

Caesar: 60

The Atlanta Shakespeare Company



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The Atlanta Shakespeare Company

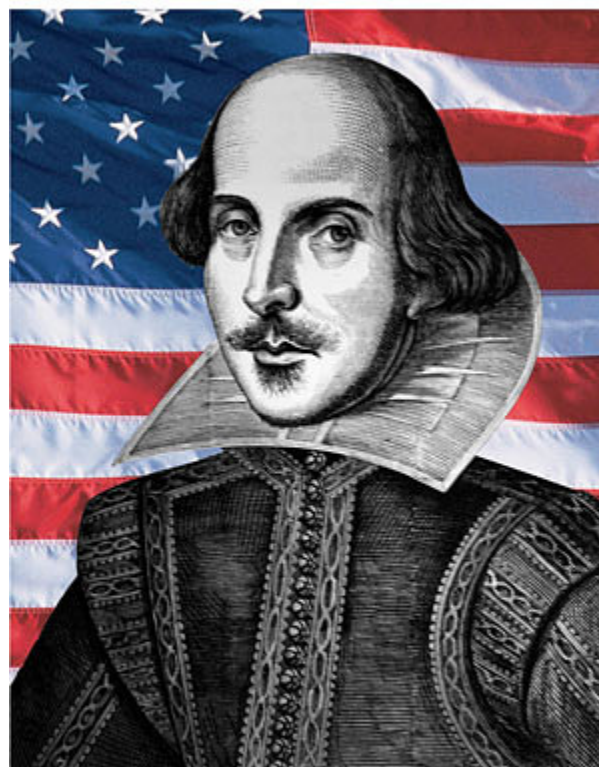
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SHAKESPEARE
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ASC's production is part of
Shakespeare in American Communities,
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Letter from the Artistic Director



Miranda Wilson and Stephen Brown in *R&J: 60*.
Photo Credit: Daniel Parvis Photography

Last year, the Atlanta Shakespeare Company reached 11,762 students with *R&J: 60*, and we are excited to bring *Caesar: 60* to even more students this year. At ASC, we believe that Shakespeare's stories never cease to be compelling. And I think you'll agree with me when you see Shakespeare's words brought to life at your school by our talented ASC actors.

It is so important for you to see Shakespeare live. Seeing it on the page just doesn't compare to seeing passionate actors up there on stage wielding Shakespeare's poetry as if their lives depended on it. It's exciting; it's fabulous; it brings the magic to life and really drives home how Shakespeare is important and why you study it three times before your high school graduation.

I hope you enjoy the show.

Sincerely,

Jeffrey Watkins
Artistic Director



The Atlanta Shakespeare Company has performed on the Globe stage in London (top), at the Shakespeare Tavern Playhouse in Atlanta (middle), and at schools across Georgia (bottom).

Photo Credits: Jeff Watkins and Daniel Parvis Photography



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WILLIAM SHAKESPEARE

Shakespeare (1564-1616) wrote thirty-seven plays, which have become staples of classrooms and theatres across the world.

The son of a glove-maker, Shakespeare was born in Stratford-upon-Avon, where he received a strong education in Latin and rhetoric at the local school. He married Anne Hathaway in 1582, and they had three children: Susanna, Hamnet, and Judith.

By 1592, Shakespeare had journeyed to London, where he became an extremely successful playwright and actor in the Lord Chamberlain's Men. He profited from being a shareholder in the Globe after its construction in 1599.

Shakespeare's plays were popular with all types of people, including the two monarchs who ruled England during his lifetime: Elizabeth I (1533-1603) and James I (1566-1625).

Shakespeare found both artistic and commercial success through his writing. He amassed a sizable fortune, acquired valuable real estate in Stratford, and purchased a coat of arms, which gave him and his father the right to be called gentlemen. Shakespeare was well-known in England at the time of his death in 1616, and his fame only increased following the publication of his plays in the First Folio in 1623.

1616 is the four hundredth anniversary of Shakespeare's death, and celebrations honoring Shakespeare's contribution to literature will take place around the world.

“He was not of an age, but for all time.”
- Ben Jonson on Shakespeare

Understanding the Elizabethan Era

"I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too..."

- Queen Elizabeth I to troops at Tilbury facing the Spanish Armada in 1588

The Elizabethan era refers to the period of time in which Queen Elizabeth I ruled England from 1558–1603. The Elizabethan era is often referred to as the Golden Age of England. Elizabeth's reign saw a substantial decrease in the political and religious turmoil that defined the decade before she assumed the throne. Under her rule, England asserted its power, famously triumphing over the invading Spanish armada in 1588. While Elizabethans did endure plague and some unrest, conditions of the era were reasonably favorable.

Playwriting flourished under Elizabeth's reign; Christopher Marlowe and William Shakespeare found great success during this time. Theatre during the Elizabethan era was a touchy subject; theatres themselves were not allowed to exist within the city limits and moralists decried the frivolity of theatrical outings. However, Queen Elizabeth enjoyed theatrical performances when the actors came to her court. Moreover, she actively involved herself in theatre of the age by forming and serving as the patron of The Queen's Men in 1583. Elizabeth I died in 1603 and was succeeded by her Scottish nephew, James I.



ELIZABETHAN LONDON WAS...

HIERARCHICAL

A sense of hierarchy dominated the Elizabethan worldview. Elizabethans believed in the Great Chain of Being, in which God and the angels were superior to humans, who in turn were superior to animals and the natural world. On earth, the English monarch was superior to all his or her subjects, and nobles were superior to people of lesser socioeconomic stations. Everything from the clothing that people wore to where they sat in a playhouse—if they attended public theatres at all—showed their status.

PATRIARCHAL

Despite having a female queen, the world was very patriarchal, with men controlling many if not all of the actions of their female relatives.

CROWDED AND DIRTY

200,000 people lived in London when Elizabeth took the throne. Without modern conveniences, the city was overflowing in certain places and ripe with the smell of people and animals.

Playing Shakespeare Through the Ages



The Globe, built in 1599 on the south side of the Thames, was an open-air theatre where many of Shakespeare's plays were performed. The Globe likely was able to hold up to 3,000 tightly-packed audience members. Poorer spectators paid a penny to stand during the performance while richer theatre-goers paid two pennies for a seat and another penny for a cushion. Audience members, especially those standing in front of the stage, were loud and opinionated, often talking to each other or even voicing their thoughts on the play to the actors onstage. Performances took place at 2:00 or 3:00 p.m. to take advantage of the day light, but the time of day meant that many people skipped work to attend the plays, which contributed to conservative politicians' dislike of theatre. While the original Globe does not exist today, a reconstruction, seen in the picture to the left, was built in 1997 in Southwark, London.



The Shakespeare Tavern Playhouse, built in 1990 on Peachtree Street in Atlanta, Georgia, features a stage with similar features to the Globe's stage. ASC strives to create productions that are also very similar to the ones that Shakespeare's audience would have seen. All ASC productions incorporate Original Practices, which involve the active exploration of the Elizabethan stagecraft and acting techniques that Shakespeare's own audiences would have enjoyed nearly four hundred years ago. Performances at the Shakespeare Tavern Playhouse feature period costumes, sword fights, sound effects created live by the actors rather than pre-recorded sounds, and live music played on the stage. ASC's actors are trained to speak Shakespeare's words directly to the audience instead of using the more modern acting convention of ignoring the audience's presence as if there was an imaginary "fourth wall" separating the actors and audience. Audience members at the Shakespeare Tavern Playhouse should gain a better understanding of Elizabethan style, language, and drama by seeing plays performed as Shakespeare's own company might have performed them.



The ASC touring set, which is used in the production of *Caesar: 60*, is a playhouse-inspired unit with three curtained entrances from which actors can enter and exit. Like a production at the Shakespeare Tavern Playhouse, all touring productions employ Original Practices. However, the connection between ASC's productions and the performances Shakespeare's contemporaries would have seen is not limited to period-inspired costumes and direct address to the audience. The act of taking a performance like *Caesar: 60* on tour echoes the Elizabethan practice of actors touring the countryside when outbreaks of the bubonic plague forced theatres, which fostered the spread of disease by enclosing many people in a small area, to close. Elizabethan theatre companies often brought a condensed set, props, and costumes to perform at country estates for noble families or at inns for the common people when the London theatres were closed. In bringing *Caesar: 60* on tour, ASC strives to carry on this Elizabethan tradition of bringing live theatre to people outside the city.

Background on *Julius Caesar*

"Words, words, words"

For many people, part of what makes reading and seeing Shakespeare so daunting is how different Shakespeare's language seems from our modern-day English. But, never fear; there are ways to make understanding Shakespeare's words easier.

First, remember that "thee" and "thou" are variations on the word "you," although in Elizabethan times "you" was the most formal of the three expressions.

When Mark Antony speaks of the friendship and admiration he had for the dead Caesar, he says "That I did love thee, Caesar, O, 'tis true" (3.1.213). Replace "thee" with "you" and you will realize that he is saying "That I did love you, Caesar, O, 'tis true."

Second, it is very helpful to get an edition of the play like the Folger Shakespeare Library's *Julius Caesar* in which words that might not make sense to modern readers are defined. For example, the Folger edition of the play will explain that the "ides of March" (1.2.21) is March fifteenth.

Stopping to figure out the meaning of unfamiliar words as you read the play will help you better understand the plot.

ASC is part of the Folger Shakespeare Library's Theater Partnership. Visit www.folger.edu for background information on Shakespeare's life and all his plays

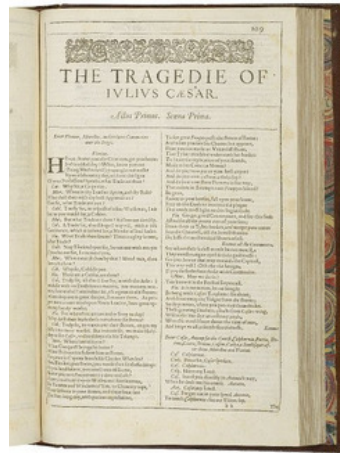


Photo Credit: Folger Shakespeare Library

Original Performance

Shakespeare likely wrote *Julius Caesar* in 1598, and it was published in the 1623 *First Folio*. *Julius Caesar* was likely the first play to be performed at the newly opened Globe Theatre in 1599. One excited audience member, a Swiss doctor named Thomas Platter, wrote about the experience of seeing a performance of *Julius Caesar* at the Globe: "On the 21st of September, after dinner, at about two o'clock, I went with my party across the water; in the straw-thatched house we saw the tragedy of the first Emperor Julius Caesar, very pleasingly performed..." (Daniell 12).

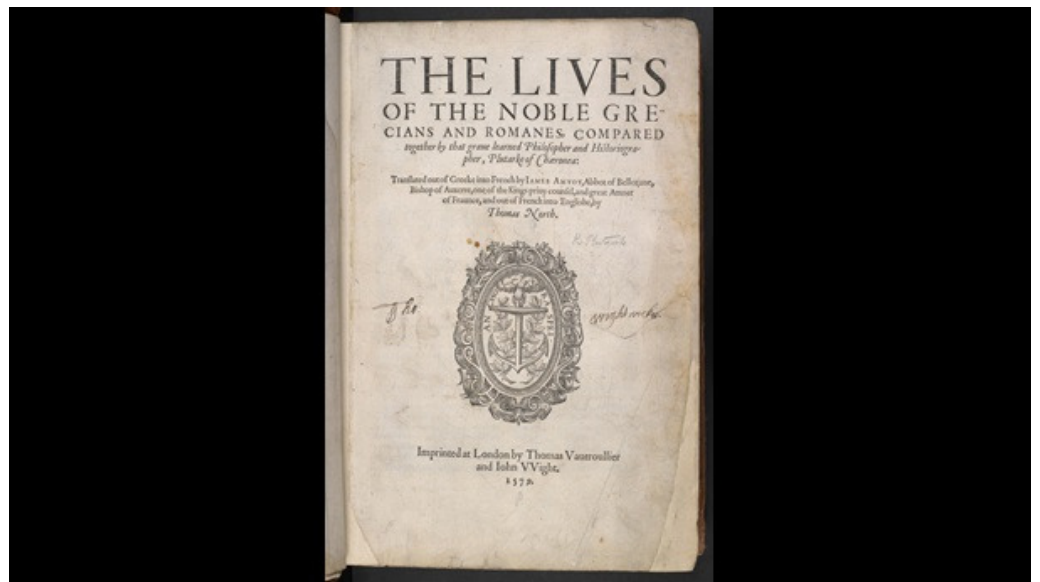


Photo Credit: British Library

Shakespeare's Sources

Elizabethans often used history as a source to create new stories and as a way to provide instruction and illuminate human behavior. They were not as concerned with archaeological fact or the "real story" when researching history. Shakespeare used many different sources for his plays including older plays, current stories, history books or chronicles written by an earlier author, and literature of the age. His source for *Julius Caesar* was Plutarch's *The Lives of the Noble Grecians and Romans*. Plutarch saw history as biography and loved the mixing of historical documentation with dramatic and revealing anecdotes that told his readers about the passionate glory of the elder age. The Elizabethans revered the ancients to such a degree that much of their literature was very dependent on the earlier retellings of ancient history. Shakespeare used Sir Thomas North's translation of *Plutarch's Lives* to great effect, often lifting whole segments of North's vigorous prose and plopping it into his verse play.

CHARACTERS IN *CAESAR*: 60



Photo Credits: Jeff Watkins



Brutus: Also known as Marcus Brutus, Brutus is a member of the Senate who, despite being close to Caesar, ultimately joins the conspirators in assassinating him. Brutus and Cassius lead troops into two battles against Mark Antony and Octavius, and Brutus kills himself by running onto his sword at the end of the play after his troops lose the final battle.

Cassius: Also known as Caius Cassius, Cassius is a principle conspirator in the assassination of Caesar. Cassius and Brutus fight against Mark Antony and Octavius. Cassius, mistakenly believing that his troops have lost the first battle, dies after requesting that his slave Pindarus kill him.

Casca: Casca is a conspirator who joins in the assassination of Caesar.

Calphurnia: Calphurnia is Caesar's wife, who believes bad omens signal danger to Caesar on the Ides of March and unsuccessfully urges her husband to remain at home.

Cinna: Cinna participates in Caesar's assassination.

Cinna the poet: Cinna the poet is a writer who is killed by an angry crowd who mistake him for Cinna, the conspirator.

Decius Brutus: A conspirator against Caesar, Decius Brutus helps draw Caesar to the senate on the Ides of March.

Julius Caesar: A successful military leader and powerful member of the Roman senate, Caesar is assassinated by a group of conspiring politicians who fear his growing power.

Lucius: Lucius is the servant of Brutus and Portia.

Mark Antony: Caesar's friend and supporter, Mark Antony uses his skills in oratory to convince the Roman people to turn against Brutus, Cassius, and the rest of the conspirators. Mark Antony rules Rome with Lepidus and Octavius, the other leaders known as *triumvirs*, in Acts Four and Five. He joins forces with Octavius and ultimately wins in the fight against Brutus and Cassius.

Messala is a soldier who frequently brings Brutus and Cassius information, including news of Portia's death and the advance of the triumvirs.

Metellus Cimber: A conspirator, Metellus Cimber implores Caesar for mercy for his banished brother while the other conspirators gather to assassinate Caesar.

Octavius Caesar: He is one of the triumvirs who rules after Caesar's death and is allied with Mark Antony. He helps defeat Brutus and Cassius at the battle of Philippi.

Pindarus: Cassius' slave, Pindarus follows his master's orders to stab him when Cassius mistakenly believes his forces have lost the first of a series of battles to Mark Antony and Octavius.

Portia: The wife of Brutus, Portia dies offstage after hearing how her husband's enemies, Mark Antony and Octavius, have gathered a large number of forces to fight Brutus and Cassius' troops.

Soothsayer: A man who foretells the future, the soothsayer warns Caesar that the Ides of March may prove dangerous for him, advice which Caesar ignores.

Titinius: A military officer loyal to Brutus and Cassius, Titinius finds Cassius dead and then kills himself using Cassius' sword.

Volumnius: He is a soldier in Brutus' army, who is very loyal to Brutus.

Plot of *Caesar*: 60



Photo Credit: Jeff Watkins

In ancient Rome, Julius Caesar has just defeated the forces of general Pompey. The people celebrate Caesar's victory. As Caesar marches in the street, a soothsayer admonishes him to take caution on the fifteenth day of March, known as the Ides of March. Cassius attempts to convince Brutus to lead a conspiracy against Caesar, expressing his concern that the power-hungry Caesar might become king. Casca confirms that Caesar could soon rise in power when he brings news that Mark Antony offered a Caesar a crown three times and that Caesar's attempts to deny it only endeared him to the people. Casca later tells Cassius of rumors that the senators intend to make Caesar king the following day. Eager to stop Caesar's elevation in power, Cassius instructs Cinna to deliver unsigned letters to Brutus which will encourage him to join the conspiracy.

Brutus, although a friend of Caesar, finally agrees to participate in his assassination after reading the letters because he believes that Caesar's ambition for power is a threat to Rome. The conspirators, including Cassius, Casca, Decius Brutus, Cinna, and Metellus Cimber, gather at Brutus' house and decide to kill Caesar the following morning on the Ides of March. Cassius suggests that they kill Caesar's friend and ally Mark Antony but Brutus worries that the attack will appear too violent to the people and declares that only Caesar shall die. After the conspirators leave, Brutus' wife Portia implores him to tell her what has been troubling him, and he reveals the assassination plan to her offstage.

On the morning of March fifteenth, Caesar's wife Calphurnia begs him to stay home because she has had premonitions that he is in danger. Caesar initially concedes to his wife's request but changes his mind when Decius Brutus arrives and informs him that the senators wish to crown Caesar but might decide not to do so if Caesar does not appear at the Senate. Caesar is joined by the other

conspirators as well as Mark Antony, who is unaware of the plot against his friend's life, and they set forth for the senate. Portia, aware of Brutus' plan, sends her servant Lucius to the Senate to bring her word of any news.

At the Senate, Metellus Cimber goes to Caesar to appeal for the reversal of his banished brother, and all the conspirators gather around Caesar. The conspirators stab Caesar, who expresses his shock at Brutus' betrayal of him before he dies from his wounds, and the conspirators smear their swords with Caesar's blood. While the conspirators proclaim that the assassination means that Rome is safe from tyranny, the people are very uneasy as word spreads of Caesar's death. After initially fleeing in fear for his life, the distraught Mark Antony returns to the scene of Caesar's murder and, after being assured that the conspirators will not kill him, gains permission from Brutus to speak to the people.

Brutus addresses the people first, explaining that while he cared for Caesar his death was necessary because his ambition was a danger to the Roman Republic. Mark Antony uses his talent in public speaking to convince the people to question the honor of the conspirators and to grieve for Caesar. Mark Antony garners additional support for Caesar by reading his will to the public, in which the people learn that Caesar left them money and opened his personal parks for public use. The crowd is moved to anger against the conspirators, and when Mark Antony is finished speaking a mob kills Cinna the Poet because he shares the name of the conspirator Cinna.

Plot of *Caesar*: 60



Photo Credit: Daniel Parvis

Rome is now led by Mark Antony, Octavius, and Lepidus, the three triumvirs. Mark Antony and Octavius make plans to raise an army to fight Brutus, Cassius, and their forces.

Having gathered their army, Brutus and Cassius argue bitterly, accusing each other of taking bribes, but eventually reconcile. Brutus informs Cassius that Portia has died. While others sleep, Brutus sees the ghost of Caesar, who says that he will see Brutus again at Philippi, where Mark Antony and Octavius have gathered their troops. When the apparition of Caesar disappears, Brutus sends word instructing the troops to begin their journey to Philippi.

Before the armies meet at Philippi, Brutus and Cassius trade insults with Octavius and Mark

Antony. Cassius sees an omen that he believes foretells their defeat, and he and Brutus say goodbye to each other in case they meet their deaths in the upcoming violence. Part way through the battle, Cassius sees that his tents are on fire and that Titinius, an officer, is seemingly overwhelmed by enemy troops. Believing that his troops have lost the battle, Cassius asks his slave Pindarus to kill him, and he dies. Just a short while later, Brutus and Cassius' forces win the battle and Titinius, distraught over seeing the fallen Cassius, places the garland of victory on Cassius' body before killing himself with Cassius' sword.

In a second battle, the forces of Cassius and Brutus are defeated. Brutus, wanting to die honorably and not be killed by Mark Antony or led through the streets of

Rome as Mark Antony celebrates his victory, asks his soldiers to kill him. Brutus eventually dies by running on his sword. When Mark Antony and Octavius discover Brutus' body, Mark Antony praises him as the sole man with honor among the men who assassinated Caesar and Octavius pledges that he will receive proper funeral rites.

DIRECTOR'S NOTES FROM KATI GRACE BROWN



When I read *Julius Caesar* as a high school student I thought it was really boring. As an adult, I could not be more excited to create this Rome and bring it to high school students across the Southeast. That is quite a change of heart, and it bears explaining.

Now that I have been working with Shakespeare's rhetoric and language for a decade, I understand why my initial reaction was so lackluster and uninspiring. As I said before, my first encounter with the play was to read it. Which was and remains pretty typical for a high school English and Language Arts curriculum. But there a huge problem there: Shakespeare's plays were not meant to be read!

If you think about the subject matter of *Julius Caesar* (scandal, murder, war, political intrigue, friendships tested to their limits), does it not remind you of some of the most popular TV shows being produced right now? *Game of Thrones*. *Scandal*. *How to Get Away with Murder*. *House of Cards*. Then why is the perception that *Julius Caesar* is boring homework and these TV shows are exciting entertainment? Because you need to see it. Contemporary Americans are bombarded with visual stimulation. Our audiences "have to see it" to really feel the impact of those situations on the characters. And, for that matter, to understand and care about what is happening.

My great hope is that by producing this play with young audiences in mind, the action will leap off of the page and into the imaginations of the students who encounter it and allow them understand how exciting this play can be and why theatre companies all over the world still choose to produce it 400 years after it was written.

To me, many productions of *Julius Caesar* miss the mark of what this play is really about. The tragedy of *Julius Caesar* is not that a soldier/ politician named Julius Caesar gets brutally stabbed and murdered by a group of senators. It is sad, to be sure, but the play shows us much more to mourn than just his death. Think about how many characters in that play are simply doing the best that they can to "do the right thing" for Rome, for themselves, for one another. Think about how often we see them fail in those endeavors. Sometimes it is because they are struggling to communicate with their friends and allies. Sometimes their personal perspective is limiting them from seeing the bigger picture. Simply put, they are flawed people. And what is our world today but a collection of inherently flawed people, most of whom- I believe- are doing the very best that they can every day to make our world a happy, functional, better place, acting through the lens of what they believe to be true and right. It is my hope that you will see yourself and our society represented onstage today and that these actors will allow you to feel and prompt you to think. Or, at the very least (and I am looking at you, High School Sophomores), keep you awake.





"LET SLIP THE DOGS OF WAR"

When you are watching the play, look for the banner that sports Mark Antony's line, "Cry 'Havoc,' and let slip the dogs of war" (3.1.299) and another that features Brutus' line "I love the name of honor, more than I fear death" (1.2.96). The banners are a visual allusion to ancient Roman standards, which were symbols that distinguished different military units in battle. Standards often included a gold eagle and a picture of the emperor; look for those images on the banners during the performance.

Director Kati Grace Brown explains the usefulness of the banners in this production: "The choice to include the banners solves a couple of different problems for me when abbreviating this play from its full text and taking it on the road without the full benefit of our home theatre's technical capabilities. First of all it allows our versatile touring set to give more of the essence of the Greco-Roman culture and aesthetic. Secondly the banners highlight not only the Roman sensibility of honor (which is an important concept to be very present for our contemporary audiences in order to help them understand the manner in which Brutus and Cassius die) but also the importance and urgency of Antony's quotation, 'Cry *Havoc* and let slip the dogs of war,' which is not only his personal turning point but indeed the pivotal moment of decision that sets literally every other event in the play's action into motion."



Photo Credit: Jeff Watkins.

The Importance of Rhetoric in *Julius Caesar*

Both Brutus and Mark Antony employ *rhetoric*, the art of using carefully-chosen language, often with the goal of persuading or moving an audience, in their speeches about Caesar's death. As a schoolboy in Stratford-upon-Avon, Shakespeare learned about rhetoric by translating and analyzing famous Latin speeches, as well as by studying rhetorical devices in English. It is no surprise that the speeches Shakespeare wrote for Brutus and Marc Antony show great rhetorical skill.

During Brutus' speech, listen for *rhetorical questions*, which are questions that are not meant to be answered out loud, like "Who is here so vile that will not love his country?" (3.2.34-35). Brutus uses pointed rhetorical questions to lead his listeners to specific conclusions. In this example, Brutus is encouraging the Roman spectators to examine their patriotic feelings, which Brutus will then exploit to try to convince the people that the

dictatorial Caesar needed to be killed to protect the rights of all Romans.

Brutus accused Caesar of being "ambitious" (3.2.27). Note how Mark Antony keeps repeating the variations of the word "ambitious," but he often uses it in a way that makes the crowd question whether Caesar actually was as ambitious as Brutus claimed he was: "I thrice presented him a kingly crown,/Which he did thrice refuse. Was this ambition?" (3.2.105-106). Also listen for Mark Antony's expert use of *pathos*, or an appeal to emotions, in his speech: "If you have tears, prepare to shed them now" (3.2.181).

After you see *Caesar: 60*, take a look at Brutus and Mark Antony's speeches in the play and see how many rhetorical devices you can find for yourself.

“Is the assassination a treasonous act by Caesar’s opponents, or is it a sacrifice justified by necessity, the only means available to prevent the death of a would-be tyrant?...Two leading citizens present persuasive, opposing statements of their positions on the most important issue of their time. The stakes could not be higher: the lives and fortunes of both speakers, and the fate of their country, depend upon their rhetorical skill.”
- Stephen A. Newman

Cast Q&A



"TELL ME, BRUTUS": PATRICK GALLETTA DISCUSSES PLAYING BRUTUS

What did you do before the performance to get into character?

PG: "I normally listen to some music that fits the general mood or the character or just something that helps me focus. I also do some breathing techniques and quick exercises to get my blood pumping and allow energy to flow throughout my body."

What suggestions do you have for first-time readers of *Julius Caesar* for understanding Shakespeare's language?

PG: "I would say to just read it out loud and reread sections you're having trouble understanding. If those don't work, just looking it up online and seeing what scholars and historians have said is another great option."

What do you think are Brutus' motivations in the joining the conspiracy against Caesar?

PG: "Brutus doesn't want to see Rome run by a single man. He greatly believes that the current republic of Rome is the pinnacle of democracy and order and, although Caesar is his friend, he fears that power would go to Caesar's head and turn the democracy into a dictatorship."

At the end of the play Mark Antony calls Brutus the "noblest Roman of them all" (5.5.74). What actions does Brutus take in the course of the play that earns him that description?

PG: "There are numerous things that he does to show that he's a man of honor but here are some of the highlights. Brutus makes it very clear to his fellow conspirators that they cannot kill Caesar out of envy; it has to come from the knowledge that by killing Caesar, they are saving Rome. Mark Antony's life is spared by Brutus when the other conspirators want to kill him because he is Caesar's best friend and they fear retribution. He's the one that tells Mark Antony of their crime and that they murdered Caesar for the good of Rome. Brutus allows Mark Antony to speak at Caesar's funeral because it's the honorable thing. Finally, at the end of the play, Brutus falls on his own sword after realizing that he's lost the Battle of Philippi because it allows him to retain his honor."



"CALPHURNIA HERE, MY WIFE": KIRSTEN CALVERT ON PLAYING CALPHURNIA

What did you do before the performance to get into character?

KC: "Before I begin any rehearsal process I think about what it is my character truly wants and the journey I go on over the course of the play. No character should be the same at the end of a story as they were at the beginning. As Calphurnia, my status changes drastically. I go from being the wife of a well-respected politician to never being mentioned again after Caesar's death."

What suggestions do you have for first-time readers of *Julius Caesar* for understanding Shakespeare's language?

KC: "Remember that it is a play and it is meant to be seen, not just read. Shakespeare uses a lot of imagery and descriptive language so don't be afraid to use your imagination."

In the play, Calphurnia warns Caesar to not go to the Senate on the Ides of March, saying that she has had nightmares and heard of many bad omens in the city. How does it feel for you, as Calphurnia, in that moment when he ignores your advice?

KC: "Ancient Romans were very superstitious. As Calphurnia I truly believe that the omens and nightmares I have witnessed mean that something bad is going to happen to Caesar, so I'm terrified."

Discussing *Caesar*: 60

Before the play, think about...

Where are there examples of the text itself telling the reader what the physical action on stage should be? Examples: "Speak, hands for me!" (3.1.84) and "Away, slight man" (4.3.40).

During the play, listen for...

In Act II, Brutus says "I have not slept. Between the acting of a dreadful thing and the first motion, all the interim is like a phantasma or a hideous dream" (2.1.65-68). What is bothering Brutus? What does he think his options are, concerning the ruling of Rome, and Caesar?

After the play, talk about...

Why is the play named *Julius Caesar*? Who is the hero of this play? Brutus? Caesar? Mark Anthony? Cassius? What did the playwright think? What do you think?

Think of current headlines; does what happens to Cinna, the poet, seem familiar to our eyes? What kind of mob violence are we used to in modern times?

Does directly addressing the audience affect what you think and feel about the characters? Does it affect your understanding of what is going on onstage? Does it interfere? Why do you think Shakespeare wrote his plays this way? What are the benefits to the actor and/or audience? What are the risks?



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