ABOUT THIS PACK

This pack supports the RSC’s 2017 production of Julius Caesar, directed by Angus Jackson. The production opened on 3 February 2017 at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying Julius Caesar in school.

CONTENTS

<table>
<thead>
<tr>
<th>Activity</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>About this Pack</td>
<td>2</td>
</tr>
<tr>
<td>Exploring the Story</td>
<td>3</td>
</tr>
<tr>
<td>Conspiracy</td>
<td>4</td>
</tr>
<tr>
<td>Power and the Mob</td>
<td>5</td>
</tr>
<tr>
<td>Superstition and the gods</td>
<td>7</td>
</tr>
<tr>
<td>Resources</td>
<td>9</td>
</tr>
</tbody>
</table>

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

The 2017 production of Julius Caesar is part of the RSC’s Rome season, along with Antony & Cleopatra, Titus Andronicus and Coriolanus. Angus Jackson, the director of Julius Caesar, described this as an ‘opportunity to explore the lifecycle of an Empire’ tracing the story of Rome, through Shakespeare’s text, from its early origins and the birth of an Empire through to its end in Titus Andronicus. You can watch Angus Jackson discussing why now feels like the right time to be staging Shakespeare’s Roman plays at www.rsc.org.uk/education/goodofrome

In Julius Caesar, Rome is at the height of its power and the design by Robert Innes Hopkins demonstrates this. One of the elements of the set design, a statue of a horse being killed by a lion, is used to show the change in the state of Empire between the different plays in the season. In this production it is prominently displayed and can be seen in the image below, behind Caesar and Calphurnia.

In staging the Rome plays in 2017, during a time of immense political change, the RSC has also invited A-Level students to take part in our ‘For the Good of Rome’ programme.

As part of this we have asked young people to think about how the themes of the play connect with their own lives, discussing whether they agree with the following statements:
- Politics is unfair because it will always be the few making decisions on behalf of the many
- The art of rhetoric has no power or place in modern politics
- The qualities we admire in male leaders are seen a negative in women
EXPLORING THE STORY

SYNOPSIS

A full synopsis of the play is available at:
https://www.rsc.org.uk/julius-caesar/the-plot

ACTIVITY 1: THE STORY IN TWENTY MINUTES

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities.

- Divide students into small groups.
- Using the ‘Story in 20 Minutes’ resource in this pack, assign a scene or two to each group.
- Ask each group to create a tableau or freeze frames for their scene or scenes.
  - Encourage them to narrate their scenes, explaining what happens in each scene before we see it and trying to use the lines from the play to bring some of the freeze frames to life.
- Ask the whole class to form a circle and invite each group into the middle to share their scene or scenes, in the order they happen in the play.
- In this play, the title character is killed half way through. Does this surprise them? Is the play about Julius Caesar? Who else is it about?

ACTIVITY 2: DISCOVERING THE CHARACTERS

In this production, the characters in the play can be split into two main groups:
- Brutus and his supporters
- Caesar and his supporters

As students work through the following exercise on the characters in the play, encourage them to think about which characters would be part of; Caesar’s team and which would be part of Brutus’ team. Brutus and his supporters are often called the ‘Conspirators’.
Divide students into six groups, providing them with the Character Facts resource in this pack, which looks at what we know about the characters at the start of the play.

Ask each group to create a static image or freeze frame of the relationships between the characters in one of the groups at the start of the play. Assign each of them to look at either the citizens of Rome, the Loyalists or the Conspirators and explain that their images should reflect what they already know about the play as well as the information they have been given.

Invite each group to share their picture of the group they have explored, before bringing the groups together to create two larger groups with all three sets of characters represented. In these groups ask them to create one large image, showing the relationships and connections between characters at the start of the play. What is the relationship between the Loyalists and the Conspirators? Do they suspect anything? Who might have suspicions and how does this affect their positioning? What is the role of the citizens of Rome?

Invite students to then decide on a key moment in the play and change their image to show how character relationships are different at this point in the play.

- Encourage them to include all the characters. For example, even if they are looking at the assassination of Caesar as a key moment and only certain characters are physically in the scene, they should still show characters like Portia and Calphurnia, but think about how they can show their relationships. Calphurnia might be hovering over Caesar in grief with the soothsayer’s hand on her shoulder for example, to demonstrate that they both saw this event coming and tried to warn him.

Reflect with students on why they selected this moment. Is it a turning point in the play? What is the significance of this moment?

- If there are specific moments that you want students to consider you may want to start this exercise by asking them to recreate one or two moments of your choice before thinking about their own.

Ask each group to take turns performing their opening freeze frames and then their key moments, looking at how the picture changes.

Explore the relationships they have revealed and how these have changed from the start of the play to the moment they have chosen to explore. Which relationships have changed most significantly? What do they make of the relationship between Brutus and Cassius, for instance? Are these two close? Is one holding back more information than the other? These observations are not included in the Character Facts sheet so there may be some very different interpretations. Other key relationships that they can reflect on include Brutus and Caesar; do any of them show reluctance on Brutus’ part to betray Caesar and how?

Ask students to reflect on which team they would be parts of, Caesar’s or Brutus’. What do they think the reasons are for the people following Brutus? What motivates them? Later in the play Mark Antony says that most of the conspirators were motivated by ‘greed’ but Brutus was the only one who did what he did for moral or honourable reasons. Why might ‘greed’ have caused the others to murder Caesar?

Ask students to think about how they would want to be governed. Would they have behaved like Brutus and Cassius?
**ACTIVITY 7: BRUTUS AND CASSIUS**

Both Brutus and Cassius are involved in the assassination of Caesar but both have very different motives and attitudes towards their conspiracy. The following activity will help students explore the two characters’ motives and choices in the first Act of the play.

- Lay out the quotes about Brutus and Cassius, with statements about Cassius on one side of the room and statements about Brutus on the other. These could be on the floor or visible on the walls.
- Ask students to walk around the room and to look at these, then split the class into two groups with one on each side of the room.
- Provide both groups with the same extract from Act 1 Scene 2 in the Resource materials and arrange students so they are in two lines facing each other.
- Invite students to read through the extract, with one group reading Brutus’ lines together and the other group reading Cassius’ lines together.
- Reflect with students on what is going on in this scene; what is it that Cassius is trying to persuade Brutus to do and why does he need his support? Ask students to use the quotes on their side of the room to help them think about the two characters’ motivations.
- Ask students to think about how they persuade people, both physically and in tone of voice. Gather together some suggestions from the group for tactics that might be useful.
  - For example, they might try to plead, or order or reason. How would these things change their tone of voice?
  - Physically, they might try to make the other person comfortable or to assert their authority. Discuss the advantages and disadvantages of using some of these tactics.
- Explain the context of the scene for students using the below notes and then ask them to think about where a scene like this might be set.

  This scene takes place in a public place in Rome. Caesar has just returned from winning a victory against Pompey and the Roman people seem to love him. Cassius is planning to assassinate Caesar, but knows he will not get the support he needs unless he gets Brutus on his side. Brutus is still loyal to Caesar, but is concerned about his ambition and thinks he might become a dictator. Cassius’ aim in this scene is to persuade Brutus to join the conspiracy and murder Caesar. Brutus’ aim is to find out exactly what Cassius wants him to do without agreeing to do anything he might regret.
Arrange students into pairs, with one person from the Brutus group and one person from the Cassius group and ask them to stage the scene in the public place in Rome. Ask them to try and show as clearly as possible how Cassius is trying to persuade Brutus to do as he’s suggesting, including some of the tactics that they have named and discussed.

Allow some of the pairs to share their versions of the scene with the rest of the group.

Reflect with students as they watch on where each of the versions is set and what tactics they can see the characters using to try and achieve their objectives in the scene. How does Cassius try to persuade Brutus? How does Brutus try to find out what Cassius wants? Which are the most effective strategies; the physical behaviours or tone of voice? Is there anything in the language that Shakespeare has written that’s particularly effective?

POWER AND THE MOB

The citizens of Rome are often described as the ‘mob’ in Julius Caesar. The ‘mob’ is almost an extra character and the ability to persuade or convince the mob is a powerful and important skill. At the start of the play the mob are seen celebrating in the streets of Rome and seem to want Caesar to become their king, cheering when Mark Antony offers their leader a crown to wear.

Ask students to think about why this act might worry men like Cassius and Brutus. Why would they be worried about Caesar being given a crown? Especially as he turns it down three times?

NOTES FROM THE REHEARSAL ROOM

During rehearsals, the company worked with Benet Brandreth to look at the art of rhetoric and persuading people. He asked them to try convincing someone else to buy their lunch that day. They then looked at the tactics used and whether they were specific to the person they were talking to. Angus also met with speech writer Phil Collins looking at speeches to larger crowds, who said that in big political speeches to large groups of people you can’t talk about anything abstract for more than 7 minutes or you will lose your audience. In his speech to the mob, after Caesar’s murder, Brutus speaks in a very abstract way about ‘the good of Rome’ which the company explored in terms of how the mob might react.

ACTIVITY 3: SWAYING THE MOB

At Caesar’s funeral Brutus grants Mark Antony permission to speak to the mob after he has spoken. He thinks the mob will listen to him and understand why they had to kill Caesar. Here, Shakespeare shows two men making big speeches to the people of Rome, one straight after the other. Both of them manage to convince the mob they were right. In the following activity students can compare these two speeches and think about what makes an effective, compelling and persuasive speech.

Ask students to start, as the company did, by trying to persuade one other person in the room to buy their lunch for them. Discuss with students after 2 minutes, thinking about what tactics they used? Were they thinking about that person’s likes/dislikes? How much did their tactics change depending on the audience or the person they had chosen?

Reflect with students on what the Roman mob might want to hear after Caesar’s death. What sort of things might they want to be said if you were trying to convince them, as Brutus or as Mark Antony, that you were right in your actions?

Explain to students what is meant by rhetoric or public speaking and discuss briefly how it’s different from speech that happens in conversation. In public speaking there are two key things to remember: there’s no built in way for people to
ways to extend this work

- Ask students to create their own rhetorical speeches, exploring some of the strategies that they suggested they might use to persuade the mob and what would matter to them at this moment in the play.

- The company heard from Sam Leith during the rehearsal process, who drew on his book ‘You Talking to Me?’. You may want to direct students towards this and other books exploring rhetoric.

- In the following films Mark Thompason and Patsy Rodenburg discuss the importance of rhetoric in modern politics connecting it to Julius Caesar.

- You can develop this conversation further with A Level students by inviting them to take part in the RSC Film Challenge in May – October 2017, by making their own films about the relevance of Julius Caesar and its themes today.
streamed discussion. These all focus on the question of whether or not the art of rhetoric is dead in modern politics and how things have changed and can be found at [www.rsc.org.uk/education/goodofrome](http://www.rsc.org.uk/education/goodofrome)

SUPERSTITION AND THE GODS

NOTES FROM THE REHEARSAL ROOM

The significance of gods and superstition was discussed a lot during rehearsals. Shakespeare not only includes the Soothsayer at the start of the play but also Calphurnia’s prophetic dream, both of which foresee Caesar’s death. Roman citizens would have known these prophecies to be from the gods. The company also spent a lot of time looking at how Caesar would have murdered. Angus wanted to incorporate the historical facts of this events, such as Cassius stabbing Brutus accidentally and Julius Caesar himself trying to escape. He was keen to create a death scene that was messy and unplanned, where Caesar’s death is not a clean one.

ACTIVITY 4: CALPHURNIA’S VISION

In Act 2 Scene 2 Calphurnia, Caesar’s wife, talks about a dream she had the night before the Ides of March. The following activity will help students to explore the language and imagery she uses in this important scene, foreshadowing Caesar’s death.

- Divide the group into two halves, one to focus on Calphurnia’s vision and one to focus on the death of Caesar in the Senate.
- Organise students in the Calphurnia group into pairs and provide each pair with one or two lines or phrases from Calphurnia’s dream. Ask each pair to create a series of strong physical images to go with their line or phrase. These should look at each separate image so some pairs may have more than one image to create.
- Invite the other half of the group to work together to create a silent staging of Caesar’s death based on the description in the resource materials. How will they kill him? Is it better to circle him, or approach him from behind with an element of surprise? Do they emerge from the audience, involving the audience themselves in the conspiracy?
- Allow both the dream group and the murder group time to work together, in pairs for those looking at the dream and as a whole for those looking at the murder, to practice their section until they are ready to perform it.
- Ask the students who have been looking at Calphurnia’s dream to stand in a semi-circle around the performance space, in their pairs, and the Caesar

Kristin Atherton as Calphurnia. Photo by Helen Maybanks ©RSC

Andrew Woodall as Julius Caesar and the conspirators. Photo by Helen Maybanks ©RSC
invite both groups to perform their sections separately, so that they can watch Calphurnia’s dream performed and then the staging of Caesar’s murder.

- Ask both groups to then repeat their performances at the same time, with the dream group round the outside narrating Calphurnia’s dream and the murder group in the centre acting out Caesar’s silent death. Is this easier to do? How accurate is Calphurnia’s dream in predicting Caesar’s death?

- Reflect with students on why they think Shakespeare includes Calphurnia’s dream? What do they think her dream means? This is the second foretelling of Caesar’s death in the play, why is it so significant?

- Discuss the importance of superstition with students following this exercise. One of the notes that was referred to in the rehearsal room, from historian Mary Beard, was that the Romans didn’t just believe the gods existed, they knew the gods existed. How would this change the reaction of a character to direct warnings from the gods? Ask students to think more about the warnings from Soothsayer at the start of the play. Caesar has already been told to ‘beware the ides of March’, so why do you think he still goes to the Senate despite these warnings? These scenes depict historical events, which Director Angus Jackson was keen to use as much as possible, and the audience already knows he will go to meet his death so why do students think Shakespeare draws out these two warnings? One from a professional Soothsayer, who would have been listened to, and one from Caesar’s own wife?

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law. For permission requests, write to the publisher, addressed “Attention: RSC Education” at the address below.

The Royal Shakespeare Company
3, Chapel Lane
Stratford on Avon
Warwickshire
CV37 6BE
www.rsc.org.uk
1. The **people** of Rome are celebrating Caesar’s victory against Pompey. It is the festival of Lupercal. They are eating and drinking and dancing. But two Tribunes called **Flavius** and **Marullus** try to stop the celebrations:

*Flavius*: Hence! Home, you idle creatures! Get you home.

*Marullus*: You blocks, you stones, you worse than senseless things.

It seems not everyone is pleased to see Caesar so popular and Rome in such a state of luxury. Some people fear Caesar will use his popularity to make himself emperor.

2. **Caesar** arrives in triumph to great cheers and applause from the **people**. With him are his wife **Calphurnia** and **Mark Antony**, his favourite. They are interrupted by a **Soothsayer**, who shouts from the crowd,

*Soothsayer*: Beware the ides of March!

Caesar is shaken, and Calphurnia is horrified that there may be danger to her husband on the 15th of March but Caesar dismisses it, saying:

And they go on to the festival.

3. Watching all of this are senators **Brutus** and **Cassius**. They like Rome the way it is, a Republic. Cassius whispers in Brutus’s ear that some of the **senators** are plotting: there is a conspiracy to kill Caesar for his ambition. Brutus is wary:

*Brutus*: Into what dangers would you lead me Cassius?

Just then a great cheer comes from the **crowd** in the distance. Brutus is worried:

Brutus: What means this shouting? I fear the people choose Caesar for their king.

Another cheer comes from the crowd, and Cassius realises that Brutus is hooked. But before Cassius can reveal his murder plan, in comes **Caesar**, with **Mark Antony**, and he is suspicious. He says to Mark Antony:

*Caesar*: Yond Cassius has a lean and hungry look.
4. **Brutus** and **Cassius** are still wondering what all the shouting was about, when along comes a senator called **Casca**. He reports that the crowd have offered Caesar an Emperor's crown:

*Casca: There was a crown offered him, he put it by. They offered it to him again, he put it by again. And then a third time and still he refused it. But to my thinking, he was very loath to lay his fingers off it.*

He tells them that Caesar then fell down in a fit. The three of them shake their heads in despair, and Cassius, spotting a likely ally in the conspiracy invites Casca to dinner.

5. A great storm blows over Rome. There's thunder and lightning and in the midst of it, **Casca** is frantically worried when he meets **Cicero**, a respected old politician. Above the noise of the storm Casca cries:

*Casca: Never till now, did I go through a tempest dropping fire.*

He believes that all the weird and strange things that have happened during the storm are an omen of something really bad about to happen to Rome. Cicero nods and struggles on home through the storm. Then in comes **Cassius** who says:

*Cassius: Now could I, Casca, name to thee a man most like this dreadful night.*

Casca knows he means Caesar. They shake hands. A bargain is struck. Casca joins the conspiracy.

6. Meanwhile, the night before the Ides of March **Brutus** is at home, pacing up and down, worrying about Caesar's growing ambition. He says:

*Brutus: Think of him as a serpent's egg, which hatched, would as his kind, grow mischievous.*

There is a knock on the door, and in sneaks **Cassius** followed by **Casca**, and the rest of the conspirators. Brutus says:

*Brutus: Give me your hands all over, one by one*

And they all shake hands. It is settled. They will murder Caesar. Cassius offers a further idea:

But Brutus does not want to see mass bloodshed, so he steps in and says:

And they agree that Caesar shall be the only one to die.
8. In Caesars Palace, Caesar and his wife Calphurnia cannot sleep. The storm still rages outside and Calphurnia has had a dreadful nightmare that her husband will die. She begs and pleads with Caesar not to go out on the Ides of March. Just then, as dawn breaks, in comes Decius Brutus, one of the conspirators. Caesar explains that he will not go to the senate because of his wife’s dream. He says:

*Caesar: She dreamt she saw my statue like a fountain with a hundred spouts, did run pure blood*

But Decius scoffs and replies

*Decius: Your statue spouting blood signifies that from you Rome shall suck reviving blood.*

And, flattered, Caesar put on his cloak and goes off with Decius to the senate, leaving Calphurnia distraught.

On the way to the Senate, Artemidorus, a faithful old Senator tries to warn Caesar, but Caesar arrogantly brushes him aside.

9. At the Senate Brutus, Cassius, and the rest of the conspirators are waiting, when Caesar arrives with Decius. They surround him, raise their weapons and strike. As he falls, Caesar turns to Brutus and with his dying breath says:

Then all the conspirators cry:

And they wash their hands right up the elbows in Caesar’s blood. Just then, in comes Mark Antony, Caesar’s favourite, and catches them red handed. He is horrified and deeply upset, but he shakes the conspirators’ hands. He kneels and begs permission to speak at Caesar’s funeral, to which Brutus agrees.
10. The conspirators depart to tell the people what has happened, and Mark Antony is left alone with Caesar's body. His grief pours out:

Antony: Oh pardon me, thou bleeding piece of earth, that I am meek and gentle with these butchers!

And then his anger:

Antony: Cry havoc and let slip the dogs of war!

And he vows revenge.

11. Outside the Senate, a great angry crowd has gathered. They are jeering and stamping their feet. The body of Caesar lies before them. Brutus comes to calm them down:

Brutus: Romans, countrymen, hear me. Had you rather Caesar living and die all slaves, or Caesar dead and live as free men?

The crowd likes what he says. They cheer and cry:

Crowd: 'Live Brutus, Live!'.

Confident that the people are on his side, Brutus steps down to make way for Mark Antony and leaves him to speak to the crowd. Once again, the crowd jeer and stamp, but in a mighty voice, Mark Antony cries:

Antony: Friends, Roman, countrymen, lead me your ears. I come to bury Caesar not to praise him.

And he goes on to tell them that Brutus is an honourable man. But, all persuasion and smiles, Antony holds up Caesar's will which leaves every citizen some gold. That makes them listen. Then, Antony uncovers the stab wounds all over Caesar's body. The crowd begin to turn against Brutus and the conspirators.

12. Anthony's speech has turned the crowd into a mob baying for conspirators' blood! In the back streets of Rome, Cinna the poet is on his way to Caesars funeral, when he meets an angry mob who grab him because he is called Cinna; the name of one of the conspirators. He cries:

Cinna: I am Cinna the poet, not Cinna the conspirator!

But the mob chant

Mob: Tear him for his bad verses!

And they murder him.
13. Outside the city, in Philippi, Brutus and Cassius are making their plans to fight against Mark Antony and his ally, Octavius Caesar, but things have become strained between them. They argue over money. Cassius complains:

Cassius: You wrong me every way; you wrong me Brutus.

But Brutus shakes his head and confesses why he is so ill-tempered. Portia, his wife, has committed suicide. Nevertheless, despite his personal grief, he is determined to fight in order to restore order to his beloved Rome. He says:

Brutus: There is a tide in the affairs of men, which, taken on the flood, leads on to fortune

Cassius leaves Brutus alone to prepare, and Brutus is settling down when suddenly the ghost of Julius Caesar appears before him. Brutus is petrified. The ghost points an accusing finger and moans:

14. The morning of battle dawns. Octavius Caesar and Mark Antony and their soldiers face Brutus and Cassius and their soldiers. Pindarus, Cassius’ slave is at his side. The leaders send the soldiers in to fight, and there is a long and bloody battle, but eventually it is obvious that Antony’s men are going to win. So Cassius turns to his slave Pindarus, draws his sword, and Pindarus holds it whilst Cassius falls onto it and dies. Then, in runs Strato from the battlefield, a soldier fiercely loyal to Brutus. Brutus draws his sword, and Strato holds it for him whilst Brutus, too, falls on his sword. And so, Cassius and Brutus are dead. Antony and Octavius Caesar stop the fighting, with their victory secure, and come to pay their respects. Mark Antony stands over Brutus’ body and declares:

Antony: He was the noblest Roman of them all.
CHARACTER FACTS

Group 1: Loyal
You are Caesar’s rich and powerful friends. Caesar has just won a great victory for Rome against Pompey.

CAESAR
You are the most powerful man in Rome
You wish to be seen by the people as Emperor
Some fear that you are becoming a dictator

MARK ANTONY
You are loyal to Caesar, and Caesar’s favourite
You are regarded as an excellent soldier

OCTAVIUS CAESAR
You are loyal to Caesar
You are an excellent soldier
Caesar’s nephew, used to power

LEPIDUS
You are rich
You are not a fighting man
You are loyal to Mark Antony

CICERO
You are old and faithful to Caesar
You are a respected politician who believes in Rome

CALPHURNIA
You are Caesar’s wife and love your husband
You have vivid dreams

Soldiers and servants

Group 2: Conspirators
You are worried about what will happen to Roman democracy if Caesar becomes a dictator. You are powerful men who plot to murder Caesar

Cassius
You hate Caesar because you think he is becoming a dictator
You lead the plot to kill Caesar
You are very clever
Brutus
You are the most respected man in Rome
You love Rome and democracy

Portia
You are Brutus’ wife
You want to help your husband but he keeps his troubles to himself

Decius Brutus
You are loyal to Brutus and to Rome
You are rich

Casca
You are loyal to Brutus
You believe in spirits and portents

Cinna
You are a soldier, loyal to Brutus

Metellus Cimber
You are a soldier, loyal to Brutus

Trebonius
You are a soldier loyal to Brutus

Strato
You are a soldier, fiercely loyal to Brutus and would do anything for him

Pindarus
You are Cassius’ slave

**Group 3: Plebians**
You are the ordinary working people of Rome. Your safety and well being are in the hands of the rich and powerful.

Flavius
You are a citizen of Rome
You want the people to think for themselves

Marullus
You are a citizen of Rome
You want the people to think for themselves
Cinna the Poet
You are an artist
You would rather stay out of politics

Soothsayer
You are a strange and mysterious fortune teller

Artemidorus
You are an old statesman of Rome
You have no power now but you are faithful to Caesar

Citizens of Rome
BRUTUS AND CASSIUS

Brutus:

“Brutus is wise”,

“Brutus is an honourable man”,

“this was the noblest Roman of them all”,

“This was a man”

Cassius:

“Yond Cassius has a lean and hungry look”,

“He is a noble Roman and well given”,

“He looks quite through the deeds of men”,

“Such men as he could never be at heart’s ease/Whiles they behold a greater than themselves/ And therefore are they very dangerous”
ACT 1 SCENE 2 (Edited by RSC Education)

BRUTUS
Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

CASSIUS
Therefore, good Brutus, be prepared to hear:
And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.  

Flourish, and shout

BRUTUS
What means this shouting? I do fear, the people
Choose Caesar for their king.

CASSIUS
Ay, do you fear it?
Then must I think you would not have it so.

BRUTUS
I would not, Cassius; yet I love him well:-
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye, and death i'the other,
And I will look on both indifferently

CASSIUS
Well, honour is the subject of my story.-
I was born as free as Caesar, so were you:
This man is now become a god, and Cassius is a
A wretched creature and must bend his body,
If Caesar carelessly but nod on him.  

Flourish, and shout

BRUTUS
I do believe that these applauses are
For some new honours that are heap'd on Caesar.

CASSIUS
Men at some times are masters of their fates:
Rome, thou hast lost the breed of noble bloods!
When could they say, till now, that talked of Rome,
That her wide walks encompassed but one man?
There was a Brutus once, that would have brooked
The eternal devil to keep his state in Rome,
As easily as a king.
BRUTUS
    What you have said I will consider; what you have to say
    I will with patience hear

CASSIUS
    I am glad that my weak words have struck but thus much show of fire from Brutus.
RHETORIC: ETHOS, PATHOS AND LOGOS

Ethos
Ethos is appeal based on the character of the speaker. The tone of the speech should establish the speaker's virtue and moral worth.
An ethos-driven argument relies on the reputation of the speaker and/or their ability to build their authority with an audience.
You should listen to me because
Past experience means that you know that I know what I'm talking about
I entertain you
I use facts in such a way (e.g. some Latin words) that I appear to know what I am talking about

Logos
Logos is appeal based on logic or reason. The argument is demonstrated by means of argument such as syllogisms, examples and maxims.
You should listen to me because
Here are some examples of the incontrovertible facts

Pathos
Pathos is appeal based on emotion, often associated with suffering or sympathy and the emotions induced in the audience. The audience begins to feel that the speaker must be right and is won over to his side. You should listen to me because:
Here is a problem and this is how it affects you personally and this is how it has affected me.
Arguments involving Pathos often use metaphor or simile in order to allow the audience to make an emotional connection with an abstract notion such as mercy (In Shakespeare's Merchant of Venice mercy falls on the receiver like a gentle rain)
The traditional ordering of the arguments in a speech is
Ethos
Logos
Pathos
BRUTUS' SPEECH
Act 3 Scene 1 (Edited by RSC Education)

Be patient till the last.
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: censure me in your wisdom, and awake your senses, that you may the better judge.
If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: --Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. 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.
MARK ANTONY’S SPEECH
Act 3 Scene 1 (Edited by RSC Education)

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer’d it.
Here, under leave of Brutus and the rest--
For Brutus is an honourable man;
So are they all, all honourable men--
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.
Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
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;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Caesar! these things are beyond all use,
And I do fear them.

When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.