

Tangle, supported by Mayflower Studios presents

WILLIAM SHAKESPEARE'S

JULIUS CAESAR

DISCOVERY PACK: ACTIVITIES AND RESOURCES



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ABOUT THIS PACK

This pack is part of a series designed to help you find out more about Tangle's latest production, a new adaptation of William Shakespeare's JULIUS CAESAR.

Throughout the pack you will find information to read, and activities you can do yourself at home, at school or with friends. There are also some sections that focus on Arts Award, which offers unique qualifications to support young people to develop, both as artists and as arts leaders. The programme is designed to develop their creativity, leadership and communication skills.

Open to anyone aged from 5 to 25, Arts Award embraces all interests and backgrounds. Working towards an Arts Award encourages young people to work independently, helping them to prepare for further education and employment.





Arts Award motivates young people and celebrates their artistic achievements. Young people can achieve an award through any arts, media or cultural activity, developing knowledge and understanding of their chosen art forms.




Tangle is an Arts Award Supporter and works with a wide range of organisations, schools, youth theatres and community groups to support Arts Award achievements. We work with teachers across the region to identify activities within our programme that count towards young people's Arts Awards.

Elements of this pack illustrate how JULIUS CAESAR can link to Arts Award delivery in your school or group.

You can find out more at
www.artsaward.org.uk

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ACTIVITIES TO COMPLIMENT YOUR LESSONS: NON-VERBAL COMMUNICATION AND GROUP WORK

Here are some activities that help Tangle's artists to warm up and to work collectively.

Moving As One

PSHE, DRAMA, ENGLISH

As a group, stand together against a wall, or sit together on the floor. The facilitator gives no verbal instructions, except at the beginning when he or she starts the game off. The purpose is to perform a sequence of movements – together – without any one individual 'obviously' leading. For example: move away from the wall, stand up, sit down, walk across the space, raise hands or raise arms. Establishing eye contact or touching a shoulder with another member of the group transfers leadership to someone else (not everybody will see leadership transfer). This is about establishing 'shape', and encouraging people to work together, communicate non-verbally and replicate what others are doing.

Flocking

PE, ENGLISH, DRAMA

As a group, move around in a swarm or a flock (like a swarm of bees or a flock of birds) with one person leading. The leader walks with a particular rhythm, a particular mood. Everyone must follow, keeping together as a group - a bunch rather than a line. After a decent time, anyone can break away with a contrasting mood or rhythmic movement, and all must now follow the new leader. After a while someone else can strike out again and everyone follows as before. The person making the change should aim for a contrast in mood or tone. Controls can be used, such as the facilitator selecting each new leader with a tag.

Another version is to work with different shapes or patterns. For example, have everyone stand in a diamond formation and look towards the person at one corner. That person is the leader and the rest of the participants must follow their movements. Transfer of leadership is made through eye contact.

Hypnosis

PE, ENGLISH, DRAMA

Divide into pairs. Establish a leader (A) and a follower (B). The leader holds a hand in front of the face of the follower so the tops of the fingers are in line with the hairline. Then the leader moves the hand around, and the other must follow, keeping the head in the same alignment with the hand all the time. It's then a question of leading the follower around the room, avoiding other participants.

The Wheel

DRAMA, ART

Form two concentric circles (the wheel). The outside ring are the 'sculptors' and the inner ring are the 'models'. Have everybody in the outside ring pick a mood and hold it in their head. Without using words or verbal instruction, the sculptors shape the models. Then, the wheel is turned by each person moving one 'spoke' to the left. The sculptors are opposite a new model. It is now their task to sculpt themselves in response to what they see. The inner wheel is then turned so everyone is in front of a new partner. Move inner and outer circles in turn to create different pairings. Introduce new themes or moods based on the visual stimulus.

ACTIVITIES TO COMPLIMENT YOUR LESSONS: RHYTHM, MOVEMENT AND VOCALISING WORK

Theatre makers use many ways to express themselves - writing things down, speaking them aloud, moving, dancing and singing. Try some of these activities to see if they build awareness of different ways of communicating with each other and with an audience.

Call and Answer

MUSIC

Have the group stand in a circle. A leader, on a rhythmic beat, establishes a call and answer pattern, either using claps or voice. So a 'clap clap' is echoed by the group. A 'heya heya' is echoed by the group. Once a pattern is established using simple rhythms, more complex rhythms can be explored. The leadership can be passed to different people at which point the facilitators become part of the answering chorus.

Dance Circle

PE, DANCE, DRAMA, MUSIC

Form a circle. Have the leader establish a rhythm and start a repetitive dance step. Ask everyone to follow. Call somebody into the middle of the circle. They now start a new step, which everyone picks up and follows. Then somebody else, at a given signal, comes to the centre and changes places and takes the lead. On each changeover the group keeps up a simple rhythm or clapping pattern to maintain momentum.

Creating a Soundscape

MUSIC, DRAMA

The group stands in a circle. The facilitator begins by establishing a base line rhythm, which remains constant throughout the exercise. The other facilitator comes in with a rhythmic, repetitive sound that fits with the first and compliments it. Other participants join in one by one. The last person to come in sings or makes sounds above the rest, improvising with melody and words as they wish. The visual stimulus provided can act as a starting point to establish a theme or mood.

Vocal exchange

MUSIC, DRAMA

Have the participants stand in a circle. Ask for a volunteer and instruct them to vocally 'throw' a physical action and a made-up sound to one of the other participants in the circle. The participant receiving must 'return' the same action and sound back, and then 'throw' a new action and sound to another participant. This participant returns the new action and sound, then throws a different action and sound to a different participant. This continues until a participant fails to return the action/sound, takes too long to respond, preconceives an action or makes some other mistake. When this happens, the errant participant starts a new action/sound and the activity begins again. Have the group get used to beginning again immediately and not dwelling on 'failures'.

Say one word

MUSIC, DRAMA

The facilitator chooses a word ('welcome' works well). Have the group form a circle. Each says the word out loud one by one. Working round the circle again, each person then says the selected word, using a different mood from the person next to them. Try saying the word in as many ways as possible as you move round the circle.

JULIUS CAESAR AND LINKS TO ARTS AWARD

Arts Award can be achieved at five levels. There is an introductory award and four qualifications.

LEVEL	QUALIFICATION TITLE	AGE RANGE
Discover	Introductory Award	5 - 25
Explore	Entry Level in the Arts (Entry 3)	7 - 25
Bronze	Level 1 Award in the Arts	11 - 25
Silver	Level 2 Award in the Arts	14 - 25
Gold	Level 3 Certificate in the Arts	16 - 25

Here are some outline suggestions for activities that participants in JULIUS CAESAR can explore.

ARTS AWARD LEVEL	Links to JULIUS CAESAR & Arts Award	Suggested activities and evidence
Discover	Part B: Find out about the arts	Ask young people to write about the Tangle artists that they meet.
Explore	Part B: Explore the work of arts organisations	Ask young people to write about Tangle - who they are, as well as about the artists that they meet.
Bronze	Part B: Explore the arts as an audience member	<p>As evidence, take photos, keep resources and recordings of individual attendance at JULIUS CAESAR.</p> <p>Ask individuals to record a personal reflection of the performance (either written or spoken) that highlights the creative impact of JULIUS CAESAR.</p> <p>As a group, start a discussion about the performance, encouraging everyone to put forward their thoughts. Take pictures and film the discussion as evidence.</p>
Silver	Unit 1 Part C: Review arts events	<p>As evidence, take photos, keep resources and recordings of individual attendances at JULIUS CAESAR.</p> <p>As evidence, film an extract of the performance where a young person has highlighted specific artistic qualities that they felt came across well.</p> <p>Review the performance in either a written or spoken format that includes comments on the creative impact of the performance, as well as any artistic qualities or highlights.</p> <p>Take a film or audio recording of individual students sharing their review with others.</p> <p>Evidence the individual sharing of reviews as an online blog or on a website.</p>

SESSION PLANS LINKED TO ARTS AWARD

1. Arts Inspiration

Subject:			
Number of learners:	Room:	Date:	Times: 3.5 hours activity

Session plan

Session Outcome:

- Use research skills and prior knowledge to create content for presentation
- To present arts inspiration to others, including why they inspire you and evidence of the research undertaken

Learning Objectives:

- Research using books and the internet
- Produce evidence of research carried out
- Choose a summary in any format to present arts inspiration to others
- Present arts inspiration to others

Time	Content	Activity	Suggested assessment methods
30 mins	Group discussion about artist interviews	After the Tangle performance, get the group to read through the artist interviews. Ask the group to think about other examples of where an artist has been inspired by someone else – allow the group to feedback their ideas.	<ul style="list-style-type: none"> • Artist interviews • Camera to take photos/ film group discussion.
20 mins	Arts inspiration: Who inspires you?	<p>After the group discussion ask individuals to think about who inspires them within the arts; explain this does not need to be someone famous or contemporary.</p> <p>Get the students to think about this and write a sentence about why they inspire them. Encourage everyone to share this with someone next to them.</p> <p>Links to Bronze arts award Part C</p>	Written sentence of who inspires them within the arts and why. (Keep as Part C, Bronze arts award evidence)

SESSION PLAN 1

Time	Content	Activity	Suggested assessment methods
1 hour	Research arts inspiration	<p>Tell the students that they will need to research their arts inspiration to find out the following information. Explain that many will know the answers already, but to find interesting images, film or audio that can support this. They must answer the following questions:</p> <ul style="list-style-type: none"> • Who they are and what their art form is • How they got into their art form • Who inspired them • Where they work • Any other info about their work that you think is interesting • Why do they inspire you? <p>Explain a log of this research must be collected in the form of a bibliography.</p>	<ul style="list-style-type: none"> • A bibliography of research • Research notes • (Keep as Part C, Bronze arts award evidence)
40 mins	Preparing to present arts inspiration to others	<p>Explain to the students that you would like them to present their arts inspiration to you/ the group in a format of their choice and it should be no more than 5 minutes (Note: this could be one you prescribe, or you could give the young people the choice)</p> <p>Examples of how the students could present their work:</p> <ul style="list-style-type: none"> • A one-pager, including some images of the arts inspiration • A PowerPoint presentation including images, audio and/ or film • A collage/ poster including images and text • An image of the arts inspiration, along with notes • The student must present this to you/ the group. This could be informally talking through 	<ul style="list-style-type: none"> • Image of young person working on their presentation form
1 hour	Presenting arts inspiration to others	<p>Depending on the group, encourage the students to present their arts inspiration to others, or within smaller groups which you observe.</p>	<ul style="list-style-type: none"> • Photo/ film of student presenting arts inspiration • Any notes/images/ film links used to present art inspiration (ensure that the student annotates these if used for Part C, Bronze arts award evidence)

Resources:

- Camera
- Artist interviews
- Access to computers/ library for research
- Pens/ paper

REVIEWING A PERFORMANCE (BRONZE, PART B/ SILVER, UNIT 1, PART C)

Session Plan 1 Reviewing a performance

Tangle Performance Subject:			
Number of learners:	Room:	Date:	Times: 3.5 hours activity

Session plan

Session Outcome:

- To articulate thoughts about a performance using knowledge of theatre practice.
- To discuss the performance with others in a critical way

Learning Objectives::

- To critique a performance based upon opinion and understanding of theatre
- To be part of a group discussion with others to share own view
- To present review to others (Silver arts award)

Time	Content	Activity	Suggested assessment methods
30 mins	Individual reflection	After the Tangle performance, using the review template, get the students to reflect on what they have watched. Ask them to work individually and on some paper first note down everything that comes into their head after the performance. Next, get them to work through the questions based upon what they personally thought of it.	<ul style="list-style-type: none"> • Resource 1: Review template • Notebooks/paper
15 mins	Definitions	<p>Get the group to start to think about the following, linked to the performance – using the white board write these up and ask the group to explain what they think they mean within the context of reviewing a play:</p> <p>Key Themes Performance style Audience (discuss different types of audience – younger, regular theatre goers etc.)</p> <p>Write the definition up on the board.</p>	<ul style="list-style-type: none"> • Whiteboard/ Flipchart

REVIEWING A PERFORMANCE (BRONZE, PART B/ SILVER, UNIT 1, PART C)

Time	Content	Activity	Suggested assessment methods
30 mins	Group discussion	Group discussion about the performance: Hand out the questions to six people within the group, ask the first person to read out the question to the rest of the group – explain that anyone can respond and then encourage them as a group to discuss – give 5 minutes for each question.	<ul style="list-style-type: none"> • Resource 2: Prompt cards • Camera/Tablet for photos/film/audio of group discussion
30 mins	Sharing reflection	<p>If student is doing Silver arts award: Encourage the students to share their personal reflection with others in some way. This could be uploading it to their personal blogs and sharing on social media or writing an article to go up on a website/ newsletter or on a display board at School or College.</p> <p>Ensure the student gets evidence of sharing the review (Screen shots/ photos/ film etc.)</p>	<ul style="list-style-type: none"> • Camera/ Tablet

Resources:

- Camera/Tablet to video & take pictures
- Review template
- Prompt questions
- Computers
- Pens/ paper

RESOURCE 1 FOR SESSION PLAN 2

Name: _____ Date: _____

Signed: _____

What Tangle show did you go to see?

Name of show:

Date:

Venue:

What was the performance about?

What style of theatre was it performed in?

What did you think about the performance?

Comment on the sound effects/ staging/Lighting; what worked well/ what worked less well in your opinion?

What impact did the performance have on you?

Any other comments?

Remember to include any photos/ performance flyers with your review

These questions could be cut up and passed around the small group for each person to read out and start a group discussion on. Give up to 5 minutes for each question.

RESOURCE 2 FOR SESSION PLAN 2: PROMPT QUESTIONS FOR GROUP DISCUSSION ABOUT THE PERFORMANCE

These questions could be cut up and passed around the small group for each person to read out and start a group discussion on. Give up to 5 minutes for each question.

What did you think of the performance?

What were the key themes?

Performance style:
What did you think?

What key thing will you remember about the performance?

How do you think the staging helped convey the story?

What impact do you think the performance would have on a different audience?

SESSION PLAN 3: RHYTHMS AND SOUNDS

Subject:			
Number of learners:	Room:	Date:	Times: 1 hr 20 mins- 2.5 hours activity

Session plan

Session Outcome:

- To understand divisions and rhythms
- To practise using different pitch and tempo

KS3:

- To demonstrate improvisation using a text
- To rehearse and perform the text to an audience

Time	Content	Activity	Suggested assessment methods
20 mins	One word stories	<p>Ask students to sit in a circle with others. Get them to tell a 'one word story' by each adding a word to the story as you move round the circle.</p> <p>Write your stories down and ask individuals to read them out.</p>	
30-40 mins	Divisions and rhythms	<p>Get the students to think about divisions and rhythms.</p> <p>Ask them what they think they are – write on the white board an explanation.</p> <p>Take the text extracts from earlier in this pack or use others.</p> <p>Divide the students into threes and get them to divide the lines and words</p> <p>Get them to read them loud and listen to the different voices that come across.</p> <p>Extra for KS3: Ask the groups to discuss:</p> <p>What effect does this have on the performance?</p> <p>What happens if you adapt and change your original choices?</p> <p>What happens if you adapt and change your original choices?</p>	

REVIEWING A PERFORMANCE (BRONZE, PART B/ SILVER, UNIT 1, PART C)

Time	Content	Activity	Suggested assessment methods
30 mins	Rhythm and tempo	<p>Using text extracts from earlier in this section.</p> <p>In their groups of four, get the students to each choose one line. Tell them to read the lines in turn. Hand out dictionaries and encourage them to look up any words they don't recognise. Once they are happy with their lines, get them to read them out in order – changing pitch and tempo.</p>	<p>Dictionaries</p> <p>Text extracts</p>
1 hour	Rhythm and tempo	<p>KS3:</p> <p>In groups of 4, each takes on a line or lines. As a group get them to read through the lines in order asking:</p> <ul style="list-style-type: none"> • How do you interpret them? <p>As a group get them to improvise with the delivery of the lines and choose which style you like best. Encourage them to rehearse these and perform to the rest of class.</p>	Text extracts

Resources:

- Dictionaries
- White board
- Text extracts

FURTHER RESOURCES: TEXT EXTRACT 1 (FROM ACT ONE, SCENE ONE)

Summary

Caesar holds a victory parade on the Feast of Lupercal, attended by his friends and colleagues at the Senate: Brutus, Cassius and Mark Antony

Cassius and Brutus are left in private. Whilst they are talking, cheers from the crowd are heard. Caesar is presented with a kingly crown by Mark Antony. Caesar refuses the crown three times and then faints, indicating that he would rather cut his own throat than be King.

Cassius admits to Brutus that he is unhappy with Caesar's growing power and the veiled threat that he will 'crown' himself, thereby achieving supreme power. Cassius cannot accept that Caesar has a 'god like' status, and is impervious to physical weakness as a true King should be. Cassius reiterates that no one person should be in sole rule of Rome, and Mark Antony return. Caesar indicates that he is suspicious, or 'fearful' of Cassius ('yon Cassius has a lean and hungry look: he thinks too much. Such men are dangerous').

CASSIUS

Now in the names of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great? Age, thou art shamed!
Rome, thou hath lost the breed of noble bloods!
When went there by an age, since that great Flood,
But it was famed with more than with one man?
When could they say, till now, that talked of Rome,
That her wide walks encompassed but one man?
O, you and I have heard our fathers say
There was a Brutus once that would have brooked
Th'eternal devil to keep his state in Rome
As easily as a king.

BRUTUS That you do love me, I am nothing jealous.
What you would work me to, I have some aim.
How I have thought of this, and of these times
I shall recount hereafter. For this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

CASSIUS I am glad
That my weak words have struck but this much show
Of fire from Brutus.

ANTONY presents the crown for the third time: CAESAR refuses, and falls down. CAESAR plucks open his coat and offers the crowds his throat to cut

CASSIUS See, he falls down in the market place!
He foams at the mouth and is speechless!

CAESAR and ANTONY approach

BRUTUS The games are done, and Caesar is returning.
But look you, Cassius,
The angry spot doth glow on Caesar's brow
And all the rest look like a chidden train.

ENTER CAESAR, ANTONY

CAESAR Mark Antony!

ANTONY Caesar?

CAESAR Let me have men about me that are fat,
Sleek-headed men, and such as sleep a-nights.
Yon Cassius has a lean and hungry look;
He thinks too much. Such men are dangerous

ANTONY Fear him not, Caesar, he's not dangerous;
He is a noble Roman and well given.

CAESAR Would he were fatter! But I fear him not.
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much,
He is a great observer, and he looks
Quite through the deeds of men. He loves no plays,
As thou dost, Antony; he hears no music.
Seldom he smiles, and smiles in such a sort
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be feared
Than what I fear; for always I am Caesar.
Come on, my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

EXIT CAESAR AND ANTONY

BRUTUS Tis very like: he hath the falling sickness.

CASSIUS No, Caesar hath it not, but you and I,
We have the falling sickness.

BRUTUS Will you sup with me tonight, Cassius?

CASSIUS Ay, if I be alive, and your mind hold, and your dinner worth the eating.

BRUTUS Good. For this time, will I leave you.

CASSIUS Till then, think of the world.

EXIT BRUTUS

FURTHER RESOURCES: TEXT EXTRACT 2 (FROM ACT ONE, SCENE TWO)

Summary

Earlier in the scene (before this extract) Brutus privately debates the rights and wrongs of killing Caesar ('it must be by his death...') He has no personal reason for wishing Caesar dead, but he fears what Caesar may become, if the situation is left unchecked. Brutus decides that it is better that Caesar is killed now, before he attains complete power.

Cassius arrives, and together they swear 'a resolution' to kill Caesar. Brutus asks if anyone else should be killed as well. Cassius thinks that it would be too dangerous to keep Mark Antony alive. Brutus thinks this will be too extreme ('Our course will seem too bloody, Caius Cassius, to cut the head off and then hack the limbs...') as Mark Antony is Caesar's right-hand man ('let us be sacrificers, but not butchers'). Brutus urges Cassius to remember that there is little harm Mark Antony can do to them.

The clock strikes three, and the two friends part and agree to meet later that morning.

CASSIUS I think I am too bold upon your rest.
Good morrow, Brutus. Do I trouble you?

BRUTUS I have been up this hour, awake all night.
What watchful cares do interpose themselves
Between your eyes, and night?
Here lies the east. Day breaks, and yon grey lines
That fret the clouds are messengers of day.
Give me your hand, all over.

CASSIUS And let us swear our resolution.

BRUTUS

No, not an oath. If not the face of men,
The sufferance of our souls, the time's abuse –
If these be motives weak, break off betimes,
And haste us back unto our idle beds.
So let the high sighted tyranny range on
Till each man drop by lottery. But if these –
As I am sure they do – bear fine enough
To kindle cowards, and to steel with valour
The melting spirits of women, then, my friend,
What need we any spur but our own cause
To prick us to redress? What other bond
That secret Romans that have spoke the word
And will not falter? And what other oath
Than honesty to honesty engaged,
That this shall be, or we will fall for it?
Shall no man else be touched, but only Caesar?

CASSIUS

I think it is not meet
Mark Antony, so well beloved of Caesar,
Should outlive Caesar. We shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all; which to prevent,
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,
Like wrath in death and envy afterwards,
For Antony is but a limb of Caesar.
Let us be sacrificers, but not butchers, Cassius.
We both stand up against the spirit of Caesar,
And in the spirit of men there is no blood.
O that we then could come by Caesar's spirit
And not dismember Caesar! But, alas,
Caesar must bleed for it. And, gentle friend,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage
And after seem to chide 'em. This shall make
Our purpose necessary, and not envious;
Which so appearing to the common's eyes,
We shall be called purgers, not murderers.
As for Mark Antony, think not of him,
For he can do no more than Caesar's arm
When Caesar's head is off.

CASSIUS Yet, I fear him,
For in the engraftèd love he bears to Caesar –

BRUTUS Alas, good Cassius, do not think of him.
If he love Caesar, all that he can do
Is to himself – take thought, and die for Caesar:
And that were much he should, for he is given
To sports, to wildness, and much company.

CASSIUS There is no fear in him. Let him not die,
For he will live and laugh at this hereafter.

Clock strikes

BRUTUS Peace! Count the clock.

CASSIUS The clock hath stricken three.
'Tis time to part. But it is doubtful yet
Whether Caesar will come forth today or no;
For he is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams, and ceremonies.
It may be these apparent prodigies,
The unaccustomed terror of this night,
And the persuasion of his augurers
May hold him from the Capitol today.

BRUTUS Never fear that. If he be so resolved,
I can o'ersway him. Let me work.
For I can give his humour the true bent,
And I will bring him to the Capitol.

CASSIUS Nay, we will all of us be there to fetch him

BRUTUS By the eighth hour. Is that the uttermost?

CASSIUS Be that the uttermost, and fail not then.

BRUTUS Good Cassius, look fresh and merrily,
Let not our looks put on our purposes,
But bear it as our Roman actors do,
With untired spirits and formal constancy.

EXIT CASSIUS

FURTHER RESOURCES: TEXT EXTRACT 3 (FROM ACT TWO, SCENE THREE)

Summary

Caesar's funeral. Mark Antony begins his address to a hostile crowd who are very much in favour of Brutus. He says that he has not come to praise Caesar, and comments that a man's good deeds die with him, but evil-ness lives on afterwards. Antony refers to the statement that Brutus made about Caesar's ambition, and adds that if Caesar was ambitious, it was certainly 'a grievous fault.' Antony then gives some examples of Caesar's positive actions (he brought many captives back to Rome; he wept when the poor cried; he refused the Kingly crown). Each of these statements is punctuated by reminding the crowd that Brutus has said Caesar was ambitious. Antony reminds the crowd that, as every person had once loved Caesar, they should certainly mourn his death. Mark Antony's speech is well received.

MARK ANTONY

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.



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