

*Kentucky Shakespeare Presents*

# ***Julius Caesar - Spring Tour***

Study Guide

Grades 6th - 12th



***Hear it. See it. Do it!***



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with Art Education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on Shakespeare and his era, his written works, pre/post performance activities, and a list of applicable Academic Standards that are met with this Spring Tour performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Director of Education

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## Academic Standards

TH:RE7.1.6-8, TH:RE8.1.6-8, TH:RE9.1.6-8,  
TH:CN10.1.6-8, TH:CN11.1.6-8, TH:CN11.2.6-8,  
TH:RE7.1.I-III, TH:RE8.1.I-III, TH:RE9.1.I-III,  
CN10.1.I-III, TH:CN11.1.I-III

RL.6.3, RI.6.4, SL.6.1B, RL.6.7, RL.7.3, RL.7.4,  
RL.7.5, SL.7.1C, RL.8.3, RL.8.4, RL.9-10.3, SL.9-  
10.1C, SL.9-10.1D, RL.9-10.4, RL.9-10.6, RL.9-  
10.1, RL.11-12.3, RL.11-12.4, RL.11-12.7



## Spring Tour Synopsis

In this 90-minute production of Shakespeare's *Julius Caesar*, our professional actors create an experience that keeps Shakespeare relevant and accessible. It is a wonderful opportunity for Shakespeare-lovers and those not as well acquainted with his work to experience the language and see a live performance of his words. This tour emphasizes conflict resolution, efficient communication, and how quickly ambition can turn the best intentions into bad ones.

How can we both make this be the most efficient and successful performance?

- If in person, then we ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform where students can easily see the performance.
- We have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult school staff members present in the room whether in-person or virtual** throughout the workshop. Students tend to have less distractions and are more encouraged to engage in the performance with familiar adult presences in the room.

# William Shakespeare

(April 23, 1564 – April 23, 1616)

## His Life

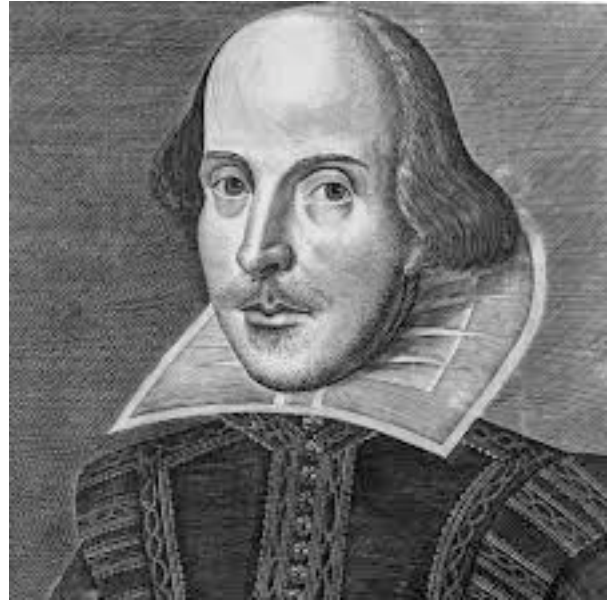
- Born and raised in Stratford-upon-Avon
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

## His Works

- An English poet and playwright
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Produced most of his known work between 1590 and 1613
- His plays are often categorized into 3 genres: comedy, tragedy, and history
- In 1623, a few of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century

## Examples of Words from Shakespeare's World

- Alack — expression of dismay
- Anon — soon
- Ere — before
- Hath — has
- Hence — away
- Naught — nothing
- Thence — away, over there
- Whence — where
- Wherefore — why



# Shakespeare's Three Styles of Plays

## *Tragedy*



Shakespearean tragedies were formulaic in style and used traditional conventions. These tenets included:

- A character who seeks to avenge a crime committed against a family member or a personal injustice
- A tragic character whose own flaw leads to their downfall
- An end that contains a revelation of self-knowledge about how their own frailty brought on their and others' downfall

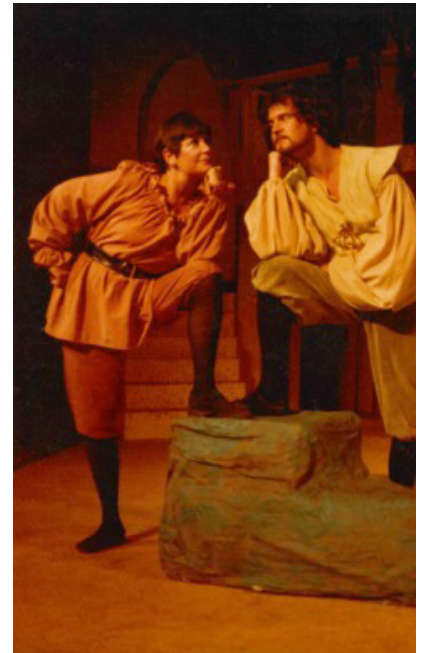
*Antony and Cleopatra, Coriolanus, Hamlet, Julius Caesar, King Lear, Macbeth, Othello, Romeo & Juliet, Timon of Athens, Titus Andronicus*

## *Comedy*

“Comedy” in the Elizabethan era had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriage, and a tone and style that is more lighthearted than Shakespeare's other plays. Shakespearean comedies tend to have:

- A struggle of young lovers to overcome difficulty (often presented by elders)
- Separation and unification
- Mistaken identities
- A clever servant
- Heightened tensions, often within a family
- Multiple, intertwining plots
- Frequent use of puns

*All's Well That Ends Well, As You Like It, The Comedy of Errors, Cymbeline, Love's Labours Lost, Measure for Measure, The Merry Wives of Windsor, The Merchant of Venice, A Midsummer Night's Dream, Much Ado About Nothing, Pericles- Prince of Tyre, Taming of the Shrew, The Tempest, Troilus and Cressida, Twelfth Night, Two Gentleman of Verona, Two Noble Kinsman, Winter's Tale*



## *History*



Shakespeare's “history” plays are those plays based on the lives of English monarchs and brought massive audiences to the theatre. It is important to keep in mind that these plays are based only loosely on historical figures rather than actual events in history. The 10 plays that are categorized as histories cover English history from the twelfth to the sixteenth century particularly 1399-1485. The histories usually include elements of comedy and tragedy.

*King John, Richard II, Henry IV Parts I and II, Henry V, Henry VI Parts I, II and III, Richard III, Henry VIII*

# BASIC THEATRE VOCABULARY

**Actor-** Individual who pretends to be a character in a play; who represents a character in a play.

**Blocking-** The pattern of movement the actors follow while on stage.

**Characters-** The personalities or parts actors become in a play; roles played by actors in a play.

**Climax-** The point of highest dramatic tension or a major turning point in the action of a play.

**Conflict-** The opposition of persons, forces, or ideas that gives rise to the dramatic action.

**Costumes-** The clothing worn by the actors to play the characters.

**Dialogue-** The words spoken by the actors during a play.

**Empathy-** The capacity to relate to the feelings of another.

**Exposition-** The part of a play that introduces the theme, main characters and circumstances.

**Falling Action-** The action after the climax of the plot.

**Interpretation-** To explain or tell the meaning of something; to present in understandable terms.

**Monologue-** A speech made by a single character; often when a character is “thinking out loud.”

**Motivation-** An incentive or an inducement for further action for a character.

**Playwright-** The individual who writes a play.

**Plot-** What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

**Resolution-** The solution to the problem after the climax in a play.

**Rising Action-** The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

**Role-** Part/ character/ person written by a playwright.

**Setting-** Where a play takes place in time, space, or location

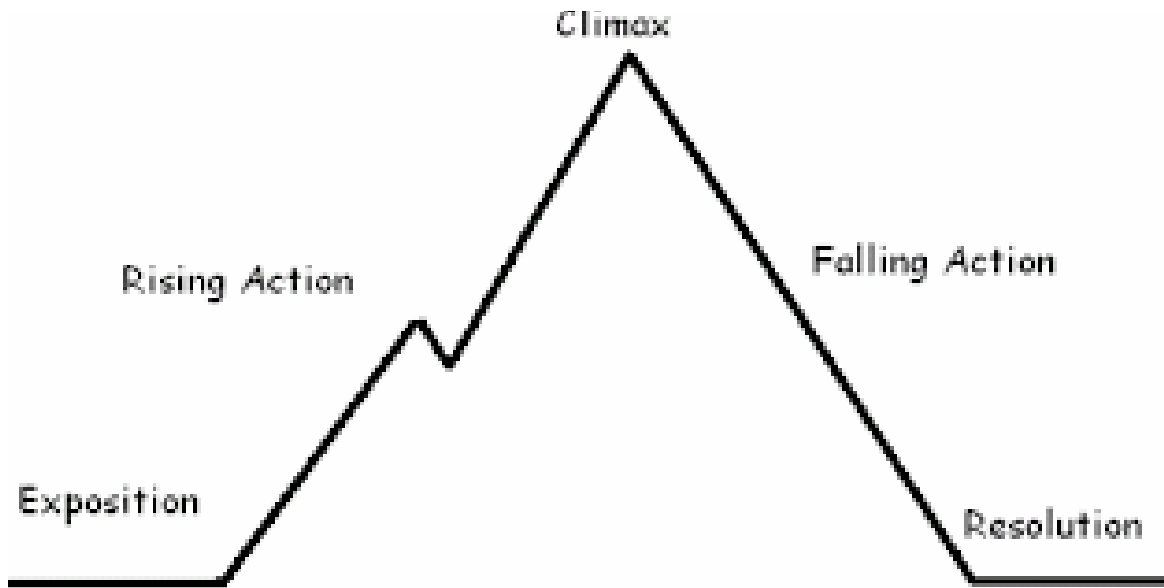
**Script-** The play in written form.

**Stage-** The area where the actors perform the play.

**Theme-** What the play means as opposed to what happens; the main idea or message within the play.

**Turning Point-** The moment in a play when events can go either way; the moment of decision; the crisis.

# Dramatic Structure of a Play's Plot

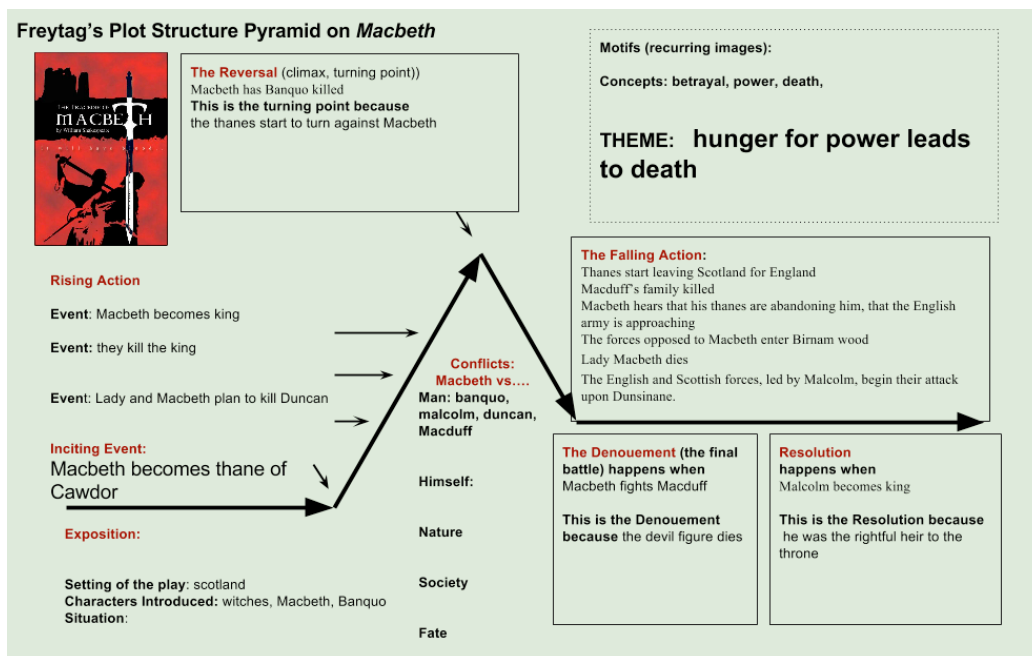


*Freytag's Pyramid*

**Freytag's Pyramid** illustrates the five parts of the classic dramatic plot: exposition, rising action, climax, falling action, and resolution. This pattern was suggested by Gustav Freytag in 1863 as means to explain the plot of many works such Shakespeare's collection of plays.

Please use the vocabulary from the previous page for your students to fill out their own Plot Diagram for *Julius Caesar*.

An example from Macbeth is provided below:



# Artist's Questions

Shakespeare used very few stage directions, which are clues in the script for the actors and director to follow during productions. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters, relationships, and scenery in the lines of the play.

Use the provided scene from *Julius Caesar* or choose your own, read it aloud, and use the Artist's Questions below to explore the possibilities of the text. Based on your discoveries from the questions, make decisions about what the set, scenery, and costumes might look like as well as what you notice about the characters.

## ARTIST'S QUESTIONS

### 1. WHO AM I?

How old am I? Am I rich or poor?  
What is my job? Am I in school?  
What is my family like? Where am I from (country, state, etc.)?  
Am I nice? Funny? Smart? Mean? What is my personality?

### 2. WHERE AM I?

County - State - City - Neighborhood - Building - Room  
What does the place look like? Do I like it or not?

### 3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

### 4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?  
People mentioned in the scene?  
The place where they are?  
The objects around them?

### 5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? (Conflict)

### 6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT? (Obstacles)

### 7. WHAT DO I NEED TO DO TO GET WHAT I WANT? (Tactics)



**JULIUS CAESAR**  
**ACT IV, Scene 2-3**

CASSIUS

Most noble brother, you have done me wrong.

BRUTUS

Judge me, you gods! Wrong I mine enemies?  
And if not so, how should I wrong a brother?

CASSIUS

Brutus, this sober form of yours hides wrongs,  
And when you do them—

BRUTUS

Cassius, be content.  
Speak your griefs softly. I do know you well.

CASSIUS

That you have wronged me doth appear in this:  
You have condemned and noted Lucius Pella  
For taking bribes here of the Sardians,  
Wherein my letters, praying on his side  
Because I knew the man, was slighted off.

BRUTUS

You wronged yourself to write in such a case.

CASSIUS

In such a time as this it is not meet  
That every nice offense should bear his comment.

BRUTUS

Let me tell you, Cassius, you yourself  
Are much condemned to have an itching palm,  
To sell and mart your offices for gold  
To undeservers.

CASSIUS

I an itching palm?  
You know that you are Brutus that speaks this,  
Or, by the gods, this speech were else your last.

BRUTUS

The name of Cassius honors this corruption,  
And chastisement doth therefore hide his head.

CASSIUS

Chastisement?

BRUTUS

Remember March; the ides of March remember.  
Did not great Julius bleed for justice' sake?  
What villain touched his body that did stab  
And not for justice? What, shall one of us  
That struck the foremost man of all this world  
But for supporting robbers, shall we now  
Contaminate our fingers with base bribes  
And sell the mighty space of our large honors  
For so much trash as may be graspèd thus?  
I had rather be a dog and bay the moon

Than such a Roman.

CASSIUS

Brutus, bait not me.  
I'll not endure it. You forget yourself  
To hedge me in. I am a soldier, I,  
Older in practice, abler than yourself  
To make conditions.

BRUTUS

Go to! You are not, Cassius.

CASSIUS

Urge me no more. I shall forget myself.  
Have mind upon your health. Tempt me no farther.

BRUTUS

Away, slight one!

CASSIUS

Is 't possible?

BRUTUS

Hear me, for I will speak.  
Must I give way and room to your rash choler?  
Shall I be frightened when a madman stares?

CASSIUS

O you gods, you gods, must I endure all this?

BRUTUS

All this? Ay, more. Fret till your proud heart break.  
Must I observe you? Must I stand and crouch  
Under your testy humor? By the gods,  
You shall digest the venom of your spleen  
Though it do split you. For, from this day forth,  
I'll use you for my mirth, yea, for my laughter,  
When you are waspish.

CASSIUS

Is it come to this?

BRUTUS

You say you are a better soldier.  
Let it appear so, make your vaunting true,  
And it shall please me well. For mine own part,  
I shall be glad to learn of noble men.

CASSIUS

You wrong me every way, you wrong me, Brutus.  
I said an elder soldier, not a better.  
Did I say "better"?

BRUTUS

If you did, I care not.

CASSIUS

When Caesar lived he durst not thus have moved me.

BRUTUS

Peace, peace! You durst not so have tempted him.

CASSIUS  
I durst not?

BRUTUS  
No.

CASSIUS  
What? Durst not tempt him?

BRUTUS  
For your life you durst not.

CASSIUS  
Do not presume too much upon my love.  
I may do that I shall be sorry for.

BRUTUS  
You have done that you should be sorry for.  
There is no terror, Cassius, in your threats,  
For I am armed so strong in honesty  
That they pass by me as the idle wind,  
Which I respect not. I did send to you  
For certain sums of gold, which you denied me,  
For I can raise no money by vile means.  
By heaven, I had rather coin my heart  
And drop my blood for drachmas than to wring  
From the hard hands of peasants their vile trash  
By any indirection. I did send  
To you for gold to pay my legions,  
Which you denied me. Was that done like Cassius?  
Should I have answered Caius Cassius so?  
When Marcus Brutus grows so covetous  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts;  
Dash him to pieces!

CASSIUS  
I denied you not.

BRUTUS  
You did.

CASSIUS  
I did not. He was but a fool that brought  
My answer back. Brutus hath rived my heart.  
A friend should bear his friend's infirmities,  
But Brutus makes mine greater than they are.

BRUTUS  
I do not, till you practice them on me.

CASSIUS  
You love me not.

BRUTUS  
I do not like your faults.

CASSIUS

A friendly eye could never see such faults.

BRUTUS  
A flatterer's would not, though they do appear  
As huge as high Olympus.

CASSIUS  
Come, Antony, and young Octavius, come!  
Revenge yourselves alone on Cassius,  
For Cassius is aweary of the world—  
Hated by one he loves, braved by his brother,  
Checked like a bondman, all his faults observed,  
Set in a notebook, learned and conned by rote  
To cast into my teeth. O, I could weep  
My spirit from mine eyes! There is my dagger,  
Offering his dagger to Brutus.  
If that thou be'st a Roman, take it forth.  
I that denied thee gold will give my heart.  
Strike as thou didst at Caesar, for I know  
When thou didst hate him worst, thou lovedst him better  
Than ever thou lovedst Cassius.

BRUTUS  
Sheathe your dagger.  
Be angry when you will, it shall have scope.  
Do what you will, dishonor shall be humor.  
O Cassius, you are yokèd with a lamb  
That carries anger as the flint bears fire,  
Who, much enforcèd, shows a hasty spark  
And straight is cold again.

CASSIUS  
Hath Cassius lived  
To be but mirth and laughter to his Brutus  
When grief and blood ill-tempered vexeth him?

BRUTUS  
When I spoke that, I was ill-tempered too.

CASSIUS  
Do you confess so much? Give me your hand.

BRUTUS  
And my heart too. *They clasp hands.*

CASSIUS  
O Brutus!

BRUTUS  
What's the matter?

CASSIUS  
Have not you love enough to bear with me  
When that rash humor which my mother gave me  
Makes me forgetful?

BRUTUS  
Yes, Cassius, and from henceforth  
When you are over-earnest with your Brutus,  
He'll think your mother chides, and leave you so.

# *Julius Caesar*

## by William Shakespeare

### Synopsis

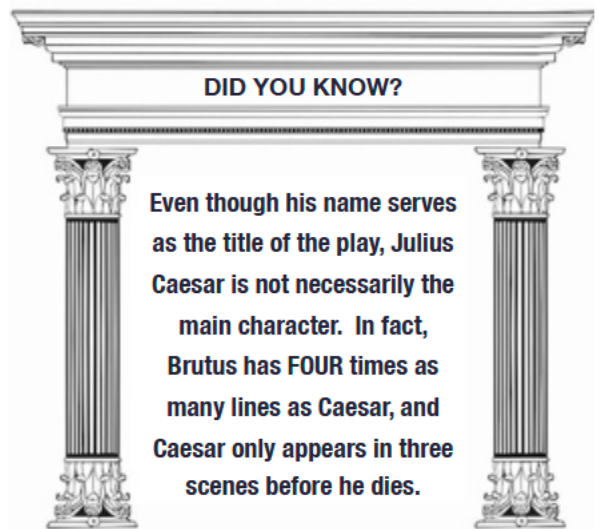
At the beginning of the play, Julius Caesar returns to Rome after many military successes. Caesar is very popular with the people of Rome, and this makes the senators nervous. Cassius, one of Caesar's longtime friends, spreads the idea that Caesar wants to turn the republican government in Rome into a monarchy, where he would be the only person in charge. Cassius spreads this idea by writing fake letters in different handwritings in support of Caesar. Brutus, another friend of Caesar, hears this rumor and is very conflicted. Brutus argues with Cassius and himself about what he should do. He loves Caesar as a friend, but he worries that if Caesar gets more power it will be bad for Rome.

Meanwhile, a soothsayer (fortune-teller) warns Caesar to "Beware the Ides of March," and Caesar's wife, Calpurnia, warns him of the bad omens she has witnessed. Caesar decides to go to the Senate anyway. At the Senate, the people plotting against Caesar present him with a petition. Caesar rejects the petition, and the conspiring senators use this as a reason to attack him. The senators all stab him, with Brutus stabbing him last. Caesar sees this and says, "Et tu, Brute?"

The senators make it known that they assassinated Caesar for the good of Rome. Brutus defends their actions in a long speech and the Roman people are on his side, but then Mark Anthony makes an emotional speech that turns the crowd against the conspirators. The mob drives the conspirators from Rome, and in the confusion they kill an innocent poet that they confuse with one of the conspiring senators.

In Act Four, Brutus attacks Cassius for ruining their noble act by accepting bribes to kill Caesar. Brutus and Cassius make up and then prepare for war against the new leaders of Rome, a group of three people including Mark Anthony. Before they go to battle, Caesar's ghost warns Brutus they they will be defeated. In the battle, Cassius and Brutus realize they will probably both die. Cassius asks Pindarus to stab him and Pindarus consents, killing Cassius with the same sword Cassius used to stab Caesar. In another part of the battlefield, Brutus continues to fight until his troops are defeated. He despairs and asks his servant to hold the sword while Brutus runs on it.

At the end of the play, Mark Anthony proclaims Brutus "the noblest Roman of them all," because Brutus intended to only do what would be best for Rome.



## Characters in *Julius Caesar*

### Conspirators Against Caesar

**Marcus Brutus** (Caesar's closest friend)- He joins the conspiracy in killing Caesar because he strongly believes in keeping Rome a government ruled by the people.

**Caius Cassius** (An ambassador for Caesar and the instigator of the conspiracy against Caesar)- He and Brutus lead the army against the ruling Triumvirate in the civil war following Caesar's death.

**Casca** (A Roman Senator)- He is the first to stab Caesar. He does so from behind.

**Decius Brutus** (A Roman senator)- He is sent to accompany Caesar to the Senate on the day of Caesar's assassination, related to Brutus.

**Cinna** (A Roman senator)- He assists Cassius' manipulation of Brutus by planting anonymous letters around Brutus' house.

**Trebonius** (A Roman senator)- He supports Brutus' decision to spare Mark Antony's life and is the only conspirator who doesn't stab Caesar.

### Other Romans

**Portia** (The wife of Marcus Brutus)- She feels Brutus is hiding something from her and pleads with him to confide in her.

**Flavius & Murellus** (Commoners of Rome)- They are skeptical of Caesar's power and criticize other commoners for praising Caesar without enough reason.

**Pindarus** (A servant to Cassius)- He delivers an inaccurate report to Cassius regarding the death of one of his men.

**Strato** (A servant and friend to Brutus)- He holds the sword on Brutus' behalf so that Brutus may run upon the it.

**Cinna the Poet** (An artisan of Rome)- He is killed during the crowd's riot when he is mistaken for the conspirator of the same name.

**Soothsayer** (A soothsayer is someone who foretells events or predicts the future)- They warn Caesar to "beware the Ides of March."

### Caesar's Supporters

**Julius Caesar** (Ruler of Rome)- He has become so popular and powerful that some citizens fear that he will convince the public to make him a king, changing Rome's government from a republic to a monarchy.

**Calpurnia** (Caesar's wife)- She begs her husband not to go to the Senate on the day of his assassination because of a dream she had foretelling the event.

**Marc Antony** (Senator/Loyal friend of Caesar)- He uses reverse psychology to turn the Romans against the conspirators during his famous funeral speech.

# Vocabulary

Below are selected words from *Julius Caesar* that will assist in the comprehension and background knowledge for the production.

**Conspiracy** - an agreement to work together to perform an illegal act, especially with political motivation

**Dictatorship** - a form of government where one person has all of the power and authority

**Honorable** - of high rank or distinction; worthy of high respect; noble and just

**Ides of March** - the date of March 15th; the Ides of a month were supposed to be determined by the full moon, reflecting the lunar origin of the Roman calendar; the Ides of March would have been the first full moon of the new year in Roman times

**Noble** - distinguished by rank or title; a social or political status; moral or mental character of excellence

**Republic** - a form of government where citizens vote for leaders and/or representatives

**Senator** - a person of authority in government, sometimes a person in government who represents a larger group of people

**Senate** - a group of senators; a building where senators meet

**Soothsayer** - a person who claims to be able to predict the future

**They Said What?!**

Do these quotes from *Julius Caesar* sound familiar?  
Can you think of phrases we use today that may be based on these quotes?

**“Beware the Ides of March.”**  
Act 1 Scene 2

**“Et tu, Brute?” (“And you, Brutus?”)**  
Act 3 Scene 1

**“Cry ‘Havoc’, and let slip the dogs of war.”**  
Act 3 Scene 1

**“Friends, Romans, countrymen, lend me your ears.”**  
Act 3 Scene 2

## Given Circumstances of the Play -

Understanding a Republic vs. Democracy

**Republic:** A state in which supreme power is held by the people and their elected representatives, and which has an elected or nominated president rather than a monarch. Republics have laws that limit the power of the Majority over the Minority.

**Democracy:** A system of government in which power is vested in the people, who rule either directly or through freely elected representatives. Note: Democratic institutions, such as parliaments, may exist in a monarchy. Pure Democracies have no laws to protect the will of Minority groups.

## Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. When a director approaches a Shakespearean text, they must choose which themes to emphasize. The following themes are important to this interpretation of *Julius Caesar*.

### Public vs. Private Self

The idea of public self (i.e. who you would be at school, work, etc) versus the private self (i.e. who you would be at home) is one of the more relevant themes for this play and our lives today. Much of the play's tragedy stems from the neglect of private feelings and favors of what they believe to be the public good. Characters confuse their private selves with the public selves, which in turn hardens and dehumanizes them.

Questions: How can private vs. public environments make a person react differently to situations? Can you think of specific situations where you would react differently if you were in private vs. in public? How often do you make choices in reaction to the pressure of how others may perceive you?

### Conflict Resolution

The characters in *Julius Caesar* struggle to decide which side - for or against Caesar - is the right side. They are unable to positively find conflict resolution (where two or more people communicate their differences in order to find a way to resolve their issues). Instead, they turn to violence and doubting their instincts to determine by drastic means how to govern their people. Actions that do not lead to peace for everyone.

Questions: What were some of the words, actions, and decisions that led to conflict in this play? What are some ways that the Senators could have worked to resolve their issues? Did Brutus do the right thing by betraying his friend for the greater good?

#### Steps to Resolve Conflict:

1. Identify the Problem.
2. Focus on the Problem.
3. Attack the Problem, NOT the Person.
4. Listen with an Open Mind.
5. Treat a Person's Feelings with Respect.
6. Take Responsibility for Your Actions.

Further Questions: What alternatives could the characters in this play have chosen to resolve their problems? Are there resources that they had that they did not utilize? What were their motivations that led to poor decisions and outcomes - grief, emotions, isolation, denial? How could this tragedy turn out much happier and safer for everyone?

### Friendship & Loyalty

Even though Brutus and Cassius are friends with Caesar, they question and debate whether or not one man should be the ruler of the Roman Empire. In the end, they decide friendship and their loyalty to one man isn't enough to support Caesar as a king or sole ruler of their government. Antony, however, chooses to remain loyal to Caesar even after his death. These good qualities and morals are twisted against our characters and influence their actions in tragic ways.

Questions: Compare and Contrast the three friendships that are illustrated with Caesar in this play (Brutus, Cassius, and Antony) with each other. Who was the most loyal and to what or whom were they loyal? How do different forms of loyalty compare to each other? Which should win out in the end?

## Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after the performance.

### *Before the Performance*

1. Familiarize your students with *Julius Caesar* and discuss with your class the parts of this play- characters, themes, plot, etc. What are their expectations of experiencing this performance?
2. Examine the major themes of *Julius Caesar*. For each theme, have the students list examples from their own lives and from the modern world around them. Prepare the students to look for these themes in the performance and discuss how they relate or do not relate to their own lives. Can you think of any pieces of art that are based on, connected to, or inspired by this play or these historical events? What do they have in common and how to they differ?
3. What types of technical theatre are needed for the performance including sets, props, costumes, sound, and lighting? Find specifics from the script and add some of your own to the list. How do these elements add to the experience? What do you expect from our Spring Tour of this show that has to adapt to many different locations?

Don't forget to prepare some questions for the Q&A with the Actors! Some suggestions may be:

- How do you prepare to play multiple characters?
- What sort of training or education do you need to be an actor or to be involved in theater?
  - What would you do if you felt that you had no one to turn to about a problem?
  - What's your favorite play written by William Shakespeare?
  - What kind of roles are your favorite to portray on stage?

### *After the Performance*

4. There are many signs from the universe and advice given (namely from Portia and Calpurnia) that our characters did not listen to or follow in the play. What were these signs and advice given? How were these received and why were they ignored? What evidence can you identify for these signs from the scene? What does it say about the relationships, the society, and the value of these signs from the universe in the world of the play?
5. If Shakespeare were to write a play about your life, then what would it be? A comedy, a tragedy, a history, or some combination? Explain your choice and try writing the plot outline with Freytag's Pyramid for your life thus far.
6. Write a letter to one of the characters in the play and give them some helpful advice. Pick a spot in the play where they believe that the tragic endings could still be stopped. What could they do to avoid these events? What resources could help or even save them?
7. Compare the physical choices the actors made in the play to what their characters were saying in the scenes. Give three examples of how their physical choices- space, pace, levels, etc. enhanced the impact of their performance. Is there a choice that you would've made differently? What would it have been and why?

# Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library. We also recommend watching the theatrical versions of some of the scenes they will experience in the *Julius Caesar* Spring Tour for comparison and chance to open up discussion about their comprehension of the choices made.

[www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)  
*Comprehensive Resource of Works*

[www.folger.edu/template.cfm?cid=618](http://www.folger.edu/template.cfm?cid=618)  
*The Folger Shakespeare Library*

[www.penguin.com/static/pdf/teachersguides/](http://www.penguin.com/static/pdf/teachersguides/)  
*The Penguin & Signet Classic's Teacher Guide*

Do you have students that may be in need of help, someone to talk to, or a community? We encourage you to share these Resources with them, so they know that they are never alone and always have someone who can be there for them.

## **National Suicide Prevention Lifeline: 1-800-273-TALK (8255)**

Toll-free, 24-hour, confidential hotline that connects you to a trained counselor at the nearest suicide crisis center.

## **TXT 4 HELP**

Resource for abuse, bullying, family problems, depression, suicidal thoughts, and others. Text the word "safe" and your current location (address, city, state) to **4HELP (44357)**. Within seconds, you will receive a message with the closest Safe Place site and phone number for the local youth agency. For immediate help, reply with "2chat" to text interactively with a trained counselor.

## **Classroom Challenge:**

Write a letter to the Kentucky Shakespeare Professional Actors who performed in the *Julius Caesar* performance. Describe what you liked about the performance and how it helped to see Shakespeare be performed rather than just reading it. Describe what you did, saw, and heard.

What was your favorite part?

Mail to:  
Kentucky Shakespeare  
616 Myrtle St.  
Louisville, KY 40208

or

Email to: [education@kyshakespeare.com](mailto:education@kyshakespeare.com)