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## ABOUT THIS PACK

This pack supports the RSC's 2023 production of *Julius Caesar*, directed by Atri Banerjee. The production opened on 18 March at the Royal Shakespeare Theatre in Stratford-upon-Avon and will be on tour until 24th June.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying *Julius Caesar* in school but all activities can be adapted for learners of different ages and abilities.

## CONTENTS



These symbols are used throughout the pack:

**READ**
Notes from the production, background info or extracts

**ACTIVITY**
A practical or open space activity

**WRITE**
A classroom writing or discussion activity

**LINKS**
Useful web addresses and research tasks

## ABOUT THE PRODUCTION

Our 2023 production of *Julius Caesar* is part of the RSC's 'Power Shifts' season and examines the fragile nature of power & how changing power can both liberate and corrupt. A key focus of the production is personal morality and *Julius Caesar,* with its strong political motives, is the perfect play to study how power affects the individual as well as society. In this pack, we explore this theme and ask the questions: Is the phrase 'power corrupts' always true? When can it be used for good?

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In this pack you will find a selection of classroom activities to help you work with students in exploring the story, characters and themes of *Julius Caesar* through the lens of our 2023 production.

# EXPLORING THE STORY

## SYNOPSIS

**(A detailed plot analysis can be found on the RSC Learning Zone: https://www.rsc.org.uk/shakespeare-learning-zone/julius-caesar/story/scene-by-scene)**

Shakespeare regularly explored how power affects the individual and *Julius Caesar* is a political thriller which explores this theme. His main inspiration was Plutarch's *'Lives of the Noble Greeks and Romans'*, written 150 years after Caesar's death. The result is a gripping and tragic play about the conspiracy against Caesar, his assassination and the defeat of his conspirators.

**CAESAR TRIUMPHANT**

Julius Caesar returns to Rome after winning a war against political rival, Pompey, and the citizens want to celebrate his victory by giving him new titles and honours. However, Rome is a republic, governed by elected representatives (the senate) and Caesar's new popularity worries some senators who fear that too much power held by one man would create a dictatorship. A plot starts to form to murder Caesar…

**THE PLOT**

Caius Cassius visits his well-respected friend, Marcus Brutus, to gain his support in getting rid of Caesar. Brutus is a decent man who is close to Caesar and does not want him murdered but Cassius persuades him it's for the good of the republic. Brutus rejects Cassius' suggestion that Mark Antony, a close friend of Caesar, should also be killed. Brutus's wife, Portia, sees him meeting secretly with the conspirators. She knows Brutus is troubled but he refuses to open up to her.

**THE ASSASSINATION**

Caesar ignores pleas from his wife, Calpurnia, to stay at home. It is the Ides of March and Caesar has been warned by a Soothsayer about this date (15 March). He arrives at the senate house where Brutus, Cassius and their co-conspirators surround him and kill him. At Caesar's funeral, Brutus tells the citizens he did it for the good of Rome. However, Mark Antony speaks next and turns the crowd against Brutus and the conspirators. The crowd becomes an angry mob and the conspirators flee for their lives.

**A NEW ROME**

Mark Antony and Caesar's nephew, Octavius, take command of Rome and lead an army against the conspirators. Brutus and Cassius find themselves lost in a world of chaos and superstition - not what they planned. Brutus is haunted by Caesar's ghost and, with their armies defeated, he and Cassius take their own lives rather than be captured.



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**PRODUCTION NOTES:**

## Bad Omens…

**This production of *Julius Caesar* is part of a whole season called 'Power Shifts'. Shakespeare filled his play full of bad signs and omens, mostly of disturbance in the natural world, to signify that this shift will not be good.**

**The image on our programme and trailer shows an actress crying black tears. Black liquid is used instead of blood throughout the production. It is a powerful image and could represent many things:**

- **Corrupted blood - the turning of Brutus into a murderer or Caesar being a bad leader for Rome?**
- **Corrupted nature reflecting the turmoil of its people. Casca describes a 'tempest dropping fire' - it is said to rain ash after a volcanic eruption.**
- **The ink of the playwright, Shakespeare, who chose power as a theme in so many of his plays.**
- **The smudges gradually spread over most characters throughout the play, showing that Caesar's murder literally touches everyone.**
- **It could even represent oil, a symbol of financial power in our world. Our director, Atri Banerjee, was recently affected by the Just Stop Oil activists who threw tomato soup at Van Gogh's Sunflowers.**

**The image could represent many more things, all equally important - what do you think?**

## ACTIVITY 1: Who Rules Rome?

*"We asked ourselves what a proto-utopian government system in the near future might look like. Ours is diverse, with an equal gender split, different gender identities and a woman of colour playing Brutus. It explores how different intersectionalities impact the image of power. Especially having two women as leaders of the conspiracy, how might that overthrow of power look on different bodies?"*

*- Chloe Christian, Assistant Director, Julius Caesar, RSC 2023*

This physical activity introduces the political scene in Rome and helps students visually and physically explore the meaning of the political terms involved and the power they represent. *[You will need: a large, clear space.]*

- Ask your students to walk briskly around the space without touching. Encourage them to 'balance' this space by spotting an empty section of floor and moving into it. Then call 'FREEZE'.
- On FREEZE, ask your students to get into pairs and create a still image of a SERVANT & MASTER. Count down from 5 to encourage them to make quick instinctive decisions.
- Ask them to walk round the space again. On FREEZE, ask them to make groups of 5. This time, ask them to create a frozen image of a DICTATORSHIP. Compare images round the room. Repeat



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the exercise with the word: MONARCHY. (Discuss any terms that are new to them). Compare these images to those of DICTATORSHIP.

- Now organise your students into a big circle, sitting down. Invite 5 volunteers to form their image of DICTATORSHIP in the middle of the circle. Encourage the group to use more volunteers to make this image stronger.
- Now invite the group to turn this image into a REPUBLIC using any knowledge they have of the play.
- When the image has been finalised, challenge them to decide if the image is a positive one. If so, can they turn their REPUBLIC into a negative image? A bad republic?
- Ask your volunteers to sit down and invite any students who haven't volunteered yet to create an image of A GOOD MONARCHY. Again, they can recruit more volunteers to strengthen their image. Challenge them to turn this image into a BAD MONARCHY.
- As a group, discuss the difference between the images: *Is a bad monarchy similar to a dictatorship? Is it possible to have a good dictatorship? Or a bad republic? What does this tell us about the fears that Cassius and Brutus have?*

## ACTIVITY 2: Spot the Main Events

This physical activity introduces the main plot points of the story and encourages students to fill in the gaps using their knowledge of the play and/or imagination. *[You will need: Resource A: 'Julius Caesar in Plot Points' in the Resource section of the pack, scissors, paper, pens.]*

### A) Timeline

- Cut up the 10 plot points and mix them up so they are not in order.
- Divide your students into 10 groups and hand each group ONE of the 10 plot points (with smaller groups, hand out more than one).
- Invite your groups to arrange the plot points in order of when they think they happen in the play across the room, spread out, creating a timeline of events. (If you don't have a large, clear space, this can be done on a wall or white board).
- Once the group are confident of the order of events, ask each student to stand by the plot point they think is the most important in the play. (Or put a red mark by the plot point if on the board.)
- Discuss the results of their choices: *Is everyone on the same spot? Which plot points has the most attention, which came second or third?*
- Now move on to Part B.

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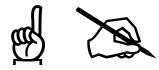
## B) Filling in the gaps

- Invite the groups to think of anything that might be missing in the timeline - these can be things they know happen in the play or that they *imagine* might happen.
- Ask them to write these missing events on blank pieces of paper and add these to the timeline.
- When the timeline includes added events, compare the results to the synopsis of the play and discuss as a group:
  - *Which added plot points are actually in the play?*
  - *Are these in the right order?*
  - *Do your students agree with the things Shakespeare has included in his play or has he overlooked things you are interested in? What are these and how could they be included?*



## ACTIVITY 3: Good News or Bad?

*"On our set, we have a giant cube that we project images onto: flowers dying, trees on fire and, my favourite, a large eclipse. These are all images that would have been seen in the past as omens but are also events that are happening in our world now. We read the signs differently but they can still be read as omens."*

*- Chloe Christian, Assistant Director, Julius Caesar, RSC 2023*

In Julius Caesar, Shakespeare explores many opposing viewpoints. News and omens are received differently by different people. *Eg: The citizens see the returning Caesar as a hero but Cassius sees his triumphant return as a threat to democracy. Calpurnia sees the disturbances in nature as bad omens warning Caesar but he dismisses such fears as cowardice.*

This writing and performance activity explores the different strands of the story by allowing students to work in small groups, improvising and adapting text and deciding how to interpret news based on different viewpoints. *[You will need: Resource B - 'The News in Rome' from the Resource section at the end of this pack, pens.]*

- Organise your students into 6 groups and hand each pair one of the 6 news reports. (With smaller groups, you can hand each group more than one to work on).
- Ask your students to read through their news story within their groups so they are clear about what is being reported. Challenge them to decide if they will report their news as GOOD or BAD. *Eg: the triumphant return of Caesar is a GOOD thing for the people but a BAD thing for some of the senators who fear he is too popular.*
- Explain that they now have 10 minutes to rehearse their news report for the rest of the group. Encourage them to use more than one reporter and feature a witness if needed but that every member of the group must be included.
- Challenge them to add more lines or information to the news report to make it more dramatic to build up their story from what they know about the play. *Eg: sound effects,*



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*additional eyewitnesses, reports of good or bad omens, the extreme views of some of the characters (eg. Cassius, Calpurnia, the Soothsayer)*.

- Give the groups 5 more minutes to perfect their news story and then organise your 6 groups in order around the room sitting down so that each group can stand when it is their turn and the rest of the groups can see their report.

- Encourage them to save the applause to the end once each group has delivered their report so the whole event is reported seamlessly.

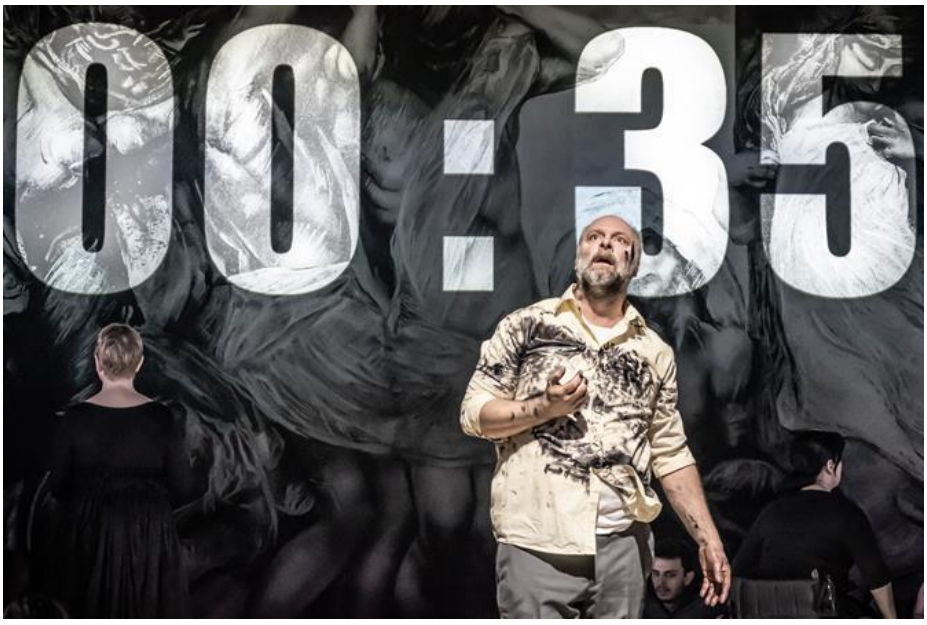
- When the group report is finished, discuss the results together: *is it easier to remember a story when they see it visually? Which bits were particularly challenging or fun to report and why? Which particular moments of the story stood out and why?*

Extension discussion:

- Reflect as a group how news can be distorted by people in power. Can students think of any modern examples in our society where this is the case? *Eg: In rival newspapers? By different political parties? On social media? In countries where free speech is controlled or banned?*

- Discuss the importance of keeping a balanced view. How can we make sure we are getting the right information on the news we hear? What are the dangers if we do not do this: to us as individuals, to a society?

- Can they think of any examples of good or bad omens in our modern world? When do superstitions hit the news and why? *Eg: A cluster of high profile deaths making 'an unlucky year', Paul the Octopus 'predicting' football results (2008-10)*.

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**PRODUCTION NOTES:**

## FROZEN FUTURES…

**When Caesar is killed, the action in our productions stops and a huge clock counts down two minutes. This 'hiatus' is an important moment representing the potential for change. Something HUGE has happened and the outcome could be good or bad:**

- **It shows the power vacuum immediately after a coup - the still point of a turning world.**
- **It signifies the relativity of time, how it can seem to slow down after moments of trauma.**
- **It allows time for the conspirators to reflect on their actions, the citizens to absorb the trauma and the audience to consider what they've just seen.**
- **We see one of the conspirators, Casca, literally running in circles through the streets to show how he is stuck in time, not knowing how to act before the oncoming storm.**

## ACTIVITY 4: Power Shifts…

*"Julius Caesar is murdered, or sacrificed… And then what? In the scenes immediately following Caesar's death, the world is on pause. Anything could happen. History is suspended. Then Antony unleashes the dogs of war and murderous chaos ensues."*

*- ADRIAN POOLE, Professor of English Literature, Cambridge University.*

This writing activity encourages students to think beyond Shakespeare's plot about the possible outcomes of Caesar's murder and the coup to take his power. *[You will need Resource C: 'The Aftermath' from the Resource section of this pack, paper & pens, a whiteboard.]*

- Briefly discuss the different forms of government and leadership with your group and jot down as many as they can think of, *Eg: dictatorship, monarchy, communism, socialism, democracy,* etc on a whiteboard.
- Organise your students into groups of 3 and hand out paper and pens.
- Give your groups a few minutes to discuss the citizens of Rome: *who they are, what their lives are like, what kind of government they want? Their opinions of Caesar - might he become a dictator? Do they trust him? Are they happy being ruled by one man or by a group of people that represent their views?* Encourage them to jot down any interesting words or thoughts.
- Invite 3 volunteers to read the short scene from Resource C and, as they listen, encourage the groups to imagine they are citizens of Rome and how they might feel about what has just happened and why it was done.
- Ask each group to discuss their feelings and what they hope might happen now: *Do they want the conspirators to lead Rome? Do they want a new Caesar? Do they want the murderers punished? Or a new regime entirely?*



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- Ask your groups to decide if they are going to support the conspirators or fight against them and ask them what might happen next in their version of events, as if they were writing a new ending to Shakespeare's play: *Do the conspirators murder Antony next? Does Brutus become leader? Does a new group of senators get elected?*
- Invite a spokesperson from each group to share their endings and why they chose them.
- Discuss as a whole group: Why does Shakespeare choose this ending for the play? *What point is he trying to make about the coup? Who does he believe is right or is he letting his audience decide? Do we agree with Cassius and Brutus or are we on Antony's side?*

**Discussion extension for older students: MAKING A COUP**

- Give your students some time to research historical coups, revolution or changes of power - and choose ONE example to present to the rest of the class. They can work individually or in groups.
- Encourage them to decide why the coup happened and if they think it was successful, or not. It may even be ongoing. Ask them to try and find positive outcomes as well as negative ones: *Who benefited the most from it? Are things better or worse now it has happened?*
- Invite your groups to present their findings to the class and discuss the results: *Why do coups happen? What type of government do they think is best and why?*
- In their groups, ask your students to choose ONE form of government for their school or college and spend some time planning how this government could stage a successful coup. Invite the groups to present their PLOTS to the group and take a vote on the most popular.
- If you have time, continue onto the following extension, it is designed for younger students but can be useful for older students also, especially those who think visually.

# EXPLORING THE CHARACTERS

**PRODUCTION NOTES:**

## King Caesar

**Shakespeare gives Julius Caesar a very important entrance in the play. It is the first action we see and hear immediately how everyone feels about it. We know from history that the real Caesar was very brutal to his opponents and in some productions, Caesar enters like a god, in full armour or ceremonial dress, attended by an adoring crowd, carried on people's shoulders with much pomp and ceremony and even bodyguards.**

**In our production, Caesar's entrance is very different and raises many questions:**

- **He wears a low-key modern shirt in neutral colours, looking like one of the common people BUT is he deliberately putting himself on a level with his people so that they love him more?**
- **He has no bodyguards so is not expecting a threat to his life BUT this might be a sign of his ignorance or arrogance?**
- **He doesn't arrive like a great military leader, fresh from war. Is this a sign that he is bringing peace to Rome or hiding his true nature?**


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# ACTIVITY 5: GUESS WHO?

This physical activity allows students to explore and create characters from what is said both BY and ABOUT each of the main players in the text. *[You will need copies of Resource D: 'Guess Who?' from the Resource section at the end of this pack.]*

- Organise your students into 6 groups and give each group THREE characters from Resource D (making sure each character is given to at least two groups).
- Explain that they now have 15 minutes to identify their two characters from what is said by and about them and to create a statue dedicated to that person which must include every member of the group.
- Encourage them to think about whether the statements made by or about these characters are really true, who will be making this statue and who it is for and what it could represent: *A positive or negative image of that person? The statue they would want or the statue the people (or even their enemies) might want.*
- Invite each group to show their statues and see if the rest of the groups can guess the characters from the images.
- Compare each statue of the same character. *Eg: what do the different Caesar's look like? What are the most powerful images and why? Do you think the characters would like these statues of themselves? If not, why?*
- Examine the statues belonging to Portia and Calpurnia. *Are they different from the statues of the male characters? If so, why?*

Discussion Extension: **DESIGN A STATUE**

*[You will need: pens and paper.]*

- Divide your students into smaller groups and ask them to think of as many statues, memorials or famous paintings of leaders that they can think of.
- Invite them to choose ONE of these examples and to write down what they think about this image: *Why was it made? It is a positive or negative image? Is it flattering? What things have been added or used to make this figure seem a certain way, Eg: robes, animals, colours, other people, other symbols or props? Why are these things important?*
- Ask your students to choose ONE character from Julius Caesar and design a statue for them. Encourage them to decide if this statue is to be designed by the character themselves or by someone else and what difference this would make.

# ACTIVITY 6: Conspirator's Corridor

This physical activity explores the motives of Brutus and Cassius by allowing students to work on each other's morality in the same way the characters do. *(This physical activity will need: a decent sized floor space).*



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- Organise your students in two lines facing each other like a long corridor across the room, with enough space for one person to walk through the corridor and ask them to sit down.

- Explain that one line is Cassius (who wants Brutus to kill Caesar) and the other side is Portia (Brutus's wife, who does not)

- As a whole group, brainstorm reasons why Cassius thinks Brutus SHOULD murder Caesar, *Eg: Rome does not need a Dictator, Caesar is a vain ruler, it will mean the end of the Republic*; AND reasons why Portia thinks Brutus SHOULD NOT murder Caesar, *Eg: the people might turn against him, Caesar has refused the crown and is no threat, Antony will punish him.*

- Ask for two volunteers to play Brutus and Caesar and ask them to stand at opposite ends of the corridor. Explain that if Brutus hears a persuasive reason to murder Caesar, they must take a step forward towards Caesar and if they hears a good reason why he shouldn't murder Caesar, they must take a step back.

- If Brutus makes it to Caesar, they are to touch them on the shoulder and Caesar must say "Et tu, Brute!" and fall to his death dramatically. You may then recast your Brutus and Caesar and start another game. If Brutus does NOT make it to Caesar after 5 minutes, end the game and recast.

- Encourage your Cassius' and Portias to think of as many reasons as possible and to wait until Brutus is near them to voice their reason. Remind them if everyone shouts out together, Brutus will not hear. Remind them that they must remain seated and not touch Brutus.

- After each game, ask your Brutus which reasons made them move back or forward. *What are the most powerful things Cassius and Portia can say to make Brutus move either way? What does this say about Brutus as a character?*

## ACTIVITY 7: Ignored Wives

This physical & writing activity explores the roles of Portia and Calpurnia. *[You will need: Resource E: 'Portia & Calpurnia (edited)' from the Resource materials at the end of this pack, paper & pens.]*

- Organise your students into groups of 3 and give each a copy of Resource E, either Portia or Calpurnia. Ask them to decide who each woman is speaking to and why.

- Explain that they will have 10 minutes to go through the 4 ways their character tries to influence their husband and describe the tactics used in each. Encourage them to write down any emotions or tactics their characters are using on each line.

- Ask your groups to create 4 tableaus or frozen images of both husband and wife to describe each tactic. Encourage them to be as accurate as possible in the emotions they represent both in husband and wife and to pay particular attention to their status and type of



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relationship, *Eg: Is this a close happy marriage? Is it easy for these couples to talk like this? How high are the stakes here?*

- Now explain that each group must find a way to go from image to image, making the transitions smooth and detailed. Add that they must use the text to describe each image they create before moving on to the next.

- Challenge the groups to invent imaginative ways to deliver the text, *Eg: taking turns playing the wives, speaking together as a chorus.*

- Invite each group to show their characters' journey and discuss as a group: *What do these speeches show us about Portia and Calpurnia as wives? How similar or different are they to each other? What is Shakespeare showing us about these women, their status in Rome and their marriages?*

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<u>Extension discussion: Diverse Voices</u>

- As a group, discuss the role of female and non-binary voices in government and in society: *Are women allowed the same freedom to speak out as men? What examples do we have of such voices NOT being heard?*

- Invite students to think of any words (positive & negative) that have been used to describe women who speak their minds. *Examples might be: Fishwife, Dragon, Feminist, Nag, Shrew, Battleaxe, Suffragette, Terf.* Make 2 lists on your whiteboard of positive and negative terms and add these terms to the lists.

- Now ask your students to think of any names for men who speak out and do the same. *Discuss the results: Are there more terms for men, women or non-binary people? Which list is longer and why might this be?*



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**PRODUCTION NOTES:**

**Friend or Foe!**

**The moments in *Julius Caesar* where relationships end in betrayal and trust is broken come thick and fast:**

- **Casius feels betrayed by Caesar as a leader**
- **Portia accuses Brutus, her husband, of not trusting her**
- **Caesar is betrayed by Brutus when he kills him face-to-face**
- **Antony betrays the conspirators by pretending to support them, then turning the people against them**
- **The Mob feel betrayed by the conspirators**

# EXPLORING THE THEMES

# Theme 1: Trust

*"We decided that all our main characters went to school together and had known each other for years and years. It looks at their relationships in an interesting way: what happens if you had to do something radical, even if it meant overthrowing your mate? What happens if he isn't a Mussolini or a Hitler, what if he's a Lula from Brazil or a Corbyn with more egalitarian politics?"*

*- Chloe Christian, Assistant Director, Julius Caesar, RSC 2023*

## ACTIVITY 8: Friend or Foe?

The following physical activities allow students to explore simple examples of trust and betrayal. *[You will need: a large clear classroom or hall or, if this is not available, have students watch each other work in small groups.]*

### A) Cinna the Poet

This game is inspired by Cinna the Poet who gets mistaken for Cinna the Conspirator and killed by the Mob.

- Ask for two volunteers to play Cinna the Poet and the Mob. Ask the other students to move freely around the space in pairs, hand in hand.
- Explain that the aim of the game is for the Mob to catch Cinna. BUT! Cinna can escape by holding hands with some one in a pair. When Cinna does this, the person at the other end of that pair is then cast adrift and becomes Cinna.



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- Add that when the Mob has caught Cinna, they must change roles.

- Discuss the role of Cinna the Poet in the play and the terrible mistake the mob makes when they catch him. The above activity is a game but this character's death is a huge and devastating turning point in the play. *Why do they think Shakespeare included this scene? What affect does it have on the audience? How does it complicate who is right and wrong and whose morality we can trust?* Watch the RSC's *I, Cinna (The Poet)* full-length feature film.

Discussion Extension: What is a Mob?

If you have time, discuss the meaning of the word 'mob'. *When does a crowd become a mob? When is a mob good or bad? Do individuals behave differently in a mob to how they would if they were just on their own? Why is this and can they think of any modern examples where a mob has formed - for good or bad?*

## B) Cassius v Calpurnia

- Organise your students into groups of 3 and decide who will be Caesar; the other two must decide secretly between them who is Calpurnia (friend) and Cassius (foe).

- Explain that Caesar is to close their eyes and the other two will begin to take turns giving him orders or suggestions that he must do, *Eg: to sing, to crawl, to jump etc. If they give him an order he cannot do or does not wish to do, he can pretend or mime.*

- Encourage the Calpurnias and Cassiuses to think of how their characters feel towards Caesar before asking him to do things. Challenge Cassius not to reveal himself by choosing something obvious such as: go swimming or die horribly! Can Cassius seem like a friend, whilst still managing to humiliate or endanger Caesar?

- After a few minutes of this, ask your Caesars if they could tell who was friend or foe?

- Now ask your groups to swap Caesars and play the game again but this time Calpurnia is BRUTUS. Brutus is a friend of Caesars who becomes an enemy. How might this change his suggestions? When might Brutus turn against him or will Brutus's conscience keep him friendly for longer?

- Discuss the activity as a whole group: *Did any of the Caesars get it wrong? How were they taken in? How did it feel not to know who was your friend or enemy? Was there a difference between Brutus and Cassius?*

# ACTIVITY 9: Trusted Friends?

*"After Caesar's death, our production has a period of 'limbo', a time between life and death. One of the characters who has just died (Cinna the Poet) comes on stage and everyone enters a trance-like state to deal with the aftermath of what's just happened. All the characters are given a 'Sliding Doors' moment where, if they had chosen a different path or the timing was slightly different, everything would have been different."*

*- Chloe Christian, Assistant Director, Julius Caesar, RSC 2023*



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The following physical activities allow students to explore simple examples of trust and betrayal. *[You will need: copies of Resource F: 'Trusted Friends?' from the Resource section of the pack, pens]*.

- Organise your students into groups of 3 and hand out copies of Resource F. Ask the groups to read through the 5 points together and discuss the journey of this relationship: *Does it start strong and get worse? Does it repair itself? What are the danger points? When do these characters trust each other most?*

- Explain that each group now has 10 minutes to stage this relationship in which ever way they wish. They can use: freeze frame images, mime, improvise small scenes, include other characters and a narrator. They can write or improvise other lines but they must include the Shakespeare text.

- Encourage the groups to think about how they will move from one point to the next. Will they include any of the action in-between? The murder of Caesar for example?

- Invite the groups to perform their 'Trusted Friends' to the others and discuss the results: *Who do we most sympathise with out of these two? Does Shakespeare want us to understand both characters' point of view? Is their relationship loving, weak, doomed, exploitative, tragic? How does it change the play if the relationship is performed in a different way?*

<u>Discussion Topic: The Power of Gender</u>

In our production, Brutus and Cassius are played by women, as is Octavius. The Soothsayer is played by a non-binary performer. Ask your students:

- Are male and female relationships portrayed differently in our society and if so, why? How does having two women in these roles change a production of *Julius Caesar*? Is anything lost or challenged? What might it add?

- Why do you think these decisions were made by the director? What affect might this casting have on the audience?

- How easily do we accept women in power in our society? How different do we see this now from in Shakespeare's time 400 years ago? In Roman times? How might this change in the future and can theatre affect this?



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# Theme 2: POWER

**PRODUCTION NOTES:**

## Power to the People!

**One of the main features of our 2023 production is our Community Chorus. Each performance of the play includes a chorus of local community representatives acting alongside our professional actors. This Chorus is important for many reasons:**

- **To represent the political viewpoint of identities that have been overlook and ignored in history and in our world today.**

- **To include genuine community leaders from every venue we visit, helping us think about what makes an effective leader, both in politics and in the community.**

**As well as playwrights, amateur actors & musicians, our Chorus has included:**

- **committed teachers & the leader of a centre for children who aren't 'school-shaped '**
- **a domestic abuse campaigner**
- **a graduate specialising in access and inclusion**
- **a trustee on the board of Warwickshire Pride**
- **a retired educational psychologist**
- **a local mayor**
- **a laughter yoga teacher**
- **a reflexologist who climbed to Mount Everest base camp for their 60th birthday!**

*"The Community Chorus are like 'the Fates', their appearance signifies an important event. They are closely connected to the Soothsayer and, although they don't say anything, they use a lot of breath work. They are the first people we see at the top of the show and breathe life into the Soothsayer, an image that is very different to the Disney film, 'Hercules', where the Fates cut the strings of life."*

*- Chloe Christian, Assistant Director, Julius Caesar, RSC 2023*

## ACTIVITY 10: Where's the Power?

*Julius Caesar* is ALL about shifting power. The following physical activities allow students to explore the simple effects of power and powerlessness.

### A) Powerful Space



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- Ask your students to stand at one side of the room and, in their own time, move to where they think the most powerful place in the room is. (With larger groups, do this in small batches) Discuss the results.
- Now ask them to move to:
    - The weakest place
    - The safest place
    - The place where they feel most invisible
    - A neutral spot
    - The most dangerous place
    - A good place for a murder
    - A safe place for a conspirator
    - Caesar's spot
- Discuss the results of this: *Is it stronger to risk being more exposed? Is it safer with your back against the wall? Is it smarter to hide in plain sight?*

### B) Game of Power

*[You will need: A clear space in the room to be the 'stage', a desk or table, 4 chairs and a plastic water bottle. If you don't have these, a few chairs will do.]*

- Organise your students at one side of the room facing the 'stage'. Place the desk, chairs and bottle randomly on the stage.
- Invite volunteers to go up one at a time and arrange the objects onstage to make ONE chair the most powerful object in relation to the others. The only rule is none of the objects must be damaged or removed from the stage.
- When a suitable arrangement has been agreed on, ask one volunteer to enter the space and take up the most powerful position onstage without moving anything.
- Once someone is in place, invite another volunteer to place themselves in an even more powerful position and take away the power the first person established.
- Challenge them to see how many times this can be done before it becomes impossible.

## ACTIVITY 11: MOB RULE

*"We wanted to incorporate the audience into Act 3, Scene 2 as the 'friends, Romans and Countrymen', so we have the Soothsayer with a specific sound effect on their mic as if they are a caller at a Boxing Match, someone who would say 'Round One' etc. They read the citizens' lines from the audience as if someone has said something to them and they are reporting it back."*

*- Chloe Christian, Assistant Director, Julius Caesar, RSC 2023*

This performance activity, in 2 parts, encourages students to consider how Shakespeare manipulates the Roman people through powerful language and symbolism and how it might feel to be part of that crowd or 'mob'. *[You will need: Resource G: 'Mob Rule' from the Resource section of this pack (there is a primary version of this), pens.]*



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## A) Tactics

- Discuss the action of Act 3, Scene 2: The scene happens directly after Caesar has been killed publicly on the steps of the senate. The people of Rome gather to hear Brutus defend the actions of the conspirators. Then Antony arrives with Caesar's body and speaks to the crowd also. Antony manages to whip the crowd up against the conspirators so successfully, Brutus and the others are forced to flee from an angry mob.
- Organise your students into groups of 3 or 4 and hand out copies of Resource G (depending on age, there is a primary version). Explain that these are edited versions of the longer speeches.
- Ask your groups to read through the two speeches (divided into sections) and decide how Brutus and Antony are trying to affect the crowd in every section. Encourage them to consider: *The words they choose, any repetition, any display or mention of emotions, any actions they refer to. What tactics are they using and why?*
- Give your groups a few minutes to decide how the citizens might listen and react to the speeches. Encourage them to think about who these people are: *How they felt about Caesar, how shocked they are to see the murder scene, hope or fear for the future, their livelihoods…?*
- Discuss the results as a group: *What is it about Antony's tactics that creates a mob which turns so violently against Brutus? Remind them that the mob get so angry and bloodthirsty, that they attack an innocent man, Cinna the Poet (who is not a conspirator).*

## B) Making the Mob

- Organise your students into 2 big groups: Group Brutus and Group Antony. Ask each group to appoint a Brutus and Antony who will say their speeches out loud to the rest of the group.
- Explain that the rest of the group are the Citizens of Rome and must plan how they are going to react to the different sections of the speeches. Encourage the citizens to talk back to Brutus and Antony like a real crowd: *Ask them questions, mock them, cheer.* (Remind them of any props that will be needed, eg: Caesar's will and body).
- Remind the citizens that their reactions must get bigger and more dramatic at each section of the speeches and at some point, the two groups will join up in favour of Antony and become the mob.
- Give each group a few minutes to rehearse their speeches and reactions, then ask your Brutus and Antony to stand facing the Citizens and deliver their speech, starting with Brutus and including all the mob reactions.
- Discuss the results together: *Did the mob do or say anything that wasn't planned? How did it feel being part of the mob: powerful? Frightening? How do Brutus and Antony feel about the mob? Does Antony know what he's doing when he incites the people into becoming a mob?*



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Group Discussion:

*[You will need the complete Act 3, Scene 2 (edited) from Resource G and some time to rehearse]*

- Cast the scene amongst the group and read it out loud.
- Decide on how you will stage this scene: will Brutus and Antony have a special place to speak from? A podium, lectern or stage? How will Caesar's body arrive and where will it be placed during the scene?
- Will Brutus be surrounded by his co-conspirators? When do they leave?
- How many citizens will you have and what kind of people will they be?
- At what point does the mob feeling begin to change and how can you show this physically as well as vocally?
- Rehearse your scene (students can learn or add lines if they wish but there is no pressure to learn the big speeches)
- Perform your scene and discuss the results: *Did anyone get emotional? How does Shakespeare help his actors to 'feel' this scene? How effective is it for an audience? Are we expecting this outcome?*

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# RESOURCES

**Resource A: JULIUS CAESAR IN PLOT POINTS**

The citizens of Rome gather to celebrate Julius Caesar's triumphant return from war.

Cassius talks to Brutus about overthrowing Caesar and a conspiracy begins to murder Caesar.

Portia begs her husband, Brutus, to confide in her but he refuses.

Caesar's wife, Calphurnia, dreams about her husband's death and warns him to stay at home but Caesar doesn't listen.

Caesar is stabbed to death by the conspirators on the steps of the senate. Brutus delivers the final wound.

Caesar's friend, Antony, curses the murderers and talks of revenge.

Brutus speaks at Caesar's funeral but they turn against him when Antony shows them Caesar's wounds and read his Will. Chased by a mob, the conspirators flee the city.

Brutus and Cassius gather an army to fight against Antony. They argue before the fight and Brutus sees a vision of Caesar's ghost.

Cassius hears a report that his troops are losing and kills himself. Brutus refuses to be captured and also kills himself.

Antony wins the battle. He returns to rule Rome, with Caesar's great-nephew Octavius.



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## Resource B: THE NEWS IN ROME

1. CAESAR RETURNS A WINNER!

Today in Rome, adoring citizens lined the streets to welcome the victorious return of Julius Caesar after winning the war against Pompey! But is Caesar becoming too popular? We spoke to some of the senators who would rather protect the Republic that see one man take the Crown…

**SENATOR:** **Do you now strew flowers in his way**
**That comes in triumph over Pompey's blood?**
**Be gone!**
**Run to your houses, fall upon your knees!**

**Commoner:** **Indeed, sir, we make holiday,**
**to see Caesar and to rejoice in his triumph.**

2. LISTEN TO YOUR WIVES!

Rumours are unfolding that Cassius has approached Brutus in a bold move against Caesar. Cassius is known to believe that Caesar a threat to Republic and is keen to have Brutus lead a plot against this would-be-king. Will honourable Brutus take the bait?

Meanwhile on the home front, Brutus 'wife, Portia, is said to be worried sick about her husband who is not sleeping and looking troubled.

**PORTIA:** **My Brutus;**
**You have some sick offence within your mind,**
**Which, by the right and virtue of my place,**
**I ought to know of:**

Will Caesar's wife, Calphurnia, have more luck talking to her husband? After a series of bad dreams, Calpurnia is apparently warning Caesar to stay indoors, especially on the 'Ides of March', a date Caesar has already been warned about!

**CALPURNIA:** **What mean you, Caesar?**
**You shall not stir out of your house to-day!**
**A lioness hath whelped in the streets;**
**And graves have yawn'd, and yielded up their dead!**

3. CAESAR DEAD!

Live reports are coming in that Julius Caesar has been killed! Apparently the terrible murder was committed by a group of conspirators on the steps of the senate itself. Caesar, it seems was surrounded and eye-witnesses report that his trusted friend, Brutus, delivered the final wound.



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**CINNA** **Liberty! Freedom! Tyranny is dead!**
**Run hence, proclaim, cry it about the streets.**

**CASSIUS** **Liberty, freedom, and enfranchisement!**

Mark Antony, a great friend of Caesar, was seen shaking hands with the conspirators. We talk to the famous general now…

**ANTONY:** **Cry 'Havoc,' and let slip the dogs of war;**
**That this foul deed shall smell above the earth**
**With carrion men, groaning for burial!**

4. THE MOB TAKES ROME!

Dramatic scenes at Caesar's funeral today after Brutus and Antony appeared in person to speak to the crowd. Brutus spoke first but made the mistake of letting Antony get the final word. After displaying Caesar's body and his fateful wounds, Antony read out Caesar's Will, apparently leaving a heap of cash and land to the people of Rome. The mob quickly turned against Brutus and the conspirators are currently fleeing for their lives!

**Antony:** **In every wound of Caesar that should move**
**The stones of Rome to rise and mutiny!**

**All:** **We'll mutiny!**

**First Citizen:** **We'll burn the house of Brutus!**

**Third Citizen:** **Away, then! come, seek the conspirators!**

5. BRUTUS AND CASSIUS FIGHT BACK!

What do we know about Brutus and Cassius's location? Well, both men have raised an army to fight against Antony. Eyewitnesses in the camps say both men have argued with accusations flying between them. But is it true that Brutus saw Caesar's ghost?

**BRUTUS:** **Ha! who comes here?**
**Art thou some god, some angel, or some devil,**
**That makest my blood cold and my hair to stare?**
**Speak to me what thou art!**

**GHOST:** **Thy evil spirit, Brutus.**



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6. TRAGEDY AND A NEW HOPE.

It is confirmed that the conspirator, Cassius, after hearing a mistaken report that his own troops were losing, has taken his own life. Brutus had been hopeful in battle but with his army now defeated, it seems he refused to be captured and has done the same.

Mark Antony has won against the men who murdered Caesar. But in a surprise twist today, he praised Brutus 'honour.

**ANTONY:** **This was the noblest Roman of them all:**
**His life was gentle, and the elements**
**So mix'd in him that Nature might stand up**
**And say to all the world 'This was a man!'**

So what does the future hold for the people of Rome? We know that Antony is returning to rule with Caesar's great-nephew Octavius and we can only hope this marks an end to the terrible tragedy of Julius Caesar. That's all for now and don't have nightmares!



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## Resource C: **The Aftermath (Act 3 Scene 1, edited)**

**CINNA**
Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.

**CASSIUS**
Some to the common pulpits, and cry out
'Liberty, freedom, and enfranchisement!'

**BRUTUS**
People and senators, be not affrighted;
Fly not; stand stiff: ambition's debt is paid.
Where's Publius?

**CINNA**
Here, quite confounded with this mutiny.

**BRUTUS**
Publius, good cheer;
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.

**CASSIUS**
And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.
Where is Antony?

**CINNA**
Fled to his house amazed:
Men, wives and children stare, cry out and run
As it were doomsday.

**BRUTUS**
Stoop, Romans, stoop,
And let us bathe our hands in Caesar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry 'Peace, freedom and liberty!'



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Resource D: **GUESS WHO?**

**CAESAR**

A great Roman general and senator, returned to Rome in triumph after a successful war. Some worry that he may want dictatorship over the Roman republic, but he refuses the crown several times. He has many faults: he can't separate public life from private life and can be vain. He ignores bad omens and thinking he's as immortal as the North Star.

> **"Caesar shall forth. The things that threatened me**
> **Ne'er looked but on my back. When they shall see**
> **The face of Caesar, they are vanishèd."**

**ANTONY**

A senator and soldier who is loyal to Caesar. A manipulative man, he support Brutus and the conspirators after Caesar's death to save his own life. But later, at Caesar's funeral, he brilliantly persuades the crowd to turn against Brutus and the conspirators.

> **"I am no orator, as Brutus is,**
> **But, as you know me all, a plain blunt man**
> **That love my friend"**

**CALPURNIA**

Caesar's wife believes deeply in omens and signs. After having terrible nightmares and reports of bad omens, she warns Caesar against going to the senate on the Ides of March. When Caesar ignores her advice, she begs him and is still not listened to.

> **"Caesar, I never stood on ceremonies,**
> **Yet now they fright me."**

**BRUTUS**

A senator and republican, who loves Caesar as a friend but is worried he is becoming too popular and might seize power for himself. He is manipulated by his friend, Cassius, to lead a plot to kill Caesar and preserve the republic. While the other conspirators act out of envy and rivalry, Brutus truly believes that Caesar's death will help Rome. Torn between his loyalty to Caesar and his duty to the state, Brutus becomes the tragic hero of the play.

> **"I love The name of honour more than I fear death."**

**CASSIUS**

A manipulative and talented general, Cassius thinks Caesar has become godlike to the Romans. He persuades Brutus into thinking Caesar must die, sending him forged letters claiming that the Roman people support this. Impulsive and devious, Cassius knows how the political world works. He is a clever opportunist but doesn't have the honour of Brutus.

> **"O, coward that I am to live so long**
> **To see my best friend ta'en before my face!"**



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**PORTIA**

Loyal, loving and trustworthy wife of Brutus. The daughter of a noble Roman who took sides against Caesar. She is used to talking openly in her marriage and is upset to find Brutus keeping secrets from her. Worried for him, she tries everything to make him share his troubles. She later takes her own life out of grief when Brutus loses.

> "**O constancy, be strong upon my side;**
> **Set a huge mountain 'tween my heart and tongue.**
> **I have a man's mind but a woman's might."**



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Resource E: **Portia & Calpurnia (edited)**

**PORTIA**:

1. Is Brutus sick?
   And will he steal out of his wholesome bed,
   To dare the vile contagion of the night
   To add unto his sickness?

2. Upon my knees,
   I charm you, by my once-commended beauty,
   By all your vows of love
   That you unfold to me, yourself, your half,
   Why you are heavy

3. I grant I am a woman; but withal
   A woman that Lord Brutus took to wife:
   I grant I am a woman; but withal
   A woman well-reputed, Cato's daughter.

4. I have made strong proof of my constancy,
   Giving myself a voluntary wound
   Here, in the thigh: can I bear that with patience.
   And not my husband's secrets?

**CALPURNIA:**

1. What mean you, Caesar? think you to walk forth?
   You shall not stir out of your house to-day.
   Caesar, I never stood on ceremonies,
   Yet now they fright me.

2. There is one within,
   Recounts most horrid sights seen by the watch.
   A lioness hath whelped in the streets;
   And graves have yawn'd, and yielded up their dead;
   O Caesar! these things are beyond all use,
   And I do fear them.

3. Alas, my lord,
   Your wisdom is consumed in confidence.
   Do not go forth to-day: call it my fear
   That keeps you in the house, and not your own.

4. We'll send Mark Antony to the senate-house:
   And he shall say you are not well to-day:
   Let me, upon my knee, prevail in this.



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# Resource F: **Trusted friends?**

1. Cassius and Brutus have been close friends in the past but have not spoken for a long time. Cassius wants Brutus to help him overthrow Caesar and cleverly manipulates him into thinking about joining his conspiracy.

**CASSIUS:** **You bear too stubborn and too strange a hand**
**Over your friend that loves you.**

**BRUTUS:** **Let not therefore my good friends be grieved**
**Among which number, Cassius, be you one**

2. Cassius puts his trust in Brutus, letting him lead in the conspiracy, He knows the public are more likely to support Brutus because his family are popular.

**CASSIUS:** **Let Antony and Caesar fall together.**

**BRUTUS:** **Our course will seem too bloody, Caius Cassius,**
**To cut the head off and then hack the limbs**

3. After the murder of Caesar, Brutus and Cassius flee the Capitol and Brutus feels that Cassius ' friendship is cooling towards him.

**BRUTUS:** **When love begins to sicken and decay**
**It useth an enforcèd ceremony.**

**CASSIUS:** **Strike as thou didst at Caesar, for I know**
**When thou didst hate him worst, thou lovedst him better**
**Than ever thou lovedst Cassius.**

4. The two men fight while preparing to go into battle against Antony and Octavius. Brutus backs down from the row and Cassius regrets arguing with his close friend.

**BRUTUS:** **O Cassius, you are yokèd with a lamb**
**That carries anger as the flint bears fire.**

**CASSIUS:** **O my dear brother, This was an ill beginning of the night.**
**Never come such division 'tween our souls! Let it not, Brutus.**

5. When they face death and defeat, both Brutus and Cassius speak well of each other. Cassius does not talk to Brutus about the omens he has seen but talks about victory instead.

**CASSIUS:** **Now, most noble Brutus, The gods today stand friendly that we may,**
**Lovers in peace, lead on our days to age.**

**BRUTUS:** **Forever and forever farewell, Cassius.**
**If we do meet again, why we shall smile;**
**If not, why then this parting was well made.**



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# Resource G: **MOB RULE**

**(*Primary version below)**

**BRUTUS (edited)**

1. Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe:

2. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: --Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men?

3. As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.



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**ANTONY (edited)**

*Enters with Caesar's body.*

1. Friends, Romans, countrymen, lend me your ears;
The noble Brutus Hath told you Caesar was ambitious:
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.

2. O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

3. But here's a parchment with the seal of Caesar;
I found it in his closet, 'tis his will:
Have patience, gentle friends, I must not read it;
It is not meet you know how Caesar loved you.
You are not wood, you are not stones, but men;
It will inflame you, it will make you mad:
To every Roman citizen he gives seventy-five drachmas.
Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
To walk abroad, and recreate yourselves.
Here was a Caesar! when comes such another?

4. If you have tears, prepare to shed them now.
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
For Brutus, as you know, was Caesar's angel:
Judge, O you gods, how dearly Caesar loved him!
This was the most unkindest cut of all



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***Primary version**

**BRUTUS (edited)**

1. Romans, countrymen, and lovers! believe me
   for mine honour:

2. why Brutus rose against Caesar, this is my answer:
   --Not that I loved Caesar less, but that I loved
   Rome more.

3. Had you rather Caesar were living and
   die all slaves?

4. As Caesar loved me, I weep for him
   but, as he was ambitious, I slew him.

5. Who is here so vile that will not love his country?
   I pause for a reply.

**ANTONY (edited)**

*Enters with Caesar's body.*

1. Friends, Romans, countrymen, lend me your ears;
   The noble Brutus hath told you Caesar was ambitious:
   I thrice presented him a kingly crown,
   Which he did thrice refuse: was this ambition?

2. Here's a parchment with the seal of Caesar;
   'tis his will:
   To every Roman citizen he gives seventy-five drachmas.
   He hath left you all his walks and new-planted orchards.

3. Look, in this place ran Cassius' dagger through:
   Through this the well-beloved Brutus stabb'd;
   For Brutus, as you know, was Caesar's angel:
   Judge, O you gods, how dearly Caesar loved him!
   This was the most unkindest cut of all



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**ACT 3, SCENE 2 (edited)**

*The Forum. Enter BRUTUS and CASSIUS, and a throng of Citizens*

**Citizens**
We will be satisfied; let us be satisfied.

**First Citizen**
I will hear Brutus speak.

**BRUTUS**
Romans, countrymen, and lovers! believe me
for mine honour, and have respect to mine honour, that
you may the better judge.
If there be any in this assembly, any dear friend of
Caesar's, to him I say, that Brutus' love to Caesar
was no less than his. If then that friend demand
why Brutus rose against Caesar, this is my answer:
--Not that I loved Caesar less, but that I loved
Rome more.
Had you rather Caesar were living and
die all slaves, than that Caesar were dead, to live
all free men? As Caesar loved me, I weep for him;
as he was fortunate, I rejoice at it; as he was
valiant, I honour him: but, as he was ambitious, I
slew him.
Who is here so rude that would not be a Roman? If
any, speak; for him have I offended. Who is here so
vile that will not love his country? If any, speak;
for him have I offended. I pause for a reply.

**All**
None, Brutus, none.

**BRUTUS**
Then none have I offended.

*Enter ANTONY and others, with CAESAR's body*

Here comes his body, mourned by Mark Antony: who,
though he had no hand in his death, shall receive
the benefit of his dying.
I have the same dagger for myself,
when it shall please my country to need my death.

**All**
Live, Brutus! live, live!

**Second Citizen**
Give him a statue with his ancestors.

**Third Citizen**
Let him be Caesar.



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**First Citizen**
Stay, ho! and let us hear Mark Antony.

**Fourth Citizen**
'Twere best he speak no harm of Brutus here.

**First Citizen**
This Caesar was a tyrant.

**Third Citizen**
Nay, that's certain:
We are blest that Rome is rid of him.

**Second Citizen**
Peace! let us hear what Antony can say.

**ANTONY**
Friends, Romans, countrymen, lend me your ears;
The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

**First Citizen**
Methinks there is much reason in his sayings.

**Second Citizen**
Caesar has had great wrong.

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

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

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



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**Third Citizen**
There's not a nobler man in Rome than Antony.

**Fourth Citizen**
Now mark him, he begins again to speak.

**ANTONY**
But here's a parchment with the seal of Caesar;
I found it in his closet, 'tis his will:
Let but the commons hear this testament--
Which, pardon me, I do not mean to read--

**Fourth Citizen**
We'll hear the will: read it, Mark Antony.

**All**
The will, the will! we will hear Caesar's will.

**ANTONY**
I must not read it;
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, O, what would come of it!

**Fourth Citizen**
Read the will; we'll hear it, Antony.

**ANTONY**
Then make a ring about the corpse of Caesar,
And let me show you him that made the will.

**Fourth Citizen**
A ring; stand round.

*They surround Caesar's body.*

**ANTONY**
If you have tears, prepare to shed them now.
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
Mark how the blood of Caesar follow'd it,
For Brutus, as you know, was Caesar's angel:
Judge, O you gods, how dearly Caesar loved him!
This was the most unkindest cut of all;

**First Citizen**
O piteous spectacle!

**Second Citizen**
O noble Caesar!

**Fourth Citizen**


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O traitors, villains!

**First Citizen**
O most bloody sight!

**Second Citizen**
We will be revenged.

**All**
Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

**ANTONY**
Why, friends, You have forgot the will I told you of.

**All**
Most true. The will! Let's stay and hear the will.

**ANTONY**
To every Roman citizen he gives,
To every several man, seventy-five drachmas.

**Second Citizen**
Most noble Caesar! We'll revenge his death.

**Third Citizen**
O royal Caesar!

**ANTONY**
Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
To walk abroad, and recreate yourselves.
Here was a Caesar! when comes such another?

**Second Citizen**
Go fetch fire.

**Third Citizen**
Pluck down benches.

**Fourth Citizen**
Pluck down forms, windows, any thing.

*Exeunt Citizens with the body*

**ANTONY**
Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!



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