

The Nashville Shakespeare Festival



EDUCATION GUIDEBOOK

A Resource for Teachers & Students
Shakespeare in the Park 2017



Directed by David Ian Lee

Education Sponsor:

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WHAT TO EXPECT . . .

AT THE CENTENNIAL PARK BANDSHELL and FRANKLIN ACADEMY PARK

The Nashville Shakespeare Festival will have performances of *Antony and Cleopatra* beginning at 7:30 PM at the bandshell in Nashville's Centennial Park in August and September, and in September in Franklin. This play will be in repertory with *Antony & Cleopatra*, and the schedule is on the Nashville Shakespeare Festival website: <http://www.nashvilleshakes.org/>



. . . DURING THE PERFORMANCE

The bandshell and Academy Park are open-air theaters. Theatergoers are invited to bring blankets and lawn chairs, or cushions for bench seating. Each night, food trucks are present for pre-show and intermission food, or patrons may bring picnics. Many parking areas surround Centennial Park and Academy Park. Expect audience-actor interaction and some sing-along moments in the production of *Antony & Cleopatra*!

Because this is an open-air theater, the audience will hear street noises, airplane and helicopter noises, and Vandy football cheers. However, the open-air theater creates an informal atmosphere that breaks down any concerns audience members might have that Shakespeare will be hard to understand. Indeed, because the actors are often in the midst of the audience, the entire experience becomes a form of accessible, interactive theater, breaking down the barriers of language and complex plots.

Antony & Cleopatra is a fun and engaging play. Please remain respectful to the actors and your fellow audience members throughout the performance. **Please turn off and put away all cell phones and digital devices before the show begins.** Ushers will ask you to put them away if they see devices in use during the performance.

Also, please remain in your seats and refrain from talking or whispering while the show is in progress.

Remember: The actors can see and hear you just as well as you can see and hear them!

. . . AFTER YOU LEAVE

What new questions do you have about the characters and their story? How did the design of the production (the lighting, costumes, scenery, music and sound, etc.) help tell the story? Through colors, textures, patterns — what else? Do you relate to any of the characters or anything that happened in this story? How? Why?

Antony & Cleopatra Synopsis

Cleopatra, Queen of Egypt, lives in the city of Alexandria with Mark Antony, one of the three rulers of Rome. Neglecting his duties at home, Antony lingers in Egypt despite the commands of an irritated Octavius Caesar, another ruler of Rome, who sends letters demanding his return. Antony finally concedes after his wife Fulvia dies unexpectedly. He sets out for home hoping to patch things up with Octavius. When he returns to Rome, he finds that the land is in the chaos of a populist rebellion. He quickly marries the sister of Octavius with the hope that their union might bring the two men closer together, and help to resolve the populist threat. However, the peace between Antony and Octavius cannot stand. In a bid to gain power, Octavius quickly deposes Rome's third ruler, Lepidus, wages new wars, and wins over the hearts of the Roman citizens.

Back in Egypt, Cleopatra is incensed by the news of Antony's marriage. War between Egypt and Rome is inevitable, and Antony returns to Alexandria. Against the urgings of her advisors, Cleopatra joins Antony to fight Octavius at sea in the disastrous Battle of Actium. When Cleopatra commands her ship to retreat from the battle, Antony deserts his troops to follow her, leaving the Roman fleet in disarray. Those who were not lost at sea abandon Antony. Stability deteriorates in Alexandria along with the relationship between Antony and Cleopatra, and their quarrels drive more of their followers into the camp of Octavius Caesar. Although Mark Antony wins a minor battle, he later loses additional forces in a second battle. Believing that Cleopatra has betrayed him and caused the loss, Antony attacks her, threatening her life. In response, Cleopatra sends false word to Antony that she has taken her own life. Heartbroken, Antony attempts to slay himself with his sword, but the wound isn't immediately fatal. Suffering and in pain, he is brought to Cleopatra and warns her not to trust Octavius before dying in her arms. Octavius Caesar sends assurances to Cleopatra that he will not harm her, but when the two meet, Cleopatra is immediately suspicious. She resolves to take her own life rather than be made a prize in Rome. Following her death, Octavius declares that she "shall be buried by her Anton," before he returns once more to Rome.

WHO'S WHO IN THE CAST



Cleopatra (Carrie Brewer)

Queen of Egypt and in a love affair with Antony. A strong, intelligent woman. Is mother to a son, Caesarion.



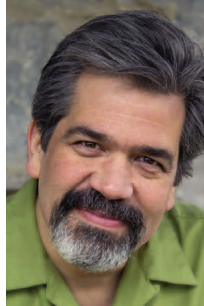
Antony (Patrick Ryan Sullivan)

Rules Roman Empire with Lepidus and Octavius Caesar. Falls in love with Cleopatra and spends time with her in Egypt, neglecting his duties until he comes back to Rome and marries Octavia.



Octavius Caesar (Joe Leitess)

Rules Roman Empire with Antony and Lepidus. Brother to Octavia. Convinces Antony to return to Rome after spending time in Egypt. Nephew to Julius Caesar



Lepidus/Soothsayer (Galen Fott)

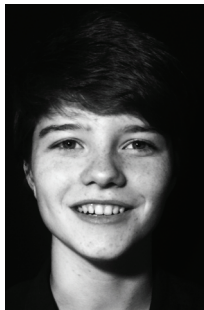
Lepidus: Rules Roman Empire alongside Antony and Octavius. Slightly less powerful than his co-rulers.

Soothsayer: Fortune-teller from Egypt who tells Antony he will never be as great as Octavius.



Enobarbus (Warren "Ren" Jackson)

Loyal supporter and friend to Antony.



Eros (Dakota Collins)

Attendant to Antony. Loyal to Antony and refuses to murder him.



Camidius (Derek Whittaker)

Army general to Antony, but eventually joins Octavius Caesar's side



Scarus (David Wilkerson)

Commander for Antony. Warns Antony against travelling by sea.



Dercetas (Miranda Pepin)

Guard for Antony.



Octavia (Emily Meinerding)

Sister to Octavius Caesar and marries Antony in a political move.



Agrippa (Jonah M. Jackson)

One of Octavius Caesar's chief advisors and generals.



Mecaenas (Andrew Johnson)

Follower to Octavius Caesar, attempts to be keep the peace between Caesar and Antony at their first encounter.



Dolabella/Sextus Pompeius (Joseph Cash)

Dolabella: Follower to Octavius. Guards Cleopatra while she is held captive
Sextus Pompeius: Son of a general who served alongside Julius Caesar.



Thidias (Chance Rule)

Servant to Octavius Caesar.



Proculeius (Nyazia Brittany Martin)

Follower of Octavius Caesar, Antony tells Cleopatra to trust him, but she does not believe him.



Charmian (Amanda Leigh Bell)

Loyal attendant to Cleopatra.



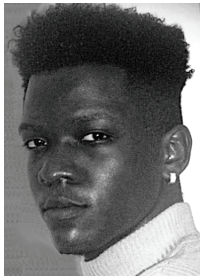
Iras (Autumn Tustin)

Loyal attendant to Cleopatra.



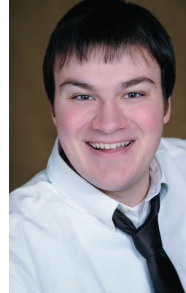
Alexas (Nikolas Anderson)

Attendant to Cleopatra.



Diomedes (Eric Lamont Wilkes, Jr.)

Servant to Cleopatra.



Mardian (Nick Spencer)

Eunuch and singer to Cleopatra. Provides her entertainment.



Caesarion (Octavia Hilton)

Son to Cleopatra and Julius Caesar.

A Note from the Director, David Ian Lee

Ours is a play about titans and their passions. Antony & Cleopatra has a thorny, often problematic history. One can imagine the average theatergoer in 1608 would have held sympathies for the antagonist of our production, Octavius Caesar; it may have appealed to them that Octavius set the world to rights by standing in opposition to a foreign queen whose “gipsy’s lust” held a magical potency to transform soldiers into “women’s men.” And any interpretation of the play is complicated by the fact that there is less overlap than one might prefer on the Venn diagram of history, Apocrypha, and Shakespeare’s text. And yet, at the core of Antony & Cleopatra is something transcendent, tragic, and beautiful. The production that you are about to experience falls firmly into the category of adaptation. Our production is not driven by history. Our play is set in an imaginative framework, inspired by emotion and the elements.



Ours is a story about two people who realize too late in life that their love is greater than their own greatness. Could they do it all again, they’d give up everything for the last of many thousand kisses. At the same time, ours is a story of what happens when the giants of the earth go to war, transforming lesser people into fields of battle; it is about what happens when an unstoppable force meets an unmovable object and mortals are stuck in the middle. Ours is a tale of two humanities, a story of a clash of cultures, not rooted in time or place, but in ideologies. One is authoritarian and bound; the other is open and free. One is bent on colonization and stands on a constant war footing, while the other represents an old world, unaware that it is about to die. One demands we neither sweat nor bleed, while the other knows that our blood and sweat make us human, that messy and delicious passions are our virtues. When I came on board, Denice Hicks cautioned me against the choices of many previous productions: “Just don’t make it a play about an emotional woman who corrupts men.” I told Denice that is not how I read Shakespeare’s play, and that is not the story I would tell. The story I’m interested in is that of our conflicting humanities. Ours is a play is about the destructive nature of men and the transformative power of passion.

SHAKESPEARE'S LIFE—A BRIEF TIMELINE:

1558	Queen Elizabeth ascends to the throne
1564	April 23, birth of William Shakespeare, in Stratford-upon-Avon
1572-76	Formation of theater companies in London and building of The Theatre by James Burbage, the first free-standing commercial theatre.
1582	Marriage of Anne Hathaway and William Shakespeare
1583	Susanna Shakespeare born
1585	Twins Hamnet and Judith Shakespeare born
1586-88 (?)	Sometime in the late 1580s, most likely, Shakespeare leaves Stratford-upon-Avon for London, perhaps with a company of players
1590	Shakespeare appears to be writing plays by this time. Early plays include <i>The Two Gentlemen of Verona</i> , <i>The Comedy of Errors</i> , and <i>Henry VI, Parts 1, 2, 3</i> .
1592	Plague closes London theaters; Shakespeare turns to writing verse
1594	Record of performance of <i>The Comedy of Errors</i> at Christmas festivities at Gray's Inn, a residence and central site for lawyers in London
1598-99	The Burbages and Shakespeare and others finance the building of the Globe Theater on the south bank of the Thames, just outside the city of London. <i>Julius Caesar</i> , <i>Henry V</i> , and <i>As You Like It</i> may have been among the plays to open the Globe Theatre.
1603	Queen Elizabeth dies; James the VI of Scotland ascends the throne of England and becomes James I of England. James becomes the patron of Shakespeare's theater company (now known as "The King's Men")
1605-06	<i>King Lear</i> likely written; first record of court performance is Christmas 1606
1606	<i>Macbeth</i> likely written; perhaps written almost the same time as <i>King Lear</i>
1607	Antony and Cleopatra likely written; perhaps staged at the indoors Blackfriar's Theatre, and likely staged at the Globe Theatre.
1612-14	Shakespeare "retires" to Stratford; however, he continues to collaborate with others writing plays
1616	April 23, Shakespeare dies and is buried at Holy Trinity Church, Stratford-upon-Avon
1623	First Folio—a collected "coffee table" edition of 37 plays—published by Shakespeare's fellow actors, John Hemings and William Condell

Useful Resources on Shakespeare's Biography:

Bate, Jonathan. *Soul of the Age: A Biography of the Mind of William Shakespeare*. New York: Random House, 2010.

Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. New York: Norton, 2004.

Schoenbaum, Samuel. *William Shakespeare: A Documentary Life*. Oxford: Oxford UP, 1975.

Folger Shakespeare Library website: <http://www.folger.edu/shakespeares-life>

Shakespeare Birthplace Trust: <http://www.shakespeare.org.uk/explore-shakespeare/faqs.html>

READING THE PLAY IN THE CLASSROOM



SHAKESPEARE
Allowed!

1. Nashville Shakespeare Festival's Shakespeare Allowed! model:

Often a simple exercise of reading key scenes aloud can make Shakespeare's words meaningful. The Nashville Shakespeare Festival sponsors a Shakespeare Aloud round table read of a play the first Saturday of each month at the main Nashville Public Library. In this format, everyone at the table (or in a desk in a classroom) reads in sequence, rather than taking roles. Everyone participates and gets to try his or her hand at reading the text.

Teachers may emphasize that the effort is primary. Teachers can select a scene or short segment to read aloud as an exercise to lay the groundwork for a class discussion or another class activity.

2. Staged readings model:

Students with limited exposure to or experience with theater can benefit from an effort to read a scene or segment of a play aloud, using basic blocking and interaction among roles. In this model, students select a scene or part of a scene (@ 50 lines makes a good length) to read in roles. Working with their classmates, they can decide upon a few simple movements to dramatize the action. The emphasis is on students' making sense of the language and beginning to envision how interactions are shown on stage. Thus, rehearsal time should be short (15-20 minutes), and the students can rehearse and stage the scenes in one class period. One effective strategy is to have two groups of students stage the same scene, and invite the class members to comment on differences.

3. Creating multi-vocal readings of poetry and passages:

Help students develop a sense of meaning and of shifts in tone or poetic diction by having students work in groups of 3-4 to read a single passage. This project can begin with a sonnet; a typical Shakespearean sonnet divides along quatrains (4 lines, with rhyme) and ends with a couplet: 4- 4- 4- 2. Students can decide pace, inflection, emphasis, and tone. Ask students to think of themselves as a jazz group, or a quartet, or a rap group, using their voices to convey meaning.

Antony & Cleopatra in the Classroom

*Note: This section includes ideas for classroom activities, framed in gold. All quotations are from the online “Open Source Shakespeare.”

<https://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=antonycleo>

Additional resources, including online resources, are embedded in the pages below and also listed at the end.

Antony & Cleopatra in the Classroom

1. Overview of the Play

Date, & Text: The play appears in the Stationer's Register in May 1608, but it was not printed until the First Folio in 1623. Plays were usually written a few months before being registered for print or performance, so a composition date of 1606-07 is most likely. This would put the play shortly after *King Lear* and *Macbeth*. The First Folio provides the only text for this play.

First performances: Scholars propose that this play was performed in the Blackfriars Theatre, an indoor theater that Shakespeare's company acquired in 1608, about the time *Antony and Cleopatra* was ready for staging. This smaller theater would

have provided ideal space for the more intimate scenes, including Cleopatra's death scene at the end. By the same token, this play is one of Shakespeare's most expansive, featuring scenes in Egypt and Rome and allowing for up to 57 characters (in the original—most productions consolidate and cut characters) and 200+ changes of scene. That kind of theatrical expanse is also well suited for open air theater, as the Globe Theater would have provided and as the Nashville Shakespeare Festival's production illustrates.



Antony & Cleopatra in the Classroom

1. Overview of the Play CONT'D

Genre: Antony and Cleopatra is a tragedy, but on a different scale and with a different tone than Shakespeare's four major tragedies (*Hamlet*, *Othello*, *King Lear*, and *Macbeth*) that preceded it. With its double title and focus on love, it recalls the romantic tragedy of *Romeo and Juliet*; with its focus on mature lovers, it connects to *Othello* and *Macbeth* and looks forward to *The Winter's Tale*. In its focus on the intersection of Rome and Egypt, it recalls *Othello*, with love attempting to bridge the gaps of race, ethnicity, and origins. Most obviously, in subject matter, this play is a sequel to *Julius Caesar*. If *Julius Caesar* explored the tragedy of those attempting to forestall the imperial consolidation of power, then Antony and Cleopatra provide a study of those who refuse to submit to the Roman ideal. Though it is easy to claim many a "tragic flaw" in Antony and Cleopatra to explain the loss of their power and then their lives, it is hard to dismiss their challenge, the challenge of Egypt, to what would become the monolith of Rome.

Unlike all the major tragedies named above, *Antony and Cleopatra* fuses two great themes of tragedy: love and power. This is Shakespeare's extended contemplation of the impact of the personal on the political, and vice versa, and of the role women rulers play in the political realm. Often the play is classified as a "romantic tragedy," with a focus on the personal relationship of Antony and Cleopatra (sometimes as "grown up" versions of *Romeo and Juliet*). However, to tilt the focus this way is to miss half the play and Shakespeare's careful crafting of the political world that both Anthony and Cleopatra inhabit and that, arguably, influences their choices as much as the personal.

Topic for class discussion: To keep the perspectives of both the personal romantic tragedy and the political power struggle on the table in a class discussion, consider dividing the class into a "political" and a "romance" group, and ask each group to provide commentary on major scenes and choices from these perspectives. For instance: Act 2, scene 5, shows Cleopatra beating messengers who bring her bad news and then staging a fainting scene. How would you interpret these actions from a personal, romantic point of view? How from a political one, sending a message back to Antony? Other scenes that make for good political/personal analysis: Act 1, scene 3; Act 3, scene 11; Act 4, scene 15; Act 5, scene 2

Antony & Cleopatra in the Classroom

2. Shakespeare and the Roman Empire

Timeline: As a prelude to reading this play, students should be encouraged to review what they have learned about the Roman Empire from history classes. Here is a timeline of key dates relevant to *Antony and Cleopatra*:

82 BCE	Birth of Mark Antony
69 BCE	Birth of Cleopatra (VII), a descendent of the Greek rulers of Egypt, the Ptolemys
51 BCE	Cleopatra becomes Queen of Egypt
48 BCE	Cleopatra and Julius Caesar begin their liaison; a son, Caesarion, is born the next year.
44 BCE	Julius Caesar is assassinated in Rome (see Shakespeare's <i>Julius Caesar!</i>). Cleopatra is actually in Rome at this time, and subsequently flees back to Egypt.
43 BCE	The Triumvirate is formed to rule Rome: Octavian (Julius Caesar's nephew and heir, who appears in A&C as "Caesar"), Mark Antony, and Lepidus. Initially, Mark Antony and Octavian are allies and defeat Brutus and the other conspirators at the battle of Philippi in 42 BCE.
41 BCE	Antony and Cleopatra meet at Cydnus (in today's southwestern Turkey). By historical accounts from Plutarch, this was quite a meeting, and on Cleopatra's terms. Their liaison begins.
40 BCE	Antony marries Octavia (Octavian's sister) after the death of his wife Fulvia; Cleopatra gives birth to twins, the first children of her liaison with Mark Antony
37-32 BCE	Antony returns to Egypt more or less permanently; continues campaigns in the near east; proclaims Cleopatra "Queen of Kings" and names Caesarion as heir to Julius Caesar.
31 BCE	Battle of Actium, naval battle off the west coast of Greece; Octavian defeats Antony & Cleopatra; they flee to Egypt.
30 BCE	Deaths of Antony and Cleopatra
27 BCE	Octavian named Caesar Augustus by Roman Senate and rules empire until 14 CE.
@100 CE	Plutarch writes his <i>Parallel Lives of the Greeks and the Romans</i> , the main history of Antony and Cleopatra, and in its English translation by Thomas North (1579; see below), Shakespeare's major source.

Antony & Cleopatra in the Classroom

2. Shakespeare & The Roman Empire CONT'D

Shakespeare's Source: Why were stories of the Roman Empire interesting to Shakespeare's age, and why do they remain interesting to us?

The broad cultural context of Shakespeare's age is the European Renaissance. This "renaissance," or "rebirth," stretching from 1400-1650, eagerly embraced texts and artifacts from the classical world of Greece and Rome and often sought to emulate the achievements in philosophy, politics, and the arts from the classical world. Schoolboys (and a few girls who were allowed to study) learned Latin and read classical Latin texts, and perhaps some Greek, as a matter of course in school. Translations of these texts into English, spurred by the invention of the printing press in the 1440s, proliferated during Shakespeare's day. Shakespeare's language is infused with classical references, and seven of his 37 plays are developed directly from classical sources or classical history.

More than just a part of this Renaissance flourishing, however, Shakespeare's interest in *Antony and Cleopatra* may be connected to England's nascent aspiration towards empire, or at least an expanded colonial presence, and to England's recent rule by a female monarch.

For the same reasons Shakespeare's age may have found the story of Antony and Cleopatra riveting, those living in the contemporary US may likewise find it meaningful. The US is often compared to Rome in terms of the reach of political influence, and the question of women as political leaders is often shadowed by questions that can be explored as a "Cleopatra effect." These connections will be developed in teaching ideas below.

Class activity: Students can explore the artifacts of the classical world in modern Nashville or their hometown. These may include the use of architectural forms (columns, pediments, domes); decorative motifs or statuary of gods and nature; language to denote governing ideas (republic, senate, state, legislature—any student taking Latin will have a field day with this project!). In Nashville, the Schermerhorn Symphony Center, columned buildings on university campuses, the Parthenon, and the "Athens of the South" designation can be points of discussion for the ongoing incorporation of images and language from the classical world in the contemporary era. Also, the classical world developed outdoor amphitheaters for the production of plays, and NSF's Centennial Park bandshell productions descend from this tradition.

Antony & Cleopatra in the Classroom

2. Shakespeare & The Roman Empire CONT'D

Shakespeare's use of Plutarch:

In both *Julius Caesar* and *Antony and Cleopatra*, Shakespeare chooses moments in the history of the Roman Empire that are major turning points. Not only does this make for intense theater, it is also an excellent way of exploring how individual choices and motives impact history. Indeed, if the conspiracy had not succeeded in assassinating Julius Caesar, what would the rest of Julius Caesar's reign have looked like? If Antony and Cleopatra had won the Battle of Actium, would that have shifted power to the East? Might the younger Cleopatra have at some point become the first empress of an empire ruled from Alexandria? For Shakespeare's age, and for ours, we know the high stakes involved in each of these moments—our own history might be different if individuals in each case had made different choices. For Shakespeare, the theater offers an excellent art form to probe human action in these moments—but not as solely isolated choices of those in power, but contextualized actions influenced by other characters in a range of social ranks and influenced by philosophical, cultural, political, and material conditions.

As with many of Shakespeare's plays, *A&C* shows the direct influence of a source, down to the specific use of language from the source. Students may want to compare the following passages from Plutarch (North's translation) and Shakespeare's language in *A&C*.

Plutarch (North Translation)	Shakespeare, <i>Antony and Cleopatra</i>
<p>. . . but to take her barge in the river of Cydnus, the poop whereof was of gold, the sails of purple, and the oars of silver, which kept stroke in rowing after the sound of the music of flutes, hautboys, citherns, viols, and such other instruments as they played upon in the barge. And now for the person of herself: she was laid under a pavilion of cloth of gold of tissue, apparelled and attired like the goddess Venus commonly drawn in picture:</p>	<p>Enobarbus, 2.2.915-925</p> <p>I will tell you. The barge she sat in, like a burnish'd throne, Burn'd on the water: the poop was beaten gold; Purple the sails, and so perfumed 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 beggar'd 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:</p>
<p>There Antonius shewed plainly, that he had not only lost the courage and heart of an Emperor, but also of a valiant man, and that he was not his own man . . . he was so carried away with the vain love of this woman, as if he had been glued unto her, and that she could not have removed without moving of him also. For when he saw Cleopatra's ship under sail, he forgot, forsook, and betrayed them that, fought for him, and embarked upon a galley with five banks of oars, to follow her that had already begun to overthrow him, and would in the end be his utter destruction</p>	<p>Scarus Act 3.10</p> <p>She once being loof'd, The noble ruin of her magic, Antony, Claps on his sea-wing, and, like a doting mallard, Leaving the fight in height, flies after her: I never saw an action of such shame; Experience, manhood, honour, ne'er before Did violate so itself.</p>

Antony & Cleopatra in the Classroom

2. Shakespeare & The Roman Empire CONT'D

Plutarch (North Translation)	Shakespeare, <i>Antony and Cleopatra</i>
As Antonius gave the last gasp, Proculeius came that was sent from Caesar. For after Antonius had thrust his sword in himself, as they carried him into the tombs and monuments of Cleopatra . . .	<p>*Antony & Cleopatra, Act 4.15</p> <p>Antony. I am dying, Egypt, dying; only I here importune death awhile, until Of many thousand kisses the poor last I lay up thy lips.</p> <p>Cleopatra. I dare not, dear,— Dear my lord, pardon,—I dare not, Lest I be taken: not the imperious show Of the full-fortuned Caesar ever shall Be brooch'd with me; if knife, drugs, serpents, have Edge, sting, or operation, I am safe: Your wife Octavia, with her modest eyes And still conclusion, shall acquire no honour Demuring upon me. But come, come, Antony,— Help me, my women,—we must draw thee up: Assist, good friends.</p> <p>Antony. O, quick, or I am gone.</p> <p>Cleopatra. Here's sport indeed! How heavy weighs my lord! Our strength is all gone into heaviness, That makes the weight: had I great Juno's power, The strong-wing'd Mercury should fetch thee up, And set thee by Jove's side</p>
	*This is an example of Shakespeare crafting a dialogue out of a brief statement in Plutarch/North.

An online edition of North's translation of Plutarch is available at this website:

<http://oll.libertyfund.org/titles/plutarch-shakespeares-plutarch-vol-2>

An excellent discussion of Shakespeare's development of character using and going beyond his source is provided by Professor Jonathan Bate, a leading Shakespeare scholar, in this short video:

<https://www.futurelearn.com/courses/shakespeare-and-his-world/0/steps/329>

Class activity: For students interested in Roman history, a comparison of Shakespeare's use of Plutarch through his source, North's translation, opens up questions about the relationship between history and art. Likewise, Shakespeare's play helps critique Plutarch's account; Plutarch emphasizes Roman perspectives, and focuses on the "Life of Antony"; Shakespeare envisions this historical episode through two characters and their relationship, "Antony and Cleopatra." What does the change in focus in Shakespeare suggest about his interest in the story? To what extent does Shakespeare provide a voice for women otherwise masked in Roman history? And, conversely, where does Shakespeare seem to be using Plutarch's view of Cleopatra?

A second set of questions that emerges from a comparison of sources to Shakespeare's plays is the creative impulse itself: should artists be totally original, or can an artwork still be regarded as excellent if it uses its sources directly? If it "samples," in the language of rap? This question may intrigue students in creative writing programs and also students who have heard that Shakespeare "copied" from his sources.

Antony & Cleopatra in the Classroom

3. Creating Characters through Language: Antony & Cleopatra

While it is clear from the preceding discussion of Shakespeare's source that Shakespeare did adapt Plutarch/North, he actually superseded his source in many ways—the main one being language. Perhaps taking cues from Plutarch's description of Cleopatra's "good grace she had to talk and discourse" and Antony's having "the best grace and estimation" in his speech, Shakespeare gave them a poetic language matched in only a few other plays. One of the best ways to build an understanding of Antony and Cleopatra is to analyze their speeches, and the speeches of those around them who comment on them. Shakespeare also invokes the gods to help develop the characters: Cleopatra is linked to Venus and to Isis, and Antony is linked to Mars, to Hercules, and to Eros.

Class activity: develop a reading of each of the speeches below that conveys the character of the speaker. Students may want to work in groups and try out the ideas suggested in the "Reading Shakespeare in the Classroom" section above. Students should seek to understand the poetic language (similes, metaphors, images, aural qualities) and the context—look up the setting within the scene for each of these speeches. However, this should be active work—students should figure how to speak the speech, and what meaning they want to convey.

Cleopatra:

Act 1, scene 3:

Nay, pray you, seek no colour for your going,
But bid farewell, and go: when you sued staying,
Then was the time for words: no going then;
Eternity was in our lips and eyes,
Bliss in our brows' bent; none our parts so poor,
But was a race of heaven: they are so still,
Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.

Act 1, scene 5:

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.

Act 4, scene 15:

Noblest of men, woo't die?
Hast thou no care of me? shall I abide
In this dull world, which in thy absence is
No better than a sty? O, see, my women,
[MARK ANTONY dies]
The crown o' the earth doth melt. My lord!
O, wither'd is the garland of the war,
The soldier's pole is fall'n: young boys and girls
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.

Act 5, scene 2:

His legs bestrid the ocean: his rear'd arm
Crested the world: his voice was propertyed
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty,
There was no winter in't; an autumn 'twas
That grew the more by reaping: his delights
Were dolphin-like; they show'd his back above
The element they lived in: in his livery
Walk'd crowns and crownets; realms and islands were
As plates dropp'd from his pocket.

Antony & Cleopatra in the Classroom

3. Creating Characters through Language: Antony & Cleopatra CONT'D

Act 5, scene 2: Cleopatra commenting on how the Romans will depict her

Nay, 'tis most certain, Iras: saucy lictors
Will catch at us, like strumpets; and scald rhymers
Ballad us out o' tune: the quick comedians
Extemporally will stage us, and present
Our Alexandrian revels; Antony
Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy my greatness
I' the posture of a whore.

Antony:

Act 1, scene 1:

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, in which I bind,
On pain of punishment, the world to weet
We stand up peerless.

Act 4, scene 12:

All is lost;
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.
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.

Act 4, scene 14 (Antony thinks Cleopatra has already died; Eros is his servant):

I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length is torture: since the torch is out,
Lie down, and stray no farther: now all labour
Mars what it does; yea, very force entangles
Itself with strength: seal then, and all is done.
Eros!—I come, my queen:—Eros!—Stay for me:
Where souls do couch on flowers, we'll hand in
hand,
And with our sprightly port make the ghosts
gaze:
Dido and her AEneas shall want troops,
And all the haunt be ours. Come, Eros, Eros!

Antony & Cleopatra in the Classroom

3. Creating Characters through Language: Antony & Cleopatra CONT'D

Roman views of Antony and Cleopatra:

One reason for isolating Antony and Cleopatra's language in the activity suggested above is so that we do not immediately adopt the view of the Romans. While scenes set in Egypt dominate, ultimately Rome will win, and from the beginning of the play, Shakespeare provides a Roman commentary on Antony and Cleopatra. The play thus invites us into a dilemma—are Antony and Cleopatra the larger-than-life, eloquent, passionate individuals their language reveals, or are they what the Romans say they are—indulgent, unmanly, and excessive? Or something in between? Here are passages representing the Roman view.

Class Activity: Students are encouraged to prepare these for reading out loud, as with the previous passages. This time, students will need to decide whether the passages are critical, admiring, or a mixture. Also, students should make a list of what the passages show about the Roman values.

Act 1, scene 1:

Nay, but this dotage of our general's
O'erflows the measure: those his goodly 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.

*[Flourish. Enter ANTONY, CLEOPATRA, her Ladies,]
the Train, with Eunuchs fanning her]*

Look, where they come:
Take but good note, and you shall see in him.
The triple pillar of the world transform'd
Into a strumpet's fool: behold and see.

Act 2, scene 2: Enobarbus's famous speech describing Cleopatra to his Roman colleagues

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed 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 beggar'd all description: . . .

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.

Antony & Cleopatra in the Classroom

3. Creating Characters through Language: Antony & Cleopatra CONT'D

Act 3, scene 6: Octavius Caesar commenting on the "donations of Antony" to Cleopatra

Octavius. Contemning Rome, he has done all this, and more,
In Alexandria: here's the manner of 't:
I' the market-place, on a tribunal silver'd,
Cleopatra and himself in chairs of gold
Were publicly enthroned: at the feet sat
Caesarion, whom they call my father's son,
And all the unlawful issue that their lust
Since then hath made between them. Unto her
He gave the stablishment of Egypt; made her
Of lower Syria, Cyprus, Lydia,
Absolute queen.

Mecenas. This in the public eye?

Octavius. I' the common show-place, where they exercise.
His sons he there proclaim'd the kings of kings:
Great Media, Parthia, and Armenia.
He gave to Alexander; to Ptolemy he assign'd
Syria, Cilicia, and Phoenicia: she
In the habiliments of the goddess Isis
That day appear'd; and oft before gave audience,
As 'tis reported, so.

Act 5, scene 1: Octavius laments Antony and has plans for Cleopatra

Octavius. O Antony!
I have follow'd thee to this; but we do lance
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.

Antony & Cleopatra in the Classroom

3. Creating Characters through Language: Antony & Cleopatra CONT'D

Octavius. Come hither, Proculeius. Go and say,
We purpose her no shame: give her what comforts
The quality of her passion shall require,
Lest, in her greatness, by some mortal stroke
She do defeat us; for her life in Rome
Would be eternal in our triumph: go,
And with your speediest bring us what she says,
And how you find of her.

Class activity: Staged readings: After looking at Antony, Cleopatra, and the Roman views of these characters, students are now in a good position to try staged readings of scenes. Most of the scenes in this play are short; thus, students might be able to work with entire scenes, developing strategies to show the qualities of each of the main characters and the commentary from the Romans, remembering that for some of the Romans, Antony and Cleopatra do have positive qualities.

Theatrical power versus political power:

A key point of class discussion should be the way the play challenges our assumptions about Antony and Cleopatra and where the play puts its theatrical emphasis. History tells us that Rome wins; the Battle of Actium decisively turned the future of the empire west, and Rome becomes the dominant city. Egypt and its capital Alexandria remain powerful, but as subordinate to Rome. Egypt is Rome's breadbasket, sending tonnages of wheat from the fertile Nile to the Empire's plates. Yet, Shakespeare chooses to structure the moment in Roman history when the question of Rome versus Alexandria hangs in the balance around the losers, not the winner. This is Antony and Cleopatra's play, not Octavian's victory. Antony and Cleopatra choose death over subordination to Rome, and we can quote their lines and recall iconic images of Cleopatra's asp on her arms and Antony falling on his sword.

Class discussion: If Antony and Cleopatra, especially Cleopatra, exercise the theatrical power in this play, where does that leave the victors? And our sense of the historical consequences? Do we applaud the defeat of the Egyptian way of life? Of the larger than life presence of Cleopatra? Do we see Antony as having made a mistake to link himself to Cleopatra? Or did he have the fuller life, a life that Octavian, soon to be Caesar Augustus, will never know even though he will rule over most of the western world? What is the theatrical message? How does that make us reflect on history? What difference might it have made if Cleopatra and Antony had won at Actium?

Antony & Cleopatra in the Classroom

4. Cleopatra: Gender & Power

That Shakespeare includes Cleopatra as a title character is a significant indication on his part that this slice of history is as much hers as it is Antony's and the Roman leaders. Plutarch embeds the story of Cleopatra in the "Life of Mark Antony." Why did Shakespeare bring her to the foreground? What does her prominence in the play—indeed, she owns the entire last act, unique in the entire of Shakespeare's plays—signal about Shakespeare's purpose in this tragedy? What are ways the historical Cleopatra and Shakespeare's Cleopatra help us think about the roles of women in power, whether political or in other contexts?

Shakespeare likely had Queen Elizabeth I as a background figure for Cleopatra. Though she died before the play was written, she is an excellent example of a powerful female leader who had to navigate constantly between using her gender (especially her capacity to bear children) for political gain, and asserting her masculine strengths. *Students interested in Shakespeare's historical context may want to research Elizabeth's leadership of England, 1558-1603, and consider her as a "source" for Cleopatra.*

The historical Cleopatra: Most accounts of Cleopatra from the classical world are written by her antagonists, and after her death. Even when there is admiration, as we find in Plutarch, it is often focused on her personal qualities and not her governing abilities. By the same token, she seems to have preserved Egypt's autonomy through skillful negotiating and manipulating of, first, Julius Caesar, and then Mark Antony—and even preserved Egypt's identity as it became a Roman province with her death and Octavius Caesar's triumph. To the classical accounts by Plutarch and Dio Cassius can be added numerous modern accounts, including recent studies by Stacy Schiff, *Cleopatra: A Life* (2010) and Adrian Goldsworthy, *Antony and Cleopatra* (2010).

Language about Cleopatra in the play: These passages can be the basis of class discussion or staged readings, and those noted above can also be included for a focus on Cleopatra:

Antony and Enobarus, Act 1, scene 2:

Domitius Enobarus. Under a compelling occasion, let women die; it were pity to cast them away for nothing; though, between them and a great cause, they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly; 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.

Antony. She is cunning past man's thought.

Domitius Enobarus. Alack, sir, no; her passions are made of nothing but the finest part of pure love: we cannot call her winds and waters sighs and tears; they are greater storms and tempests than almanacs can report: this cannot be cunning in her; if it be, she makes a shower of rain as well as Jove.

Antony. Would I had never seen her.

Domitius Enobarus. O, sir, you had then left unseen a wonderful piece of work; which not to have been blest withal would have discredited your travel.

Antony & Cleopatra in the Classroom

4. Cleopatra: Gender & Power CONT'D

Act 1, scene 5:

Cleopatra: 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.

Act 2, scene 5:

Cleopatra: That time,—O times!—
I laugh'd him out of patience; and that night
I laugh'd him into patience; and next morn,
Ere the ninth hour, I drunk him to his bed;
Then put my tires and mantles on him, whilst
I wore his sword Philippan.

[This passage, in particular, is often discussed as an example of Cleopatra's de-masculinization of Antony—she wears the sword and he her robes. From a Roman point of view, this is part of what destroys the warrior Antony—and comments on being “women's men.” However, given that Rome is dedicated to violence as a means of preserving and expanding its empire, is this moment at least a contemplation of ways of turning that aside?]

Messenger. Madam, he's married to Octavia.

Cleopatra. The most infectious pestilence upon thee!

[Strikes him down]

Messenger. Good madam, patience.

Cleopatra. What say you? Hence,

[Strikes him again]

Horrible villain! or I'll spurn thine eyes
Like balls before me; I'll unhair thy head:

[She hales him up and down]

Thou shalt be whipp'd with wire, and stew'd in brine,
Smarting in lingering pickle.

Messenger. Gracious madam,
I that do bring the news made not the match.

Cleopatra. Say 'tis not so, a province I will give thee,
And make thy fortunes proud: the blow thou hadst
Shall make thy peace for moving me to rage;
And I will boot thee with what gift beside
Thy modesty can beg.

[This passage, also from 2.5, is a challenge to play in contemporary staging. Is Cleopatra showing a fickle, petulant, and violent side to her—or is this a somewhat comic rendition of a powerful person blaming a messenger for bad news?]

Antony & Cleopatra in the Classroom

4. Cleopatra: Gender & Power CONT'D

Outwitting Octavius Caesar at the end, in dialogue with Caesar's representative:

Act 5, scene 2:

Proculeius. Cleopatra,
Do not abuse my master's bounty by
The undoing of yourself: let the world see
His nobleness well acted, which your death
Will never let come forth. . . .

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 chains!

Proculeius. You do extend
These thoughts of horror further than you shall
Find cause in Caesar.

Antony & Cleopatra in the Classroom

4. Cleopatra: Gender & Power CONT'D

Class activity: Read aloud and analyze these passages for further insights into Cleopatra as a woman of power. What do you think about the relationship between beauty, political skill, temperament, depicted by the play? Is Cleopatra significantly different from Antony or Octavius Caesar as a political leader?

Cleopatra opens up a range of questions and projects for assessing the “Cleopatra effect” in attitudes towards women as political, business, and social leaders. Among the class projects that students may pursue to ground a discussion of this issue:

--Read accounts in print or broadcast journalism of a key contemporary female political leaders and analyze the accounts for qualities emphasized and language used. Select a male leader, read accounts, and prepare a parallel analysis. Are women discussed in terms commensurate with male leaders, or are they assessed on personal qualities? Also, does the source of the account make a difference in how women leaders are portrayed?

--Select contemporary or recent women leaders. Analyze their speeches and leadership decisions for language and agendas. Do women leaders have similar or different agendas than male leaders? Is this related to context, or to gender?

--To what extent does physical beauty, the “Cleopatra effect,” seem to play a role in women’s ability to become political leaders? What are the standards of beauty applied? In order to be taken seriously, does a female leader need to minimize calling attention to physical appearance? Or have we moved beyond the “Cleopatra effect” in the modern age, able to affirm a diversity of women in leadership roles? Do similar standards apply to men?

--Is Shakespeare’s Cleopatra helpful or harmful in the effort to bring women in to leadership positions? In other words, can this play and its main character be a vehicle for positive social change in the contemporary world, or does it remind us of limitations facing women? If you were to stage it to underscore positive social change, what choices would you make in the staging? If you were to stage it to underscore limitations on women, what would you emphasize?

Antony & Cleopatra in the Classroom

5. Imagining Egypt and Rome

Shakespeare's *Antony and Cleopatra* alternates between Egypt and Rome, between what was for Shakespeare, a warm and rich East and a cold, efficient West. The language clues us to stage settings and costuming. In addition, images of Antony and Cleopatra have existed from their day, on coins and sculpture, to our present. The Nashville Shakespeare Festival will bring these two worlds (both very far from Nashville!) into existence on the park stage. Students who attend the play may analyze how setting and costuming define the worlds and enhance our understanding of Antony and Cleopatra.



Class Activity: Theatrical staging and costuming provide students with opportunities to use their own imaginations to define Antony and Cleopatra, Rome and Egypt. Students can research other stagings or films of Antony and Cleopatra and images that date from ancient times to the present. Students can also collaborate on designing costumes and sets for a staging of *Antony and Cleopatra*. Students can try developing historical (Roman times or Shakespeare's time) settings and contemporary settings.

The Folger Shakespeare Library has an online library of digital images:

<http://www.folger.edu/antony-and-cleopatra>

This page provides images from recent Globe productions:

<http://www.shakespearesglobe.com/search-results?keyword=Antony+and+Cleopatra&find=>

Ancient coins depicting Mark Antony and Cleopatra:

http://www.humanities.mq.edu.au/acans/caesar/CivilWars_Cleopatra.htm

Antony & Cleopatra in the Classroom

6. Write Your Review!

Productions of all kinds are regularly reviewed in the mainstream media, on blogs, in speciality publications, and in conversation. A formal review needs to present a justification for its rating of a production. Create a rating and then in a page or so, provide your justification. You may enjoy debating a classmate, as Siskel and Ebert used to do about movies.

--Using stars or another image, provide a rating of this production of *Antony and Cleopatra*

--Because not all readers of your review will have seen the play, provide a brief plot overview and the basic details about the production (when, where, what company, names of leading actors, name of director).

--List, with explanations, the three main reasons for your judgment. These should focus on the production itself. Possibilities include casting, acting, set design and costuming, overall concept (see the Director's note), clarity of language and action, interactions among the characters, music and lighting.

--Cite at least three specific moments in the production that support your judgment.

--Discuss the themes or issues that this play and this production raise for an audience.

--Conclude by considering the value of this production or of theater in general. If you have aspirations to be an artist of any kind, consider what a reviewer might say that would enable you to grow as an artist.

ABOUT THE NASHVILLE SHAKESPEARE FESTIVAL

The mission of the Nashville Shakespeare Festival is **to educate and entertain the Mid-South community through professional Shakespearean experiences.**

The Festival enriches and unifies our community with bold, innovative and relevant productions along with empowering, participatory educational programs, setting the community standard of excellence in educational outreach and performances of Shakespeare's plays.

The Festival stages Shakespeare's plays in the summer at Centennial Park and in January at the Troutt Theater at Belmont University.

The Festival also sponsors numerous workshops, educational outreach programs, and public events. Please visit our website for specific information: <http://nashvilleshakes.org>

NSF Apprentice/Journeyman Company

The Apprentice/Journeyman Company is a training intensive for aspiring theatre lovers age 13+ led by the Artistic Director and Education Director, along with guest artists hired from the professional talent in Nashville. Apprentices receive over 70 hours of performance training in movement, voice and diction, acting, text analysis, and character work, and then perform supporting roles in the Shakespeare in the Park production. Auditions for the 2018 Apprentice Company will be announced in January. For further information on this program, visit:

<https://www.nashvilleshakes.org/apprentice-company/>

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ADDITIONAL TEACHER RESOURCES

Online Resources

Text: Folger Shakespeare Library:

http://www.folgerdigitaltexts.org/?chapter=5&play=Ant&loc=p7&_ga=2.212103508.1370179081.1500042996-706213339.1500042996

Open Source Shakespeare:

<https://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=antonycleo>

Additional Folger Library resources, including images from 19th and 20th century productions:

<http://www.folger.edu/antony-and-cleopatra>

An online edition of North's translation of Plutarch is available at this website:

<http://oll.libertyfund.org/titles/plutarch-shakespeares-plutarch-vol-2>

Recent Productions

Globe Theater, London:

This page provides images from the Globe productions:

<http://www.shakespearesglobe.com/search-results?keyword=Antony+and+Cleopatra&find=>

Royal Shakespeare Company:

This Teacher Pak has many resources and links to RSC productions:

<https://cdn2.rsc.org.uk/sitefinity/education-pdfs/teacher-packs/edu-antonyandcleopatra-teacherpack-2017.pdf?sfvrsn=2>

PBS: Shakespeare Uncovered:

This episode features Kim Cantrell exploring the character of Cleopatra:

<http://www.pbs.org/wnet/shakespeare-uncovered/uncategorized/anthony-cleopatra-kim-cattrall-full-episode-2/>

An excellent discussion of Shakespeare's development of character by Professor Jonathan Bate, a leading Shakespeare scholar, in this short video:

<https://www.futurelearn.com/courses/shakespeare-and-his-world/0/steps/329>

Shakespeare Resource Center:

A good, general information site for Shakespeare:

<http://www.bardweb.net/index.html>

Print Resources:

Dickson, Andrew. *The Globe Guide to Shakespeare: The Plays, The Productions, The Life*. New York: Pegasus Books, 2016. Indispensable for anyone who teaches or acts in Shakespeare regularly!

Loomba, Ania, ed. *Antony and Cleopatra: A Norton Critical Edition*. Norton, 2011. Includes an excellent collection of contemporary critical essays and source materials.

Shakespeare, Class Activities, and Tennessee English/Language Arts Standards, Grades 9-12

All the class activities suggested throughout this guidebook have been reviewed in light of Tennessee's 2016 adoption English/Language Arts Standards. The activities as a whole meet the following standards. Teachers using these activities may shape them to emphasize one or more of these standards as part of the overall curriculum.

TN State English/Language Arts standards:

https://www.tn.gov/assets/entities/sbe/attachments/4-15-16_V_B_English_Language_Arts_Standards_Attachment.pdf

Language standards:

Knowledge of Language (9-10, 11-12, L.KL.3)

Vocabulary Acquisition and Use (9-10, 11-12, L.VAU.4)

Vocabulary Acquisition and Use (9-10, 11-12, L.VAU.5)

Vocabulary Acquisition and Use (9-10, 11-12, L.VAU.6)

Reading standards:

Key Ideas and Details (9-10, 11-12, RL.KID.1)

Key Ideas and Details (9-10, 11-12, RL.KID.2)

Key Ideas and Details (9-10, 11-12, RL.KID.3)

Craft and Structure (9-10, 11-12, RL.CS.4)

Craft and Structure (9-10, 11-12, RL.CS.5)

Craft and Structure (9-10, 11-12, RL.CS.6)

Integration of Knowledge and Ideas (9-10, 11-12, RL.IKI.7)

Integration of Knowledge and Ideas (9-10, 11-12, RL.IKI.9)

Range of Reading and Level of Text Complexity (9-10, 11-12, RL.RRTC.10)

Speaking and Listening standards:

Comprehension and Collaboration (9-10, 11-12, SL.CC.1)

Comprehension and Collaboration (9-10, 11-12, SL.CC.2)

Comprehension and Collaboration (9-10, 11-12, SL.CC.3)

Presentation of Knowledge and Ideas (9-10, 11-12, SL.PKI.4)

Presentation of Knowledge and Ideas (9-10, 11-12, SL.PKI.5)

Writing Standards:

The Class Activities and Class Discussion assignments all can be adapted for writing assignments, meeting Writing Standards 1-10 for 9-10, 11-12 grades.

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