Antony and Cleopatra

BY WILLIAM SHAKESPEARE

A teacher guide for studying the play and attending Southwest Shakespeare Company’s performance
# Antony and Cleopatra

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Letter to Educators</td>
<td>3</td>
</tr>
<tr>
<td><strong>General Information</strong></td>
<td></td>
</tr>
<tr>
<td>Meeting Arizona State Standards</td>
<td>4</td>
</tr>
<tr>
<td>Recommended Resources</td>
<td>5</td>
</tr>
<tr>
<td><strong>About the Play</strong></td>
<td></td>
</tr>
<tr>
<td>Comments from the Director</td>
<td>6</td>
</tr>
<tr>
<td>Helpful Tips for Seeing and Exploring Shakespeare</td>
<td>7</td>
</tr>
<tr>
<td><em>Antony and Cleopatra</em> – Sources and Setting</td>
<td>8</td>
</tr>
<tr>
<td><em>Antony and Cleopatra</em> – An Introduction</td>
<td>9</td>
</tr>
<tr>
<td><strong>Classroom Applications</strong></td>
<td></td>
</tr>
<tr>
<td>Anticipation and Reaction Guide</td>
<td>10</td>
</tr>
<tr>
<td>Acting Out</td>
<td>11</td>
</tr>
<tr>
<td>Rhetoric and Figures of Speech</td>
<td>13</td>
</tr>
<tr>
<td>Character Discussion Topics</td>
<td>16</td>
</tr>
<tr>
<td>Journal Writing: Quote Analysis</td>
<td>19</td>
</tr>
<tr>
<td>Performing a Monologue</td>
<td>25</td>
</tr>
<tr>
<td>Educator Comments</td>
<td>29</td>
</tr>
</tbody>
</table>
Dear Educator:

Welcome to Southwest Shakespeare Company’s 17th season! We are thrilled to continue to provide quality matinee productions to Arizona’s students, and we are excited that you have chosen to bring your students to our performance of *Antony and Cleopatra*. We appreciate that you are dedicated to bringing Shakespeare’s work alive for your students.

In this age of high-stakes testing, many schools and educators feel forced to limit their focus in the classroom to test-taking skills, thus eliminating enrichment activities such as attending theatrical performances. But as you know, these experiences often make the learning objectives relevant to students and must be valued as much (if not more!) as high AIMS scores and meeting AYP. You are providing your students with lasting memories and helping to create a new generation of theatre-goers and lovers of Shakespeare. This experience will stay with your students long after the last bubble sheet has been marked and the latest mandate has been met. We applaud your efforts to keep the learning process memorable and meaningful for your students.

We hope you find the enclosed information, activities, and resources helpful and entertaining. If you have any suggestions for activities or topics not already found in this study guide, please feel free to contact me via e-mail at education@swshakespeare.org or call me at 610.301.2233. We are always interested in hearing new ways to excite your students (and you!) about Shakespeare and live theatre.

Happy teaching!

Dawn Rochelle Tucker
Southwest Shakespeare Company
Director of Education
Meeting Arizona State Standards

By viewing Southwest Shakespeare Company’s production of *Antony and Cleopatra*, students can meet several of Arizona State Arts Standards. In addition, the activities included in this teacher’s guide, when implemented in the classroom along with other teacher-assigned reading and writing activities, will allow students to meet various Arizona State Standards in Writing, Reading, and Listening and Speaking.

**WRITING STANDARDS – STRAND 3: WRITING APPLICATIONS**

**Concept 2: Expository**
Expository writing includes non-fiction writing that describes, explains, informs, or summarizes ideas and content (Character Discussion Topics, pages 16-18; Journal Writing, pages 19-24; Rhetoric and Figures of Speech 13-15).

**Concept 3: Functional**
Functional writing provides specific directions or information related to real-world tasks. This includes letters, memos, schedules, directories, signs, manuals, forms, recipes, and technical pieces for specific content areas (Character Discussion Topics, pages 16-18).

**Concept 5: Literary Response**
Literary response is the writer’s reaction to a literary selection. The response includes the writer’s interpretation, analysis, opinion, and/or feelings about the piece of literature and selected elements within it (Character Discussion Topics, pages 16-18; Journal Writing, pages 19-24).

**READING STANDARDS – STRAND 1: READING PROCESS**

**Concept 6: Comprehension Strategies**

**READING STANDARDS – STRAND 2: COMPREHENDING LITERARY TEXT**

**Concept 1: Elements of Literature**
Identify, analyze, and apply knowledge of the structure and elements of literature (Rhetoric and Figures of Speech 13-15).

**Concept 2: Historical and Cultural Aspects of Literature**
Recognize and apply knowledge of the historical and cultural aspects of American, British, and world literature (Character Discussion Topics, pages 16-18; Journal Writing, pages 19-24;).

**LISTENING AND SPEAKING STANDARDS**

**Standard 3:** Students effectively listen and speak in situations that serve different purposes and involve a variety of audiences (Acting Out, page 11-12).

**ARTS STANDARDS – THEATRE**

**Strand 3: Evaluate**
Students describe physical and vocal attributes appropriate to the characters in the play in class and professional performances (attending and discussing Southwest Shakespeare Company’s performance of *Antony and Cleopatra*).

Students justify the perception of a performance and critique its production elements (attending and discussing Southwest Shakespeare Company’s performance of *Antony and Cleopatra*).
Recommended Resources

Reference Books
*The Bedford Companion to Shakespeare: An Introduction with Documents* by Russ McDonald
*The Norton Shakespeare* by Walter Cohen (Editor), Jean E. Howard (Editor), Katharine Eisaman Maus (Editor), Stephen Greenblatt (Editor)
*ShakesFear and How to Cure It!* by Ralph Alan Cohen: This guide includes activities and discussion topic for the most often studied of Shakespeare’s plays.
*Shakespeare in Parts* by Simon Palfrey & Tiffany Stern: An invaluable resource on original staging practices. A grasp on how rehearsals, companies and productions worked during the renaissance can help youth relate to the text in a more specific and personal way.

Picture Books
*All the World’s A Stage* by Rebecca Piatt Davidson
*The Bard of Avon: The Story of William Shakespeare* by Diane Stanley and Peter Vennema
*Tales from Shakespeare* (comic book) by Marcia Williams
*William Shakespeare and the Globe* by Aliki

Websites
www.swshakespeare.org – see what’s new at Southwest Shakespeare Company

http://shakespeare.clusty.com/- This is a beautifully-designed and easy to use search engine of Shakespeare’s works. Users can search by play, character, phrase or topic.

www.william-shakespeare.info/index.htm - a comprehensive site with links to the complete works including background information, biographical information and pictures, information about Elizabethan theatres, a Shakespeare dictionary, the first folio, quotes, and a quiz and discussion forum.


www.pbs.org/shakespeare/events - a PBS resource to support the television series, which includes teaching resources, a playwright game, and information on Shakespeare’s life and times.

www.folger.edu – access to primary documents and lesson plans for teaching Shakespeare.

shakespeare.palomar.edu/educational.htm – includes links to sites designed for teaching Shakespeare over the Internet; great for finding secondary resources to support the primary play being taught.

www.teachersfirst.com/shakespr.shtml – has on-line quizzes and surveys related to particular plays; also has related sites with information about Elizabethan England

www.stratford.co.uk - the official Stratford resource center on William Shakespeare.

**Comments from the Director**

These comments can be used to help you prepare your students to see Southwest Shakespeare Company’s performance of *Antony and Cleopatra* and may also answer any questions about changes or modifications made to the stage performance as compared to the written play.

<table>
<thead>
<tr>
<th>Name of Production:</th>
<th>Antony and Cleopatra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director:</td>
<td>Jared Sakren</td>
</tr>
<tr>
<td>Time Period:</td>
<td>First Century B.C.E.</td>
</tr>
<tr>
<td>Altered from Original:</td>
<td>No</td>
</tr>
<tr>
<td>Have any Characters been cut?</td>
<td>Yes</td>
</tr>
<tr>
<td>Why?</td>
<td>There are too many to practically portray.</td>
</tr>
<tr>
<td>Have any Characters been added?</td>
<td>No</td>
</tr>
<tr>
<td>Have any Characters been combined?</td>
<td>Yes</td>
</tr>
<tr>
<td>Why?</td>
<td>For clarity and ease of storytelling.</td>
</tr>
<tr>
<td>Is there any cross-gender casting?</td>
<td>No</td>
</tr>
<tr>
<td>Have any scenes been cut?</td>
<td>We have chosen to focus on the love story. Streamlining the play makes it both easier to follow and sit through</td>
</tr>
<tr>
<td>Are there any fight scenes?</td>
<td>Nothing gratuitous</td>
</tr>
<tr>
<td>Stage blood?</td>
<td>Yes</td>
</tr>
<tr>
<td>Weapons?</td>
<td>Yes, Roman swords</td>
</tr>
<tr>
<td>Additional Explanation:</td>
<td>There are two onstage suicides. One by sword, one by snake bite.</td>
</tr>
<tr>
<td>Are there any love scenes?</td>
<td>Yes. The story of Antony and Cleopatra is a love story and about a very passionate affair between two of history’s most unforgettable characters. Their love story is legendary and bigger than life. It affected the entire known world.</td>
</tr>
<tr>
<td>Additional Explanation:</td>
<td>It is important for teachers to note that there will be kissing and sexually suggestive behavior. Nothing explicit or graphic, but very passionate.</td>
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</table>
Helpful Tips for seeing and exploring *Antony and Cleopatra* as Staged by the Southwest Shakespeare Company

**Before seeing the play ...**

Modern interpretation of Cleopatra is often a beautiful, tall and sultry woman who captivates the men around her with her beauty. Images and accounts of Cleopatra, however, indicate that she was short, somewhat plump and not particularly beautiful.

Plutarch, in the "Life of Antony" written a century after the great romance, said of Cleopatra: "her actual beauty, it is said, was not in itself so remarkable that none could be compared with her...But the contact of her presence, if you lived with her, was irresistible; the attraction of her person, joining with the charm of her conversation, and the character that attended all she said or did, was something bewitching. It was a pleasure merely to hear the sound of her voice..."

Why do you think our perception has changed with time? Is superficial beauty of more importance than charm and character?

**After seeing the play ...**

Did your views about the play or any of the characters change after seeing this live production? If so how? Try to be very specific about moments in the action that affected you.

Did the production look like what you imagined as you read the play? How was it similar? How was it different?

Which actor best portrayed his/her character? Why?

How was the production different from the written play? What decisions did the director make about staging? Were these effective decisions? Why or why not?

What did you think of the production values (sets, costumes, lighting)? Did they help you to better understand the plot of the play?
Sources

Shakespeare's main source for Antony and Cleopatra was Plutarch’s *The Life of Antony* written nearly a century after the great romance. This biography is part of a larger work by Plutarch, *Parallel Lives*, focusing mainly on famous Greek and Roman government and military leaders. Shakespeare used this volume of work as source for many characters in *Antony and Cleopatra* and his earlier work about Cleopatra’s first lover, Julius Caesar.

Shakespeare may also have had access to the 1578 French play *Marc Antoine*, by Robert Garnier, which was translated into English in 1595 by Mary Sidney Herbert, the Countess of Pembroke; the 1543 tragedy *Cleopatra*, by Giambattista Giraldi, known as Cinthio; and the 1599 play *The Tragedy of Cleopatra*, by Samuel Daniel. It was very common for Elizabethan playwrights to glean information or plot structure from earlier plays and present them as original works.

While Shakespeare undoubtedly used some of the sources above, he also took great liberties with the information he had. Shakespeare often bent the truth to suit his dramatic purpose and appease his audience. Many common misconceptions about historical facts come from the widespread popularity of Shakespeare’s plays. For example, Richard III was neither a cripple nor a bad ruler and Julius Caesar died in front of a theatre not in the Senate. Shakespeare’s divergence from the facts has proved a powerful influence over modern “knowledge” about these, and many other, events. He might also be credited with our modern misconceptions about Cleopatra’s appearance (see Helpful Tips on previous page).

Settings

The action of *Antony and Cleopatra* takes place in Africa, Europe, and the Middle East between 40 and 30 B.C.E. The variety of setting and vast distance covered serves to underscore the grand scale of the political unrest that underscores the love story of the play. The settings also serve to highlight the differences between well-trained, war-driven Romans and self-indulgent, decadent Egyptians.

The settings include the following: Cleopatra's palace in Alexandria, Egypt; the house of Octavius Caesar in Rome, Italy; the house of Sextus Pompeius in Messina, Italy; the house of Lepidus in Rome; a street in Rome; a meeting place near Misenum, Italy; the galley of Sextus Pompeius’ ship off Misenum; a plain in Syria; Mark Antony's residence in Athens, Greece; Mark Antony's camp near Actium, Greece; a plain near Actium; Octavius Caesar's camp in Egypt; Mark Antony's camp at Alexandria; Egyptian field of battle; the walls at Alexandria; a monument at Alexandria.
An Introduction

This production of *Antony and Cleopatra* is a premiere production for Southwest Shakespeare Company, having never been produced by us till now, and, what's more, I can find no record of a major production ever having been produced professionally in the state, though that research may not be definitive.

Written probably in 1606, after he wrote *Macbeth*, but before *Coriolanus*, Shakespeare was in his early 40's and at the height of his writing powers. The story on which he based the play was a famous one, even for Elizabethan audiences, and Shakespeare's source was mostly North's translation of Plutarch's *Lives*. The events of the play encompass over a decade of history, but Shakespeare, as always, finds a way to compress history into a coherent unity. And, again as usual, history is seen not through the eyes of a historian, but of a poet. There is always poetic truth if not always an exactly historic one.

One of the great fascinations of the play is the enigmatic character of Cleopatra---always self-absorbed, extravagant, passionate and hugely emotional, violent, powerful, filled with dignity, girlish, vulnerable, delicate---but matched in every way by the larger-than-life Antony with his epic bouts with the bottle, his passion, anger, self-righteousness, and courage. Theirs is a love for the ages, and some have suggested that *Antony and Cleopatra* is a kind of "Romeo and Juliet for adults". Indeed it's story harkens back to the "star-crossed lovers" of the earlier play, one dying just after the other.

*A&C* is considered by some as a problem play, with its complex, even rambling and episodic nature, its complex mix of the geo-political with the intimate and personal [I have edited the play down to a more manageable length and focused the story more on the protagonists, to avoid some the problems with the clutter of too many unnecessary details.] Such is Shakespeare's view of history---that the love affair IS history, that it has huge implications for Rome and the entire Mediterranean region. That as the relationship goes, so goes the future of the known world. It is the stuff of legend.

There is also much discussion about whether the play is a true tragedy, and I have gone back and forth on this one. It is certainly a history play with a tragic theme, similar in nature to other of the Bard's works, such as *Richard II* and *Richard III*, *Julius Caesar* and *Coriolanus*. But sometimes the "feel" or "tone" of the play seems to veer into tragic-comedy or simple drama. Nevertheless, as I embark on directing this work for my first time (a work that is the great Shakespearean scholar Harold Bloom's favorite) I am struck by what truly elevates this play into what can be termed high tragedy, and that is the beauty and transcendent nature of the last moments of its protagonists. There is a triumph, an exhilarating feeling of victory, and a sense of a new beginning---that, in what seems like a defeat, or an inglorious ending, nevertheless we seem to feel, like Cleopatra, that Antony will indeed be waiting for her on the other side.

--------Jared Sakren
Anticipation and Reaction Guide

Part One: Before seeing or reading the play *Antony and Cleopatra*, read the statements below. Write an “A” if you agree with the statement, a “D” if you disagree, or a “?” if you are unsure. Then write a brief explanation for each of your decisions.

Compare your answers with a partner and discuss your reasons for how you responded to each statement. After you have finished reading and/or seeing the play, revisit the statements and see if you would change your response. Discuss with your partner why you did or did not change your response for each statement.

<table>
<thead>
<tr>
<th>A, D, or ? (BEFORE seeing/reading <em>Antony and Cleopatra</em>)</th>
<th>Statement</th>
<th>A, D, or ? (AFTER seeing/reading <em>Antony and Cleopatra</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love makes intelligent people act irrationally.</td>
<td>Explanation:</td>
<td></td>
</tr>
<tr>
<td>Love is more influential than money, power or politics.</td>
<td>Explanation:</td>
<td></td>
</tr>
<tr>
<td>Romans were more concerned with conquests and wars than love and enjoyment.</td>
<td>Explanation:</td>
<td></td>
</tr>
<tr>
<td>It is better to follow reason than emotion.</td>
<td>Explanation:</td>
<td></td>
</tr>
<tr>
<td>Deception ends in disaster.</td>
<td>Explanation:</td>
<td></td>
</tr>
<tr>
<td>You can learn a lot about a person by the way they treat their inferiors.</td>
<td>Explanation:</td>
<td></td>
</tr>
<tr>
<td>It takes more than numbers to win a battle.</td>
<td>Explanation:</td>
<td></td>
</tr>
<tr>
<td>It is better to die than be shamed.</td>
<td>Explanation:</td>
<td></td>
</tr>
</tbody>
</table>

Part Two: What reactions would Cleopatra, Antony or Octavius have to these same statements? After reading and/or seeing the play, respond to these statements from the viewpoint of one of these characters. Then, taking on the role of the character, debate these issues!
Top Ten Lines Explaining Why Octavius Caesar Doesn’t Get Invited to Your Party. (Modified from Shakesfear and How to Cure It by Ralph Allen Cohen)

As a way of getting students to see what a prig Caesar is, give your students this David Letterman “Top Ten” Assignment and have them search for statements that show Caesar’s prudishness, his selfishness, his vanity, his ruthlessness, his cold-heartedness, his miserliness, and his general “unlikeableness.” You can let them come up with their own list of repugnant qualities.

Example:

*Ruthlessness* (how he treats the soldiers who have come over to his side)

Plant those that have revolted in the vant
that Antony may seem to spend his fury
upon himself. (4.6.9)

*Vanity* (on the new world order when he beats Antony)

The time of universal peace is near. (4.6.5)

And/or you can do “Top Ten Lines Explaining Why Antony/Cleopatra Gets Invited to Your Party.”

Improvise with Shakespeare!

**Party Quirks: Antony and Cleopatra**

This is a common improvisation game with a Shakespearean twist. The game requires 4 players.

1. Choose a student to be the host of the party. If you have students who are nervous about improvisation this is a great role to assign them as they will not have to “put on” a persona. Send him or her away into an adjacent room or the hallway.

2. Now that the host cannot hear, take suggestions from the audience for quirks/personalities that the other three players can have. Quirks/personalities can be pretty much anything the audience comes up with as long as it makes sense within the frame of the play. For example: Enobarbus, Enobarbus the day he met Cleopatra, Cleopatra after her first love, Caesar dies, The Clown who thinks he’s been hired to work the party, etc.

3. The MC should go and fetch the host from the soundproof area. The host then begins setting up a party, and the other three players line up behind an imagined door. After 10 or 15 seconds of party setup, the first guest should approach the door and make their presence known. The host should open the door to admit the guest.
4. The guests at the party should display their quirks while acting in the party scene, whether they are blatant or do so in a subtle manner is completely up to them. The host, meanwhile, is acting in the scene while trying to determine the quirk and/or personality each player has been assigned.

5. When the host figures it out, they should announce the guest's quirk, and the audience then generally claps as the guest leaves the stage. If the host guesses wrong the guest stays in the scene until they guess right. When a guest has been guessed, the next guest should arrive immediately. However, other players do not have to wait for a correct guess; having multiple guests in the party at once is often helpful to a scene.

6. When the final guest has their quirk correctly guessed, the game is over.
Rhetoric and Figures of Speech

Rhetoric, n. 1. The art or science of all specialized literary uses of language in prose or verse, including the figures of speech. 2. The study of the effective use of language. 3. The ability to use language effectively.

During Caesar’s funeral both Brutus and Mark Antony give speeches. At one point Mark Antony says that he is “not an orator, as Brutus is,” yet his speech actually contains far more rhetoric than Brutus’ speech. Antony’s speech is also in blank verse while Brutus speaks in prose. Take a look at the two speeches and compare the use of the following basic rhetorical devices:

**Iambic Pentameter** - Using ten syllables in a line in unstressed and stressed pairs:

and having lost her breath, she spoke, and panted

Deviations from the pattern can be used for emotional effect.

Each Rhetorical device is meant to have a different effect on the listener. Writers uses them to incite certain emotions or appeal to different sensibilities. In *Antony and Cleopatra*, Shakespeare frequently uses Rhetorical devices that appeal to Pathos(emotions), Ethos(ideals/values) and Balance. Below are a few examples of these devices.

Hyperbole (Pathos): Rhetorical exaggeration. Hyperbole is often accomplished via comparisons, similes, and metaphors.

We cannot call her [Cleopatra's] winds and waters sighs and tears; they are greater storms and tempests than almanacs can report. (1.2.122)

CHARMIAN Prithee, how many boys and wenches must I have?
SOOTHSAYER. If every of your wishes had a womb,
And fertile every wish, a million. (1.2.30-31)

The wife of Antony
Should have an army for an usher, and
The neighs of horse to tell of her approach
Long ere she did appear; the trees by the way
Should have borne men; and expectation fainted,
Longing for what it had not; nay, the dust
Should have ascended to the roof of heaven,
Rais’d by your populous troops. (3.6.52-59)
Metaphor (Pathos): Implied comparison between two things of unlike nature.

Let Rome in Tiber melt, and the wide arch
Of the rang’d empire fall! (1.1.39-40)
**Comparison of Rome to a meltable thing, such as ice, and the dominion of Rome to an arch**

The fear of us
May cement their divisions and bind up
The petty difference. (2.1.59-61)
**Comparison of fear to cement that repairs the divisions between Antony and Octavian**

He has a cloud in’s face. (3.2.62)
**Comparison of Octavian’s emotional state to a cloud**

His face was as the heavens, and therein stuck
A sun and moon, which kept their course, and lighted
The little O, the earth. (5.2.100-102)
**Comparison of Antony's face to a heavenly visage and his eyes to a sun and a moon**

Personification (Ethos): Reference to abstractions or inanimate objects as though they had human qualities or abilities.

Purple the sails, and so perfumed that
The winds were love-sick with them. (2.2.225-226)
**Comparison of the winds to a lovesick person**

The anger’d ocean foams (2.6.25)
**Comparison of the ocean to angry person**

Simile (Pathos): An explicit comparison, often (but not necessarily) employing "like" or "as."

Like the stag, when snow the pasture sheets,
The barks of trees thou browsed’st; (1.4.73-74)
**Octavian compares Antony to a deer (stag).**

Like a doting mallard,
Leaving the fight in height, [Antony] flies after her. (3.8.40-41)
**Comparison of Antony to a duck (mallard)**

Paradox (Balance)- A statement that is self-contradictory on the surface, yet seems to evoke a truth nonetheless.

I saw her once
hop forty paces through the public street;
and having lost her breath, she spoke, and panted,
that she did make *defect perfection*
*and, breathless, pow’r breathe forth.* (2.2.238)
Rhetoric Activity: A Paradox Hunt

In *Antony and Cleopatra* Shakespeare uses paradox as a means of revealing truth and dichotomy. Many students will be familiar with one of the simplistic forms of paradox the oxymoron (two-word paradox). For example, Agrippa calls Cleopatra a “royal wench,” two words that seemingly contradict each other.

1) Have the students go home and hunt out their favorite paradoxes in the play.

2) Have each student redistribute his or her list to a class member.

3) Have one student begin reading his or her list. Judge whether each phrase qualifies as a paradox. Have all students place an X on their paper next to that paradox if it appears on their paper.

4) After the first student finishes, continue around the room asking for any paradoxes that have not been judged yet.

5) The student(s) with the most paradoxes are your “Roman” winners. The student(s) with the most UNIQUE paradoxes are your “Egyptian” winners.
Discussion Topics by Character

When actors are cast in a play, especially Shakespeare, they are faced with many questions they must answer for themselves before rehearsals even start. Then, the first couple days of rehearsal are spent going through the text of the show and answering questions about meaning, historical context, relationships, etc.

For the *Antony and Cleopatra* study guide, actors were asked to share with your students some of the questions they had to answer as their character. Discuss the following questions with your class as you read the play and have students come up with answers to the following questions. In many cases there will be several acceptable answers, look to the text for guidance. You can also come back to these questions after seeing the play and discuss how your answers may have changed based on the performance you saw. You may notice not all characters are included. Have students come up with their own questions about those other characters to share with the class.

**Domitius Enobarbus – Jesse James Kamps**

1. How does Enobarbus feel about Cleopatra?
2. Enobarbus has no problem speaking truth to those in power. Why do you think both Mark Antony and Cleopatra tolerate his disrespect?
3. Why does Enobarbus feel compelled to leave Antony?
4. The cause of Enobarbus’ death is never fully explained. What do you think happens to him?

**Iras – Kat McIntosh**

1. How do you think Cleopatra’s ladies in waiting came to serve her?
2. How much influence do you think Cleopatra’s ladies in waiting have over her?
3. The cause of Iras’ death is never fully explained. What do you think happens to her?

**Agrippa – David Helmstetter**

1. As a war general, why would he advise Caesar to give his sister to be Antony’s bride?
2. What do Caesar’s advisors reveal about Caesar’s character?

**Octavius Caesar – Spencer Dooley**

1. Why is Octavius angry with Antony in his first scene?
2. What is the nature of Octavius’ position of power and with whom does he share power?
3. Who is Pompey and why is he a threat to Octavius?
4. Why is Octavius also called Caesar?

5. Why is Octavius willing to marry his sister to Antony?

6. Why is Octavius angry when he sees Octavia has come back to Rome?

7. Why does Octavius want to keep Cleopatra alive? What is a triumph?

   Soothsayer – Kevin Dressler
   1. Is the Soothsayer legit, or merely an opportunist that knows how to work a crowd?
   2. How did the Soothsayer learn his craft?
   3. Is the Soothsayer a palm reader only, or does he engage in other means of divining prophecy?

   Menas (The Pirate) – Kevin Dressler
   1. Does Menas have any redeeming quality whatsoever, or is he really only out for himself?
   2. How big is his pirate ship/fleet?
   3. How/why does anyone trust him to be "on their side" when he has such a sketchy track record? What charms does he possess to get people to trust him?

   Euphronious (The Ambassador) – Kevin Dressler
   1. Does Euphronious really have time to resent being an ambassador, or is he really feeling more out of his element by having to repeatedly deliver bad news to powerful fighting men of which he doesn't relate?
   2. Who was Euphronious teaching and what subjects did he teach?
   3. What living could Euphronious make as a private tutor to a wealthy man?

   Marc Antony – Matt Ashford
   1. From Antony's perspective, who is standing most in the way of his happiness?
      A. Fulvia, his nagging wife.
      B. Octavius, his fellow triumvir.
      C. Cleopatra, his love.
      D. Antony himself.
   2. From YOUR perspective, what do you think?
   3. By the end of the play, has Antony lost all, or gained all? or somewhere in between?
   4. Is Antony "heroic" by the standards of ancient Rome? What about today?
5. Antony got the best advice from:
   A. Enobarbus, his friend and first lieutenant.
   B. The soothsayer
   C. Scarus, the soldier
   D. Mardian, the eunuch
   E. Cleopatra, his love and queen

6. Marc Antony is remembered today because:
   A. He controlled a third of the ancient world.
   B. He loved and was loved by Cleopatra.
   C. He was descended from the Demigod, Hercules
   D. He is Shakespeare's most complex tragic/comic/hero.

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Proculeius – Bob Altizer

1. What is Proculeius' role among Octavius' council?

2. What message does Proculeius carry from Octavius to Cleopatra, and what's his attitude toward her in delivering it?

3. Does Proculeius have authority to bargain with Cleopatra? Does he want to do so?

4. What do you think Proculeius has done that Caesar knows, causing Dolabella to cut short Proculeius' audience with Cleopatra?

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Cleopatra – Lana Buss

1. What was Cleopatra’s attitude toward Anthony’s wives, Fulvia and later in the play, Octavia? Why doesn’t Anthony marry Cleopatra after hearing the news that Fulvia is dead?

2. Why does Cleopatra insist in fighting with Anthony at the battle of Actium? Also, why do you think she flees?

3. Why does Cleopatra retire to her monument (tomb)? What does this action indicate about her character?

---

Lepidus – David Rodgers

1. Why has Lepidus been so unable to maintain his position as an equal with Octavius and Antony? When does he realize he is powerless, if at all?

2. Why is Lepidus so concerned with maintaining peace between Octavius and Antony, rather than taking a stronger stance on the issues?

3. How does Lepidus' past history with Octavius and Antony influence his peacemaker approach to the relationship?

4. How does Lepidus get so drunk in such a short period of time?
Journal Writing: Quote Analysis

At the beginning of each class, give students a list of quotes from which to choose one to write a personal response for five to seven minutes. After writing, students can share their responses in pairs, small groups, or with the class. Or, one day each week can be set aside for students to choose their best response and share it in small groups or with the class. Their responses can take many forms.

• Write a three-part response: 1) indicate the meaning of the quote, 2) connect the quote with other parts of the play, other literature, or personal experiences, and 3) discuss your personal feelings about the quote, the character, or the action.

• Write a completely personal expression. Take off from the quote and free-write wherever your thoughts may take you: into fantasy; reflections on your day; problems you are experiencing or have experienced; or people you care about.

• Write a poetic response. Write your own feelings to the quote or continue the dialogue using Shakespeare’s style or write a poem reflecting a theme or idea suggested by the quote.

• Copy the quote and illustrate it. Instead of writing, draw the characters or illustrate the action in whatever detail you like from symbolic representation to realistic characterization.

• Reply to the character. Write a letter to the character, either from your point of view or from the point of view of another character in the play.


Act 1:

The triple pillar of the world transformed
Into a strumpet's fool. (1.1.13)

There's beggary in the love that can be reckoned. (1.1.15)

Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall. Here is my space.
Kingdoms are clay; our dungy earth alike
Feeds beast as man; the nobleness of life
Is to do thus; when such a mutual pair
And such a twain can do't. (1.1.34)

O excellent! I love long life better than figs. (1.2.35)

On the sudden
A Roman thought hath struck him. (1.2.91)

The nature of bad news infects the teller. (1.2.104)
I have seen her die twenty times upon far poorer moment.
I do think there is mettle in death which commits some loving act upon her,
she hath such a celerity in dying. (1.2.151)

Indeed the tears live in an onion that should water this sorrow. (1.2.182)

In time we hate that which we often fear. (1.3.13)

Eternity was in our lips and eyes,
Bliss in our brows bent. (1.3.36)

O! my oblivion is a very Antony,
And I am all forgotten. (1.3.92)

Give me to drink mandragora. (1.5.4)

My salad days,
When I was green in judgment, cold in blood,
To say as I said then! (1.5.74)

**Act 2:**

I do not much dislike the matter, but
The manner of his speech. (2.2.118)

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. (2.2.215)

I saw her once
Hop forty paces through the public street;
And having lost her breath, she spoke, and panted
That she did make defect perfection,
And, breathless, power breathe forth. (2.2.237)

Age cannot wither her, nor custom stale
Her infinite variety. (2.2.244)

I have not kept the square, but that to come
Shall all be done by the rule. (2.3.6)

Give me some music; music, moody food
Of us that trade in love. (2.5.1)
’T was merry when
You wager’d on your angling; when your diver
Did hang a salt-fish on his hook, which he
With fervency drew up. (2.5.20)

I will praise any man that will praise me. (2.6.89)

Act 3:

Egypt, thou knew'est too well
My heart was to thy rudder tied by th' strings,
And thou shouldst tow me after. (3.9.57)

Let's have one other gaudy night: call to me
All my sad captains; fill our bowls once more;
Let's mock the midnight bell. (3.1.184)

Since my lord
Is Antony again, I will be Cleopatra. (3.11.186)

Men’s judgments are
A parcel of their fortunes; and things outward
Do draw the inward quality after them,
To suffer all alike. (3.13.36)

Act 4:

O sovereign mistress of true melancholy,
The poisonous damp of night disponge upon me,
That life, a very rebel to my will,
May hang no longer on me. (4.9.13)

The hearts
That spanied me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caesar. (4.10.34)

The soul and body rive not more in parting
Than greatness going off. (4.11.6)
Sometimes we see a cloud that's dragonish;
A vapour sometime like a bear or lion,
A towered citadel, a pendant rock,
A forked mountain, or blue promontory
With trees upon 't, that nod unto the world
And mock our eyes with air: thou hast seen these signs;
They are black vesper's pageants. (4.12.2)

I will be
A bridegroom in my death, and run into 't
As to a lover's bed. (4.12.100)

All strange and terrible events are welcome,
But comforts we despise. (4.13.3)

So it should be, that none but Antony
Should conquer Antony. (4.13.14)

I am dying, Egypt, dying; only
I here importune death awhile, until
Of many thousand kisses the poor last
I lay upon thy lips. (4.13.19)

The miserable change now at my end
Lament nor sorrow at; but please your thoughts
In feeding them with those my former fortunes
Wherein I lived, the greatest prince o' the world,
The noblest; and do now not basely die,
Not cowardly put off my helmet to
My countryman; a Roman by a Roman
Valiantly vanquished. (4.13.53)

What's brave, what's noble,
Let's do it after the high Roman fashion,
And make death proud to take us. (4.13.87)

Act 5:

For his bounty,
There was no winter in't; an autumn was
That grew the more by reaping; his delights
Were dolphin-like, they showed his back above
The element they lived in; in his livery
Walked crowns and crownets, realms and islands were
As plates dropped from his pocket. (5.2.79)

Finish, good lady; the bright day is done,
And we are for the dark. (5.2.193)
Antony

Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy my greatness
I' the posture of a whore. (5.2.218)

My resolution's placed, and I have nothing
Of woman in me; now from head to foot
I am marble-constant, now the fleeting moon
No planet is of mine. (5.2.238)

A very honest woman, but something given to lie. (5.2.252)

I know that a woman is a dish for the gods,
if the devil dress her not. (5.2.276)

Give me my robe, put on my crown; I have
Immortal longings in me. (5.2.283)

Husband, I come:
Now to that name my courage prove my title!
I am fire and air; my other elements
I give to baser life. (5.2.290)

Now boast thee, death, in thy possession lies
A lass unparalleled. (5.2.318)

She looks like sleep,
As she would catch a second Antony
In her strong toil of grace. (5.2.248)

She hath pursued conclusions infinite
Of easy ways to die. (5.2.357)
**Additional Journal Entry Activities**

- Search out a passage or a line in the play that holds great power for you. Using writing, an illustration, or music, to explore what this character is saying in relation to the play. What does he/she say that strikes a chord with you?

- Pick a favorite character of yours from *Antony and Cleopatra*. Do you know anyone who reminds you of this character? Write down a description of the person’s similarity to the character, as well as, their differences to the character. Does comparing this person and the character help you to understand either of them any better? In what way?

- Based on quotes and events from the play, create a scrapbook using current pictures, headlines, news articles, advertisements, cartoons, etc. that bring to mind the play’s themes for you.

- Write a diary from the perspective of one of the main characters from the play. The diary may be from the time frame before, during, or after the play’s events. You will need several entries, and you may want to include personal keepsakes. Remember that thoughts and feelings are very important in a diary.

- Create a movie poster for the play using two or more of the following media: paint, crayons, chalk, colored pencils, ink, markers, etc. You may want to choose modern-day actors to star in the movie and include their names and/or pictures on the poster. Look at current movie posters to help you determine what information to include on your poster.

- Create a comic strip that depicts a few scenes from the play. You may draw, use computer graphics, use photos from magazines, or any other way you wish to graphically create your comic strip.
Performing a Monologue

Presentation skills are becoming more and more important in today’s society. The ability to speak well, whether it is with one person or in front of a large group, is a skill that people use everyday. By encouraging your students to memorize and perform a monologue written by William Shakespeare, you will be immersing them in great thoughts and language.

Although your students may be initially nervous about performing in front of their classmates, you can make the experience non-threatening by participating in it yourself … you will show your students that even you can do it, and probably provide them with some good laughs!

1. Ask students to choose a monologue from the play to memorize. Each student can choose one of the provided monologues or choose a different one from the play after checking with the teacher.

2. The teacher can model both effective and ineffective monologues (you can have fun with this, especially when modeling the “ineffective” monologue!). Then ask students to point out which elements of the performance were successful and which were not. On the board, write down a list of bad habits that distract the audience or take away from the performance, such as fidgeting, monotone voice, inaudible volume, mispronunciations, and speaking too quickly. Then write down a list of elements that a successful performance should contain: eye contact with the audience, voice inflection, sufficient volume, evidence of understanding, pronunciation, and appropriate speed with the proper pauses.

3. Allow some time in class for students to practice their monologues. Pair students together (rotating with different partners at each practice session). Have students practice with their partners; the partners should offer constructive criticism, using the included checklist to help them make helpful suggestions.

Grading Sheets provided on Next Page.

Suggested monologues begin on page 25.
Antony and Cleopatra
Monologue Performance

Name: _______________________________ Character: _______________________________

The following requirements are graded on a scale of **1 to 5** (1 being lowest and 5 being highest):

- **knowledge of lines** (did not miss any lines; very few awkward pauses)
- **stage presence** (commands the audience’s attention; use of eye contact; not constantly looking at the floor or shifting feet; did not stand in one spot without moving)
- **body movement** (movements seem natural; no forced or unmotivated movements; movements fit the character)
- **use of voice** (use of pauses; easy to hear and understand words)
- **use of space** (did not stand in one spot)
- **rehearsal is obvious** (actually took time to rehearse; everything flows)

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- **use of voice** (use of pauses; easy to hear and understand words)
- **use of space** (did not stand in one spot)
- **rehearsal is obvious** (actually took time to rehearse; everything flows)
Cleopatra: No more, but e'en a woman, and commanded
By such poor passion as the maid that milks
And does the meanest chares. It were for me
To throw my sceptre at the injurious gods;
To tell them that this world did equal theirs
Till they had stol'n our jewel. All's but naught;
Patience is scottish, and impatience does
Become a dog that's mad: then is it sin
To rush into the secret house of death,
Ere death dare come to us? How do you, women?
What, what! good cheer! Why, how now, Charmian!
My noble girls! Ah, women, women, look,
Our lamp is spent, it's out! Good sirs, take heart:
We'll bury him; and then, what's brave, what's noble, Let's
do it after the high Roman fashion,
And make death proud to take us. Come, away:
This case of that huge spirit now is cold:
Ah, women, women! come; we have no friend
But resolution, and the briefest end.

Antony: Since Cleopatra died,
I have lived in such dishonour, that the gods
Detest my baseness. I, that
With my sword
Quarter'd the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
The courage of a woman; less noble mind
Than she which by her death our Caesar tells
'I am conqueror of myself.' Thou art sworn, Eros,
That, when the exigent should come, which now
Is come indeed, when I should see behind me
The inevitable prosecution of
Disgrace and horror, that, on my command,
Thou then wouldst kill me: do't; the time is come:
Thou striketh not me, 'tis Caesar thou defeat'st.
Put colour in thy cheek.

Cleopatra: O Caesar, what a wounding shame is this,
That thou, vouchsafing here to visit me,
Doing the honour of thy lordliness
To one so meek, that mine own servant should
Parcel the sum of my disgraces by
Addition of his envy! Say, good Caesar,
That I some lady trifles have reserved,
Immortal toys, things of such dignity
As we greet modern friends withal; and say,
Some nobler token I have kept apart
For Livia and Octavia, to induce
Their mediation; must I be unfolded
With one that I have bred? The gods! it smites me
Beneath the fall I have.

Cleopatra: O Charmian,
Where think'st thou he is now? Stands he, or sits he?
Or does he walk? or is he on his horse?
O happy horse, to bear the weight of Antony!
Do bravely, horse! for wot'st thou whom thou movest?
The demi-Atlas of this earth, the arm
And burgonet of men. He's speaking now,
Or murmuring 'Where's my serpent of old Nile?'
For so he calls me: now I feed myself
With most delicious poison. Think on me,
That am with Phoebus' amorous pinches black,
And wrinkled deep in time? Broad-fronted Caesar,
When thou wast here above the ground, I was
A morsel for a monarch: and great Pompey
Would stand and make his eyes grow in my brow;
There would he anchor his aspect and die
With looking on his life.

Philo: Nay, but this dotage of our general's
O'erflows the measure: those his godly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn,
The office and devotion of their view
Upon a tawny front: his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper,
And is become the bellows and the fan
To cool a gipsy's lust

Cleopatra: Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary,
I'll not sleep neither: this mortal house I'll ruin,
Do Caesar what he can. Know, sir, that I
Will not wait pinion'd at your master's court;
Nor once be chastised with the sober eye
Of dull Octavia. Shall they hoist me up
And show me to the shouting varletry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave unto me! rather on Nilus' mud
Lay me stark naked, and let the water-flies
Blow me into abhorring! rather make
My country's high pyramides my gibbet,
And hang me up in chaines!
Cleopatra: Give me my robe, put on my crown; I have Immortal longings in me: now no more
The juice of Egypt's grape shall moist this lip:
Yare, yare, good Iras; quick. Methinks I hear Antony call; I see him rouse himself
To praise my noble act; I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath: husband, I come:
Now to that name my courage prove my title!
I am fire and air; my other elements
I give to baser life. So; have you done?
Come then, and take the last warmth of my lips.
Farewell, kind Charmian; Iras, long farewell.
[Kisses them. IRAS falls and dies]
Have I the aspic in my lips? Dost fall?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts, and is desired. Dost thou lie still?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.

Ventidius: I have done enough; a lower place, note well,
May make too great an act: for learn this, Silius;
Better to leave undone, than by our deed
Acquire too high a fame when him we serve's away.
Caesar and Antony have ever won
More in their officer than person: Sossius,
One of my place in Syria, his lieutenant,
For quick accumulation of renown,
Which he achieved by the minute, lost his favour.
Who does i' the wars more than his captain can
Becomes his captain's captain: and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which darkens him.
I could do more to do Antonius good,
But 'twould offend him; and in his offence
Should my performance perish.

Antony: If that thy father live, let him repent
Thou wast not made his daughter; and be thou sorry
To follow Caesar in his triumph, since
Thou hast been whipp'd for following him: henceforth
The white hand of a lady fever thee,
Shake thou to look on 't. Get thee back to Caesar,
Tell him thy entertainment: look, thou say
He makes me angry with him; for he seems
Proud and disdainful, harping on what I am,
Not what he knew I was: he makes me angry;
And at this time most easy 'tis to do't,
When my good stars, that were my former guides,
Have empty left their orbs, and shot their fires
Into the abysm of hell. If he mislike
My speech and what is done, tell him he has
Hipparchus, my enfranched bondman, whom
He may at pleasure whip, or hang, or torture,
As he shall like, to quit me: urge it thou:
Hence with thy stripes, begone!

Antony: This foul Egyptian hath betrayed me:
My fleet hath yielded to the foe; and yonder
They cast their caps up and carouse together
Like friends long lost. Triple-turn'd whore! 'tis thou
Hast sold me to this novice; and my heart
Makes only wars on thee. Bid them all fly;
For when I am revenged upon my charm,
I have done all. Bid them all fly; begone.
[Exit SCARUS]
O sun, thy uprise shall I see no more:
Fortune and Antony part here; even here
Do we shake hands. All come to this? The hearts
That spaniel'd me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caesar; and this pine is bark'd,
That overtopp'd them all. Betray'd I am:
O this false soul of Egypt! this grave charm,.
Whose eye beck'd forth my wars, and call'd them home;
Whose bosom was my crownet, my chief end,.
Like a right gipsy, hath, at fast and loose,
Beguiled me to the very heart of loss.
What, Eros, Eros!
Educator Comments

Please help us to improve. We invite you to share your thoughts about this production. Please return this form to any Southwest Shakespeare Company volunteer as you leave, OR mail it to us at P.O. Box 30595, Mesa, AZ 85275, OR fax it to 480.835.0646. Thank you for completing and returning this form, for coming to our performance, and for introducing your students to the wonders of Shakespeare and live theatre!

Please feel free to use the back of this form to include any additional comments.

Name of Play: __________________________
Performance Date: ___________ Did the confirmation packet provide you with the information you needed? Why/why not? __________________________

_________________________________________

_________________________________________

Did you find the Teacher Guide helpful? What did you particularly like/dislike? __________________________

_________________________________________

_________________________________________

Did you enjoy the performance? Why/why not? __________________________

_________________________________________

_________________________________________

Could you understand it? __________________________
Could you hear it? __________________________
What did you think of it visually? __________________________

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_________________________________________

Would you recommend Southwest Shakespeare to other educators? Why/why not? __________________________

_________________________________________

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Your name and school (optional) __________________________

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