

Stratford
FESTIVAL

2014 STUDY GUIDE

TOOLS FOR
TEACHERS

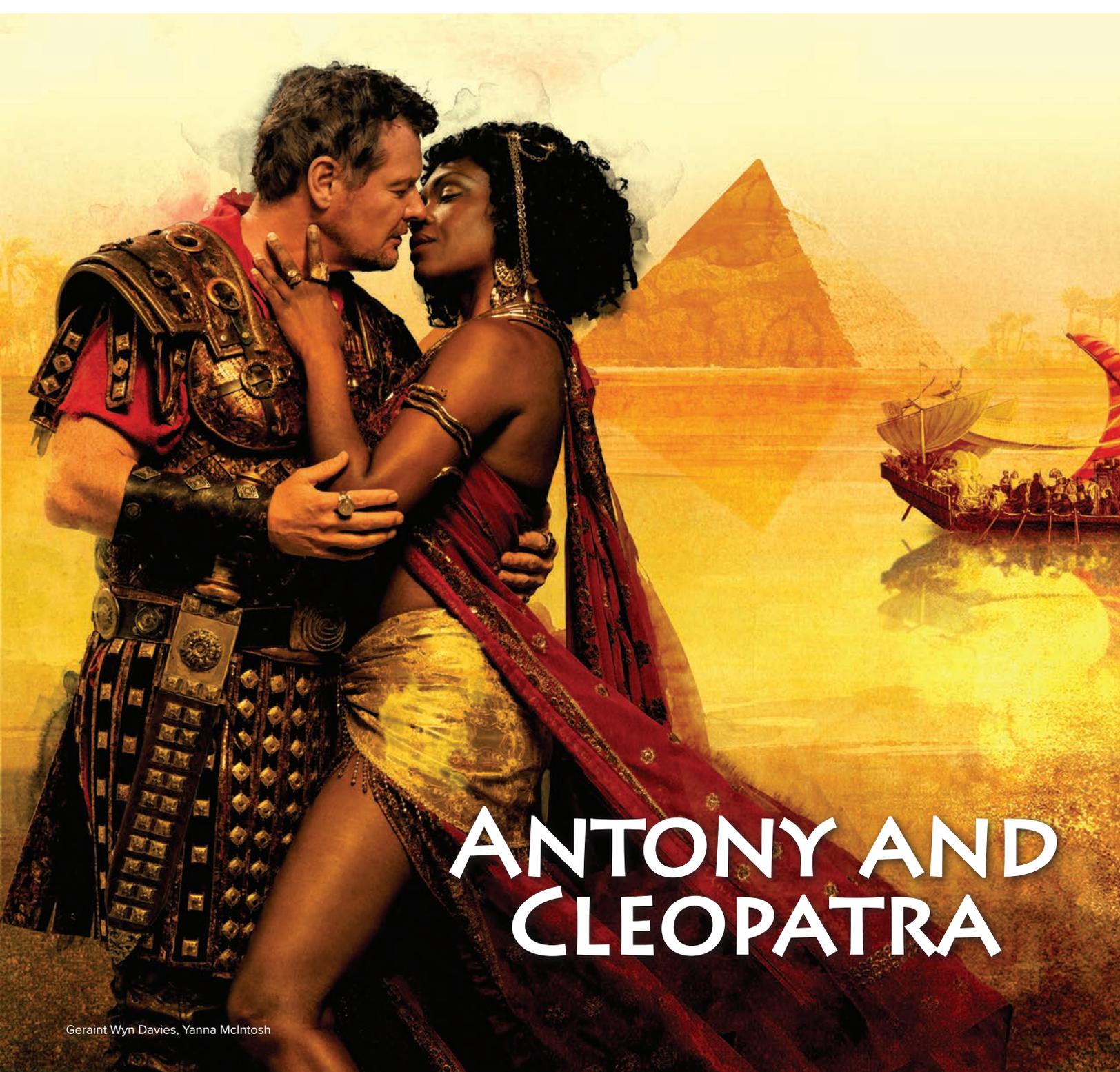
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ANTONY AND CLEOPATRA

Geraint Wyn Davies, Yanna McIntosh

Support for the 2014 season of the Tom Patterson Theatre is generously provided by
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Table of Contents

The Place

The Stratford Festival Story	1
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The Play

The Playwright: William Shakespeare	3
A Shakespearean Timeline	4
Cast of Characters	6
Plot Synopsis	7
Sources and Origins	8
Stratford Festival Production History	9

The Production

Artistic Team and Cast.....	10
-----------------------------	----

Lesson Plans and Activities

Cleopatra's Royal Barge	11
Caesar's Lament for Antony	14
Discussion Topics	18

Resources.....	19
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The Stratford Story

That Stratford, Ontario, is the home of the largest classical repertory theatre in North America is ultimately attributable to the dream of one man, Stratford-born journalist Tom Patterson.

In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly 80 years, Patterson conceived the idea of a theatre festival devoted to the works of William Shakespeare. His vision won the support not only of Stratford City Council and an enthusiastic committee of citizens, but also of the legendary British actor and director Tyrone Guthrie, who agreed to become the proposed festival's first Artistic Director. The Stratford Shakespearean Festival of Canada was incorporated as a legal entity on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford's Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created to Guthrie's specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

From the balcony of that stage, on the night of July 13, 1953, actor Alec Guinness spoke the opening lines of Richard III: "Now is the winter of our

discontent/ Made glorious summer by this sun of York." Those words marked the triumphant end to what had sometimes seemed a hopeless struggle against the odds to turn Patterson's dream into a reality – and the beginning of an astonishing new chapter in Canadian theatre history. The other production of that inaugural six-week season, a modern-dress version of *All's Well That Ends Well*, opened the following night, confirming the opinion of celebrated novelist Robertson Davies that the new Festival was an achievement "of historic importance not only in Canada, but wherever theatre is taken seriously – that is to say, in every civilized country in the world."

Time proved the truth of Davies' words, for the Festival's pillared, porticoed thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theatre in Minneapolis, the Beaumont Theatre at Lincoln Centre and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre in London. Over the years, the Festival has made some amendments to the original design of Moiseiwitsch's stage, without changing its essential format.



At the end of the 1956 season, the giant canvas tent that had housed the Festival's first four seasons was dismantled for the last time to make way for a new and permanent facility to be erected around the existing stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in the world of the performing arts: its circular floor plan and crenellated roof paying striking tribute to the Festival's origins under canvas.

In the years since its first season, the Stratford Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past, but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O'Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased—and in many cases premièred—works by outstanding Canadian and other contemporary playwrights.

Its artists have included the finest actors, directors and designers in Canada, as well as many from abroad. Among the internationally renowned

performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Brian Dennehy, Colm Feore, Megan Follows, Lorne Greene, Paul Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

Drawing audiences of more than 400,000 each year, the Festival season now runs from April to November, with productions being presented in four unique theatres. It offers an extensive program of educational and enrichment activities for students, teachers and other patrons, and operates its own in-house school of professional artist development: The Birmingham Conservatory for Classical Theatre.

Stratford Festival Behind the Scenes App. Contains interactive set models, exclusive images and slideshows, special audio and video content and photos, stories and animations and insights into the world of theatre at the Festival. For more information see www.stratfordfestival.ca/explore.

For interactive classroom activities related to the Stratford Festival, go to the CBC Digital Archives: <http://bit.ly/Yy7eK6>

The Playwright: William Shakespeare

Born in Stratford-upon-Avon, a small Warwickshire town, in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23. He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature, and at 18, he married a farmer's daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and, two years later, the twins Hamnet (who died in childhood) and Judith.

Nothing further is known of his life until 1592, when his earliest known play, the first part of *Henry VI*, became a hit in London, where Shakespeare was now working as an actor. Soon afterwards, an outbreak of the plague forced the temporary closure of the theatres, and Shakespeare turned for a while to writing poetry. By 1594, however, he was back in the theatre, acting with the Lord Chamberlain's Men. He quickly established himself as one of London's most successful dramatists, with an income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599 he became a shareholder in London's newly built Globe Theatre.

In 1603, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Possibly as early as 1610, the playwright retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until

his death on April 23, 1616. He is buried in the town's Holy Trinity Church.

In the first collected edition of his works in 1623, fellow dramatist Ben Jonson called him a man “not of an age, but for all time”. Not only did Shakespeare write some of the most popular plays of all time, but he was a very prolific writer, writing 38 (canonically accepted) works in 23 years. His work covered many subjects and styles, including comedies, tragedies, histories and romances, all bearing his hallmark expansive plots, extraordinary language and humanist themes. Shakespeare enjoyed great popularity in his lifetime, and 400 years later, he is still the most produced playwright in the world.



A Shakespearean Timeline

- 1558 Elizabeth I crowned.
- 1564 William Shakespeare born.
- 1572 Actors not under the protection of a patron declared rogues and vagabonds.
- 1576 “The Theatre”, the first public playhouse in London, opens.
- 1577 “The Curtain”, London’s second playhouse, opens.
- 1578 James VI (later James I of England) takes over government of Scotland.
- 1579 Publication of North’s English translation of Plutarch’s *Lives of the Noble Grecians and Romans*.
- 1580 Francis Drake returns in triumph from his voyage around the world; travelling players perform at Stratford.
- 1582 Shakespeare marries Anne Hathaway; Susanna is born six months later and the twins Hamnet and Judith in 1585.
- 1587 “The Rose” theatre opens in London. Mary Queen of Scots is executed.
- 1588 Spanish Armada defeated.
- 1589 Shakespeare finds work as an actor in London; he lives apart from his wife for 21 years.
- 1590-1591 *The Two Gentlemen of Verona, The Taming of the Shrew*.
- 1591 *2 Henry VI, 3 Henry VI*.
- 1592 Thousands die of plague in London; theatres closed. *1 Henry VI, Titus Andronicus, Richard III*.
- 1593 *The Comedy of Errors*.
- 1594 Shakespeare becomes a shareholder of his theatre company, The Lord Chamberlain’s Men.
- 1594 *Love’s Labour’s Lost*.
- 1595 *Richard II, Romeo and Juliet, A Midsummer Night’s Dream*.
- 1596 Shakespeare’s son, Hamnet, dies.
- 1596-1597 *King John, The Merchant of Venice, 1 Henry IV*.
- 1597-1598 *The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing*.
- 1598 “The Globe” theatre built.
- 1598-1599 *Henry V, Julius Caesar*.
- 1599-1600 *As You Like It*.
- 1600-1601 *Hamlet, Twelfth Night*.
- 1601 Shakespeare’s patron arrested for treason following the Essex rebellion; he is later pardoned.

- 1602 *Troilus and Cressida.*
- 1603 Queen Elizabeth dies and is succeeded by James I; Shakespeare's theatre company becomes the King's Men.
- 1603 *Measure for Measure, Othello.*
- 1604 Work begins on the King James bible.
- 1604-1605 *All's Well That Ends Well, Timon of Athens, King Lear (Q)*
- ★ 1606 *Macbeth, Antony and Cleopatra.*
- 1607 *Pericles, Prince of Tyre.*
- 1608 *Coriolanus.*
- 1609 *The Winter's Tale.*
- 1610 *King Lear (F), Cymbeline.*
- 1610 Shakespeare retires to Stratford-upon-Avon.
- 1611 *The Tempest.*
- 1611 King James version of the bible published.
- 1613 *Henry VIII (All is True), The Two Noble Kinsmen.*
- 1613 "The Globe" theatre burns down.
- 1616 Shakespeare dies in Stratford-upon-Avon.
- 1623 The first folio of Shakespeare's collected plays is published.

* some dates are approximate

Connect with Stratford



Cast of Characters

MARK ANTONY
OCTAVIUS CAESAR
LEPIDUS



Triumvirs

CLEOPATRA, *Queen of Egypt*

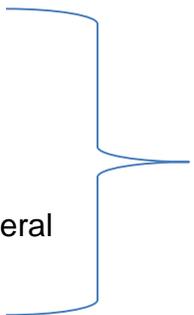
CHARMIAN
IRAS
ALEXAS
MARDIAN, *a eunuch*
DIOMEDES
SELEUCUS, *Cleopatra's treasurer*



Cleopatra's Attendants

OCTAVIA, *sister of Octavius Caesar and wife of Antony*

DEMETRIUS
PHILO
DOMITIUS ENO BARBUS
VENTIDIUS
SILIUS
CANIDIUS, *lieutenant general*
SCARRUS
EROS
DERCETUS



Antony's friends and followers

A SCHOOLMASTER, *Antony's AMBASSADOR to Caesar*

MECENAS
AGRIPPA
TAURUS, *lieutenant general*
THIDIAS
DOLABELLA
GALLUS
PROCULEIUS



Octavius Caesar's friends and followers

SEXTUS POMPEIUS *or POMPEY*

MENAS
MENE CRATES
VARRIUS



Pompey's friends

A Soothsayer
A Clown

PERIOD AND SETTING: Ancient Egypt and Rome

About Antony and Cleopatra

Synopsis of the Plot

After the assassination of Julius Caesar, the Roman world is ruled by a triumvirate consisting of Octavius Caesar, Marcus Aemilius Lepidus and Mark Antony. Much to Caesar's disgust, however, Antony is neglecting his political and military responsibilities – and his wife in Rome – as he dallies in Alexandria with Cleopatra, the voluptuous queen of Egypt.

Upon his wife's death, Antony at last returns to Rome to help Caesar crush a rebellion led by Pompey. To patch things up between them, Antony agrees to marry Caesar's sister, Octavia – news of which enrages Cleopatra. Pompey and the triumvirate declare a temporary truce, during which Pompey passes up the opportunity to kill all three of the Roman leaders at a shipboard banquet.

When Antony, unable to endure his separation from Cleopatra, returns to Egypt, Caesar attacks and defeats Pompey, imprisons Lepidus and challenges Anthony to a battle at sea. Antony's side loses the fight when Cleopatra's ships retreat, and in a subsequent engagement the Egyptian fleet surrenders altogether.

Antony accuses Cleopatra of betraying him, whereupon she sends him word that she has killed herself. Hearing this, Antony falls on his sword and is mortally wounded. He is taken to Cleopatra, and they pledge again their undying love before Cleopatra sends for a poisonous asp with which to end her own life.

Connect with Stratford: For further exploration and interactive activities check out the following:

- **The Forum**, a series of remarkable events to enrich the play-going experience: <http://www.stratfordfestival.ca/forum/> .
- **Stratford Festival's YouTube channel** for behind-the-scenes videos, photos and interviews: <http://www.youtube.com/user/stratfordfestival>

SOURCES AND ORIGINS

Shakespeare's Sources for *Antony and Cleopatra*

Marcus Antonius (83 to 30 B.C.) was a Roman politician and general, a supporter of his mother's cousin, Julius Caesar. After Caesar's assassination, he formed an alliance with Octavian and Lepidus, known as the Second Triumvirate. The union did not last long, ending in a civil war and a naval defeat at the hands of Octavian in the Battle of Actium.

Cleopatra VII Philopator (69 to 30 B.C.) was the last pharaoh of Egypt, a member of the Ptolemaic dynasty, a family of Greek origin. At first a joint ruler with her father and, later, brothers Ptolemy XIII and Ptolemy XIV, she eventually became sole ruler of Egypt. A liaison with Julius Caesar helped her secure the throne and, after his death, she allied herself with Mark Antony, with whom she had three children

Following the defeat at Actium, both Mark Antony and Cleopatra committed suicide.

Shakespeare likely read their story in Thomas North's translation of Plutarch's "Lives of the Noble Grecians and Romans Compared Together," which was published in 1579.

Stage History

It is likely that the play was written between 1606 and 1607, although it may have been composed a few years earlier. It was entered into the Stationers' Register in 1608 and the first performance was in 1607, featuring Richard Burbage as Antony.

In 1678, John Dryden wrote a version of *Antony and Cleopatra* titled *All for Love*, which played to great acclaim and was often revived. It was not until 1769 that David Garrick restored the original text.

Many successful productions have been staged in the 20th century:

- 1931 John Gielgud as Antony with Ralph Richardson as Enobarbus (Old Vic)
- 1947 Broadway production featuring Katharine Cornell who won a Tony Award
- 1951 Laurence Olivier and Vivien Leigh
- 1953 Michael Redgrave and Peggy Ashcroft
- 1986 Timothy Dalton and Vanessa Redgrave
- 1987 Anthony Hopkins and Judi Dench, directed by Peter Hall
- 1999 An all-male production at Shakespeare's Globe in London with Paul Shelley as Antony and Mark Rylance as Cleopatra
- 2006 Patrick Stewart and Harriet Walker

Other Perspectives

There have been numerous films and television adaptations of the play beginning with a silent film in 1908.

Other films have featured Charlton Heston and Hildegard Neil (1972), Richard Johnson and Janet Suzman in a Trevor Nunn production (1974), and Timothy Dalton and Lynn Redgrave (1983).

In 1966, Samuel Barber wrote an opera based on the play.

STRATFORD FESTIVAL PRODUCTION HISTORY

1967: Festival Theatre. Directed by Michael Langham and designed by Tanya Moiseiwitsch. The production featured Christopher Plummer (Mark Antony), Zoe Caldwell (Cleopatra), Kenneth Welsh (Octavius Caesar), Bernard Behrens (Lepidus), Christopher Newton (Pompey), Ann Firbank (Octavia), William Hutt (Enobarbus), Dawn Greenhalgh (Charmian), Marilyn Lightstone (Iras), and Richard Monette (Eros). Music by Manos Hadjidakis. Patrick Crean was the fight arranger and Patricia Arnold was the choreographer.

1967: Tour to Expo '67 in Montreal with Festival Theatre production.

1976: Festival Theatre. Directed by Robin Phillips and designed by Daphne Dare. The production featured Keith Baxter (Mark Antony), Maggie Smith (Cleopatra), Alan Scarfe (Octavius Caesar), Max Helpmann (Lepidus), Robert Benson (Pompey), Domini Blythe (Octavia), Lewis Gordon (Enobarbus), Jan Kudelka (Charmian), Patricia Idlette (Iras), and Bob Baker (Eros). Music by Louis Applebaum. Gil Wechsler was the lighting designer.

1993: Festival Theatre. Directed by Richard Monette and designed by Stephanie Howard. The production featured Leon Pownall (Mark Antony), Goldie Semple (Cleopatra), Stephen Ouimette (Octavius Caesar), Edward Atienza (Lepidus), Peter Donaldson (Pompey), Michelle Fisk (Octavia), Lewis Gordon (Enobarbus), Alison Sealy-Smith (Charmian), Yanna McIntosh (Iras), and Frank Zotter (Eros). Music by Louis Applebaum. Michael J. Whitfield was the lighting designer, Keith Handegord was the sound designer, John Stead was the fight director and John Broome was the choreographer.

2003: Tom Patterson Theatre. Directed by Martha Henry and designed by Allan Wilbee. The production featured Peter Donaldson (Mark Antony), Diane D'Aquila (Cleopatra), Paul Dunn (Octavius Caesar), John Dolan (Lepidus), Andy Velásquez (Pompey), Linda Prystawska (Octavia), Wayne Best (Enobarbus), Daniela Lama (Charmian), Margot Dionne (Iras), and Timothy Askew (Eros). Music by Stephen Woodjetts. Louise Guinand was the lighting designer, Todd Charlton was the sound designer and James Binkley was the fight director.



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- Stratford Festival's **Flickr** pages: <http://www.flickr.com/photos/stratfest/>
- Stratford Festival **Twitter**: <https://twitter.com/stratfest>
- Stratford Festival **Facebook**: <https://www.facebook.com/StratfordFestival>

Antony and Cleopatra

By William Shakespeare

August 3 to September 20 – opens August 14

Director	Gary Griffin
Designer	Charlotte Dean
Lighting Designer	Michael Walton
Sound Designer	Peter McBoyle
Fight Director	John Stead
Associate Fight Director	Geoff Scovell
Assistant Director	Rona Waddington
Assistant Set & Costume Designer	Kimberly Catton
Assistant Lighting Designer	George Quan
Assistant Fight Director	
Fight Captain	Daniel Briere
Stage Manager	Ann Stuart
Assistant Stage Manager	Katherine Arcus, Bona Duncan, Jessica Stinson
Production Assistant	Ian Michael Costello
Production Stage Manager	Margaret Palmer, Janine Ralph

Cast

Mark Antony	Geraint Wyn Davies
Cleopatra	Yanna McIntosh
Octavius Caesar	Ben Carlson
Enobarbus	Tom McCamus
Mecenas	Sean Arbuckle
Eros	Daniel Briere
Man from Sicyon	Ryan Field
Cleopatra Attendant	Ijeoma Emesowum
Octavia Attendant	Deidre Gillard-Rowlings
Octavia	Carmen Grant
Lepidus	Randy Hughson
Agrippa	Peter Hutt
Diomedes	Andrew Lawrie
Towrus	Jamie Mac
Dolabella, Thidias	Anthony Malarky
Iras	Jennifer Mogbock
Varrus	André Morin
Scarrus	Karack Osborn
Cleopatra Attendant	Sarena Parmar
Ventidius	Andrew Robinson
Menas, Camidius	Brad Rudy
Soothsayer	Stephen Russell
Alexas, Proculeius	E.B. Smith
Pompey, Clown	Brian Tree
Charmian	Sophia Walker
Mardian	Antoine Yared

Messengers, soldiers, guards, servants:

Ryan Field, Andrew Lawrie, Jamie Mac, Anthony Malarky, André Morin, Andrew Robinson

Imaginative Ways to Approach the Text

ANTONY AND CLEOPATRA – CLEOPATRA’S ROYAL BARGE

Lesson Overview:

Students will actively listen and develop their understanding of Shakespeare’s use of imagery and create a mural based on what they heard and felt.

Grade Level(s)	9-12
Subject Area(s)	English, Drama, Visual Arts
Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none">• Demonstrate an understanding of a variety of conventions used by Shakespeare to engage the listener/viewer;• Identify the most important ideas and supporting details in the text;• Analyse their use of the creative process in drama activities and explain what they learned from it.• Further develop the following:<ul style="list-style-type: none">⇒ Speaking to Communicate⇒ Listening to Understand⇒ Reading for Meaning⇒ Drama: Creation
Time Needed	2 class periods
Space	Desks in groups and open spaces for exploring the work
Materials	Handout: How Cleopatra Enchanted Antony; Brown craft paper roll; magic markers; tape/glue; scissors; cd or iPod player

Pre- Activity:

- NOTE: This is a 2-day activity to help build and expand on the students’ understanding of the text.
- Place a large sheet from a roll brown craft paper on a blank wall (if it’s a large class, try having it go around the room or break it up into six groups with six large sheets of paper to work with). The paper can be on a table or on the floor.
- Seat or place each group around the large piece of paper.
- Distribute markers.

Activity:

- **DAY 1** - Tell the students you are going to read the speech twice. During your first reading, they should close their eyes and listen, and picture the images they are hearing. During your second reading, they should begin to draw the images they see or write words that stood out for them or anything that conjured up the five senses (sight, sound, taste, smell and touch).
- After your second reading, visit each of the groups to encourage and coach.
- Read the speech a third time. This time, softly play music (suggestions: Rimsky Korsakov’s *Sheherazade*; Vivaldi’s *Four Seasons*; Bach’s *Cello Suites – Suite # 1 in G Major*; Puccini’s

Madame Butterfly Humming Chorus; Debussy's Claire de Lune; etc. – choose your own music which is evocative).

- In preparation for Day 2 have the students find pictures in magazines or on the internet that they can bring to class. Have them also come up with their own choice of music for the text to be played in class next day.
- **DAY 2** – Read the text again while the students will paste on the murals their pictures found in magazines or on the internet. Have a student play a piece of music of his/her choosing to underscore the reading.
- When the drawings/murals are finished, place them up on the wall (if not already done so).
- Distribute a copy of the handout and have the students silently read the speech to themselves.
- Students will circle two or three phrases that stood out for them while creating the murals.
- Have them walk around the room and say those phrases out loud. Have them change direction when speaking. The students will say the lines softly at first and then gradually increase the volume. NOTE: It will be a cacophony of sound, but this will lessen students' fear of speaking the text aloud and alone.
- Students will choose their favourite phrase and again walk around the room speaking out loud. Tell them to memorize it, make it their own and add a gesture or pose.
- Have the students freeze and as the teacher walks around the room s/he will tap the student on the shoulder and the student will deliver his/her line with a gesture or pose. The teacher will continue doing so, until everybody has been tapped (no particular order is necessary – in fact, it's better out of order). Feel free to tap recurring lines or phrases to add emphasis.

Post-Activity:

- Discuss with the class the following:
 - What images appeared most often in the mural?
 - What overall mood or tone do these images convey and how does that contribute to your understanding of the speech?
 - What did you learn about the characters (Antony and Cleopatra) that you did not understand before?
 - How were the five senses employed by Cleopatra to enchant or bewitch Antony?
 - How has your view of Shakespeare changed now that you have worked with the language and the imagery?

How Cleopatra Enchanted Antony

Antony and Cleopatra, Act II, scene 2 (excerpt)

DOMITIUS ENOBARBUS: The barge she sat in, like a burnished throne,
Burned on the water. The poop was beaten gold;
Purple the sails, and so perfumèd that
The winds were love-sick with them. The oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggared all description: she did lie
In her pavilion—cloth-of-gold of tissue—
O'er-picturing that Venus where we see
The fancy outwork nature. On each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-coloured fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

AGRIPPA: O, rare for Antony! *[may omit]*

DOMITIUS ENOBARBUS: Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,
And made their bends adornings. At the helm
A seeming mermaid steers. The silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office. From the barge
A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthroned i' the market-place, did sit alone,
Whistling to the air, which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.

AGRIPPA: Rare Egyptian! *[may omit]*

DOMITIUS ENOBARBUS: Upon her landing, Antony sent to her,
Invited her to supper: she replied,
It should be better he became her guest,
Which she entreated. Our courteous Antony,
Whom ne'er the word of 'No' woman heard speak,
Being barbered ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes eat only.

Glossary: *cloth...tissue*/very rich fabric; *Cupids*/gods of love; *divers-coloured*/iridescent; *Nereides*/sea-nymphs; *tended...eyes*/attended to her every glance or nod; *bends*/bowing movements; *tackle*/ropes, rigging; *yarely...office*/nimble perform their tasks; *upon her*/because of her; *but for vacancy*/but for the fact that nature abhors a vacuum; *his ordinary*/the price of his meal.

Imaginative Ways to Approach the Text

ANTONY AND CLEOPATRA – CAESAR’S LAMENT FOR ANTONY

Lesson Overview:

Students will explore and develop a deeper understanding of how Shakespeare uses language as a tool to express and/or hide one’s true intent or emotions.

Grade Level(s)	9-12
Subject Area(s)	English, Drama
Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none">• Analyse texts in terms of information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentations or development of these elements;• Use different acting approaches to explore and depict character in a variety of situations;• Demonstrate an understanding of the nature and function of the forms, elements, conventions and techniques used by Shakespeare to convey meaning.• Further develop the following:<ul style="list-style-type: none">⇒ Speaking to Communicate⇒ Listening to Understand⇒ Reading for Meaning⇒ Drama: Creation
Time Needed	1 class period
Space	Desks in groups, then open spaces for exploring the work
Materials	Handout: Before and After Views on Antony

Activity:

- Read together several times the excerpt of Act V, scene 1 (first page of the handout) in which Caesar, Agrippa and Maecenas lament the death of Antony. Have the students walk about the room saying the lines to make the scene more active and alive.
- Discuss the meaning of unfamiliar words and phrases. Notice how each character jumps on the previous character’s lines to finish the scansion. Why do you think they are eager to jump in with their praises? Is it a genuine tribute or cynical?
- Read together the second page of the handout and the excerpted lines for Act I, scene 4, Act II, scene 2, Act III, scene 2 and Act III, Scene 6. Study these criticisms and accusations made about Antony prior to his death. Look for additional lines in the text that denigrate Antony.
- The students will form a large circle in the middle of the room. Assign the roles of Caesar, Agrippa and Maecenas in Act V, scene 1 to three students. Place them in the centre of the circle.
- The three students will read their lines at a steady, slow pace. The rest of the students will each choose one line from Acts I through III that criticized or scorned Antony (they may choose additional ones found in the text or double up of some of the lines if there are not enough to go

around). As the three in the centre walk and read their lines, the rest of the students will interject with one of the lines. The three in the circle may pause as the interjections are made or continue one, unnoticed. Explore various ways to see what works best .

- Have the outside circle deliver their lines:
 - in a whisper,
 - echoing their lines,
 - saying them in a cynical, sneering, tone,
 - taunting and laughing;
 - stomping their feet or clapping their hands rhythmically,
 - other suggestions.
- Have the three in the circle deliver their lines:
 - sorrowfully,
 - exaggeratedly,
 - overly effusive,
 - sneeringly,
 - as if they are sharing a private joke amongst themselves,
 - other suggestions.

Post-Activity:

- After the activity discuss or write a 1-page response to the following:
 - What impact did juxtaposing Act V, scene 1 lamentation of the death of Antony with earlier statements made towards him have on you?
 - What things did you discover about the characters while doing this activity?
 - Do you believe these men are sincere in Act V? Give examples to support your argument.
 - Can you cite an example today where someone (e.g. artist, politician, organization, etc.) was criticized and ridiculed at first and then mourned with much pomp and praised?
 - Do you think Antony was a tragic hero, with many admirable qualities but flawed? Does Shakespeare give clues one way or the other or is he ambiguous?

Before and After Views on Antony

Antony and Cleopatra, Act V, Scene 1 (excerpt)

Caesar, Agrippa and Maecenas lament dead Antony and pay tribute to him. Compare this with the earlier scenes in the play in which they made cynical remarks and accusations toward him. How sincere is the loss of Antony?

OCTAVIUS CAESAR: Look you sad, friends?
The gods rebuke me, but it is tidings
To wash the eyes of kings.

AGRIPPA: And strange it is,
That nature must compel us to lament
Our most persisted deeds.

MAECENAS: His taints and honours
Waged equal with him.

AGRIPPA: A rarer spirit never
Did steer humanity: but you gods will give us
Some faults to make us men. Caesar is touched.

MAECENAS: When such a spacious mirror's set before him,
He needs must see himself.

OCTAVIUS CAESAR: O Antony,
I have followed thee to this; but we do launch
Diseases in our bodies. I must perforce
Have shown to thee such a declining day,
Or look on thine; we could not stall together
In the whole world. But yet let me lament,
With tears as sovereign as the blood of hearts,
That thou, my brother, my competitor
In top of all design, my mate in empire,
Friend and companion in the front of war,
The arm of mine own body, and the heart
Where mine his thoughts did kindle—that our stars,
Unreconcilable, should divide
Our equalness to this. Hear me, good friends—

Glossary: *breaking*/destruction or bringing news; *crack*/explosion; *civil*/city; *a single doom*/just one man's death; *moiety*/half; *self*/self-same; *persisted deeds*/deliberate actions; *Waged...him*/were equally matched in him; *will give*/will insist on giving; + "*do launch diseases*"/must lance infections; "*I must perforce...thine*"/I would have either lost my power to you or watched you lose it to me; "*sovereign*"/valuable, powerful; "*competitor*"/partner; "*in top of all design*"/in the loftiest enterprise; "*the heart...did kindle*"/my heart was inspired by his; "*divide our equalness to this*"/tear apart our equal partnership

Before and After Views on Antony

Excerpted lines from *Antony and Cleopatra*, Act I, sc. 4, Act II, sc. 2, Act III, sc. 2, Act III, sc. 6

Below are the accusations made against Antony by Caesar (C), Maecenas (M) and Agrippa (A) prior to his death. See if you can find other lines indicating their criticisms toward Antony. Become the voices of earlier criticisms and intersperse these lines in Act V, scene 1 as Caesar, Maecenas and Agrippa mourn the death of Antony.

Act I, sc. 4	C: He fishes, drinks, and wastes the lamps of night in revel.
	C: He is not more manlike than Cleopatra.
	C: To tumble on the bed of Ptolemy, to give a kingdom for a mirth.
	C: He filled his vacancy with his voluptuousness.
Act II, sc. 2	C: You were the word of war.
	C: You patched up your excuses.
	C: You have broken the article of your oath.
	C: To lend me arms and aid when I required them, to which you both denied.
	C: For it cannot be we shall remain in friendship.
	A: Royal wench!
Act III, sc. 2	A: What's Antony? The god of Jupiter.
	A: O Antony, O thou Arabian bird!
	A: He cried almost to roaring.
Act III, sc. 6	C: Contemning Rome, he has done all this and more in Alexandria.
	C: Cleopatra and himself in chairs of gold were publicly enthroned.
	M: Let Rome be thus informed.
	C: Being an abstract 'tween his lust and him.
	C: Cleopatra hath nodded him to her.
	C: He hath given his empire up to a whore.
	M:Th'adulterous Antony, most large in his abominations.

Discussion Topics for Your Class

For classes reading the play before seeing it:

1. What do you expect to see on stage at the Stratford Festival? Have each student make a list of predictions about what they expect. Save these predictions. After your Stratford trip, revisit them to see how they compared to the actual production.
2. Have your students make a story map or a story board outlining the main events of the play. (This may be used later in group activities.)

After your Stratford trip:

1. *Antony and Cleopatra* has appealed to artists and audiences around the world for 400 years. What do you think the play's message is?
2. What parts did you respond to most?
3. Were there parts you wished were different? How?
4. Have your students create a character web showing how all the characters are connected to each other. Discuss the complexity of these relationships and how they affect the progression of the play.

For more classroom activities, complete with instructions, materials
and
Ontario curriculum expectation links,
visit
stratfordfestival.ca/teachingmaterials.

Resources

SHAKESPEARE: HISTORY, CRITICISM and BIOGRAPHY

- Beckerman, Bernard. *Shakespeare and the Globe, 1599-1609*. 1962.
- Bentley, G.E. *Shakespeare: A Biographical Handbook*. 1951.
- Boyce, Charles. *Shakespeare A to Z*. 1990.
- Brown, Ivor. *Shakespeare and the Actors*. 1970.
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- Burgess, Anthony. *Shakespeare*. 1970.
- Campbell, Oscar James, ed. *The Reader's Encyclopedia of Shakespeare*. 1966.
- Dobson, Michael, ed. *The Oxford Companion to Shakespeare*. 2001.
- Epstein, Norrie. *The Friendly Shakespeare*. 1992.
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- Muir, Kenneth and Samuel Schoenbaum, eds. *A New Companion to Shakespeare Studies*, 1985.
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- Thomson, Peter. *Shakespeare's Theatre*. 1983.
- Tillyard, E. M. W. *The Elizabethan World Picture*. 1943.
- Wells, Stanley, ed. *The Cambridge Companion to Shakespeare Studies*. 1986.

TEACHING SHAKESPEARE

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- Edens, Walter, et al. *Teaching Shakespeare*. New Jersey: Princeton UP, 1977.
- Gibson, Rex. *Secondary School Shakespeare*. Cambridge: 1990.
- Gibson, Rex. *Stepping into Shakespeare*. Cambridge: 2000.
- Gibson, Rex and Field-Pickering, Janet. *Discovering Shakespeare's Language*. Cambridge: 1998.
- O'Brien, Veronica. *Teaching Shakespeare*. London, 1982.

ANTONY AND CLEOPATRA

- Garfield, Leon. *Shakespeare Stories*. Puffin Books: 1985.
- Gibson, Rex. *Teaching Shakespeare*. 1998.
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- Shakespeare, William. *Antony and Cleopatra*. Washington Square Press New Folger Edition, 1999.
- Shakespeare, William. *Antony and Cleopatra*. The Royal Shakespeare Company (The Modern Library). 2009.

ONLINE RESOURCES

BookRags.com Homepage, <http://www.bookrags.com/studyguide-muchadoaboutnothing/intro.html>

Mr. William Shakespeare and the Internet, shakespeare.palomar.edu

Sh:in:E Shakespeare in Europe, www.unibas.ch/shine

Encyclopaedia Britannica presents: Shakespeare and the Globe: Then and Now, search.eb.com/Shakespeare

MIT Shakespeare Homepage: The Complete Works of William Shakespeare, the-tech.mit.edu/Shakespeare/

Shakespeare's Life and Times, web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html

Shakespeare Online, www.shakespeare-online.com

Movie Review Query Engine, www.mrqe.com

Internet Movie Database, www.imdb.com

ANTONY AND CLEOPATRA ON FILM, VIDEO AND DVD

1974 (UK-TV): *Antony and Cleopatra*. Directed by Jon Scoffield; starring Richard Johnson, Janet Suzman, and Rosemary McHale.

1981 (UK-TV): *Antony and Cleopatra*. Directed by Jonathan Miller; starring John Paul, Jonathan Adams, Jane Lapotaire, and Colin Blakely.

1983 (USA): *Antony and Cleopatra*. Directed by Lawrence Carra; starring James Avery, Sharon Barr, Michael Billington and Tomothy Dalton.



Connect with Stratford: For further exploration and interactive activities check out the following:

- The Forum**, a series of remarkable events to enrich the play-going experience: <http://www.stratfordfestival.ca/forum/> .
- Stratford Festival's **YouTube channel** for behind-the-scenes videos, photos and interviews: <http://www.youtube.com/user/stratfordfestival>
- Stratford Festival's **Flickr** pages: <http://www.flickr.com/photos/stratfest/>
- Stratford Festival **Twitter**: <https://twitter.com/stratfest>
- Stratford Festival **Facebook**: <https://www.facebook.com/StratfordFestival>
- Stratford Festival Behind the Scenes App**. Contains interactive set models, exclusive images and slideshows, special audio and video content and photos, stories and animations and insights into the world of theatre at the Festival. For more information see: <https://www.stratfordfestival.ca/explore>.
- CBC Digital Archives: <http://bit.ly/Yy7eK6>