DEAR TEACHERS,

Our STUDY GUIDE is a resource for you to use both before and after you work with our teaching artists and visit our theater. It’s packed full of information about Shakespeare, his language, the play, and our production of the play.

Feel free to photocopy pages for your students!

Our TUMBLR is regularly updated with cast interviews and other behind-the-scenes goodies, generated by members of our teen leadership program, CSC NextGen. Follow along with their experiences at cscnextgen.tumblr.com.

And for all the latest updates, we encourage you and your students to follow CSC on Instagram and Twitter (@classicstage) and on Facebook (@classicstagecompany).

We love hearing from you, and welcome your feedback. We also encourage you to share your students’ work with us. We’d love to feature it!

EMAIL student work to: education@classicstage.org

or MAIL it to us:
Classic Stage Company
ATTN: EDUCATION
136 East 13th Street
New York, NY 10003

We hope you enjoy JULIUS CAESAR!

Sincerely,
Alice Renier
Education Associate
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PART ONE:
SHAKESPEARE’S LIFE AND THEATER
ELIZABETHAN ENGLAND

IN 16TH CENTURY ENGLAND, religion and politics were one and the same. People believed in the “divine right of kings”—that is, monarchs were given their right to rule directly from God, and were subject to no earthly authority. In 1534, King Henry VIII famously broke from the Catholic Church when they denied him the right to a divorce from his first wife, Catherine of Aragon, who had not produced a male heir. He declared himself head of the new Anglican Church, which eventually became part of the Protestant Reformation. His actions resulted in a time of bitter and violent religious disputes in England, and the crown changed hands frequently in a short period of time.

BY THE TIME SHAKESPEARE WAS BORN IN 1564, Queen Elizabeth—Henry VIII’s second eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI (crowned at age 9 and dead by age 16) and Mary Tudor (nicknamed “Bloody Mary” for the nearly 300 Protestants she had burned at the stake).

QUEEN ELIZABETH’S REIGN WAS A TIME OF THRIVING CULTURE. English citizens loved her, nicknaming her “Good Queen Bess”. Because she remained unmarried throughout her rule and did not give birth to an heir, a distant relative, King James VI of Scotland, was named as her successor. Both Elizabeth and James were great patrons of the theater, and enjoyed Shakespeare’s plays. In fact, King James honored Shakespeare’s company of actors with the title of “The King’s Men”, and they performed at court regularly.

ELIZABETHAN TWITTER FEED

A CSC exclusive! We went back in time and got the scoop from the Royals themselves (plus Shakespeare, and his dad!) via Twitter.

<table>
<thead>
<tr>
<th>Twitter Handle</th>
<th>Date</th>
<th>Message</th>
</tr>
</thead>
<tbody>
<tr>
<td>King Henry VIII</td>
<td>@VIIIKING · 1531</td>
<td>@CatAra you are outta here. This king needs a #maleheir. #kingsgreatmatter</td>
</tr>
<tr>
<td>Anne Boleyn</td>
<td>@AnnieB · January 25, 1533</td>
<td>@CatAra check me out!!! You better recognize, I AM THE NEW QUEEN! #cinderellastory</td>
</tr>
<tr>
<td>Catherine of Aragon</td>
<td>@CatAra · December 1535</td>
<td>The #kingsgreatmatter is literally killing me. Missing my daughter @BloodyMary.</td>
</tr>
<tr>
<td>Edward VI</td>
<td>@Eddie_the_KING · January 28, 1547</td>
<td>I’m the King of the world!!!! RIP, Dad @VIIIKING #kidsrule #9yearsold #winning</td>
</tr>
<tr>
<td>Mary Tudor</td>
<td>@BloodyMary · July 19, 1553</td>
<td>Turn down 4 Protestantism. Turn up 4 Catholicism! This one’s for my mom, @CatAra, RIP. #sorrynotsorry</td>
</tr>
<tr>
<td>Queen Elizabeth</td>
<td>@GoodQueenB · 1560</td>
<td>Philip II, Eric XIV of Sweden, Henry of Anjou...So many suitors. So little time. #singleNready2mingle (/k I have work to do) #swiperight</td>
</tr>
<tr>
<td>John Shakespeare</td>
<td>@Stratfor_Dad · April 26, 1564</td>
<td>Baptized my son William today @HolyTrinityChurch! #blessed</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>@BillyShakes · 1589</td>
<td>Working on my 1st play! RT with title suggestions. It’s a comedy w/ a lot of errors.</td>
</tr>
<tr>
<td>Queen Elizabeth</td>
<td>@GoodQueenB · April 23, 1597</td>
<td>Saw a HYSTERICAL play by @BillyShakes! Check out Merry Wives of Windsor! #LoveMeSomeFalstaff #ChamberlainsMen</td>
</tr>
<tr>
<td>King James 1</td>
<td>@Scotty · March 24, 1603</td>
<td>RIP @GoodQueenB, thanks 4 the throne! #transformationtuesday #JacobeanEra</td>
</tr>
<tr>
<td>King James 1</td>
<td>@Scotty · May 19, 1603</td>
<td>Congrats to my boy @BillyShakes and his players. #thekingsmen #royalpatent #Othello #MeasureForMeasure</td>
</tr>
<tr>
<td>Anne Hathaway</td>
<td>@ShakesWife · April 23, 1616</td>
<td>RIP/Happy birthday @BillyShakes. Thanks 4 the bed. @HolyTrinityChurch</td>
</tr>
</tbody>
</table>
GROWING UP SHAKESPEARE:
Fun, Games, and School

BOYS AND GIRLS began “petty school” around the age of four in order to learn how to read. Girls left school at age six to be taught at home by their mothers, or, if they were rich, a private tutor. If boys belonged to a middle class or wealthy family, they could continue on to “grammar school” after leaving petty school, or they were sent to work in some sort of trade, such as farming. At grammar school boys would study Latin, drama, poetry, and history for long hours with no desks. Learning Latin was important for any boy wanting to enter a career in law, medicine, or the Church. Because Shakespeare’s father made a sustainable living in public and government jobs, Shakespeare was able to attend grammar school where he likely picked up his love of drama and writing.

FOOTBALL—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s hometown. The balls were made from inflated pigs’ bladders! (LEFT) Shakespeare makes mention of this sport in THE COMEDY OF ERRORS: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

FESTIVALS occurred at various times of the year. One of the most popular was on May 1st, May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance (RIGHT). This tradition is reflected in A MIDSUMMER NIGHT’S DREAM: “They rose early to observe the rite of May.”

RIGHT: Children learned to read using “hornbooks” like these—a piece of wood covered with printed-paper, protected by a transparent sheet of horn.
LONDON CITY LIVING: Filth, Fashion, and Fighting

IF YOU LIVED IN LONDON during Shakespeare’s time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.

ABOVE: Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture in England.

SHAKESPEARE moved to LONDON to work in the theater. But theater wasn’t the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

The first theater was built in 1576. Its shape, like The Globe (ABOVE), was influenced by bear-fighting rings (RIGHT), which were popular in London at the time. Shakespeare referenced this Elizabethan sport in Macbeth when Macbeth states, “They have tied me to a stake; I cannot fly, but bear-like I must fight the course.”
OUTBREAKS OF THE PLAGUE were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn’t know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theaters to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets for wealthy patrons.

CLOTHING WAS A SIGN OF ONE’S RANK so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.

ABOVE: As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge “ruff” collars. Wealthy women wore wide padded dresses with puffy sleeves.

RIGHT: The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.
THE COURT

THE COURT OF QUEEN ELIZABETH I was made up of courtiers, people who were of a higher class that were invited to attend the queen as a companion or advisor. The number of courtiers that attended Elizabeth ranged from one thousand to fifteen hundred, and they were housed at the palace or in nearby lodging. They were paid a small amount of money, but could make themselves quite wealthy through accepting bribes from people who required favors from them. As such, the court was full of corruption and the queen had to be discerning about whose advice she heeded. However, it was a statement of the queen’s popularity and wealth that she travelled with such a large entourage.

ABOVE: The procession of Queen Elizabeth I. She is surrounded by her courtiers, ladies maids, and favored knights.

FOOLS AND JESTERS were a familiar sight at court. They traditionally wore motley, a colorful patchwork costume, and functioned like resident stand-up comedians or clowns. There were two types of fools: natural, and artificial. In Elizabethan England, mental and learning disabilities weren’t understood, but those who had one of these disabilities could earn a living for themselves if they could make people laugh. Fools of this kind were called natural, meaning they were born “foolish.” Artificial fools were deliberately foolish or eccentric for the purposes of entertainment, much like the comedians of today.

CHIVALRY, a code of ethics that glorified warfare and armed conflict as well as the pursuit of courtly ladies, was revered by Elizabethan society. They believed that honor was something you attained through physical prowess rather than moral integrity. Some of these values still exist in our culture today—superheroes are often heroic because they have incredible combat abilities. Legendary knights were the superheroes of the Renaissance!

ABOVE: A motley fool! Notice that this fool’s motley costume has ass’s ears attached, a common symbol of foolishness. He also carries a “ninny stick,” a rod with a carved imitation of his own face at the end.

LEFT: One of the most important figures in the history of chivalry was Saint George who, according to legend, tamed and killed a dragon to save a damsel in distress and convert a city to Christianity.
WELCOME TO THE GLOBE THEATRE

LET ME TELL YOU A LITTLE ABOUT "THIS WOODEN O."

THE COMPANY WAS HAVING DIFFICULTY RENEWING THE LEASE ON OUR FIRST THEATER, SO IN 1599 WE TORE IT DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT—IT'S JUST OUTSIDE THE JURISDICTION OF THE CITY OF LONDON, SO WE'RE SAFE FROM CITY OFFICIALS WHO THINK THAT THE THEATER IS IMMORAL AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN CANNON FIRE—PART OF A PERFORMANCE OF HENRY VIII—ACCIDENTALLY SET THE THATCHED ROOF AFAME! OOPS!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE SAME SITE, AND IT REMAINED IN USE UNTIL CIVIL WAR BROKE OUT IN ENGLAND IN 1642.

THE FLAG IS FLYING! THAT MEANS WE'VE GOT A PERFORMANCE TODAY.

THE STAGE ROOF PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

MY TICKET COST TWICE AS MUCH AS WHAT THAT GENTLEMAN PAID FOR HIS CUSHIONED SEAT. I'M RIGHT ABOVE ALL THE ACTION! EVERYONE CAN SEE THAT I'M A VIP.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES. JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL," THE SPACE BENEATH THE STAGE. IT MAKES A GREAT GRAVE, TOO!

ALAS, POOR TORICK. I KNEW HIM...

MY TICKET COST TWICE AS MUCH AS WHAT THOSE "GROUNDINGS" PAID TO STAND IN THE YARD BELOW AND FOR AN EXTRA PENCE, I GET TO SIT ON A CUSHION!

THE BALCONY IS GREAT FOR WINDOW SCENES.

THE GLOBE CAN ACCOMMODATE NEARLY 5,000 AUDIENCE MEMBERS. CSC'S HOUSE ONLY SEATS ABOUT 200

CHEAPEST SEAT IN THE HOUSE! WELL, IT'S NOT A SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDINGS" SOMETIMES THREW FRUIT AT THE ACTORS IF THEY DIDN'T LIKE A PERFORMANCE!
PART TWO: 
THE PLAY
Today is a celebration—the great politician and military general, Julius Caesar, has returned victorious from war. Pompey the Great has been defeated!

We make holiday, to see Caesar and to rejoice in his triumph.

Amid the festivities, a soothsayer approaches Caesar with a dire warning about the date of March is... but Caesar does not take him seriously.

Beware the Ides of March.

He is a dreamer, let us leave him.

Not everyone is celebrating. Many prominent Romans, including Cassius, worry that Caesar has too much power, and poses a threat to the government.

He suspects his friend Brutus shares his concern, and speaks with him in secret, hoping to draw him into a plan to overthrow Caesar.

I do fear the people choose Caesar for their king.

I would not, Cassius, yet I love him well.

Then must I think you would not have it so.

Just then, their friend Casca wanders by and explains what they missed while they were talking:

Mark Antony.

A friend and supporter of Caesar’s, offered him a crown—three times!

Each time Caesar refused it, and in the end he feared as the crowd cheered wildly for him. But for all that, to my thinking, he would have had it.

As the Ides of March approaches, a terrible storm rages. Many supernatural events take place.

Cassius decides it is time to bring his group of conspirators together. But will Brutus decide to join them? All of Rome respects him, and his participation would bring honor to the deed...

They say the senators tomorrow mean to establish Caesar as a king.

Cassius, if you could but win the noble Brutus to our party...

Cassius knows Brutus needs more convincing, so he forges and delivers letters to him from Roman citizens, voicing their fear of Caesar’s ambition.

Caesar is his friend, but Brutus wants what is best for the Republic. Eventually, he resolves to join the conspirators for Rome’s sake.

It must be by his death.

At that very moment, Caesar’s wife Calpurnia was having a horrible nightmare about his murder. The next morning, she begs her husband not to go to the Capitol.

You shall not stir out of your house today.

But one of the conspirators tempts Caesar with the rumor of a crown being offered to him, and he decides to go anyway.

The Senate have concluded to give this day a crown to mighty Caesar.

How foolish do your fears seem now, Calpurnia!

When Caesar arrives at the Capitol, the soothsayer reminds him to be wary.

The Ides of March are come.

At, Caesar, but not gone.

But Caesar heedlessly presses on to the Senate House, where he is met with a petition from the conspirators.

Speak hands, for me!

Slowly they surround him, then suddenly, they draw their daggers and stab him.

Et tu, Brute? Then fall, Caesar.

Caesar lies dead as the senators flee in terror.
Antony enters cautiously, but the conspirators assure him they will not harm him. They mean to emerge peacefully, and explain their actions to the citizens. Antony agrees not to blame them if they allow him to speak at Caesar’s funeral.

You shall not in your funeral speech blame us, but speak all good you can devise of Caesar.

Be it so. I do desire no more.

But once he is left alone with Caesar’s bloody body, Antony swears revenge.

Woe to the hand that shed this costly blood!

At the forum, Brutus addresses the citizens first, explaining why they had to kill Caesar.

Not that I loved Caesar less, but that I loved Rome more...

When it was Antony’s turn, he did exactly as Brutus had asked him, only speaking well of Caesar.

Friends, Romans, countrymen, lend me your ears, I come to bury Caesar, not to praise him...

Meanwhile, Brutus and Cassius are not getting along. Cassius accepted bribes while raising money for their army. Brutus feels that his actions discredit their honor, but after their argument ends, the real reason Brutus is upset emerges. His wife, Portia, has killed herself.

Portia is dead. O insupportable and touching loss!

But he uses his words to move the citizens, and before long, they are incensed against the conspirators!

O noble Caesar! O woful day! O traitors, villains! We will be avenged.

The angry mob wreaks havoc on the town, searching for the conspirators, who have fled.

Cassius and Brutus raise an army out of town and prepare to do battle with Antony, who forms an alliance with Octavius, Caesar’s adopted son.

Brutus and Cassius are levying powers. We must straight make head.

Let us do so.

Just then, they receive word that Antony and Octavius have put to death one hundred senators, and are planning to march their troops to Philippi. The conspirators decide to confront them there the next morning.

Later that night, Brutus is visited by the ghost of Caesar.

Why comest thou? To tell thee thou shalt see me at Philippi.

Brutus knows the ghost means to take his revenge, but the next morning, they read their troops for battle anyway.

He and Brutus make a pact: if necessary, they both agree to kill themselves rather than be captured by the enemy and witness the fall of the Roman Republic.

This same day must end that work the ides of March begun.

If we do meet again, we’ll smile indeed.

Thinking his side has lost, Cassius prematurely make good on his pact, and asks a soldier from his own side to stab him with his own sword.

Caesar, thou art revenged, even with the sword that kill’d thee.

Brutus keeps fighting, but eventually it is clear that the enemy is too strong. He too asks a soldier from his side to assist him in death: the soldier holds his sword as Brutus runs into it.

Caesar, now be still: I’ll kill not thee with half so good a will.

On the battlefield, it is a stalemate. Brutus leads a successful charge against Octavius, but Cassius is held back by Antony’s troops.

The battle for Rome is over, Antony and Octavius declare victory. But upon seeing Brutus’ body, Antony declares that Brutus was indeed an honorable man, and deserves a proper burial before they celebrate.

This was the noblest Roman of them all. All the conspirators save only he did that they did in envy of great Caesar.

So call the field to rest, and let’s away, to part the glories of this happy day.

The end.
NOTES ON THE PLAY

O, MIGHTY CAESAR!
When someone rules a country with total power, they are called a dictator. The first Roman dictator, Julius Caesar, was killed on the Ides of March (March 15th) more than 1600 years before Shakespeare wrote his play. His assassination is one of the most famous events in Western history outside of the Bible. Today, we still debate whether or not he deserved it.

Before Julius Caesar came to power, the Roman government was a republic, a government where representatives were elected to rule on behalf of the citizens who elected them. As he was growing up, the Roman republic had destabilized: the rich had become more and more wealthy, while the less fortunate were more and more often forced into slavery. When Caesar became a general in the Roman army, he gained the support of his soldiers and the people through his many military successes.

Eventually, Caesar formed an alliance between himself, Pompey the Great (another Roman general), and a wealthy aristocrat named Crassus. Together they dominated Roman politics as what historians have since called “The First Triumvirate.” Unfortunately, Crassus was eventually killed in battle, and Pompey turned on Caesar in an attempt to seize power. Rome was thrown into civil war, and Julius Caesar pursued Pompey and his army into Egypt where Pompey was defeated and executed. When Caesar returned to Rome, he was the unchallenged dictator and welcomed with celebration.

Julius Caesar only ruled for one year, and during that time he transformed what would become the Roman Empire. He relieved debt, reformed the Senate, reorganized local government, invited some of his defeated rivals to join him, and even reformed the Roman calendar. As he did this, he also worked hard to solidify his rule, demanding that the Senate name him dictator for life. This angered his former rivals, Gaius Cassius Longinus and Marcus Junius Brutus who had both served under Pompey. They lead an attack on Caesar in the senate, assassinating him and calling themselves “the liberators.” This event again plunged Rome into civil war, and resulted in Octavius, Caesar’s great-grand nephew and adopted heir, becoming the first Roman emperor.

Julius Caesar’s rule effectively transformed the Roman government for all time. He was the first Roman ruler to be seen as a god, the “Divine Caesar.”

Shakespeare’s play, JULIUS CAESAR, is not entirely historically accurate. What changes did he make? Why do you think he chose to make those changes?
PEACE! COUNT THE CLOCK!

*JULIUS CAESAR* was written in a very important year for Shakespeare’s theater company, The Chamberlain’s Men. 1599 was the year that their famous Globe Theater was built, and this play was probably intended to be the first play they produced there. The story of Julius Caesar was already ancient history by this time, and the Elizabethans would have come to the Globe knowing the plot, but excited to hear Shakespeare’s version of it.

In 1599, Queen Elizabeth I ruled England. For most of her reign, she was beloved of her subjects, but by 1599, she was aging and did not have an heir to take her place. She did not command the love of her people as she once had, and many were imprisoned or executed for speaking out against the crown. In fact, less than two years after *JULIUS CAESAR* was written, the Earl of Essex would lead a rebellion against Elizabeth, resulting in his public execution.

Does any of this sound familiar? The Elizabethan people would have seen many parallels between their queen and the legendary dictator. Even today, the play is often produced when a society falls into political turmoil. Throughout the play, Shakespeare finds ways to make it feel like the action is happening today, not in 44 BC. For example, when the conspirators meet in secret and officially make the decision to murder Caesar, a clock ominously strikes. It must have been unsettling when the audience realized that there were no striking clocks in Caesar’s time.

What parallels do you see between our current events and what happens in *JULIUS CAESAR*?

Are there any “Caesars” living today?

**ART THOU SOME GOD?**

According to legend, Rome had not had a king for 500 years before Caesar was made dictator. In Shakespeare’s play, Julius Caesar is a physically weak man although the public sees him as a god.

What the conspirators discover is that killing Caesar is easier said than done. Sure, they are able to kill the flesh and blood man, but the spirit of Caesar lives on. Marc Antony is able to incite a riot under the name of dead Caesar and Caesar’s name is preserved when Octavius Caesar seizes power. When the ghost of Caesar appears to Brutus, he insists that he is Brutus’ “evil spirit,” alive in Brutus’ guilt.

Caesar is presented as ambitious, overconfident, and inflexible, but he is also benevolent and loved by the people. Brutus is a leader of a bloody assassination, but also believes he is working for the good of his country. Instead of reestablishing order in Rome as Brutus hopes, Caesar’s death allows chaos to reign.

Like Julius Caesar, it was important to Queen Elizabeth I that her people perceive her as all powerful and majestic. She commissioned this portrait of herself the year after *JULIUS CAESAR* was written, when she was in her late sixties. In it, she is shown to be eternally young. She is holding a rainbow, which indicates to the viewer that she is the sun, a goddess.

The ghost of Caesar appears to Brutus in an artist’s depiction from 1802.
Throughout the play, Shakespeare challenges the audience’s perception of who is the “good guy.” What do you think he believed about the role of good and evil in society?

CRY, HAVOC!
Our play begins during the festival of the Lupercalia upon Caesar’s return to Rome after defeating Pompey. The Lupercalia was an ancient festival that occurred in Rome on February 15th (a full month before the “Ides of March”). It was intended to rid the city of evil spirits and bring in health and fertility. It was a wild party, and in the opening scene, it feels as though the only thing keeping the chaos at bay is the presence of Caesar.

Why do you think Shakespeare chose to show us the murder of an artist like Cinna the Poet? What do you think Shakespeare believed about an artist’s role in society and politics?

Why do you think Shakespeare chose to show us the murder of an artist like Cinna the Poet? What do you think Shakespeare believed about an artist’s role in society and politics?

THE NOBLEST ROMAN OF THEM ALL
Hundreds of years before Shakespeare, the philosopher Dante wrote an epic poem titled “The Divine Comedy” where he described the nature of Hell, placing Brutus and Cassius in its deepest circle. Their betrayal of Caesar was used as a morality lesson for children and adults, and an Elizabethan audience would have been surprised to find themselves sympathizing with Brutus when they came to see Shakespeare’s play.

Although the play is titled JULIUS CAESAR, it quickly becomes clear that Brutus is our tragic hero. Above all, Brutus is driven by honor. Even when Cassius proposes to him that he would be a better ruler of Rome than Caesar, Brutus does not involve himself in the conspiracy until he is tricked by Cassius into believing the people of Rome wish him to rule. He is rational, unemotional, and mistakenly trusts others to live the same way. Even when he murders Caesar, he attempts to make it a ceremony, assuming divine approval of his actions.
Shakespeare’s play could easily have been called “The Tragedy of Brutus.” In what ways does Brutus moral code lead to his own undoing? Is Brutus as honorable as he believes himself to be?

Masters of Their Fates

“The fault, dear Brutus, is not in our stars. But in ourselves, that we are underlings,” says Cassius in the very first scene of JULIUS CAESAR. Just before he speaks these words, a Soothsayer (someone who has ability to see the future) warns Caesar to beware the “Ides of March.” Are our destinies the result of our own decisions, or have they been set out for us by some higher power, written in the patterns of the stars for the enlightened to read?

Shakespeare asks that very question. Would Caesar have died if he had listened to the Soothsayer and his wife, Calpurnia, and stayed away from the Capitol on March 15th? Was Caesar’s death the result of destiny, or only the result of Brutus’ and Cassius’ decisions to murder him?

Brutus struggles to make the decision to murder Caesar, because he cannot in good conscience advocate the murder of someone who has not yet done anything wrong. It is not until he has convinced himself that Caesar will become a tyrant that he decides to join the conspiracy. No matter how he reasons it out, he always comes back to the conclusion that Caesar must die. Was it his destiny to kill Caesar? Or does Brutus have his own ambitions to lead Rome, regardless of destiny?

What do you think Shakespeare believed about fate? Do you think the future is in our control, or are some things destined to happen?
QUIZ: WHO ARE YOU IN JULIUS CAESAR?

1. You’re at a party. You:
   A) Sit back and enjoy the entertainment!
   B) Watch the festivities from a distance. You’re not much of a partier.
   C) Meet as many people as you can. It’s important to have friends in high places.
   D) Are the center of attention. You love to have a good time.

2. When you have to make a big decision, you:
   A) Make it and stop worrying about it. Once you’ve made a decision, that decision is final.
   B) Stay up all night weighing the pros and cons. You like to keep emotion out of it and just look at the facts.
   C) Do whatever will benefit you the most. You’ve got to take care of yourself.
   D) Go with your gut and worry about the consequences later.

3. As a leader, what is your best quality?
   A) You never change. You are constant, like the northern star.
   B) You have very good judgment. You only look at the facts.
   C) You’re persuasive. You can talk someone into almost anything.
   D) You’re inspirational. You appeal to people’s emotions to get what you want.

4. You are caught in a storm. You:
   A) Immediately look up your horoscope – this is a bad sign.
   B) Get an umbrella.
   C) Run out into the rain, getting as wet as possible. Surely this is a sign that good things are to come.
   D) Feel exhilarated. It’s time to get some revenge.

5. A friend tells you to stay home from school – they believe something bad is about to happen to you. You:
   A) Do as they ask to make them feel better, not because you’re afraid.
   B) Tell them to calm down. You’re sure everything will be fine.
   C) Get to school early. No one is going to tell you what to do.
   D) Stay home, and demand that the friend report back to you at the end of the day.

6. Do you like to play by the rules?
   A) You make the rules.
   B) As much as possible. Without rules, life would be chaotic.
   C) It depends on who is making the rules.
   D) What rules?

7. Would you turn against a friend for the greater good?
   A) If your friends don’t agree with you, they’re not your friends.
   B) Absolutely. It’s the right thing to do.
   C) You don’t really worry about the greater good. It’s you you’re concerned about.
   D) Never. Unless they turned against you first.

8. How clean is your bedroom?
   A) Clean and luxurious. You have other people clean your room for you.
   B) Simple and tidy. Everything in its place.
   C) Somewhat messy, but you don’t have a lot of stuff.
   D) Honestly… it’s a disaster.

Turn the page to get your results!
IF YOU ANSWERED:

**JULIUS CAESAR**

Mostly A’s: You are JULIUS CAESAR. While you may not be in the best physical shape, people are impressed by you. In fact, they like you so much, they’re willing to give you almost anything you want. However, you tend to get swept up by your own popularity and ignore any criticism that comes your way.

**BRUTUS**

Mostly B’s: You are BRUTUS. You are organized and honorable. You don’t yield to peer pressure, and you are always working for the greater good. You make decisions using logic. Unfortunately, you tend to assume that everyone else thinks the same way as you do. This makes you easy to manipulate.

**CASSIUS**

Mostly C’s: You are CASSIUS. You want to be in control of your own future, and you’ll do what you have to in order to get what you want. You don’t like being told what to do, and you have a short temper. People often underestimate you.

**MARC ANTONY**

Mostly D’s: You are MARC ANTONY. Everyone loves you, it’s always a good time when you’re around. You love your friends, and would do anything to protect them. You may not be as classy as others, but you always speak from the heart. You revel in chaos, and live in the moment.
### Julius Caesar Score Card:

**Legend**

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<th>P</th>
<th>C</th>
<th>S</th>
<th>F</th>
<th>Sacked: Victim of an Attack</th>
<th>Makes a Prophecy</th>
<th>Involved in a conspiracy</th>
<th>Visited by supernatural beings</th>
<th>Victorious in battle</th>
<th>Appears in a scene</th>
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### Characters, in order of appearance

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<tr>
<th>ACT</th>
<th>1</th>
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<td>SCENE</td>
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<td>Julius Caesar</td>
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<td>Casca, a conspirator</td>
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<td>Calpurnia, wife of Caesar</td>
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<td>Marc Antony</td>
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<td>Soothsayer</td>
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<td>Marcus Brutus, a conspirator</td>
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<td>Cassius, a conspirator</td>
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<td>Cicero, a senator</td>
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<td>Cinna, a conspirator</td>
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<td>Metellus, a conspirator</td>
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<td>Trebonius, a conspirator</td>
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<td>Decius Brutus, a conspirator</td>
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<td>Portia, wife of Brutus</td>
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<td>Cinna, a poet</td>
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<td>Octavius Caesar</td>
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<td>Ledipus</td>
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**TABLE WORK:**

Unpacking Shakespeare’s Language

**IS THIS REALLY WRITTEN IN ENGLISH?** Yes, it is! But it’s also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class—metaphors, alliteration, irony—but it’s definitely still English.

**DID PEOPLE IN SHAKESPEARE’S DAY SPEAK IN VERSE?** No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

**IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS?** Actually, for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It’s like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

To find those clues, a company will begin their rehearsal process with table work.

Shakespeare invented many words and phrases that we use on a regular basis today. Above are some examples.
Table Work
To do table work means to read the script as a group, figuring out the meaning of every line and discussing the playwright’s perspective on the story. Once everyone is on the same page, the actors get on their feet and begin staging the play.

When Shakespeare was writing his plays, there was no such thing as a director, and actors worked together with the playwright to stage the play. The rehearsal period for a play would be very short, and actors and would often have to have a few plays memorized at once. To help the actors out, Shakespeare left clues in the way he wrote. Part of a company’s table work today is to find these clues.

Let’s focus on this speech from *JULIUS CAESAR*. Just after Caesar has been assassinated, Marc Antony says:

**ACT III SCENE I**

**MARC ANTONY**
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!
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue—
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter’d with the hands of war;
All pity choked with custom of fell deeds:
And Caesar’s spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch’s voice
Cry ‘Havoc,’ and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

That’s a lot of text! But Shakespeare helps the actor playing Marc Antony out by leaving a ton of clues. The first thing an actor working on this speech would look at is whether or not the speech is in verse or prose.

**Verse or Prose?**
All of Shakespeare’s language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose. For actors, verse is often easier to memorize because of the rhythm. It’s almost like memorizing lyrics to a song.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form. Marc Antony’s speech, then, is in verse!
Prose
Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays.

At first glance, it may seem that Shakespeare used verse and prose to indicate a character’s status (rich, powerful, educated characters often speak in verse; poor, common, fools often speak in prose) but upon closer look, you’ll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play. Often, characters speak in verse when they are sincere and speaking from the heart. They’ll speak in prose when they are speaking from the head, their intelligence.

In JULIUS CAESAR, Brutus often speaks in prose, which tells the actor that he relies on his intelligence and logic. Take a look at his lines below, spoken at Caesar’s funeral to the crowd:

BRUTUS
Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar loved me, I weep for him... but as he was ambitious, I slew him.

In our speech from Marc Antony, he is upset and swearing to get revenge for Caesar’s death. He speaks from the heart, so he speaks in verse.

Blank Verse
Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five (“penta” from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That’s ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

\[
\text{ta DUM, ta DUM, ta DUM, ta DUM, ta DUM}
\]

or, a good way to remember the word “iamb” is to think of it as:

\[
\text{i AM, i AM, i AM, i AM, i AM}
\]

The stressed words tell an actor which words are the most important to the character. If you say, “We stress the words we want the world to hear,” with natural inflection, you will have spoken a line of iambic pentameter.

we STRESS / the WORDS / we WANT / the WORLD / to HEAR

Now say a line from Marc Antony’s speech:

MARC ANTONY
A curse shall light upon the limbs of men.
\[
\text{a / CURSE / shall / LIGHT / u / PON / the / LIMBS / of / MEN}
\]

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse. An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

Where else do characters speak in verse in JULIUS CAESAR? If you were an actor in this play, what would this tell you about the character and the situation?
Irregular Verse
Shakespeare doesn’t always write verse in perfect iambic pentameter—you may have already noticed this in Marc Antony’s speech. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare’s day. He was one of the first writers to regularly break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern.

Trochees and Changes in Iambic Rhythm
Often, when Shakespeare wants to catch an audience’s ear on a specific word or phrase, he’ll switch up the iambic rhythmic pattern of unstressed/stressed syllables (ta DUM). One of these irregular meters is called a trochee. A trochee is the exact opposite of an iamb: TA dum.

Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters (the witches in MACBETH; Puck in A MIDSUMMER NIGHT’S DREAM). He also inserts it into regular lines of iambic pentameter. This often happens when a character is attempting to seem particularly forceful or demanding.

For instance, take a look at this line from Marc Antony’s speech:

```
MARC ANTONY
Woe to the hand that shed this costly blood!
WOE to / the HAND/ that SHED/ this COST/ ly BLOOD
```

Marc Antony is cursing those who killed Caesar. The trochee at the beginning adds extra emphasis to his words. Trochees also create a sense of urgency and acceleration in the language. Marc Antony wants revenge, and he wants it now.

If you were delivering Marc Antony’s speech onstage, how might your voice change when you came upon a trochee? How might this affect the staging of the scene?

Feminine Endings and Extra Syllables
A feminine ending is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the character feels unsettled about something. Sometimes, Shakespeare will also throw in extra syllables within the line of verse to increase the effect. In Marc Antony’s speech, there is a feminine ending at the beginning, when he is alone with Caesar’s body for the first time:

```
MARC ANTONY
O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
```

Based on the feminine ending in these lines, how do you think Marc Antony is feeling at this moment?

Shared Lines and Split Lines
Shakespeare also uses verse to leave clues as to the rhythm of a dialogue. Often, he will split a line of verse, so that two characters share the ten syllables. This is called a shared line or split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have the effect of poetry AND of natural speech.
For example, in the scene just before Marc Antony’s speech, he convinces Brutus to let him speak at Caesar’s funeral in spite of the fact that the other conspirators do not trust him:

**BRUTUS**
Marc Antony, here, take you Caesar’s body.  
You shall not in your funeral speech blame us,  
But speak all good you can devise of Caesar  
In the same pulpit whereto I am going,  
After my speech is ended.

**MARC ANTONY**
Be it so.

These lines scan as as:

mark AN / to NY/ here TAKE/ you CAE/ sar’s BO/ dy  
you SHALL/ not IN/ your FUN’ral SPEECH/ blame US  
but SPEAK/ all GOOD/ you CAN/ de VISE/ of CAE/ sar  
IN the/ same PUL/ pit WHERE/ to I/ am GO/ ing  
AF ter/ my SPEECH/ is EN/ ded BE/ it SO.

Shared lines create a realistic pattern of speech when emotions run especially high—notice how irregular Brutus’ lines are? The feminine endings in his text tell the actor that Brutus is very unsettled about something, and Marc Antony’s shared line tells the actor that Antony is responding quickly before Brutus can change his mind.

Where else in the play might you expect to find shared lines? How might shared lines create a sense of urgency in a scene?

**Missing Feet and Silence**
Shakespeare writes in iambic pentameter, which means there are five poetic feet per line: ta DUM, ta DUM, ta DUM, ta DUM, ta DUM. If a line is short, we say it is “missing feet”. This interrupts the flow of the poetry, and forces the actors to find meaning in a moment of silence. Check out the next few lines in the scene following Brutus’ decision to let Marc Antony speak at the funeral:

**BRUTUS**
Marc Antony, here, take you Caesar’s body.  
mark ANT/ to NY/ here TAKE/ you CAE/sar’s BO/dy  
You shall not in your funeral speech blame us,  
you SHALL/ not IN/ your FUN’ral SPEECH/ blame US  
But speak all good you can devise of Caesar  
but SPEAK/ all GOOD/ you CAN/ de VISE/ of CAE/ sar  
In the same pulpit whereto I am going,  
IN the/ same PUL/ pit WHERE/ to I/ am GO/ ing  
After my speech is ended.  
AF ter/ my SPEECH/ is EN/ ded
MARC ANTONY
Be it so.
BE/ it SO
I do desire no more.
i DO/ de SIRE/ no MORE/ - - / - -/

BRUTUS
Prepare the body, then, and follow us.
pre PARE/ the BO/ dy THEN/ and FOL/ low US.

What do you think is happening in the moment of silence at the end of Marc Antony’s line? What clue does this give an actor about the situation?

Other Clues to Look For

• There are lots of other clues that Shakespeare leaves for his actors to help them in performance. Sometimes he will use the rhythm to elongate words to give them more emphasis. For instance, in Marc Antony’s speech he elongates the word “lived” to LI-ved and the word “familiar” to fa-MI-li-AR. How might this change an actor’s performance of the speech?

• In Shakespeare’s time, there wasn’t the technology to create a realistic portrayal of many of the things that happen in his plays. Instead, he uses language to create images in the imaginations of the audience.
  
  o In Marc Antony’s speech, notice how many words Shakespeare uses that relate to the body. As Marc Antony stands over the body of Caesar, he uses the image of the dead body to create an image of what his revenge will look like in Rome.

  o In this scene, Marc Antony, the conspirators, and Caesar’s body are covered in blood. Notice how often he uses blood imagery in his speech.

  o Marc Antony also introduces supernatural imagery towards the end of his speech. What effect does this have on your perception of the situation as a member of the audience?

• One of the most important words in Shakespeare’s plays is the word “O.” When a character says “O,” it is a signal to the actor that the character cannot find words for what they are feeling, and instead just make the sound “O.” What clue is Shakespeare giving the actor in this speech when he has Marc Antony begin with saying “O?”

• Shakespeare also often uses repeated sounds to add color to a speech. Repeated sounds can be used to illustrate emotion, to make the audience listen closer, and sometimes just because it’s nice to listen to. As an actor, how might you use repeated sounds to create a dynamic performance? What repeated sounds do you notice in Marc Antony’s speech?

Now that we’ve done our table work, let’s take a look at what an Actor’s notes on this scene might look like. Turn the page!
Imagine this: Brutus and the conspirators have just stabbed Caesar, and they all have blood on their hands when Marc Antony arrives on the scene. To protect himself, Marc Antony shakes their hands (some of Caesar’s blood wipes off on him) and pretends to support their cause. He asks Brutus to allow him to speak in Caesar’s funeral, and Brutus hesitates.

**BRUTUS**
Marc Antony, here, take you Caesar’s body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Caesar
In the same pulpit whereto I am going,
After my speech is ended.

**MARC ANTONY**
Be it so.
I do desire no more. *(MISSING FEET)*

**BRUTUS**
Prepare the **BODY**, then, and follow us.

**MARC ANTONY**
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**!
Over thy wounds now do I prophesy,—
Which, like dumb **MOUTHS**, do ope their **RUBY LIPS**,
To beg the **VOICE** and utterance of my **TONGUE**—
A **CURSE** shall light upon the **LIMBS** of men;
Domestic **Fury** and **Fierce civil striFe**
Shall cumber all the **PARTS** of Italy;
**BLOOD** and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants **QUARTER’d** with the **HANDS** of war;
All pity **CHOKED** with custom of fell deeds:
And Caesar’s **SPIRIT**, ranging for revenge,
With **ATE** by his side come hot from **HELL**,
Shall in these confines with a monarch’s **VOICE**
Cry ‘Havoc,’ and let slip the **DOGS OF WAR**;
That this foul deed shall smell above the earth
With **CARRION** men, groaning for burial.
WHAT TO WATCH FOR...
Questions and themes to consider as you watch the play

OMENS
- An omen is an event that is believed to represent the future. For example, Calpurnia mentions that ghosts have been seen walking the streets the night before Caesar is murdered. What other omens do you notice in the play?
- Characters in JULIUS CAESAR often have different interpretations of what these omens predict. Whose interpretations are correct? Is there anyone who purposefully misinterprets these “portentous things”?
- What do you think Shakespeare believed about omens, based on how they are used in JULIUS CAESAR? Does anyone actually foretell the future? Or do they unintentionally set the future in motion when they attempt to read into the omens they come across?
- One of the many omens found in JULIUS CAESAR is weather, particularly a storm. What do characters believe the storm foretells?
- Shakespeare also uses weather to represent a character’s state of mind, particularly in the case of Brutus. How does Shakespeare use weather as a symbol for Brutus’ journey through the play?

PRIVATE VS. PUBLIC
- When it comes to politics, a person’s public image is often quite different from who they actually are. In JULIUS CAESAR, some characters are very good at maintaining a good public image, while others are not. As you read or watch the play, pay attention to how Caesar, Marc Antony, Brutus, and Cassius are perceived by the public. How does the public’s perception of them affect their ability to get what they want?
- According to an old saying, “a king’s left ear is for flattery and private favors, his right ear for truth and for public concerns.” As you read or watch the play, do you think Julius Caesar “hears” equally through both ears?

COMMUNICATION
- In the first scene of JULIUS CAESAR, Marc Antony offers a crown to Caesar three times. Surprisingly, this event happens offstage, and we learn about it through Casca’s retelling of it to Brutus and Cassius. How might Casca’s retelling affect our (and Brutus’) perspective on the event? Are there any other moments in the play where our perspective might be altered by who is telling the story?
- There are also many moments in JULIUS CAESAR where characters make decisions based on incorrect information, often leading to tragic outcomes. For example, Cinna the Poet is killed because his murderers mistakenly believe he is one of the conspirators who also happens to be named Cinna. What other moments of miscommunication do you notice in the play?
- Rhetoric, the art of using language to persuade and move others, is a skill that is essential to being successful as a politician. Which characters in JULIUS CAESAR speak the most effectively? How is your perspective as an audience member shaped by the language characters use?

For more ideas on what to watch for, see NOTES ON THE PLAY on page 15.
PART THREE: BEHIND THE SCENES
WHAT'S DIFFERENT ABOUT CSC’S PRODUCTION?

Classic Stage Company’s Act Young production of JULIUS CAESAR has been cut down to 90 minutes. Below you will find some examples of cuts we have made to the script, and a full list of the differences between Shakespeare’s original version and our production.

JULIUS CAESAR: Original Text Vs. Act Young Cut

Characters

- Brutus
- Cassius – played as a woman
- Marc Antony
- Julius Caesar
- Calpurnia
- Portia/ Lucilius – played by the same actor, played as a woman
- Artemidorus/ Lepidus – played by the same actor, played as a woman
- Casca/ Messala – played by the same actor
- Cato/ Cinna/ Volumnius – played by the same actor
- Cicero – cut
- Cinna the Poet/ Titinius – played by the same actor, played as a woman
- Clitus/ Publius – played by the same actor
- Dardanius – cut
- Decius Brutus/ Marullus/ Claudius – played by the same actor, played as a woman
- Flavius/ Soothsayer/ Pindarus – played by the same actor
- Ligarius – cut
- Lucius
- Metellus Cimber
- Octavius Caesar/ Popilius Lena – played by the same actor, played as a woman
- Trebonius/ Strato – played by the same actor
- Varro – cut
- Young Cato – cut
- Various Citizens and Soldiers

In Shakespeare’s day, only men were allowed to be actors, and they were all from the same ethnic background. We have a very diverse company, full of men and women from all different backgrounds. We’ve made some big changes in casting – Cassius and many other characters are played by women, and many of the actors play multiple roles. How does the play change by altering the genders of these roles? Can you think of other plays or movies where men take on women’s roles or women take on men’s roles for social commentary or other reasons?

SETTING

When JULIUS CAESAR was written, the story was already ancient history, and was set in the faraway city of Rome. The setting was no more a part of the audience’s reality than it is today. For our production, we’ve taken the story even further outside of reality. For more information on that, read our interview with Director Ashley Brooke Monroe!
Script
Act 1, Scene 3

[Thunder and lightning]

CASCA
But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble,
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.

CASSIUS
You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder;
To see the strange impatience oft the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men fool and children calculate,
Why all these things change from their ordinance
Their natures and preformed faculties
To monstrous quality, why, you shall find
That heaven hath infused them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state.
Now could I, Casca, name to thee a man
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol,
A man no mightier than thyself or me
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.

CASCA
‘Tis Caesar that you mean; is it not, Cassius?

CASSIUS
Let it be who it is; for Romans now
Have thews and limbs like to their ancestors;
But, woe the while, our fathers’ minds are dead,
And we are govern’d with our mothers’ spirits;
Our yoke and sufferance show us womanish.

CASCA
Indeed, they say the senators tomorrow
Mean to establish Caesar as a king;
And he shall wear his crown by sea and land,
In every place, save here in Italy.

CASSIUS
I know where I will wear this dagger then;
Cassius from bondage will deliver Cassius:
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure.

NOTES:
It is never an easy task to cut down a play, but fortunately for us, Shakespeare’s characters tend to repeat themselves a lot (they didn’t have microphones in 1599, so repetition helped the audience follow the story when they had trouble hearing). It also happens that JULIUS CAESAR is one of Shakespeare’s shortest plays. In this example of how we cut down Act 1, Scene 3, you can still follow the story, but it’s only half as long!
What is your concept for JULIUS CAESAR?

I’m directing a production that has superheroes. Caesar is a little bit like Superman, and Antony is a little bit like Batman. When you read the full text of JULIUS CAESAR there’s a lot of supernatural elements. Calpurnia, Caesar’s wife, has visions and she can see into the future. The Soothsayer can see into the future in a certain way. There’s a lot of omens from the night sky, evil affecting them. It’s this land that’s a little bit different than realism, than the day to day, so I thought that was a helpful clue into what kind of world this could be for my production. It’s also exciting to me because there’s lots of talk of battles in JULIUS CAESAR. For me, if we’re going to be talking about these epic battles, I wanted real, physical violence and combat between the characters. In a superhero world we can have some epic battles. They will be really satisfying, because they have not just traditional physical violence, but the ability to freeze someone, or to just shoot them with power out of their hand. I think that would be fun.

So if Julius Caesar and Marc Antony are Superman and Batman, who are Brutus and Cassius?

Brutus is Captain America inspired, because Captain America is so classic in some ways. Because he’s from a previous time, he’s a little bit a stick in the mud. He just has a more old fashioned sense of honor, which I think is very true to Brutus.

In this production, Cassius is played by a woman and is Black Widow inspired. Cassius has her own agenda, and she’s a little sneaky. Black Widow was a spy and I think Cassius has some of those qualities, with the whispering and getting people on to her side as a conspirator.

Can you tell us about any special effects in JULIUS CAESAR?

Because we have blood in Caesar, he’ll have to be rigged so that the blood comes out when he gets stabbed. And I’m thinking that because he’s a superhero and not a mortal, his blood is going to be, like, bright metallic silver. So when the conspirators go to bathe their hands in the blood, it’ll be non-traditional blood color.
Who else is collaborating with you to realize your vision for the show?

One of the things I like most about directing it is that it’s a collaborative art form. So even though I’m the generator of a lot of the initial ideas, part of my job is to choose other exciting artists to come on board and help me make the vision a reality. I have a set designer - that was the first person I found. I usually like to go that way to start having another person thinking about the play on its feet, as a three dimensional thing. So I work with the set designer to think, “Okay we have this room, it’s going to be in here. What do we want to put into this room to make it the most exciting space for me to stage the play in?”

I have a lighting designer who’s going to do the same thing. I barely understand what lighting designers do. To me they’re wizards, they have so much technical knowledge. Then I have a sound designer. They’re really influential even though you don’t see their work. There’s a really big thunderstorm in JULIUS CAESAR, there’s multiple scenes that all take place in it. It’s going to be the sound designer’s job to build a realistic, interesting, cool thunderstorm that goes under all that action.

I also have a stage manager who helps me with all of the logistics of making the play. The stage manager has a bunch of different roles. During rehearsal, and before rehearsals start, they’re basically the main organizer for everything, so they manage the schedule. Then when the show starts, the stage manager calls the show. They tell the actors when they need to be at places, and then during the show they’re on headset with the people who run lights and sound, and they tell them when the cues should happen. Their job is very hard, they have a lot of different things on their plate. They have to be super organized.

I also have a props designer, a costume designer, and I have an assistant director who will help me with the things I’m doing. You have producers, the fight director, and a whole company of actors.

How did you become a director?

I decided I was going to be a director when I was in middle school. It was because I had the rare opportunity to assistant direct something, and I was like “yeah, this is what I think I should do.” I had been into theater and dance since I was a really little kid. I’ve been on a very straight path. I did a lot in high school, I directed in college, and then I moved to New York about ten
years ago after college and I was like “hire me to direct!” I knew that’s what I wanted, so I just made it happen. You just direct for free enough, and direct your own projects and get all your actor friends together with a playwright friend, and make a play. Then if people come to see that play, they might ask you to do another play, and it kind of all builds off of relationships like most careers.

What’s exciting about working in a space like CSC versus on Broadway?

My favorite part of working in a space like CSC is that the audience is so close to the action, and you’re able to be much more intimate. I also always prefer working in a thrust like CSC or in the round with audience on all four sides as opposed to proscenium where the audience is on one side because you do feel like you’re immersed in the world of the play. I think it gives you a much more interesting perspective if you have to look over one character’s shoulder to see another character. You just visualize the whole world in a very dimensional way. I think we’re going to use this space very wholly. I think the action will feel very in the face of the audience, which I’m really excited about.
PART FOUR:
POST-WORKSHOP ACTIVITIES
FOR TEACHERS
CURRICULUM CONNECTIONS: LEARNING STANDARDS

For more details, visit:
http://schools.nyc.gov/offices/teachlearn/arts/blueprints/theater-blueprint.html
& www.corestandards.org/ELA-Literacy/CCRA/R

NYC Blueprint for Teaching and Learning in the Arts: Theater

1. Theater Making: Acting, Playwriting/Play Making, Design and Technical Theater, and Directing. Students learn to use their minds, bodies, voices and emotions to examine the world and its meaning.
2. Developing Theater Literacy: Students explore theater history, use theater vocabulary, and develop critical, analytical and writing skills through observing, discussing and responding to live theater and dramatic literature.
3. Making Connections: Students make connections to theater by developing an understanding of self. They respond to theater by identifying personal issues, and apply learning in other disciplines to their inclusive understanding of theater.
4. Working with Community and Cultural Resources: Community resources that support Theater Making, theater literacy, theater connections and career exploration expand students’ opportunities for learning.
5. Exploring Careers and Life Long Learning: Students develop audience skills and a connection to theater that allows them to value theater throughout their lives. They explore the scope and variety of theater careers.

Common Core ELA Standards (College and Career Readiness Anchor Standards)

Reading:
- Key Ideas and Details (Strands 1-3)
- Craft and Structure (Strands 4-6)
- Integration of Knowledge and Ideas (Strands 7-9)
- Range of Reading and Level of Text Complexity (Strand 10)

Writing:
- Text Types and Purposes (Strands 1-3)
- Production and Distribution of Writing (Strands 4-6)
- Research to Build and Present Knowledge (Strands 7-9)
- Range of Writing (Strand 10)

Speaking and Listening:
- Comprehension and Collaboration (Strands 1-3)
- Presentation of Knowledge and Ideas (Strands 4-6)

Language:
- Conventions of Standard English (Strands 1-2)
- Knowledge of Language (Strand 3)
- Vocabulary Acquisition and Use (Strands 4-6)
ACTIVITIES

AFTER WORKSHOP 1: Celebrity Casting
Based on what your students know about the characters in JULIUS CAESAR from the story WOOSH, have your class choose their own celebrity cast (actors, singers, politicians, television stars, etc.) for the play. Put up a list of all the characters and/or hand out lists to the class:

- BRUTUS
- MARC ANTONY
- JULIUS CAESAR
- OCTAVIUS CAESAR
- CASSIUS
- SOOTHSAYER
- PORTIA
- CALPURNIA
- CASCA
- DECIUS BRUTUS

Go through the characters one at a time and talk about who they are, and what celebrity could be cast as that character.

Example: PORTIA is a very strong woman who isn’t afraid to stand up to her husband. She goes to extreme lengths to convince her husband that she is trustworthy. Lupita Nyong’o is an actress who often plays stronger women in movies that take place outside of realism.

Blueprint Strand 3: Making Connections
Common Core Strands: R.1 & W.9 (have your students cite specific passages from the play to support their choices); SL.1 (have your students work in pairs or small groups); SL.4 (have students present their casting choices to the class – you can even do this in roll, as a casting director making a pitch to the artistic director!)

AFTER WORKSHOP 2: “Shakespeare” It!
Today your students worked on paraphrasing Shakespeare into modern speech. Altering Shakespeare’s words – the very thing that makes Shakespeare “Shakespeare” – may have felt irreverent, but the truth is: Shakespeare LOVED word-play, inventing new words, and paraphrasing well-known stories into his own works!

Shakespeare hyphenated words, added prefixes (un-, be-, en-, de-, dis-), turned adjectives into verbs, and made up new words entirely. Come up with your own list of words with the class. (Examples: unstaple, belight, ensleep, destart, dismark)

When you have a variety of examples, have your students step into role as Shakespeare writing his next play. Give them ten minutes to write the first few lines of a story – or even a play! (Example: I belit the room to unstaple my paper – he was ensleep’d and I woke him up…)

Then have a few volunteers read their work aloud. If doing a scene, students can cast their play within “the ensemble” (the class) and do a reading of the scene.

Blueprint Strand 1: Theater Making: Playwriting
Common Core Strands: R.4 (pair and share: have students evaluate each other’s work); W.3, W.4, W.5 (particularly if you have time to make this assignment into a longer story/scene); SL.4 & SL.6 (have the class listen to and evaluate the structure and clarity of the story/scenes); L.1 & L.2 (a strong command on language structure will provide context clues for the newly invented
words; understanding of prefixes and suffixes also important!); L.4, L.5, L.6 (more pair and share evaluation)

AFTER WORKSHOP 3: Collage Sonnets
Today your class learned about sonnet structure; they also created a collage (a “mood board”) to get a visual idea of the play, and compiled a list of ideas/themes/elements from that collage. Ask students to choose five-ten words from the list and use them to write a sonnet – on their own, in small groups, or as a class.

Remind them that a sonnet must have:

- 14 lines
- ABAB CDCD EFEF GG rhyme scheme
- 5 iambic unstressed Stressed (for a total of 10 syllables in each line)

Blueprint Strand 2: Developing Theater Literacy
Common Core Strands: R.9 (compare the sonnets written by students to Shakespeare’s JULIUS CAESAR – how did these different authors explore similar themes?); W.5 & W.5 (particularly if you have time to revisit/edit); SL.2 (reference the “mood board”); SL.3 (pair and share: have students evaluate each other’s work); SL.5 (again, if you revisit this/turn it into a larger project); L.1, L.2, L.3 (the sonnet as a poetic form; knowing the rules of the English language and when/how to break them for effect in poetry)

AFTER WORKSHOP 4: Role on the Wall
Your students are rehearsing their scenes now – this activity will help them develop their characters!

Split students into groups based on the role they are playing (all the BRUTUSs together, all the MARC ANTONYs together, etc.) Pass out giant pieces of paper and have one student in the group lay down on the paper while another traces his or her outline. (Note that this activity can also be done independently on regular sheets of paper – simply have the student trace the outline of their own hand.)

Ask the groups to write things that their character thinks/feels/says about himself or herself on the INSIDE of the outline; they should write things other characters think/feel/say about their character on the OUTSIDE. Encourage groups to search through the text of JULIUS CAESAR for actual quotes!

When groups are finished brainstorming, hang your “role on the wall” and whip around to each group to allow them to share their findings. What did they learn about their character? How will they incorporate this knowledge into their scene presentations? How might actors benefit from this exercise?

Blueprint Strand 2: Developing Theater Literacy
Common Core Strands: R.1 (pulling specific quotes from the text); R.2 & R.3 (look at the relationship between two or more characters and the themes that emerge); R.4, R.5, R.6 (for a broader look at the play that can begin with this activity; potential reflection questions/essay topics to approach through the lens of this activity); W.9 (again with specific quotes); SL.1 (if
working in groups or pair/share); SL.3 (determine context and a character’s tone before citing evidence); SL.4 (present to class); L.3, L.4, L.5 (when searching the text for evidence)

AFTER WORKSHOP 5: Compared to Whom?
Your students just performed their scenes for one another – BRAVO! Now take advantage of their knowledge of the characters in the play to analyze relationships and status – things to look for when you come to CSC to see JULIUS CAESAR!

Print out pieces of paper with character names on them or have students make the papers.

- BRUTUS
- MARC ANTONY
- JULIUS CAESAR
- OCTAVIUS CAESAR
- CASSIUS
- SOOTHSAYER
- PORTIA
- CALPURNIA
- CASCA
- DECIUS BRUTUS

Pass out the names to twelve students. Have them arrange themselves (in character) in order from youngest character to oldest; highest status to lowest status; most honest to least honest; most loyal to least loyal, etc. Encourage discussion: does the class agree with the placement? If not, why not? You can alternate the participating group of students, and take category suggestions from the class.

Blueprint Strand 3: Making Connections
Common Core Strands: R.3 (how individuals interact); R.6 (points of view); W.1 (have students write about the experience afterwards); W.9 (use quotes from the text to support choices the class made); SL.1 & SL.3 (discuss as a class)

AFTER WORKSHOP 6: The Reviews Are In!
You’ve just seen JULIUS CAESAR at CSC. Get feedback from your students on their experience by having them write a review of the production (template below)!

Ask students to discuss specific elements of the play in their review: the acting, the set, the costumes, the lighting, and music/sound. What elements helped them understand or relate to the characters and story? Would they recommend this production to their friends? Out of five stars, how many would they give this production?

SEND YOU REVIEWS TO CSC! We’d love to feature them.

Email them to: education@classicstage.org
OR mail them to:
CSC (c/o Education) 136 East 13th Street, New York, NY 10003

Blueprint Strand 2: Developing Theater Literacy
Common Core Strands: R.7 (evaluate content presented in diverse media formats); W.4, W.5, W.6 (writing for publication); SL.1 & SL.2 (class discussion/group review); L.1 & L.2 (demonstrate command of the conventions of standard English)
THE REVIEWS ARE IN!
A Review of JULIUS CAESAR at Classic Stage Company

HEADLINE (A short, catchy title to grab the viewer’s eye):

A REVIEW WRITTEN BY (Your Name):

OPENER (Tell us play did you saw and where, and briefly summarize what it was about):

TELL US MORE ABOUT IT (Did you enjoy the actors’ performances? Were there any that stood out? Why? How did the set and costumes contribute? What did you notice about the lighting and the music/sound? Did these design elements enhance the mood of the play and help you to better understand the characters and story?):

ACTING:

COSTUMES/SET:

LIGHTING/MUSIC/SOUND:

FINAL VERDICT (Would you recommend this play to your friends? Sum up your opinion on the play in one or two sentences.):

STAR METER (On a scale of one to five stars, how many would you give this production?):

STAR METER
PART FIVE:
BONUS MATERIAL
New York City Students! Interested in theater? There are amazing and FREE programs all over the city you can participate in, including one at CSC called NextGen. Student rush tickets are available to most Broadway and Off-Broadway shows, and at many theaters if you volunteer to usher for a show you can see it for FREE! There are also after-school programs, playwriting competitions, classes, performance ensembles, and more. Check it out!

CSC NextGen
www.classicstage.org/nextgen
Here at CSC, we focus on plays from the past – but we know it’s important to keep a clear eye on the future. That’s why we’re looking for teens with strong leadership skills and a desire to learn about all aspects of professional theater to join our newest FREE program for teens, CSC NextGen. See plays, go behind the scenes, meet artists and theater professionals, learn new theater skills, and lead special events for your peers. Become an integral part of an acclaimed Off-Broadway company and experience theater as you never have before—all for FREE! Interested students should plan to submit application materials by May 7, 2018 for the 2018-2019 Season. More information can be found on our website. Questions? Contact us at education@classicstage.org.

Abrons Arts Center: Urban Youth Theatre
www.abronsartscenter.org/classes-workshops/youth-teens-theater
Urban Youth Theater Ensemble is a FREE laboratory for teens at Abrons Arts Center. Each year the company performs a season of originally devised works and re-interpretations of classical texts. Working under the direction of New York City-based directors, writers, and designers, UYT gives young performers the opportunity to participate in a pre-professional company. Participants must be dedicated, respectful of each other’s ideas, and willing to take artistic risks. For information on how to register, visit the link above and scroll to the bottom. Abrons Arts Center also offers a broad range of programs in other artistic disciplines.

All Stars Project: Youth Onstage! (YO!)
allstars.org/youthonstage
Youth Onstage! (YO!) introduces young people, ages 14 to 21, to performance, improv and the world of theater, offering FREE training in the performing arts under the direction of volunteer theater professionals. Training emphasizes ensemble building and offers experiential outings, workshops, and classes, all led by theater professionals. Visit the website for more information.

ArtsConnection
teens.artsconnection.org
High 5: Through ArtsConnection’s High 5 Tickets to the Arts, any middle or high school student can buy $5 tickets to hundreds of New York’s best dance, music, theater, film, and museum events all year round. In order to purchase tickets, all you need is an interest in the arts, a school ID and $5. Visit the website to join their mailing list to keep up with what’s currently available. Purchase tickets online at teens.artsconnection.org/high5 or over the phone at 212-302-7433 with a credit card, or with cash at the High 5 office (located at 520 8th Ave, 3rd Floor, Suite 321).

Teen Reviewers and Critics (TRaC): The Teen Reviewers and Critics Program (TRaC) is a FREE 10-week afterschool program for high school students from all over New York and New Jersey to explore the arts in NYC while expanding critical thinking and writing skills. Participating teens are placed in one of six groups—film, dance, theater, visual art, music, or multi-arts—to dig deep into a specific artistic genre by attending cutting-edge performances, meeting artists, visiting museums, learning to navigate the city, and much more. To apply to the program, visit teens.artsconnection.org/trac

BAM (Brooklyn Academy of Music)
www.BAM.org
Free after-school programs Young Critics, Young Film Critics, Dancing Into the Future, and Arts & Justice offer opportunities for extended engagement in the arts. All programs are tailored to meet city and state learning standards as part of BAM Education’s continuing mission to support the integration of the arts into the school curriculum.
BAX (Brooklyn Arts Exchange) YouthWorks
(yw)
youth.bax.org/general-information/youth-
education-festivals/youthworks

YouthWorks provides young creators, ages 8–18, with the opportunity to get hands-on experience developing and presenting their own original work in dance, theater, poetry, music, and performance. BAX provides each participant time and support to develop their own work, including FREE designated BAX studio space and coaching from professionals in the performance field. The 6-week rehearsal period culminates in a fully staged production of individual, partner, and small group pieces in the BAX Theater. Participation in the YW program is FREE and open to any young artist living in the greater New York City area who is interested in making performance work. Visit the website for information.

CAT Youth Theatre
www.creativeartsteam.org/programs/cat-youth-
theatre

CAT Youth Theatre is a FREE, award-winning after school program for NYC middle and high school students. Members create socially relevant, artistically sophisticated original plays while learning vital life skills enabling youth to become self-confident, compassionate and accountable; to develop relationships across differences; build community; and be prepared to act as contributing citizens. Students meet weekly to build their skills through theater games and exercises, improvisations and scene work, rehearsal, critical reflection, and group discussion. Each spring, the CAT Youth Theatre company (young people in high school) presents a full production of an original work in a professional venue. Twice a year, the Junior Youth Theatre company (young people in middle school) presents original work at the CAT studio. Visit the website to apply.

Keen Teens
www.keencompany.org/teens

Keen Teens is a unique educational theater production, which improves the quality of plays written for high school students by commissioning scripts from accomplished professional playwrights and immerses approximately forty high school students in a professional theater experience. Keen Teens productions are designed and directed by theater professionals, providing students a unique opportunity to work alongside professional theater artists and culminating in the world premiere performances of three new plays at The Lion Theatre at Theatre Row. For more information, email keenteens@keencompany.org.

Manhattan Theatre Club
www.manhattantheatreclub.com/education/
programs

Family Matinees: Students bring an adult of their choice to a Saturday-morning workshop focusing on the MTC production they attend in the afternoon. This FREE program promotes family theatergoing and intergenerational dialogue.

Write Now!: Highly motivated high school students learn about the art and craft of playwriting. In weekly after-school sessions conducted by master playwrights, participants develop plays by bringing in successive drafts for critique by leaders of the group. The program culminates in a reading of the participants’ work performed by professional actors for an audience of family and friends. This nine-week program runs October to December, and February to May. For more information or to join the Family Matinee mailing list, e-mail ed@mtc-nyc.org.

MCC Youth Company
www.mcctheater.org/youthcompany

The MCC Theater Youth Company is a FREE, after-school program for New York City high school students interested in developing their acting and dramatic writing skills. The Youth Company is split into three distinct groups: the Acting Lab, the Playwriting Lab, and the Ambassadors. Acting Lab students meet every week with professional actor/director Jen Shirley to develop skills in voice, movement, monologue and dialogue. The year culminates with the annual spring production of UnCensored.

Playwriting Lab students meet every week with professional playwright Lucy Thurber to develop skills in dramatic writing. In the spring, students write individual short plays, the best of which are produced by professional actors and directors in July/August during The FreshPlay Festival. The Ambassadors meet weekly with Director of Education, Carrie Azano, to learn about how a theater runs through conversations with MCC Staff members, other theater companies, and artists involved with mainstage productions. Ambassadors assist as producers for UnCensored and On the Fly.
Veteran Youth Company members also have the opportunity to work with distinguished professionals in master classes. Auditions are held in October of each year. Email cazano@mcctheater.org to be put on the mailing list for information about future events, productions, auditions and other opportunities, or if you have any questions about the Youth Company.

New York Public Library for the Performing Arts at Lincoln Center
www.nypl.org/about/locations/lpa
The New York Public Library for the Performing Arts houses one of the world’s most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available FREE of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts—whether professional or amateur—the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs.

New York Theatre Workshop: Mind the Gap
www.nytw.org/education/mind-the-gap
Mind the Gap is a FREE workshop in which half of the participants are elders ages 60 and up and half are teenagers ages 14-19. Over the course of 10 sessions, participants work in pairs to interview each other and write plays inspired by their partner’s personal stories. Each workshop culminates with an invited presentation in which participants’ work is read aloud by professional actors. NYTW holds sessions of Mind the Gap in the Summer (July-August) and Fall (October-December). Visit the website to apply.

Playbill
www.playbill.com
This comprehensive website features information on all Broadway and Off-Broadway shows (and information on student rush), news updates, cast interviews and job listings.

The Possibility Project
www.the-possibility-project.org
The Possibility Project operates programs that bring together vastly diverse groups of youth from the five boroughs of New York City. They go through an intense year long creative process through which they write an original musical whose stories come from their lives and their ideas for a better world, and create Community Action Projects where they take those ideas and act on them to make their city better.

The Possibility Project currently operates four programs in NYC – two open to all youth (one that meets twice a week after school and one that meets on Saturdays); one open to youth who are currently in or have previously been in foster care (meets two days a week after school); and one open to youth that have been involved in the NYC juvenile justice system (meets two days a week after school). The After-School and Saturday programs are open to any teenager (13-19 years), while the Foster Care and Youth Justice Programs are open to teenagers 15-20 years. You do not need to prepare anything to audition; no previous performing experience is necessary whatsoever, and no one is ever accepted on the basis of talent.

More information on auditions can be found at the-possibility-project.org/auditions.

The Public Theater’s Public Works
http://www.publictheater.org/Programs--Events/Public-Works/
Public Works is a major initiative of The Public Theater that seeks to engage the people of New York by making them creators and not just spectators. Working deeply with partner organizations in all five boroughs, Public Works invites members of diverse communities to participate in workshops, take classes, attend performances at The Public, and, most importantly, to join in the creation of ambitious works of participatory theater. Public Works deliberately blurs the line between professional artists and community members, creating theater that is not only for the people, but by and of the people as well. Visit the website to find out if there is a partner organization in your neighborhood.

Roundabout Theatre Company’s Student Production Workshop
http://www.roundabouttheatre.org/Teach-Learn/Theatre-Programs/Student-Production-Workshop
Roundabout Theatre Company’s after school program, Student Production Workshop (SPW), is a student led theater company modeled after Roundabout’s professional theater production process. Students audition in the fall and are
placed into a theatrical track for the school year. These tracks are performance, tech/design, and playwriting. Each track meets once a week to learn about their discipline through workshops and hands-on projects. Once a month, the ensemble comes together to see a Roundabout production and meet with professional artists. Eventually, all tracks come together to produce a showcase in the winter, original play readings in the spring, and a full summer production. Visit the website to sign up for an audition/interview time in the fall.

**Stella Adler Studio of Acting**

*http://www.stellaadler.com/outreach/*

**Adler Youth Group:** This program selects 16 high school students annually to train in a FREE yearlong program. Students train in voice, movement and acting in a conservatory environment. They are led by a team of trained professional teachers and mentors, and engage daily with students of the full-time conservatory programs as well as alumni and international guest artists. While Adler Youth students are trained with the same intensity and integrity as conservatory students, this program is not concerned with creating professional actors, but rather empowering strong, confident, thoughtful, articulate human beings. Applicants must be enrolled in a New York City high school, demonstrate financial need (priority consideration for students who receive free or reduced lunch), and demonstrate a need for arts exposure (priority consideration for students who do not have access to arts programming). For more information, visit [www.stellaadler.com/outreach/adler-youth-group](http://www.stellaadler.com/outreach/adler-youth-group).

**Summer Shakespeare Program:** This program is a five-week summer intensive. Twenty-four students are selected to train five days a week in voice, movement and scene study (50 hours of classes total). The program culminates with a production of an abbreviated Shakespeare play. Summer Shakespeare is an intensive program that requires the quick understanding and execution of new skills. Applications are accepted annually in the late spring; visit [www.stellaadler.com/outreach/summer-shakespeare-program](http://www.stellaadler.com/outreach/summer-shakespeare-program) for more details.

**TADA! Resident Youth Ensemble**

*www.tadatheater.com/ensemble/about*

The Ensemble is a unique, award-winning, completely FREE pre-professional theater training and youth development program for about 80 kids and teens aged 8-18. Ensemble Members come from all five NYC boroughs, as well as parts of New Jersey, Westchester, and Long Island. Ensemble Members perform in high quality, fully designed and produced mainstage productions at TADA! as well as at special events throughout NYC. Moreover, youth development activities and benefits range from transportation subsidies to small group mentoring with TADA! staff, to college preparation and tours to FREE snacks during rehearsals. In addition to theater skills, Ensemble Members improve their abilities in teamwork, time management, public speaking, positive communication, and conflict resolution. Open auditions are held in the fall of each year. For more information visit [www.tadatheater.com/ensemble/auditions](http://www.tadatheater.com/ensemble/auditions).

**Theatre Development Fund (TDF)**

*tdf.org*

**TKTS Discount Booths:** Located in Times Square, South Street Seaport, and downtown Brooklyn, you can purchase heavily discounted day-of tickets to Broadway shows and more; visit [www.tdf.org/nyc/7/TKTS-ticket-booths](http://www.tdf.org/nyc/7/TKTS-ticket-booths) for details. As a student, you can become a member of TDF and access even cheaper tickets! Learn more by visiting [www.tdf.org/nyc/10/TDF-Member-Tickets](http://www.tdf.org/nyc/10/TDF-Member-Tickets).

**Play by Play:** PXP is TDF’s online magazine for ages 16-26, offering a fresh take on NYC performing arts. It connects the audience to artists, making a space for both sides to talk, share, and create community. PXP is a space for users to share their thoughts, hear from artists, discover new theater, take advantage of great deals and find opportunities in the industry. PXP gives young people, throughout NYC’s five boroughs, a way into the performing arts. Check it out at [pxp.tdf.org](http://pxp.tdf.org).

**Wingspan Arts Summer Theatre Conservatory**

*wingspanarts.org/theatre-classes-camp*

Wingspan Arts Summer Conservatory is a FREE theater conservatory. Using a variety of activities as well as classes taught by industry professionals, students learn the skills required to become accomplished actors, vocalists, and theater artists. Serving all students from talented beginners to experienced professionals, Wingspan Arts Conservatory strikes a balance between fun and learning that keeps our students coming back year after year. Visit the website for more information.
SOURCES

TEACHING SHAKESPEARE
by Rex Gibson

SHAKESPEARE FOR DUMMIES
by John Doyle (Artistic Director, CSC) and Ray Lischner

THE FRIENDLY SHAKESPEARE
by Norrie Epstein

THE GENIUS OF SHAKESPEARE
by Jonathan Bate

BRUSH UP YOUR SHAKESPEARE!
by Michael Macrone

ESSENTIAL SHAKESPEARE HANDBOOK
by Leslie Dunton-Downer and Alan Riding

WILLIAM SHAKESPEARE AND THE GLOBE
written and illustrated by Aliki

EYEWITNESS SHAKESPEARE
written by Peter Chrisp, photographed by Steve Teague

SHAKESPEARE AFTER ALL
by Marjorie Garber

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Classic Stage Company (CSC) is the award-winning Off-Broadway theater committed to re-imagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theater, it has become the home to New York’s finest established and emerging artists, the place where they gather to grapple with the great works of the world’s repertory.

The National Endowment for the Arts in partnership with Arts Midwest presents Shakespeare in American Communities. CSC is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the twelfth year of this national program, the largest tour of Shakespeare in American history.

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