, the young Pharaoh, Ptolemy VIII, had Pompey killed and presented his head to Caesar as a gift. Now dictator of Rome, in 46 BC Caesar returned. He was now the most powerful man in the world. The Senate made him dictator for life and he ruled like a king. He made many changes to Rome by helping the poor and reducing unemployment. He built new buildings and temples in the city of Rome. He even changed the calendar to the now famous Julian calendar with 365 days and a leap year added.

49-46 BC

Caesar had enormous political power. As dictator he could veto the Senate, he controlled the armies of Rome and he was the first Roman to be officially deified (given the status of a god).

44 BC

Some people in Rome felt that Caesar was too powerful. They were worried that his rule would put an end to the Roman Republic. They plotted to kill him. The leaders of the plot were Cassius and Brutus. On March 15, 44 BC Caesar entered the Senate. A number of men ran up to him and began to attack him and killed him. He was stabbed 23 times.

27 BC

Caesar’s impact on the city of Rome continued even after his death when, in his will, he stipulated that his villa, the gardens surrounding it, and his art gallery all be made public. He also distributed his wealth to the people of Rome. Following his death, Caesar’s loyal supporter, Mark Anthony and Caesar’s named heir, Octavian (later Augustus Caesar) successfully fought a series of civil wars. Augustus Caesar became Rome’s first Emperor, ruling from 27 BC to 14 AD. The Roman Republic had become the Roman Empire.
Julius Caesar enters Rome on the Feast of Lupercal as a hero beloved by the populace. She has triumphed first over the Gauls, then over the army of Pompey. Caesar is warned in the Roman streets to ‘beware the Ideas of March’. She ignores this warning. Meanwhile, Cassius brings Brutus’ attention to Caesar’s growing ambition. Cassius also proclaims that Caesar is not a God, but mortal and that Brutus is just as good as Caesar. Brutus has feared Caesar’s growing power and ambition, but this is the first time these concerns are voiced. Brutus and Cassius find out that Mark Antony has offered Caesar a crown, which would make her King. Antony offers the crown three times to Caesar, who refuses it each time. This news makes Brutus and Cassius even more suspicious of Caesar.

Later that night, a horrible storm rages. Casca, Cassius, and Cinna all agree that Caesar must be killed, but they need Brutus on their side to successfully pull it off, because Brutus is well liked and his opinion matters to the Roman citizens. At Brutus’ house, Brutus fears Caesar becoming King and he feels that it is imminent. Cassius, Cinna, and Casca visit Brutus and Brutus agrees to join the conspirators. Cinna wants to murder Antony, as well as Caesar, however Brutus dissuades him saying he is no threat. They part ways, agreeing that they will fetch Caesar at his house the next morning and bring him to the Capitol where they will murder him.

Meanwhile, at Caesar’s house, Caesar has hardly slept due to foreboding dreams and her husband crying out in his sleep, “they murder Caesar!”. Caesar is so spooked by it that she wants the opinions of the priests about the upcoming day. Calpurnius, Caesar’s husband, pleads with Caesar not to go to the Capitol that day. He has seen weird things happening all over town, which he thinks can only mean something horrible is going to happen to Caesar. Caesar is swayed and agrees to stay home.

Cinna arrives at Caesar’s house and convinces her that if she stays home the Senate might rethink their idea of giving her the crown. Caesar decides that she will go to the Capitol. Casca and Brutus and Antony all escort Caesar to the Capitol. They arrive at the Senate and while Antony is gone, they murder Caesar, with her last breath Caesar utters “Et tu, Brute!” meaning ‘and you, Brutus’. Clearly taken aback that her best friend would stab her.

Antony comes in and sees Caesar’s body. The conspirators try to explain why they murdered Caesar. Mark Antony pretends that he understands and asks to speak at the funeral of Caesar. Much to Cassius’ dismay, Brutus agrees upon the condition that Antony not blame the conspirators, but just speak of Caesar’s life.

Alone, Antony swears Caesar will be avenged. Antony then learns from Lepidus that Octavius, Caesar’s grandniece and heir, is on his way to Rome, having been sent for by Caesar earlier. Antony sends message to Octavius to flee because Rome is too dangerous for her.
In the city square a crowd gathers demanding answers for Caesar’s death. Brutus speaks to the crowd. And assures them that he loved Caesar, but that Caesar was too ambitious and would have ruined Rome. The crowd believes Brutus and praises him for being honorable. The citizens now agree that Caesar was a tyrant.

Urged by Brutus to stay, the citizens listen to Mark Antony speak. Antony delivers a rousing speech that convinces the citizens that Brutus and the rest were wrong to murder Caesar. The crowd leaves in a rage vowing to avenge Caesar’s death. Antony then learns that Octavius has already arrived to Rome and that Brutus and Cassius have fled Rome.

The citizens now on a rampage come across Cinna the poet, they assume that he is Cinna the conspirator and kill him. And then they set off to kill the rest of the conspirators. Antony meets with Octavius and decide, along with Lepidus, to combine forces against Brutus and Cassius, who are gathering troops.

At Brutus’ camp things are not well, Brutus and Cassius are arguing. Brutus believes that Cassius was taking bribes and that Cassius refused to send money to Brutus when he asked for it to pay his soldiers. Brutus and Cassius figure out that it was all a misunderstanding. A messenger comes to tell them that Octavius, Lepidus, and Mark Antony have a powerful army and are headed to Philippi.

Brutus and Cassius decide to march and meet them at Philippi. That night, Brutus sees the ghost of Caesar who warns him that he shall see him again at Philippi. Brutus hears this, but still decides to go to Philippi. War breaks out at Philippi between the two sides, Octavius and Antony on one side and Brutus and Cassius on the other.

Pindarus, Cassius’ servant, tells Cassius that Antony has invaded their camp and that he can see Cassius’ best friend, Titinius, murdered. Out of heartbreak and the belief that his side has lost, Cassius asks Pindarus to kill him. Right after Cassius’ death, Titinius enters, not dead after all, but coming to tell Cassius of Brutus’ victory over Octavius. Titinius finds Cassius dead. Titinius decides that he must kill himself as well.

Brutus having carried on the battle alone, decides that his time has come to die. He was visited again by Caesar’s ghost, what he perceives as a herald for the end. He asks his servant to hold his sword while he runs onto it. Antony and Octavius find out what happened to Brutus. Mark Antony proclaims that he ‘was the noblest Roman of them all’ because he actually killed Caesar because he thought it was the right thing to do. Octavius swears to give him an honorable burial and the war has come to an end.
Character Connections

- **OCTAVIUS**
  - Caesar's nephew and heir
  - Political mastermind in the making

- **LEPIDUS**
  - Triumvir, along with Antony and Octavius
  - Nobody really cares about Lepidus

- **CINNA THE POET**
  - A poet
  - Has the same name as a conspirator
  - Desperately unlucky

- **MARK ANTONY**
  - Friend of Caesar
  - Spectacularly good at public speaking

- **SOOTHSAYER**
  - Can see the future
  - Has a really great catch-phrase
  - Perpetually ignored

- **CALPURNIUS**
  - Caesar's husband
  - Has prophetic dreams that are ignored

- **CINNA**
  - Tries to warn Caesar

- **BRUTUS**
  - Friend of Caesar
  - Insufferably noble and conscientious
  - An honorable man

- **LUCIUS**
  - Brutus's servant
  - Musically inclined
  - Possibly narcoleptic

- **TITINIUS**
  - Who the heck is Titinius?
  - Cassius's best friend, apparently

- **CASCA**
  - Conspirator
  - Snide and sardonic
  - Stabs first, asks questions later

- **THE MOB**
  - Very easily swayed by a good speech
  - Can go from zero to murderous in 30 sec.

- **PINDARUS**
  - Cassius's Servant
  - Not good at battlefield reporting

- **JULIUS CAESAR**
  - Ruler of Rome
  - Successful general
  - Populist politician
  - Megalomaniac

Join together against Brutus and Cassius

Team together

Married

Conspirators

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Will’s Words

ides: noun — (in the ancient Roman calendar) a day falling roughly in the middle of each month

underlings: noun — a person lower in status or rank

swound: verb — the act of fainting

incorporate: adjective — closely united

exhalations: noun — a bright phenomenon, a meteor

conspiracy: noun — a combination of people for an evil; a plot

redress: verb — to set right, remedy

expounded: verb — to explain, to interpret

‘Et tu, Brute’: — a latin phrase meaning “And you, Brutus?”

ambition: noun — desire of superiority, of honor and power

drachmas: noun — an ancient Greek coin

levy: verb — to collect, to raise; applied to soldiers

undeserver: noun — a person of no merit, or status

legions: noun — a body of infantry with the ancient Romans, consisting of about six thousand soldiers

apparition: noun — appearance especially sight of a spirit or ghost

exigent: noun — decisive moment

ensign: noun — banner or flag, typically military

Create five sentences that use a vocabulary word to help illustrate its meaning.

1. __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

2. __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

3. __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

4. __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

5. __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
activity

Word Search

Find the following words in the word search. Words can be backwards, forwards, and diagonal.

WORD BANK

Julius
Caesar
Cassius
Casca
Brutus
Mark
Antony
Soothsayer
Calphurnius
Cinna
Rome
Senate
Conspirators
Ides
March
Lucius
Lepidus
Octavius
Citizen

Before the show
The Fifteen-Minute Play is a plot summary intermingled with quotations from the play. It is typically used to introduce students to the play or prepare them to see a production. Try to keep the summary reading to fifteen minutes… Bonus: You can also utilize this format for future summaries, altering as you see fit or having students create their own Fifteen-Minute Plays!

◊ Create cards for the quotations with the corresponding numbers, shown on the next two pages, in bold. The cards should be large enough for three to five people to read simultaneously.

◊ Divide the class into groups and distribute the cards. Each group may have multiple cards.

◊ Give the groups five to ten minutes to prepare dramatic renditions of their line(s). They can read the line(s) as a chorus, individually, or in sub-groups, but everyone must speak part of the text.

◊ Encourage students to physicalize/dramatize the line(s) in some way. Using props is acceptable, but not necessary.

◊ When the rehearsal period is over, ask everyone to stand in a circle. The leader (you, or a student) stand in the circle as well, and reads aloud the script of the story (on the next page) calling out the numbers of quotations where indicated and pausing for the group responsible for that quotation to step quickly into the center and perform it.

◊ The leader should keep a quick, steady pace and those with lines to share should pay attention — the activity is much more fun when it moves right along.

exploiting the activity
Gender bend the roles. Discuss the differences the class notices when a role is played by a different gender.
The people of Rome are taking a day off to celebrate the return of the General Julius Caesar (1.) in his battle against Pompey. The people used to love Pompey, but now they celebrate his enemy. However, not everyone loves Caesar, and a Soothsayer warns him to (2.), also known as the fifteenth of March. Caesar ignores the warning. Cassius, Brutus, and Casca are all Roman nobles, who are called patricians. Casca tells Brutus and Cassius how Mark Antony tried to (3.). Caesar refused, but Casca thinks that he actually wanted to accept the crown. Cassius warns that Caesar's ambition will destroy the Roman Republic. Even though Brutus used to be a great friend of Caesar, now he is having second thoughts. He feels like he is in (4.)

After much contemplation, Brutus agrees to help kill Caesar, but refuses to allow the conspirators to kill Mark Antony as well. Brutus' wife, Portia, is concerned about him, asking, (5.), but he says he will explain his distress later and that she should (6.)

(7.) Calphurnia, Caesar's wife, has visions of bad omens, and worries that they predict Caesar being murdered, because (8.) She persuade him to stay home for his safety. But Decius, one of the conspirators, shows up and convinces Caesar to go to the Senate. Caesar says that (9.) Portia hears a (10.) about the conspirators' plans, and tries to warn Caesar. No matter how many people try to tell Caesar about the danger that he is in, he brushes aside their warnings. Once at the Senate, all the conspirators gather round Caesar, pretending to plead for the return of an exile. As they surround him, they all stab him to death. Before he dies, Caesar sees his friend Brutus holding a knife and says, (11.). Mark Antony sends a message to Brutus saying that if he is promised safety, he will love Brutus like he loved Caesar: When Brutus promises this (12.), Antony shakes the bloody hands of the murders. Secretly, Antony plans to turn the Roman people against the conspirators. (13.) Antony sends a message to Octavius Caesar, Julius Caesar's adopted son, to explain what has happened.

At Caesar's funeral, Brutus tells the people that Caesar was killed to protect the Roman Republic from Caesar's ambition, which would have made him a tyrant later (14.) After Brutus's speech, he and Cassius leave. Antony displays Caesar's body, and tells the people that Caesar was not ambitious, that (15.). He shows them Caesar's wounds and tells them, (16.) He also reveals Caesar's will, which he says makes every man in Rome an heir. The people, in anger, set off to attack the conspirators, yelling (17.). Octavius arrives in Rome, and Brutus and Cassius are forced to run away. Mark Antony and Octavius plan for battle, and when Brutus and Cassius realize that (18.) they decide to challenge them to battle right away. While Brutus stays up in his tent reading, the ghost of Caesar appears to him, telling Brutus he will see him again at the battle. It is a (19.) During the battle, Brutus finds Cassius dead. He grieves, but must return to the battle field. (20.) Antony and Octavius arrive to find Brutus has fallen on his own sword. They honor him as the only good conspirator, and Antony calls him (21.).
1. to rejoice in his triumph
2. beware the ides of March
3. establish Caesar as a king
4. a hideous dream
5. Is Brutus sick?
6. Leave me with haste.
7. The ides of March are come.
8. The heavens themselves blaze forth the deaths of princes.
9. Danger knows full well that Caesar is more dangerous than he.
10. bustling rumor
11. Et tu, Brute? Then fall Caesar.
12. With all kind love, good thoughts, and reverence.
13. Cry "Havoc!" and let slip the dogs of war.
14. death for his ambition.
15. when the poor have cried, Caesar hath wept.
16. If you have tears, prepare to shed them now.
17. 0 noble Caesar!
18. The enemy increaseth every day
19. monstrous apparition.
20. Let us to the field.
21. the noblest Roman of them all.

Want to continue exploring Shakespeare’s works in an easy, concise format? Check out more 15-Minute Plays via the Folger Shakespeare Library at www.folger.edu
Use the space below to write a news story for the citizens of Rome, reporting on an event or scene from the play. Give the details you would expect to see in a news report, and use terms from the play and your vocabulary list to tailor it to the audience. Include a catchy title for your newspaper and article!
CHARACTER COMPARISON

Compare and contrast two characters in the play.

What qualities do they have in common? How are they different?

Share: How do these characteristics effect their relationship as well as the overall plot?

expanding the activity:
After every character has been analyzed by someone in the class, discuss the virtues and faults of the characters.
Rank the characters from least likeable to most likeable. What qualities did you admire/dislike in these characters?
What casting choices from the play did you find most effective?
SHAKESPEAREAN MEMES

Comics, images, and memes are all quick and easy ways to describe something or tell a story. Below are a couple of examples of some memes that successfully describe characters and plot points in Julius Caesar. At the bottom of the page, create your own comic strip or meme that sums up a scene or idea from Julius Caesar. You can use your vocabulary words, pop culture references, or anything else that helps tell the story or give insight to a character—Get creative!

Scene: ________________________
Character(s): ____________________

expanding the activity:
Split into groups and create memes for an entire scene! Discuss which elements of your scene are most crucial for showing plot development and how you can tell the story in a new, original way.

http://www.adavisnhs.com/world-lit-blog/act-ii-memes
The art of persuasive speaking, or rhetoric, is a very important device not only in *Julius Caesar*, but in the political world. Think about some of the most famous speeches in history and you will be able to find multiple examples of rhetorical devices used. The following are some rhetorical appeals found in any persuasive writing.

**ETHOS**

*Ethos* is a Greek word meaning ‘character’. In terms of persuasive language, it is an appeal to authority and credibility. *Ethos* is a means of convincing an audience of the reliable character or credibility of the speaker/writer, or the credibility of the argument.

It is an important tool of persuasion because if you can get your audience to see you (or your argument) as credible and trustworthy, it will be much easier to persuade them.

**PATHOS**

*Pathos* is a Greek word meaning ‘suffering’ or ‘experience’, and it is used in persuasive speech as an appeal to the emotions of the audience. *Pathos* is the way of creating a persuasive argument by evoking an emotional response in the audience/reader.

You can use pathos when trying to persuade, by appealing to an audience’s hopes and dreams, playing on their fears or worries, or appealing to their particular beliefs or ideals.

**LOGOS**

*Logos* is a Greek word meaning ‘a word’ or ‘reason’. In rhetoric, it is an appeal to logic and reason. It is used to persuade an audience by logical thought, fact and rationality.

*Logos* can be a useful tool of persuasion because if you can ‘prove’ an argument through logical and sound reasoning, your audience is more likely to be persuaded.
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. Here, under leave of Brutus and the rest-- For Brutus is an honourable man; So are they all, all honourable men-- Come I to speak in Caesar's funeral. He was my friend, faithful and just to me: But Brutus says he was ambitious; And Brutus is an honourable man. He hath brought many captives home to Rome Whose ransoms did the general coffers fill: Did this in Caesar seem ambitious? When that the poor have cried, Caesar hath wept: Ambition should be made of sterner stuff: Yet Brutus says he was ambitious; And Brutus is an honourable man. You all did see that on the Lupercal I thrice presented him a kingly crown, Which he did thrice refuse: was this ambition? Yet Brutus says he was ambitious; And, sure, he is an honourable man. I speak not to disprove what Brutus spoke, But here I am to speak what I do know. You all did love him once, not without cause: 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.

Act III, sc. ii
Rhetoric: The Art of Persuasion (cont.)

Identify the following for Antony’s Speech: Audience- who is he speaking to? Subject- what is he speaking about? Purpose- why is he making the speech? Argument- what is his argument for his purpose?

Audience: ___________________________________________

Subject: _______________________________________________

Purpose: ______________________________________________

Argument: _____________________________________________

List four other times in the play, where persuasive language is used. Think of any time another character had to try to persuade another character to do or think something.

1. ___________________________________________________

2. ___________________________________________________

3. ___________________________________________________

4. ___________________________________________________

Group Activity:
Break into groups and choose a famous speech from history (MLK Jr’s I Have a Dream, JFK’s Inaugural address, etc. You can find a list of the top 100 Speeches here: http://www.americanrhetoric.com/top100speechesall.html)

◊ As a group, identify the audience, subject purpose and argument.

◊ As a group go thru and highlight examples of Ethos, Pathos, and Logos.

◊ Identify any rhetorical devices, such as alliteration, imagery, analogy, etc.

Group Activity
Split the class into two separate groups. The first group will be on one side and the second group will be on the other side. They will work as a group to write a speech that includes ethos, pathos, and logos. Each group will select one person in the group to deliver the speech (this is just as important as the writing of it)! Each speech will be delivered and you can discuss which group was more persuasive and why.

You as a class can choose the topic or select from the following:
The Dab: Fun dance move or overated trend? Live Theater or Film? Facebook or Twitter?
Music is a powerful tool with its ability to convey messages and moods. Now it’s your turn to create the soundtrack to *Julius Caesar*. Select a scene from the play and pair it with a song that coordinates, whether with direct lyrics or the theme being evoked. Create a mix that represents the various situations and themes of the play—be sure to include theme songs for major players: Julius Caesar, Marc Antony, Cassius, Brutus, Casca, Soothsayer, conspirators, Calphurnius. Pair with friends to finish the soundtrack to the rest of the play!

<table>
<thead>
<tr>
<th>Scene Number &amp; Brief Summary of Scene</th>
<th>Key Quote or Dialogue &amp; The Speaker(s)</th>
<th>Song &amp; Specific Lyrics that Coordinate</th>
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In Shakespeare’s day it was illegal for woman to perform onstage, so the female characters were portrayed by young men. In our version of *Julius Caesar*, Caesar is played by a woman.

Take the following text from *Julius Caesar* and have them both read aloud. Discuss the differences. Are there different connotations for each? Does one have more weight and power to it or are they equal? Do you have different views of these people depending upon the gender of the speaker? Discuss the effects of having a female Caesar. Did it make a difference? Were there aspects of the play you may have not noticed if Caesar were played by a man?

**Calpurnia (Caesar’s wife):**
What mean you, Caesar? Think you to walk forth? You shall not stir out of your house to-day. Graves have yawn’d, and yielded up their dead. Ghosts did shriek and squeal about the streets.
O Caesar! These things are beyond all use, And I do fear them.

**Calpurnius (Caesar’s husband):**
What mean you, Caesar? Think you to walk forth? You shall not stir out of your house to-day. Graves have yawn’d, and yielded up their dead. Ghosts did shriek and squeal about the streets.
O Caesar! These things are beyond all use, And I do fear them.

**Caesar:**
Nor heaven nor earth have been at peace to-night: Thrice hath Calpurnia in her sleep cried out, ‘Help ho! They murder Caesar!’

**Female Caesar:**
Nor heaven nor earth have been at peace to-night: Thrice hath Calpurnius in his sleep cried out, ‘Help ho! They murder Caesar!’
Major themes of *Julius Caesar* include a variety of ideas and emotions:

Persuasion, power, ambition, gender, friendship, fate vs. free will are a few among them.

Use the examples of discussion prompts below, or have students select a quote from the play and then address the theme(s) associated with their selection. Encourage students to consider the different viewpoints their theme brings up and discuss these further.

**For the Greater Good**
Is it okay to kill for the “greater good”, like the conspirators believed they did? With what you hear about Caesar in the play, do you believe Caesar would have proved to be a ruthless, power hungry dictator? And if so, does this justify his murder?

**At its core, *Julius Caesar* is about power.**
Who’s in power? Who ought to be in power? How well is the person in power doing? Also how powerful are words in this play? Is the pen mightier than the sword?

**Cycle of Violence:**
Does violence beget violence? What are some examples from the play where violence led to more violence?

**Friendship**
In *Julius Caesar* friendship plays a great role. Look at Caesar’s last line, “Et tu, Brute?” Caesar’s last breath is used to utter “And you, Brutus?”, a phrase filled with a sense of betrayal and disbelief that his close friend would stab him in the back. Consider your friends for the following:

- How far would you go to stop a friend from harming your country?
- How far would you go to obtain revenge on someone or some group who destroyed your best friend?
- Is there anything for which you would betray a friend?
- Which is more important to you, friendship or personal principles? Why?

**Fate and Superstition**
‘Beware the Ides of March’, if only Caesar would have heeded this warning! However, he is not a superstitious man. His wife had bad dreams, foretelling of the danger ahead, and she believed in them. Caesar did not. Casca says “Men at some time are masters of their fates; The fault, dear Brutus, is not in our stars, But in ourselves, that we are underlings.”. Casca does not believe in fate or fortune telling, but in every person’s power to choose their own path.

- To what extent can we control the future?
- How superstitious are you? Do you have any good luck rituals that you perform before important occasions?
- Do you watch for omens before important events?
- Do you read your horoscope every day, and do you follow its advice?
- Do you believe that “everything happens for a reason” or do you believe we have more control over what happens?

**Rhetoric and Power**
The ability to make things happen by words alone is the most powerful type of authority. In what ways is power used by individuals to control another character? How are words used to try and persuade characters? Who uses rhetoric the most successfully?
Shakespeare’s characters had colorful ways of insulting each other. Channel your inner Conspirator and prepare to duel with your words! Use a dictionary to make certain thou knowest the true meaning of thy strong words and thou shalt have the perfect insult to fling at the wretched fools of the opposing team.

Mix and match to find the perfect barb from the Bard!

**INSULT HURLER:**

**INSULT:**

Thou ___________________________________

_______________________________________

**DEFINITION:**

You ___________________________________

_______________________________________

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<tr>
<th>COLUMN A</th>
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In 2010, the Royal Shakespeare Company used Twitter as a means to bring the story of Romeo and Juliet to the digital age. With the project “Such Tweet Sorrow,” each character had their own Twitter identity and followers could see their story unfold in real time over the course of five weeks. Juliet - aka @julietcap16 - posted her own YouTube videos and advertised her Sweet 16 birthday party on Facebook. Romeo (@romeo_mo) went from tweeting about his Call of Duty obsession to being on the run from the police. Followers could interact with the characters and declare themselves #teammontague or #teamcapulet, sometimes receiving shout-outs from the doomed teenagers!

In a group, take a scene from *Julius Caesar* and make your own Twitter handles for the characters. Re-tell the action in a way fit for today’s social media!

Check out the real Twitter handles for the characters from *Romeo & Juliet* below:


More information on Royal Shakespeare Company’s “Such Tweet Sorrow” project can be found here: http://wearemudlark.com/projects/such-tweet-sorrow/
Think like a Critic!

This is your students’ opportunity to express their thoughts and opinions about the performance of *Julius Caesar* that they just saw! Invite them to think about their experience and answer the following questions:

1. What is the name of your school?
2. Have you ever seen a play before?
3. Would you recommend this play to your friends?
4. Do you think it is important for people to see plays? Why or why not?
5. Was the story of *Julius Caesar* clear to you?
6. Did you learn something from this play that you did not expect to learn?
7. What was your favorite part of the performance? What did you like about it?
8. Did you have a least favorite part of the performance? Why?
9. Were there any additional aspects of the show that stood out to you (i.e. music, costumes, jokes, etc.)? What did you like most about those aspects of the show?
10. Would you like for Shakespearience to perform at your school again?

**Theme to Follow:**

**Trust Your Gut**

Many characters in *Julius Caesar* fail to trust their gut or go with their instincts. You know that feeling you get when you know you should or shouldn’t do something?

- Think of the characters and choose, which you think follow their instincts and which characters do not.
- Has there ever been a time in your life when you choose not to follow your gut?
- Has there ever been a time in your life when you choose to follow your gut? Did it work out well or not?
- Do you think that this play would have turned out differently had certain characters followed their instincts? How?

**Theme to follow:**

**Regret**

One of the reasons for Shakespeare’s enduring works is the relatability of characters to the outside world. All the characters in *Julius Caesar* are haunted by the decisions they have made.

- Choose a character in Julius Caesar that has made a decision that they have regretted.
  - How did the decision affect them negatively?
  - Why did they make the decision they made?
  - What other choice did they have?
- Has there ever been a decision you have made that has haunted you?
  - How did the decision affect you negatively?
  - Why did you make that decision?
  - Did you have another choice?

Mail your reviews to the Education Department at the Idaho Shakespeare Festival!

Idaho Shakespeare Festival
Attn: Education Department
P.O. Box 9365
Boise, ID 83707

expanding the activity

Have your students pretend that they are reviewers for a major newspaper. They can name the newspaper, format their article, add headlines and “photographs,” and display their publications around the classroom!
Suggested Reading and Viewing Materials

More Shakespeare: *Richard the III, Henry V, Othello, Macbeth*

Further Historical Reading: *Caesar: Life of a Colossus* by Adrian Goldsworthy, *The Assassination of Julius Caesar* by Michael Prenti

**Movies about Julius Caesar:**

- **1950’s**
  - [Julius Caesar](https://www.imdb.com/title/tt0044430/)

- **1970’s**
  - [Julius Caesar](https://www.imdb.com/title/tt0096890/)

- **2000’s**
  - [Julius Caesar](https://www.imdb.com/title/tt0309439/)

**Popular films influenced by Shakespeare’s Works:**

- [The Lion King](https://www.imdb.com/title/tt0100670/)
- [Warm Bodies](https://www.imdb.com/title/tt1377456/)
- [Mean Girls](https://www.imdb.com/title/tt0391700/)
- [Cold Body Warm Heart](https://www.imdb.com/title/tt6358064/)

**Young Adult literature based on Shakespeare:**

- *Exit, Pursued By a Bear* by E.K. Johnston
- *Dreamers Often Lie* by Jacqueline West
- *Ophelia* by Lisa Klein
- *The Taming of the Drew* by Stephanie Strohm
- *Something Rotten* by Alan Gratz
- *The Steep & Thorny Way* by Cat Winters

**Sources:**

- [CliffsNotes](https://www.cliffsnotes.com/literature/j/julius-caesar/character-map)
- [Diablofans.com](http://www.diablofans.com/forums/diablofans-forums/general-discussion/40220-poster-design-julius-caesar)
- [Folger.edu](https://www.folger.edu/julius-caesar)
- [Teachervision](https://www.teachervision.com/julius-caesar-0?page=2)
- [AmericanPlayers.org](http://americanplayers.org/assets/documents/Julius_Caesar_Study_Guide.pdf)
- [Independent.co.uk](http://primaryfacts.com/1316/julius-caesar-facts/)
- [Ducksters.com](http://www.ducksters.com/history/ancient_rome/julius_caesar.p)
“MEN AT SOME TIME ARE MASTERS OF THEIR FATES: THE FAULT, DEAR BRUTUS, IS NOT IN OUR STARS, BUT IN OURSELVES, THAT WE ARE UNDERLINGS.”

Cassius, priming Brutus to join the conspiracy against Caesar. (Julius Caesar) - Shakespeare
The Idaho Shakespeare Festival has evolved into one of the region’s premier, professional theater arts organizations, directly serving over 105,000 individuals annually. It is governed by a volunteer 40-member Board of Trustees, 2 co-equal executives, and a permanent staff of 10 employees. In addition, the Festival operates as an “artistic home” for over 150 artists and production staff, who are employed during the summer and at other times of the year or during the Festival’s spring educational tours.

At the organization’s core is its outdoor summer season which presents classical repertory, focusing on the plays of William Shakespeare, in addition to some contemporary works and musicals. The Festival’s Amphitheater and Reserve, now entering its 16th year of operation, is the venue for over 63,000 audience members who come to Boise from across Idaho and increasingly from other states and countries.

In addition to its seasonal productions, the Idaho Shakespeare Festival provides theater arts programming integrated into the curricula of approximately 80% of the school districts in Idaho, as well as serving parts of Oregon and Nevada. Through its school tours, Shakespearience and Idaho Theater for Youth, the Festival annually reaches over 50,000 children at all grade levels, particularly focusing on children in remote and rural communities.

ISFs School of Theater exemplifies the Festival’s attempts to foster life-long learning and appreciation of the theater, providing ongoing classes for students ranging in age from preschool to adult, with the Summer Apprentice Program and Residencies offered for extended theatrical training. As part of ISF’s educational outreach, the Festival donates tickets to over 100 non-profit and student groups, has created a special Access Program for both students and low-income groups in the community, and now makes low-cost access possible for children and young adults throughout the summer season with student subscription packages.

Festival staff members also participate in the community, serving on boards and assisting the activities not only of local and regional organizations, but also participating at a national level, where Charles Fee is in his 12th year heading the Great Lakes Theater (Cleveland) and sixth leading Lake Tahoe Shakespeare Festival (Nevada) and Mark Hofflund served a presidential appointment to the National Council on the Arts (Washington, D.C.). Both Festival executives have been community leaders in Idaho for the better part of two decades, and both maintain fulltime residency with their families in Boise.