An Experiment in Teaching Shakespeare

Margaret Theresa Brennan
Fort Hays Kansas State College

Follow this and additional works at: https://scholars.fhsu.edu/theses

Part of the English Language and Literature Commons

Recommended Citation
https://scholars.fhsu.edu/theses/733

This Thesis is brought to you for free and open access by the Graduate School at FHSU Scholars Repository. It has been accepted for inclusion in Master's Theses by an authorized administrator of FHSU Scholars Repository.
AN EXPERIMENT IN TEACHING SHAKESPEARE

being

A Thesis Presented to the Graduate Faculty
of the Fort Hays Kansas State College in
Partial Fulfillment of the Requirements for
the Degree of Master of Arts

by

Margaret Theresa Brennan, B. S.
Fort Hays Kansas State College

Date 27 July 1962
Approved

Major Professor

Approved
Chairman, Graduate Council
This thesis is a report on an experimental method of teaching _Julius Caesar_.

Chapter I contains a discussion of methods used in presenting dramatic literature. Also, the results of a survey conducted among leading textbook publishers asking why the play _Julius Caesar_ was included in their anthology, and if they, as textbook publishers, would recommend student productions.

Chapter II contains a record of a production of _Julius Caesar_ as it was presented in the Dodge City Senior High School. Pictures of the production and explanatory materials are included in the Appendix.

Chapter III presents conclusions which show that production offers the student many new opportunities: script reading for interpretation of character, practical experience in set design, lighting, costuming and make-up, along with a broader understanding of history.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. SHAKESPEARE IN HIGH SCHOOL</td>
<td>1</td>
</tr>
<tr>
<td>II. A PRODUCTION OF JULIUS CAESAR IN THE DODGE CITY HIGH SCHOOL</td>
<td>15</td>
</tr>
<tr>
<td>Selection of the Play Text</td>
<td>16</td>
</tr>
<tr>
<td>Selection of Cast</td>
<td>18</td>
</tr>
<tr>
<td>Setting</td>
<td>20</td>
</tr>
<tr>
<td>Lighting and Sound Effects</td>
<td>20</td>
</tr>
<tr>
<td>Costumes</td>
<td>21</td>
</tr>
<tr>
<td>Senators</td>
<td>22</td>
</tr>
<tr>
<td>Soldiers</td>
<td>22</td>
</tr>
<tr>
<td>Commoners, Citizens, Messengers and Servants</td>
<td>22</td>
</tr>
<tr>
<td>Women</td>
<td>23</td>
</tr>
<tr>
<td>Make-up</td>
<td>23</td>
</tr>
<tr>
<td>For Males</td>
<td>24</td>
</tr>
<tr>
<td>For Females</td>
<td>24</td>
</tr>
<tr>
<td>Memorization</td>
<td>24</td>
</tr>
<tr>
<td>Music</td>
<td>25</td>
</tr>
<tr>
<td>Interpretation</td>
<td>26</td>
</tr>
<tr>
<td>Publicity</td>
<td>29</td>
</tr>
<tr>
<td>Posters</td>
<td>29</td>
</tr>
<tr>
<td>Letters</td>
<td>29</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Radio</td>
<td>29</td>
</tr>
<tr>
<td>Television</td>
<td>29</td>
</tr>
<tr>
<td>Newspaper</td>
<td>30</td>
</tr>
<tr>
<td>Ticket Sales</td>
<td>30</td>
</tr>
<tr>
<td>Final Production</td>
<td>30</td>
</tr>
<tr>
<td>III. CONCLUSIONS</td>
<td>32</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>38</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>43</td>
</tr>
<tr>
<td>Suggested Setting for Julius Caesar</td>
<td>44</td>
</tr>
<tr>
<td>Lighting Plot for Julius Caesar</td>
<td>45</td>
</tr>
<tr>
<td>Pictures of Julius Caesar for Lighting, Color, Costuming and Staging</td>
<td>47</td>
</tr>
<tr>
<td>Rehearsal Schedule for Julius Caesar</td>
<td>50</td>
</tr>
<tr>
<td>&quot;Come Thou Monarch of the Vine</td>
<td>52</td>
</tr>
<tr>
<td>Program for Julius Caesar</td>
<td>53</td>
</tr>
<tr>
<td>Choral Readings</td>
<td>54</td>
</tr>
<tr>
<td>Letters</td>
<td>57</td>
</tr>
<tr>
<td>Newspaper clipping</td>
<td>59</td>
</tr>
<tr>
<td>Character Analyses</td>
<td>60</td>
</tr>
<tr>
<td>&quot;We Want to Do Julius Caesar Again&quot;</td>
<td>64</td>
</tr>
</tbody>
</table>
Interest in teaching Shakespeare in the high school was aroused by a magnificent performance of *Julius Caesar* with the Old Vic Company seen in the Royal Lyceum Theatre, Edinburgh, Scotland. For the first time, the majesty of the spoken word, the grandeur of the far-flung gesture, the sickening intensity of the character built and destroyed before the eyes of the audience became a reality. To me the hours spent reading Shakespeare seemed wasted as such tremendous vitality should not stay trapped on a printed page. Age, experience, talent are not factors to be considered in presenting Shakespeare for anyone who is willing, can do it.

Teaching methods for classic dramatic literature had been under discussion for some time in the monthly English curriculum meetings in the Dodge City Senior High School. Finally, the decision to present an experimental production of *Julius Caesar* was made. To determine why *Julius Caesar* is most frequently included in the high school curriculum for sophomores, questionnaires were sent to leading textbook publishers, asking why the play was included in their anthology; and if they, as textbook publishers, recommended student productions. The first part of this paper presents the results of the survey and discusses a few recommended teaching methods. The last part presents the production method chosen by the Dodge City Senior High School, showing that a group
of high school students can present the immortal words of the Bard with the same intensity of feeling and desire for dramatic perfection that one expects to find at Stratford-on-Avon.

Sincere thanks for their assistance to me in writing this thesis go to the administrative personnel, the teaching staff, and the students of Dodge City Senior High School who made this experiment possible, to the citizens of Dodge City who gave help and encouragement, to Marc Campbell of the Forsyth Library, and to the staff of the Huntington Library, San Marino, California, for their assistance in research. My special thanks go to the members of my graduate committee without whose understanding and encouragement the production would never have been attempted. Verna M. Parish, chairman, Geneva Herndon, Roberta Stout, Ralph Coder and Ray Youmans.
CHAPTER I

SHAKESPEARE IN HIGH SCHOOL

Popular entertainment has not particularly enhanced the study of dramatic literature in the high school. As a general rule, little aesthetic discrimination has been developed before students reach the ninth grade. Although it is true that they have had the opportunity to see, through the media of movies and television, Marlon Brando's *Julius Caesar*, Orson Wells' *Macbeth*, and Roddy MacDowell's *The Tempest*, there are few students who have been exposed to more live drama than the usual light comedies and mysteries prevalent on the high school stage. The growth of a script into a play cannot be fully understood until the student has actually grappled with the problems of play production. Empathy, the live element of the stage, is missing. Often, through misunderstanding, the word Shakespeare is rolled on the tongue distastefully with the usual accompanying facial expressions. The student may well exclaim, "It's Greek to me!" without realizing that he was speaking the words of Shakespeare, through Casca: "... those that understood ... smiled; but for mine own part, it was Greek to me."¹ Many words have been written at students explaining very carefully why this play and other

classic dramatic literature is "good for them." However, the students who accept, who smile and who understand, are very few.

Through the years, dramatic literature has survived many different production and teaching methods. Thomas Sheridan's Course of Lectures on Elocution was published in 1763. He put much stress on the art of natural conversation in the oral presentation of literature. He felt very strongly that artificiality had no place in interpretive communication. Some twenty years later, John Walker, in Elements of Elocution, stressed specific rules for gesture, voice, tempo and other phases of oral communication. This was a mechanical method in direct contrast to Sheridan's natural method of presentation. In 1827 James Rush, a speech teacher and lecturer, published a book entitled, The Philosophy of the Human Voice: Embracing Its Physiological History; Together with a System of Principles by Which Criticism in the Art of Elocution May Be Rendered Intelligible, and Instruction, Definite and Comprehensive, to Which Is Added a Brief Analysis of Song and Recitative. Rush felt that the oral communication of dramatic literature was a science. In 1898 in an introduction to William H. Fleming's, How to Study Shakespeare, W. J. Rolfe said:

---

It is only within the last thirty years or so that Shakespeare has been studied in our high schools and academies. A generation ago two or three of the plays were taken up in college, or a few lectures were given on the life and works of the dramatist, but neither Shakespeare nor any other English classic was included in the preparation course for college; nor was English in any form even mentioned in the list of requirements for admission to our leading colleges or universities. When I began to teach, forty or more years ago, no play of Shakespeare had been annotated for school or college use. In those days it was the boast of the young lady who had "finished her education" at a boarding-school that she had "parsed through" Milton's *Paradise Lost*; but that the poem was written for any other purpose than to furnish exercises in grammatical analysis may have never entered her mind.\(^3\)

Both Rolfe and Fleming advocated the forming of Shakespearean clubs primarily devoted to the reading of the plays. However, they both were of the opinion that the ideal club would be one in which reading and study were combined. Unfortunately, even today a mere reading of the script, silently or orally, is often mistaken for study.

In the belief that study entailed far more than script reading, an examination of teaching methods of dramatic literature was made. After surveying the various techniques a production method was chosen for the Dodge City Senior High School. Play production causes the flow of events, the rise and fall of

action, the opportunity to absorb implication from voice and gesture, and the power to induce spontaneous reaction in both the actor and the viewer. When writing a script, however, the playwright depends upon the reader to interpret multidimensionally as he reads.\textsuperscript{4} Multidimensional reading demands a greater perception of the ninth or tenth grade student than he possesses unless he has a very wide acquaintance with general literature. Since at least one Shakespearean play is the standard requirement for the average high school student, many educators feel that extensive background material is essential in preparing the student to understand and appreciate the play.\textsuperscript{5} In preparation for the teaching experiment, a survey of leading textbook publishers was conducted. The first question asked was:

If you publish a book primarily intended for high school instruction which contains the play, Julius Caesar, why was the play chosen, taking into consideration literary merit, length, and value to the 20th century pupil?

Many of the replies stressed the relationship of this play to other materials included in the secondary curriculum; thus stressing the necessity for background or familiarity with the subject matter of the play.


World history is taught in many schools at the 10th grade and the play *Julius Caesar*, of course, works well in relation to this course.\(^6\)

The play was chosen obviously because of its literary merit, but also because of the rise of dictators during the twentieth century. Since Caesar seems to have set some of the standards in tyranny, it was decided that this play would be particularly helpful in giving youngsters insight into the role of the dictator.\(^7\)

As a publisher I naturally recommend that the play be taught at the level where there is the most demand for our textbook; as a former teacher I have to admit that I had pretty good luck with the play myself in the eighth grade of a boys' private school. A good teacher who loves Shakespeare can introduce any play of which he is particularly fond in any grade of the high school years, it seems to me.\(^8\)

*Julius Caesar* is a play which teaches important lessons in democracy. The headnote of the play in our anthology reads as follows: "More then 350 years after its first performance, *Julius Caesar* still ranks as a favorite play. Perhaps the most important reason that audiences today enjoy the play is that it deals with a subject as vital now as in ancient Rome - the preservation of liberty and democracy."\(^9\)

---

\(^6\) Letter from James S. Russell to the writer, December 15, 1961. Mr. Russell is Senior Editor, School Department, for Harcourt, Brace & World, Inc., New York.

\(^7\) Letter from Edward W. Smith to the writer, January 2, 1962. Mr. Smith is Administrative Editor for the American Book Company, New York.

\(^8\) Letter from Harry P. Rowe to the writer, December 22, 1961. Mr. Rowe is a member of the Education Department of Houghton Mifflin Company, Boston, Mass.

These letters indicate that the publishers of textbooks intended the play, *Julius Caesar* to be a part of the over-all learning program rather than a separate entity. Also many instructors share the belief that careful historical preparation should precede the study of any Shakespearian play. The ninth or tenth grade student will, in all probability, not have acquired the broad background of Roman history and drama that will enable him to understand and enjoy *Julius Caesar* fully, without further preparation. Textbooks usually contain a considerable amount of introductory material and the recommended methods of study are fairly conventional. Since the areas are too large for students to profit much by means of independent research, the instructor will necessarily have to rely on class lecture with little likelihood of class discussion. Unfortunately, this can rapidly develop into a note-taking situation and defeat the original purpose, to create interest.

A study of the structure of the play, including the development of tragedy and comedy, therefore, would be very difficult to effect through a mere retelling. For instance,

---


11 Ibid.
the introduction of comedy into a tragic play was a convention introduced by the Elizabethans. An excellent example of this technique is shown in Julius Caesar, (III, iii) when Cinna the Poet is torn to bits by the angry mob unleashed by Antony:

FIRST CITIZEN. What is your name?
SECOND CITIZEN. Whither are you going?
THIRD CITIZEN. Where do you dwell?
FOURTH CITIZEN. Are you a married man or a bachelor?

(A laugh from some of the CROWD.)

SECOND CITIZEN. Answer every man directly.
FIRST CITIZEN. Ay, and briefly.
FOURTH CITIZEN. Ay, and wisely.
THIRD CITIZEN. Ay, and truly, you were best.
CINNA. What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then to answer every man directly and briefly, wisely and truly; wisely I say, I am a bachelor.
SECOND CITIZEN. That's as much as to say, they are fools that marry: you'll bear me a bang for that, I fear. Proceed; directly.
CINNA. Directly, I am going to Caesar's funeral.
FIRST CITIZEN. As a friend or an enemy?
CINNA. As a friend.
SECOND CITIZEN. That matter is answered directly.
FOURTH CITIZEN. For your dwelling, briefly.
CINNA. Briefly, I dwell by the Capitol.
THIRD CITIZEN. Your name, sir, truly.
CINNA. Truly, my name is Cinna.

(A yell of anger from the crowd.

FIRST CITIZEN. Tear him to pieces; he's a conspirator.
CINNA. I am Cinna the poet; I am Cinna the poet.
FOURTH CITIZEN. Tear him for his bad verses, tear him for his bad verses.
CINNA. I am not Cinna the conspirator.
FOURTH CITIZEN. It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.

(A brutal laugh from the crowd.)

---


This scene takes on tremendous power when staged and the participating student is able to see why the lusty, undisciplined Londoner of the 1600's would think this a humorous situation.

Another interesting method to follow when attempting to expand the dramatic horizon of the student is the study of the structure of the playhouses or theater. Construction of a model theater such as Shakespeare's own Globe, could be undertaken as a project, using the descriptions and scale drawings found in Irwin Smith's *Shakespeare's Globe Playhouse*. Numerous sources are available, but this book is easily understood and the students can more readily see why Shakespeare wrote as he did. The fact that there were no curtains on the outer stage accounts for the tremendous flow of Shakespeare's action. Actors had to be written "on" the stage in all scenes, and since there was no curtain to draw, the actors were written "off" the stage in the same manner: that is, Shakespeare cleared the stage for each new scene and action. Also, the plays were given in broad daylight since there

---

was no way of lighting the theater without great danger of fire.\footnote{Irwin Smith, Shakespeare's Globe Playhouse (New York: Charles Scribner's Sons, 1956), chapter VI.}

Some instructors who are qualified to read aloud, feel that their students gain more as spectators than as participants. Others feel that students are able to read aloud profitably, probably concentrating only on certain scenes. The more dramatic the scene, the more this method appeals to the freshmen and sophomores. Juniors and seniors are more sophisticated, however, and enjoy Shakespeare's sense of comedy. Also, excellent recordings are available, such as the sound track from the MGM production of Julius Caesar starring Sir John Gielgud and Marlon Brando or the Mercury Theater recording starring Orson Wells and Martin Gable. Two full length movies of Julius Caesar have been produced, representing two entirely different styles of acting, the Gielgud, Brando MGM production; and an independent movie produced and directed by David Bradley, starring Charlton Heston. Several shorter films are available depicting selected scenes of which Mark Antony's funeral oration is still the most frequently selected.\footnote{Keith T. Smith, President, Modern Sound Pictures Inc., 1410 Howard Street, Omaha 2, Nebraska.}

These devices certainly give the student an opportunity to study various styles and techniques of Shakespearian production.

Methods previously discussed possess major disadvantages
as well as advantages. A major disadvantage is that the students are passive spectators. They do not know the joy of emotional involvement, the self-knowledge that comes with associating with the real problems of an imaginary character. To read Portia is not to play Portia. This woman was a Stoic. In order to understand the qualities of a wife who could give herself a voluntary wound in the thigh in order to prove herself worthy of her husband's trust, a student has to become emotionally involved with concepts of self-sacrifice. Calpurnia is sometimes portrayed as a noble, cold woman, who, though aware of her husband's danger, did not intervene. A student could choose between this concept and that of a frightened hysterical woman who tried to save her husband but was ignored because of his fanatic pride. Both Caesar and Cassius were able to sway men to their will. In attempting to portray either of these characters, a study of the qualities of leadership and great men is essential. Students are fascinated with the study of Shakespeare's ghosts, disguises, and his use of mistaken identity in order to further dramatic action. Constant striving for understanding is necessary when attempting the successful portrayal of a character. Since the word drama comes from the Greek word "Dramenon," meaning "a thing done."

---

we, therefore, have both the opportunity and the obligation to
demonstrate and define the word. The passive listener or observer
loses much — the thrill of becoming familiar with sights, sounds,
concepts and attitudes of the period.

Too often guides for teaching sound like apologies, suggesting
that Shakespeare is too taxing and that a less difficult author
should be substituted for the high school student. One need not
apologize for the Bard. What he has to say is just as pertinent
today as it was in the 16th century. Students will embrace that
which they are taught to love, regardless of the difficulty. One
book, prepared as a guide, tells us that "holding the textbook, a
student can have the fun of being, for the moment, Brutus or Antony,
Portia or Calpurnia, or the mighty Julius himself." Actually, it
is extremely doubtful that any of the characters involved considered
the real situation fun. Also, the majesty of Shakespeare can only
be captured when rolling the words "Trippingly on the tongue," as
Hamlet advised his players. Shades of meaning supported by the
grand gesture are the very life of Shakespeare's style. In other
words, memorization is essential. Life must be breathed into the

18 Walter Loban, Dorothy Holmstrom, Luella B. Cook, and
Herbert Potell, Teacher's Manual for Adventures in Appreciation

19 Robert C. Pooley, Irvin C. Poley, Jean Cravens Leyda, and
Lillaim J. Zellhoefer, Guidebook for Exploring Life Through
Literature (Chicago: Scott, Foresman and Company, 1958),
p. 65.
characters before they can become meaningful. Enjoying something and having fun are two entirely different situations.

Another question of the survey presented to publishers concerning the advisability of a student production of *Julius Caesar* elicited the following responses:

Certainly student productions of *Julius Caesar* would add greatly to the understanding of the play, assuming that the production is done with at least moderate skill. In our book we stress the fact that Shakespeare wrote the play for an audience, not for a tenth grade anthology.20

Personally, I recommend some sort of student production, in total or in part, for clear understanding of any play taught in high schools. Even oral reading is far more efficacious than mere silent reading explication of text alone.21

Guides for production are provided in our edition (*Shakespeare's Julius Caesar with Its Historical and Literary Background*, edited by Max J. Herzberg). Many schools produce this play every year with gratifying results. Practically every class reads scenes for further enjoyment and understanding. We make no recommendation. Any school group that wishes to produce the play will find all the help it needs in our edition; the decision to produce or not to produce depends on the time, talent, and desire of the individual school.22

---

20Page, *op. cit.*


We do not specifically recommend student production of this play. I am not certain why we have not made this recommendation, but I suspect that it is that a strong recommendation of this sort might create problems in certain schools and that it is the kind of activity the schools will naturally adopt if their circumstances permit.\textsuperscript{23}

Therefore, replies received show that student productions are not only possible but they are desirable. Certainly they indicate that high school students are capable of understanding and performing classic dramatic literature with joy and pride.

Consequently, the experience and understanding gained in an actual production of a Shakespearian drama will excite the imagination, and awaken and nourish the natural curiosity inherent in every individual. Margaret Webster, the well known Shakespearian scholar and director, states the case for production very well:

At school I fell in love with Richard II and Macbeth. I do not remember that this was due to particularly imaginative teaching. Perhaps the soil of my mind had been thoroughly prepared by four generations of theatrical ancestors, most of them had had a bout with Shakespeare at one time or another. But it is a matter of the gravest regret that most children learn to regard Shakespeare as an undesired task to be mastered superficially as is consistent with the necessity of pleasing a given body of examiners. Few of them are led to know and understand the people in the Shakespeare plays or to appreciate the music of his spoken verse. Little is done to feed the eagerness of their imaginative curiosity or to quicken their sense of the power and beauty of their own language; and their minds are crammed with a mass of basically irrelevant detail, which they thankfully reject

\textsuperscript{23}Russell, \textit{op. cit.}
as soon as possible. If, in later years, they are lured into a theatre where Shakespeare is being played, they are astonished to find that there is really nothing difficult about him and that he can even supply very reasonable entertainment.²⁴

CHAPTER II

A PRODUCTION OF JULIUS CAESAR IN THE

DODGE CITY SENIOR HIGH SCHOOL

Plays can be kept alive, in the fullest and most vivid sense, only through the medium of the living theater.¹ These words suddenly came to life after witnessing an inspired performance of Julius Caesar in 1955. A new awareness of the surrounding world, past and present, became so intensely overpowering that an attempt to transmit a like awareness to others became an absolute necessity.

Thoughtful reevaluation of past techniques and new approaches came after the realization of the inadequacies of teaching methods used at the present time. Certainly, Shakespeare is of sufficient magnitude to deserve special consideration and treatment in the presentation of his craft. However, a student, regardless of ability, can only be reluctantly dutiful toward a study for which he has no sympathy. A major portion of the student's world is visual. Consequently, it is not essential for him to read or even to listen to any great degree; his world is one of illustration.

¹Margaret Webster, Shakespeare Without Tears (Greenwich, Conn.: Fawcett Publications, Inc., 1961), p. 12.
Therefore, it seemed logical that illustration of Shakespeare's plays was the missing technique. The administrative staff and the speech and English instructors of Dodge City Senior High School concluded it would be worth the effort to produce *Julius Caesar*. They felt that sufficient evidence could be drawn to support the illustrative or production method of teaching classic dramatic literature to high school students. The cast was composed of high school seniors, all of whom had previously studied the play in the tenth grade. The experiment with technique posed the following problems.

**SELECTION OF THE PLAY TEXT**

When questioned as to which acting version he would recommend for high school production, Robert R. Laidlaw, Executive Vice President of Laidlaw Brothers Publishers, wrote:

> We selected the modern versions written by Charles W. Cooper of Whittier College because we felt that with the elimination of archaic words, words that have changed their meanings, and with the inclusion of modern stage directions that high school students would not only understand and enjoy the Shakespearian materials better, but would get a clearer understanding from the ability to act out the parts.²

After due consideration, I decided the text selected should fulfill several basic qualifications. Chiefly, the text should follow the original Shakespearian form as closely as possible.

---

Since the experiment was designed to enable the students to know and understand Shakespearian language, I did not feel it necessary to use a modernized version, as an attempt at over simplification would defeat the entire program. Also the text should give some directions for staging adaptable to any stage or playing area. As strong color and background are essential to the inexperienced actor in establishing the necessary mood, a basic unit set which could be changed from scene to scene was used instead of a replica of the Elizabethian stage which was also a possibility. The text should contain detailed descriptions of costumes and stage properties. Much confusion can be caused by unfamiliar terms; therefore adequate clarification of terms is essential. Directions given in the text were often supplemented by the imagination of the production staff. The text should also include explanatory footnotes to aid the actor in interpreting his character. While much help and direction are needed for both director and cast, the most usable aids clarify rather than simplify.

The Samuel French New Complete Acting Edition of Shakespeare

Each play in this new complete acting edition of Shakespeare has been edited by an eminent authority and based on versions performed by well-known Shakespearian actors. Amateur producers will find the most detailed stage directions, scene designs, property and lighting plots, and notes on production. Students will find a line-for-line study of each play in its grammatical and dramatic elements, incorporating glossaries of words and phrases which require analysis for modern understanding. Price, $1.50 each.
fulfilled these criteria. This text, while very difficult and involved, furnished clear and concise directions for a reliable classic interpretation. Because of the length of *Julius Caesar* it was necessary to edit it further. The Mercury Theatre recording, directed by Orson Wells, helped in this respect.

**SELECTION OF CAST**

There are forty-three speaking roles in *Julius Caesar*, plus extras. The fact that most of the characters are male complicates the casting for the high school director even more. By glorifying the hero in the films, *The Robe*, *Quo Vadis*, *Spartacus*, *Ben Hur* and the yet to be released *Caesar and Cleopatra*, motion picture directors have inadvertently made the playing of a role in a classic as appealing to the high school student as a role in the light comedies. When the opportunity to sign up to try out for *Julius Caesar* was announced one-hundred and five students signed up, sixty-five of whom were boys. Elimination was then the problem. Because of the small size of the stage the cast was reduced to forty-one, including extras for crowd scenes, but, the total parts played numbered fifty-four since several characters could "double." The characters of Cicero and Young Cato were eliminated; the part of the Soothsayer was combined with that of Artemidorus; that of the Messenger with the first Commoner. The characters of Volumnius, Varro, Clitus and
Claudius were eliminated and their lines assigned to Lucilius, Mesalla, Titinius, Poplius and Strato. Since there were sufficient military men in the main role, the case could be reduced still more without losing the mood by eliminating the foot soldiers. The servant's roles were combined into one. The same actors played the parts of the Citizens and the Commoners. In an attempt to establish holiday atmosphere in Rome and to intensify the dramatic movement, a chorus of dancing girls was added to the first scene and a special chorus of women was added to establish mood after the manner of the Greek Chorus.

Voice quality alone determined final selection of the cast. If the student playing the role has the voice quality germane to the character, he will more easily project the character image to the audience. For example, the roles of Lucius and Cinna the Poet were given to girls who had the desired voice qualities. As the character acquires the Elizabethian enunciation the melody of the line aids in his portrayal of the entire characterization. Antony gradually became a fanatic in the pursuit of Justice, the Cassius emulated a politician with a cause to sell, right or wrong, the Brutus imitated a Stoic who understood man's ideals, not his actions.

Scholastic ability often has been considered when casting a play; such was not the case with Julius Caesar. In the Dodge City Senior High School, in order to be eligible to try out for a
play in the first place, a student had to be passing in three academic subjects. This was considered a sufficient guide because the ultimate goal was not where the student is now but where he will be in six weeks time.

SETTING

A basic set with a backdrop as the only changeable section served for Acts I, II, and III, and Act IV, i. Since the total playing area measured fifteen by thirty feet a raised platform with circular recessed steps and movable Roman pillars made from the linings of old hot water heaters gave the illusion of depth. Yellow brocade in the form of a scene curtain served as a backdrop for the battle scenes in Acts IV and V. Brutus' tent, made of strips of old sheeting, dyed yellow, green, red and blue, stretched over a wooden frame was easily slid on stage from the side. Silhouettes of stark trees projected onto the yellow scene curtain gave a sense of desolation to the final scenes.  

LIGHTING AND SOUND EFFECTS

Manipulation of lighting techniques served to set the mood for the actors and the audience: for noisy crowd scenes brilliant light, for storms, subdued blue light with thunder, for flashes of

complete guide for stage setting appears in the Appendix.
lightning, a simple carbon arc or "lightning striker," for pools of light to separate character from character or character from set, spotlights. A fog machine,\(^5\) sending forth great billows of realistic fog, created a beautiful setting for the ghost and the five Greek-like muses.\(^6\)

Even though abundant lights enhance the staging, essentially the same effect can be achieved with two overhead borders, footlights, and three baby spots. Complicated lighting need not be a barrier to production because a lively imagination is the only real requisite for beautiful stage lighting. With real inspiration the student of lighting can make a kitchen match or a candle appear as a beam.

COSTUMES

Also, costumes helped to set the mood for the actor and the audience. Long flowing tunics and brilliantly colored and decorated togas transformed the high school student into a very reasonable facsimile of a Roman citizen. Costume, more than any other one thing, enabled the student to achieve separate identity. After he had achieved the identity, he then projected it. Mothers of the

\(^5\)Associated Theatrical Contractors, 310 West 80th St., Kansas City 14, Missouri.

\(^6\)See Appendix for complete light plot-utilizing footlights, two over-head border strips, sixteen suspended baby spots mounted on a front pipe, six beam lights and one trooperette spotlight.
students made most of the costumes. In two meetings the mothers, the two student assistants and I carefully planned the costumes and chose the colors for each individual character. Since old sheets dye easily and are soft enough to flow and drape gracefully, most of the costumes were made from sheets donated by members of the community.7

Basic costume designs were as follows:

**SENNATORS:** Long white tunic and separate toga, decorated according to interpretation of student, minimum length, five yards - conspirator's scenes, long gray cloaks with hoods.

**SOLDIERS:** Short tunics made of heavy white undershirts, tucked into short (knee-length) white wrap-around skirts, plain or pleated-full military cloaks attached to undershirts at shoulders - decoration left to individuals - spears, helmets, and shields, rented from two costume companies.8

**COMMONERS, CITIZENS, MESSENGERS AND SERVANTS:** Tunics, floor or knee length, attached short toga or shoulder drape - little decoration used.

---

7 See Appendix for pictures to be used as color guides.
8 Associated Theatrical Contractors, 310 West 80th Street, Kansas City 14, Missouri.
WOMEN: Long full tunics gathered at shoulders - girdled effect achieved by ribbons tied around waist, crossed in front, attached at shoulders. Footwear for all characters - thong beach scandals sprayed gold, various types of laces and decoration attached according to character.

Students spent much time in individual research in order to make their basic costumes as authentic as possible. As a result, all cast members were justifiably proud of their own costumes. Unusual length of the costumes even necessitated new walking habits. Students found that it was either walk gracefully or fall on their faces.

MAKE-UP

Standard make-up and procedure was used: grease paint, rouge, eye-shadow, mascara, eye-liner, face liner, face putty, lipstick and powder. Beauty patches became very popular (shades of Hollywood!) and it became necessary to restrain the older ladies in the use of this cosmetic. With the exception of age lines, eyes were emphasized more than any other single feature. Blood, of course, is very necessary in this play. Interest had reached such a pitch that ten days before the performance the actors were willing to shed their own. However, a very effective
synthetic type was chosen which picked up light beautifully and was very easily removed from person and clothing with warm water.

The cast was finally chosen on December 20th. From this date on the actors, both male and female, let their hair grow. It was generally agreed that Brutus in a "Butch" cut would appear something less than Stoical. A local beauty shop agreed to style hair for the production. This was one of the most outstanding effects achieved. General hair styles were:

FOR MALES: Hair parted with a small dime or circular part at the crown of the head, curled and waved in any fashion desired.

FOR FEMALES: A flowing pony-tail effect in the back with elaborate curls in the front and sides. False hair was frequently used in order to give a fuller effect. Hair sprays and decorations were used very liberally by all characters.

MEMORIZATION

A strict rehearsal schedule was adhered to. The students were given their books on December 20th. Editing of all books was done at that time at a general meeting, so that all books

---

9 Associated Theatrical Contractors, 310 West 80th Street, Kansas City 14, Missouri.

10 Martha's Pioneer Beauty Salon, Mrs. Martha Davis, Lora Locke Hotel, Dodge City, Kansas.
would be exactly alike. Prompt books are forbidden on our stage and it was clearly understood that this production would be no exception. Rehearsals began January 17th, and proceeded without serious interruption until the night of performance. After February 12th, books were not allowed back stage. Gratifyingly enough, from this point on, students took great pride in their ability to manipulate lines, and on the night of the performance there was not a single error. Though many of the speeches are very long, the definite rhythm establishes a sense of sound, giving the player security and confidence in picking up lines and cues. Shakespeare’s "mighty line" gives the player a very real sense of accomplishment and pride.

MUSIC

Throughout the play mood was stressed in the belief that, if the actors felt like Romans, they would act and react accordingly.

Julius Caesar is a big play, full of sound and fury; therefore, music is especially essential to create mood for inexperienced actors. A search was conducted for scores but, since no music used in previous productions of Julius Caesar suited our needs, we improvised. The Dodge City Senior High

11See Appendix for complete rehearsal schedule and policy.
School Theater Orchestra, under the able direction of Mr. Max Connor, presented the theme from *Exodus*. This majestic theme was chosen because of its great sense of the poignant beauty and helplessness of man. After this, we relied upon tympani and trumpet to establish the sounds of ancient Rome. Trumpets were used for fanfares only and tympani for all sound effects, thunder, marching feet, funeral dirges and accompanying sounds. Much of the success of this production resulted from the musical innovations.

Just before the garden scene played between Brutus and Portia, a vocal solo, *Come, Thou Monarch of the Vine*, from the vocal music of *Antony and Cleopatra*, was inserted. It seemed necessary to establish a quiet moment in which two unemotional people could establish their deep love for each other. The music for young Lucius' lute solo was faked in from backstage using a concert harp.\(^\text{12}\)

**INTERPRETATION**

Throughout this chapter, mood, interpretation and freedom of style have been stressed in order to establish an ever changing panorama of sight and sound. To establish dramatic action further, *Greensleeves*, arranged by Nellie Timmer. Soloist, Cherrie Cynthia Hogue, Dodge City, Kansas.
several innovations were made in the text. Two street dancers were written into Act I, i, in order to establish the seriousness of purpose of the two Tribunes, Marullus and Flavius. The dancers openly invited the two soldiers to dally along the wayside. They were very impatiently turned down as the Tribune's interest was only in the defense of the fallen Pompey and the scattering of Caesar's followers. Thus, an attempt to establish a feeling of division in Rome was made.

In the Rare Books Room of the Huntington Library, San Marino, California, some verses, written into a 1729 text of Julius Caesar, were found to be used:

Instead of the Musick usually play'd between the Acts, the following Verses are, after the first Act, to be sung by a Chorus representing the Roman people. 15

These verses provided an excellent opportunity to insert a verse speaking chorus to enhance still further the sense of doom and foreboding and to enlarge the student's understanding of classic tragedy. There were five members in the Chorus, dressed in pastel colors, with hair dyed to match. The third Chorus was inserted between Acts II and III, Fourth Chorus between Acts IV and V. A ghostly feeling of other-worldliness was achieved at this point with a fog machine. Judging by the sneezing and coughing

throughout the auditorium, this feeling was transmitted to the audience as fog is not a respector of the imaginary fourth wall of the footlights.

One other addition to mood was quite unintentional and has become known as Trebonius in the Snow. On the night of the performance a light snow was falling. As can be expected with such a large cast, the traffic backstage was heavy, though orderly. As entrances were made for the death scene of Caesar, Trebonius stopped to adjust his toga as this scene contained his best lines and he wanted to appear every inch a Roman. Unfortunately, his fellow Senators strode on without him. Trebonius, fearing to make his entrance alone and out of blocking sequence, became panic-stricken. Since he was unable to cross backstage, he ran out of the door into the snow, intending to enter stage door right. In his agitation he thought the rather heavy door was locked and immediately ran back through the snow, toga and sandals flapping in the wind, to stage door left. This door was really locked and the tragic Trebonius could only pound upon it and shout. Upon being rescued, he fell in the wings sobbing, confident that he had wrecked the show. Such was not the case. The actors on stage covered for his absence and were made even more aware of the margin for error and the necessity to avoid all possible mistakes. Here again was a perfect example of the Shakespearian technique of introducing comedy into a tragic play.
PUBLICITY

By its very nature, the play was its own best advertisement. A high school production of a Shakespearian play draws much attention to itself. The making of costumes, set construction, stage dressing, all are attention getters. Also, when fifty male high school students walk around with almost shoulder length hair, something of a distraction is created. Though all of these things certainly helped, regular advertising channels were used to fullest advantage.

POSTERS: Twenty-four posters, painted in water color on 18 X 24 Oak-tag, were placed in strategic locations about town. Simplicity was the keynote; Roman designs and script were used.

LETTERS: Letters of invitation, containing a small poster suitable for bulletin board use, were mailed to all high schools within a radius of one hundred miles.

RADIO: Radio advertising was given in the form of public service announcements over station KGNO at least three times a day for two weeks before the actual performance.

TELEVISION: A half-hour television show carried on KEKT-TV was presented at ten o’clock, the morning of February 15th. The show consisted of a discussion of every aspect of the production. Illustration was used whenever possible.
NEWSPAPER: The Dodge City Daily Globe was most cooperative. It carried many pictures and articles throughout the rehearsal period and on Monday, February 26th, the day before the performance, printed a full page picture layout.

TICKET SALES

Senior government classes handled the advance ticket sale. Senior class officers supervised and reserved seat sale. Since the Dodge City Senior High School Auditorium seats only 1,350 only five-hundred reserved seats were sold at $1.00 each. Single admissions were 75¢ for adults and 50¢ for students. The house was completely sold out and the play could easily have been presented again to a capacity audience.

FINAL PRODUCTION

On Tuesday, February 27, 1962, after approximately eighty-one hours of rehearsal spread over a period of twenty-seven days, Julius Caesar was presented to a live audience. Everyone was tense; nerves were strained to the breaking point as the actors reported to the ten members of a perfection conscious make-up committee. All technical crews had gone through countless dry-runs. The production was ready to go. On this crucial night not one word of further instruction was needed. At exactly 7:55 P.M. all members of the cast and the crew were at their post awaiting the 8:15 curtain. The silence backstage
was so loud one felt it could be heard above the strains of the orchestra. Here was discipline, self-discipline, learned through long hours of rehearsal, memorization and association with an artist who not only required but demanded understanding of his lines. Each individual felt necessary; there were no stars or bit parts; there were only Romans.
CHAPTER III

CONCLUSIONS

An ancient maxim, no play is a play until it is acted, literally interpreted simply means that the written set of directions comprising the play is only a script. The script lives only until it is destroyed; the play lives only while it is being played.\(^1\) Robert L. Page of Ginn and Company supported this concept of drama by stating that in their text they stress the fact that Shakespeare wrote the play for an audience, not for a tenth grade anthology. A script is read but a play is acted.\(^2\) Experience has shown that reading a script meaningfully presents difficulties for the uninitiated high school student. He has not yet developed the multidimensional skills enabling him to transform a script into a play. In support of this theory, Professor Maynard Mack of Yale says:

> It has been my observation that when the public experience of a great play is brought into the right kind of relation with the private experience of the individual student, there comes a flash of illumination into the classroom that nearly crumbles the plaster. No one will

---


\(^2\)Ibid., p. 5.
have to tell the student that reading is a key to understanding, that knowledge gives self-knowledge, that literature has much to say to him about life. He knows.\(^3\)

Because of the time involved, obviously, all of the scripts included in the high school anthology can not be produced. Since reading a script involves the study of the background, the structure, the setting, the theme and the language of the play, its value cannot be discounted. Making provision for individual reading differences constitutes a major drawback of this method. If a student cannot pronounce the words, certainly he has difficulty interpreting the literature in the allotted class time. The constant repetition, however, that the production necessitates provides even the slowest student opportunity to grasp meaning and identify with the subject. Therefore, production excels other methods in that it gives a richer experience by encompassing script reading and providing the opportunity for the student to express himself orally without feelings of inferiority.

Overcoming a natural reticence to pursue a study, considered too difficult or too dull, poses a major problem in the study of classic dramatic literature. Subduing an unwholesome reverence

for the Bard presents one of the most difficult tasks the teacher of English literature has to face. In recognition of the problems of Shakespearian reaction, Margaret Webster says:

At a performance of Hamlet in a Middle Western city, the balconies were crowded with school children, noisy, skeptical, restless. Owing to a shortage of ushers, a couple of policemen were called in to keep a watchful eye on the children. The policemen were very conscious of their responsibilities; and when the children, as quick as they were critical, began to laugh at Polonius, they were cowed by a fiercely respectful "shush" from the police force. Poor Polonius played frantically to solemn faces throughout the afternoon.

Left to themselves, however, children and adults alike proved eager, swift, perceptive, and delightfully ready either to laugh or cry; they were the kind of audience Shakespeare himself might have wished for.

The same reaction was experienced during the rehearsals and the performance at the Dodge City Senior High School production of Julius Caesar. Curiosity probably motivated the large number of students who reported to tryout for the production. Consequently, those who thought the whole situation dull or difficult dropped out. There was some laughter at, and more than a few problems with lines. Yet, as time went on and the characters gradually grew into their roles, the students discovered that without being aware of it they had developed a respect for Shakespeare as well as for Julius Caesar. After the first week of rehearsal students had checked out

---

4Margaret Webster, Shakespeare Without Tears (Greenwich, Conn.: Fawcett Publications, Inc., 1961), p. 15.

5Ibid.
of the local libraries all of the books pertaining to Shakespeare and at the request of the students, the advanced speech course became a laboratory for Shakespearian studies. After the performance, a mid-western audience paid Shakespeare, and a mid-western cast, the compliment of three curtain calls. The citizens of Dodge City had come to see *Julius Caesar* in 1962 for the very same reason the citizens of London came in the 1600's, to enjoy themselves.  

Production provided the student with the opportunity of identifying himself with another time, another action, another place, another person. If, therefore, a student were given the opportunity to appear in one Shakespearian play a year during his high school career, he would at least receive a glimpse of the vast panorama of world history and of the people who made it live. A suggested performance schedule might be as follows: freshman year, *A Midsummer-Night's Dream*, sophomore year, *Julius Caesar*, junior year, *Romeo and Juliet*, senior year, *Macbeth*. Participation in these plays would give the student some knowledge of fantasy, of history, and of Renaissance Italy and England, as well as

---

6See Appendix for letters and newspaper clipping.

7Student comments on characters and their portrayal of same.
provide him with new learning experiences in set designing, ability to memorize, and to read and interpret dramatic literature. Mr. Harry P. Rowe, maintains that a good teacher who loves Shakespeare can introduce any play of which he is particularly fond in any grade of the high school years. Choice of Shakespearean drama need rely only on the discretion and taste of the director.

In reviewing the possibilities of a Shakespearean production in high school, no attempt has been made to present a pre-fabricated, can't-possibly-fail method. Instead, a specific production, *Julius Caesar*, was presented on the high school stage successfully. Since Shakespeare drew from the wealth of history and fable for his plots, his plays may require specialized treatment. It is essential that the entire production interpret Shakespeare through the medium of common humanity. Shakespeare loved people, all kinds of people, and attempted to show them in their human relationships.

The results of a survey conducted concerning the reasons for including *Julius Caesar* in sophomore texts, though inconclusive, show that the play was chosen for its literary merit, its familiar and classic plot, historical setting and excellent character study. Also, traditionally *Julius Caesar* has simply been included in many

---

8 Letter from Harry P. Rowe to the writer, December 22, 1961. Mr. Rowe is a member of the Education Department of Houghton Mifflin Company, Boston, Mass.
Projects, script reading exercises, lectures, and audiovisual viewing, constitute a few of the many existing methods for presenting Shakespearian scripts. Nevertheless, the fact cannot be ignored that Shakespeare wrote his plays for an audience, and without an audience some of the flavor is lost for the student. Certainly, any director, amateur or professional understands that a production of Shakespeare is not to be undertaken lightly however, both may take heart from Margaret Webster's philosophy:

Shakespeare in the theatre is a source of wealth we cannot afford to lose. Everyone can draw from it - - the poet, the philosopher, the businessman, the truck driver, or the college student. Each will take from the plays as much as his mind and heart will carry, just as everyone concerned in production or acting them will bring to their service all he has, and find it fully absorbed. Shakespeare's stamp and seal of honor has been set on every actor who has won a lasting reputation and on every theatre company of enduring accomplishment. Shakespeare is not only the glory of the language which we speak; he is part of the stuff from which our civilization has been forged. It is for the theatre to accept the high responsibility of perserving his living work; then only can we claim our rightful share in his immortality.  

---

10 Webser, _op. cit._, p. 230.
BIBLIOGRAPHY

A. PRIMARY SOURCES

1. Catalog


2. Manuals


3. Letters

Letter from Harrison B. Bell to Margaret Brennan, December 12, 1961.

Letter from Walter Holden to Margaret Brennan, December 13, 1961.


4. Play Texts


B. SECONDARY SOURCES

BOOKS: GENERAL


BOOKS: SHAKESPEARE'S THEATER


BIBLIOGRAPHICAL ENTRIES

BOOKS STUDIED FOR Background MATERIAL ON JULIUS CAESAR

A. BOOKS


BOOK: PART OF A SERIES

SUGGESTED SETTING FOR JULIUS CAESAR

ACT I, i, - A street in Rome - basic unit set - scenic backdrop, Rome.
ACT I, ii, - Same.
ACT I, iii, - Same. Storm in progress

ACT II, i, - Brutus' Garden - basic unit set - poplar tree flats slide on from up-stage right and left - Garden seat placed center steps.
ACT II, ii, - Caesar's Palace - basic unit set - marble effect Roman wall - flats slide on from up-stage right and left - gold furnishings.

ACT III, i, - The Capitol - basic unit set - same marble effect back wall flats as previous act and scene - furnishings on raised platform only - Caesar's throne and Senate stools in gold.
ACT III, ii, - A street in Rome - same as Act I, i, - with the addition of a simple pulpit, stage left, and a raised platform for Caesar's body, center stairs.
ACT III, iii, - Same as above.

ACT IV, i, - A garden in Rome - same as Act I, i, with the addition of furniture as in a garden.
ACT IV, ii, - A camp near Sardis - played in front of yellow scene curtain - no other setting used.
ACT IV, iii, - Brutus' tent - same as above with Brutus' tent slid on from stage left - Caesar's ghost enters from extreme left of tent.

ACT V, i, - Plains of Philippi - played in front of yellow scene curtain - no other setting used.
ACT V, ii, - CUT
ACT V, iii, - Another part of the field at Philippi - played in front of the yellow scene curtain - silhouettes of trees projected on scene curtain from balcony.
ACT V, iv, - CUT
ACT V, v, - Same as above.
LIGHT PLOT  JULIUS CAESAR

ACT I  SCENE I  All lights - (top, bottom, boards) full
SCENE II  All lights - (top, bottom, boards) full
SCENE III  Blue (on full) #1 (on at 6 or 7)
(Unplug beam light)

ACT II  SCENE I(A)  Blue (on full) (unplug beam light) #1 (on at 8)
#5 (on at 6, when conspirators enter; page 25)
#2 (on at 7, when conspirators enter; page 25)
#5 (off when conspirators leave, page 29)
#2 (off when Portia comes down stairs, page 30)
#5 (on at 6 when Portia leaves, page 32)

(B)  No overheads - footlights on at 3
Trooper - follow singer with yellow spot
Trooper - off at end of song
SCENE II  All lights - (top, bottom, boards) at 7
#3 (on full)
#5 when Ecinius enters - (on at 8) page 37
#2 when Antony enters - (on at 8)
SCENE III  All lights on at 3
#1 (on full)
Trooper (yellow) on Artemidorius
Trooper (off at end of Artemidorius speech)

ACT III  Scene I  RUNS INTO ACT II (NO CURTAIN)
All lights on full (unplug red beam)
#1 (on at 6)
When Caesar is stabbed leave #1 on at 6
Red light on full - white on at 5
All other lights off
Trooper - yellow spot on Antony's first speech,
page 51 - off at end of first speech
Trooper - yellow spot on Antony's speech,
page 53 - off at end of speech
SCENE II  All lights on bottom board at 7
#2 (on full)
Red spot on Caesar's body
#2 - (off) when Antony descends, page 63
Trooper - Yellow spot on Antony when he descends
Bottom board - (dim to 3-4)
SCENE III  All lights-(on at 7)
When crowd yells CINNA - dim lights to 3
Turn on red spots

ACT IV  SCENE I  Bottom board on at 6
#3 on full
SCENE II
Footlights on full
#1 on full

SCENE III
Footlights on full
#4 (on full)
Dim footlights to 3 when Lucius brings gown page 82
Trooper - yellow spot on ghost (page 82)
off when ghost leaves
GIRLS - Footlights on 4
Trooper follow with yellow spot
Start with small circle and enlarge as they
come on to cover all of them - then decrease
size as they leave stage.

ACT V
SCENE I
Project battle scene
Footlights - (full)
#4 (on full)

CUT SCENE II

SCENE III
Footlights (full)
Footlights dim (page 90) after "they shout for
joy"
Trooper - red spot on Cassius and Pindarius
after lights dim
Trooper - stays red until after Titinius kills
himself
Footlights - full (after Titinius death)
Trooper - put yellow spot on Brutus and the
rest

CUT SCENE IV

SCENE V
Footlights (full)
Trooper - large yellow spot on Brutus and
friends
dim footlights to 3
Trooper - red spot on Brutus and Strato
Footlights on full after Brutus death
Trooper - yellow spot - cover all on stage

black-out as curtain closes

CURTAIN CALL
All lights on full
Act I, ii
Crowd scene showing a street in Rome. Front row, Mark Antony, Calpurnia, Julius Caesar, Brutus, Cassius, Decius Brutus. Members of the crowd form the background.

Act II, i
Garden scene, Brutus reading conspirator's note.
Act II, ii
Caesar's palace, Caesar and Calpurnia

Act III, i
Five muses foretelling death of Caesar and destruction to come.
Act IV, iii
The camp at Sardis, Brutus' tent. Brutus and the page Lucins.

Act V, i.
The Plains of Philippi. Titinius, Pindarius, Brutus, and Strato.
**REHEARSAL SCHEDULE JULIUS CAESAR**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 17th</td>
<td>Wed.</td>
<td>Beginning rehearsal - discuss general policy. Because of the very short time and the enormity of the production we cannot allow absences or tardies - except in cases of extreme importance. Acts I and II - BLOCK</td>
</tr>
<tr>
<td>Jan. 22nd</td>
<td>Mon.</td>
<td>Acts III and IV - BLOCK - Aud. 3:35</td>
</tr>
<tr>
<td>Jan. 23rd</td>
<td>Tues.</td>
<td>Act V - BLOCK - Act I - use books as little as possible. Aud. 3:35</td>
</tr>
<tr>
<td>Jan. 29th</td>
<td>Mon.</td>
<td>Act I - No books - Act II - use books as little as possible. Aud. 3:35</td>
</tr>
<tr>
<td>Jan. 30th</td>
<td>Tues.</td>
<td>Act I - No books - Act II - no books Thurs. - Aud. 6:00</td>
</tr>
<tr>
<td>Feb. 2nd</td>
<td>Fri.</td>
<td>Acts III and IV - No books for Act III, Monday Act IV, Thursday, Aud. 3:35</td>
</tr>
<tr>
<td>Feb. 5th</td>
<td>Mon.</td>
<td>Acts II and III - No books Act III - Aud. 3:35</td>
</tr>
<tr>
<td>Feb. 6th</td>
<td>Tues.</td>
<td>Acts II and III - No books Act III - Aud. 3:35</td>
</tr>
<tr>
<td>Feb. 8th</td>
<td>Thurs.</td>
<td>Auditorium 6:45 - NO BOOKS - Acts I, II, III, IV</td>
</tr>
<tr>
<td>Feb. 9th</td>
<td>Fri.</td>
<td>Act V - Monday - No books - Aud. 3:35</td>
</tr>
<tr>
<td>Feb. 16th</td>
<td>Fri.</td>
<td>Acts III, IV and V - Aud. 3:35</td>
</tr>
</tbody>
</table>

**NO BOOKS FROM HERE ON OUT**

**ALL COSTUMES MUST BE COMPLETELY FINISHED**

**BE SURE YOU’VE CHECKED WITH YOUR MAKE-UP PEOPLE**
| Feb 19th | Mon | Entire Play - Auditorium - 6:45 |
| Feb 20th | Tues | Entire Play - Auditorium - 6:45 |
| Feb 21st | Wed | Entire Play - Auditorium - 6:45 |
| Feb 22nd | Thurs | Dress Rehearsal - Auditorium - Make-up call starts at 6:15 |
| Feb 23rd | Fri | Entire Play - Auditorium - 3:35 |
| Feb 26th | Mon | Entire Play - Auditorium - 6:45 |
| Feb 27th | Tues | Make-up call starts at 6:15 - Final performance, also the worst blizzard in history - what do you want to bet? |

Again, we have a very short time in which to present this play; therefore, all rules and regulations must be strictly observed. Activities are arranged for and you are not to engage in any new ventures until the play has been presented. Music lessons, doctor's appointments, etc. must be arranged for on your own time. All absences must be cleared through me. Presenting a play of this magnitude is a tremendous undertaking and will be well worth any sacrifices made for it. We should be out of rehearsal each evening by 5:30 at the latest; this of course will require the cooperation of everyone involved.

Thank you for your consideration,

Margaret Brennan, Director

Dean F. Wagaman, Principal
ANTONY AND CLEOPATRA.

ACT II. SCENE 7.

RBUS. The while I'll place you: then the boy shall sing;
The holding every man shall bear as loud
As his strong sides can volley.

Come, thou monarch of the vine.

Music by

THOMAS CHILCOT.

Come, thou monarch of the vine.

Plump y Bacchus with pink eyne!
The Senior Class
of the
DODGE CITY SENIOR HIGH SCHOOL
— presents —
The Tragedy of
JULIUS CAESAR
by — WILLIAM SHAKESPEARE
TUESDAY, FEBRUARY 27, 1962
ORCHESTRA 8:00 P.M. CURTAIN 8:15 P.M.
SCENE IX.


Octa. What man is that?

Octa. My master's man, Strato, where is thy master?

Strato. Free from the bondage you are in, Messala; the conquerors can but make a fire of him:

For Brutus only overcame himself,
And no man else hath honour by his death.

Luc. So Brutus should be found. I thank thee, Brutus.

Octa. All that serv'd Brutus I will entertain them.

Fellow, wilt thou bestow thy time with me?

Strato. Ay, if Messala will prefer me to you.

Octa. Do so, good Messala.

Octa. How died my lord, Strato?

Strato. I held the sword, and he did run on it.

Octa. Octavius, then take him to follow thee,
That did the latest service to my master.

Octa. This was the noblest Roman of them all:
All the conspirators, save only he,
Did that they did in envy of great Cæsar:
He, only, in a general honest thought,
And common good to all, made one of them.
His life was gentle, and the elements
So mixt in him, that nature might stand up,
And say to all the world: This was a man!

Octa. According to his virtue, let us use him,
With all respect, and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honourably.
So call the field to rest, and let's away,
To part the glories of this happy day.  [Ex. omnes.

Instead of the Musick usually play'd between the Acts, the following Verses are, after the first Act, to be sung by a Chorus representing the Roman People.

First CHORUS.

WHITHER is Roman Honour gone?
Where is our ancient Virtue now?
That Valour, which so bright hath shone,
And with the Wings of Conquest flown,
Mutl to a haughty Master bow:
Who, with our Toil, our Blood, and all we have beside,
Gorges his ill-got Pow'r, his Honour and his Pride.

II.

Fearless he will his Life expose;
So does a Lion, or a Bear;
His very Virtues threaten those,
Who more his bold Ambition fear.
How Stupid Wretches we appear,
Who round the World for Wealth and Empire roam;
Yet never, never think what Slaves we are at home.

III.

Did Men, for this, together join;
Quitting the free wild Life of Nature?
What other Beast did e'er design
The setting up his Fellow Creature?
And of two Mischiefes choose the greater?
Oh. rather than be Slaves to bold imperious Men,
Give us our Wildness, and our Woods, our Huts, and
Caves again.

IV.

There secure from lawless Sway,
Out of Pride, or Envy's way;
Living up to Nature's Rules,
Not deprav'd by Knaves and Fools;
Happily we all should live, and harmless as our Sheep,
And at last as calmly die, as Infants fall asleep.
Between the second and third Act, these Verses are to be sung by a Person representing the Genius of Rome.

Second CHORUS.

L O. to prevent this mighty Empire's Doom,
From bright unknown Abodes of Bliss I come,
The awful Genius of Majestic Rome.

Great is her Danger; but I will engage
Some few, the Master-Souls of all this Age,
To do an Act of just Heroic Rage.

'Tis hard, a Man so great, should fall so low;
More hard, to let so brave a People bow
To one themselves have rais'd, who scorns them now.

Yet oh, I grieve, that Brutus should be slain'd;
Whose Life, excepting this one Act, remain'd
So pure, that future times will think it feign'd.

But only he can make the rest combine;
The very Life, and Soul of their Design;
The Centre, where those mighty Spirits join.

Unthinking Men no sort of Scruples make;
Others do ill, only for Mischief's sake;
But ev'n the best are guilty by Miftake.

Thus some, for Envy, or Revenge, intend
To bring the bold Traitor to his end;
But for his Country, Brutus stabs his Friend.

To be sung after the Third Act, by two Aerial Spirits.

Third CHORUS.

T E L L, oh tell me, whence arise
These Disorders in our Skies?
Rome's great Genius wildly gaz'd
And the Gods seem all amaz'd.

Know, in sight of this Day's Sun,
Such a Deed is to be done,
Black enough to shroud the Light
Of all this World in dismal Night.

I. What is this Deed?

II. To kill a Man;
The Greatest since Mankind began;
Learned, eloquent and wise,
Gen'rous, merciful and brave!

Yet not too great a Sacrifice,
The Liberty of Rome to save?

II. But will not Goodness claim Regard?
And does not Worth deserve Reward?

I. Does not her Country lye at stake?
Can they do too much for her sake?

Both together.
The dreadful be this Doom of Fate,
Just is that Pow'r which governs all:
Better this wond'rous Man should fall,
Than a most glorious, virtuous State.
To be sung after the Fourth Act.

Fourth CHORUS.

How great a Curse has Providence
Thught fit to cast on Human Kind!
Learning, Courage, Eloquence,
The gentlest Nature, noblest Mind,
Were intermix'd in one alone;
Yet in one Moment overthrown!

Could Chance, or senseless Atoms join
To form a Soul so great as his?
Or would those Pow'rs we hold Divine,
Destroy their own chief Master-piece?
Where so much Difficulty lies,
The doubtful are the only wife.

And, what must more perplex our Thoughts;
Great Love the best of Romans sends,
To do the very worst of Faults,
And kill the kindest of his Friends.
All this is far above our reach,
Whatever Priests presume to preach.

FINIS.

BOOKS Printed for J. Tonson.

FOLIO.

Garth's Ovid's Metamorphosis, with Cuts.
Prior's Works.
Rowe's Lucan.

QUARTO.

Milton's Poetical Works, 2 Vol.
Gay's Works.
Pope's Shakespeare, 6 Vol.

OCTAVO.

Milton's Poetical Works, 2 Vol.
Gay's Fables.
— Fasti or Morals.
Beaumont and Fletcher, 7 Vol.
Plutarch's Lives, 8 Vol.

TWELVES.

Pope's Shakespeare, 9 Vol.
Cibber's Plays, 2 Vol.
Shakespeare's Plays,
Sir R. Howard's Plays.
Southern's Plays, 2 Vol.
Restoration's Plays, 2 Vol.
Dryden's Plays, 6 Vol.
Shadwell's Plays, 4 Vol.
Congreve's Plays, 3 Vol.
Monterey's Plays, 2 Vol.
Vanbrugh's Plays, 2 Vol.
Rousseau's Plays, 2 Vol.
Spencer's Works, 6 Vol.
Suckling's Works.
Denham's Works.
DEAR MISS BRENnan:

WHILE I STILL THINK YOU ARE A COMPLETE "NUT"--LAST NIGHT I ATTENDED THE SR. CLASS PRESENTATION OF "JULIUS CAESAR". I WAS COMPLETELY 'TAKEN' BY THE PROFESSIONAL WAY IN WHICH YOU DID THIS PRODUCTION. YOU, THE MEMBERS OF THE CAST AND ALL ASSISTING WITH THIS MOST UNUSUAL OF PLAYS SHOULD BE CONGRATULATED FOR A JOB "WELL DONE". (THIS IS THE NAVY WAY OF SAYING 'BETTER THAN EXPECTED' AND 'BEYOND THE CALL OF DUTY') KNOWING THESE KIDS THAT YOU USED IN YOUR CAST AND SEEING THEM DOING THE JOB THEY DID, THRILLED ME TO NO END. THESE YOUNGSTERS WILL LONG REMEMBER THEIR EXPERIENCES DURING THESE PAST SEVERAL WEEKS AND IN THEIR MIND IT WILL RANK AS IMPORTANT AS THE SPACE FLIGHT OF LAST WEEK.

I SAT IN THE BALCONY AND I CAN TRUTHFULLY SAY I HEARD EACH AND EVERY SPEECH. THE PLAY MOVED WELL AND SHOWED THE RESULT OF SOME TREMENDOUSLY HARD WORK. YOU ARE TO BE CONGRATULATED--AND MAYBE IT TAKES A "NUT" TO EVEN THINK OF UNDERTAKING A JOB SUCH AS THIS WITH A BUNCH OF "FARM AREA" KIDS. IF THAT IS WHAT IT TAKES--"LET'S HAVE MORE NUTS LIKE YOU IN THIS SYSTEM!"

CONGRATULATIONS ONCE AGAIN

HOWARD HARMS
Dear Peg -

Before I do anything else this morning, I must write to you.

Late last night was a memorable evening. Don't know when I have been so elated. That I should be so astonished, admired, and respected.

That you could, first of all, have the courage to attempt it is amazing. That you could interest and recruit so many senior boys is more amazing. But! — that you could turn out a performance in which these boys played Shakespeare with all the realism and the joy and respect he deserves, simply knocked me out!

Those kids loved it! Everybody loved it! But I loved you most for making it possible.

To quote Victor Hugo "Inspiration and genius - one and the same."

To quote "me" - "Thanks, Peg, for being a teacher."

Rosie Dock
Shakespeare Drama
Well Received Here

By ELVIRA VALENZUELA

High school plays, which often offer little challenge, took a new lease on life here last night in the senior class production of "Julius Caesar." A near sell-out crowd was on hand for the drama production under the direction of Miss Margaret Brennan.

Realism — in costuming, stage setting, sound effects, lighting, and delivery — prevailed throughout the William Shakespeare tragedy. It would be unfair to sort out the "best" in last night's production for it was evident that the entire affair was the successful result of mass efforts.

Suggestive settings were created by practical arts students under the direction of faculty member William Alair. Musical sound effects were a creation of a junior class student Paul Franklin. Costuming was a project of senior class mothers. Harpist Cherrie Hogue, a junior high school student, provided between-the-acts musical entertainment.

Prior to the opening curtain, Max Conner and his high school theatre orchestra offered a superb presentation of excerpts from "Exodus." Deservingly enough, the large cast of "Julius Caesar" took three curtain calls in an exhaust-ed but relieved manner.
CHARACTER ANALYSES

Students assigned a role in Julius Caesar were required to write a character sketch of their own play character. This assignment forced them to analyze character, giving them a clearer understanding of the role they were portraying. The following examples selected from their sketches are unedited.

MARK ANTONY

Mark Antony is a very complex character with whom I had the pleasure of associating my own personality and for short periods of time my entire self, and to try to convey what this person is or what he means to me is like trying to define oneself.

Through this association I have come closer to understanding myself, and it has broadened me as an individual to such an extent that the end result is evident to anyone.

It is my contention that individual beings are reflection of experience but basically they reflect the personalities of people who have impressed them.

Rick Dickerson

JULIUS CAESAR

In the play, "Julius Caesar" I played the part of Julius Caesar. I felt the character of Caesar was that of a man of strong ideals. He had strong feelings and motivations toward the improvement of Rome. Caesar is truly the character that is portrayed in his speech where he compares himself to the northern star. He was greatly moved by his love for Brutus. This love was so great and true that it later killed him. Caesar was able to give love as is dramatised in his scene with Calpernia. Here he was able to set the world aside and he was concerned with only the feelings of Calpernia.

The fact that Caesar was an epileptic adds to his strength. Because of this he had to appear even stronger to overcome the time the "fit" would be upon him.
It is through these various influences that a man is made that is loved and can give love, is strong and powerful, but without exceptions, and is very fair in justice. This makes him appear even stronger and above men. We find in Caesar a capacity to love, that is not found in most men. When he is killed the knives of the Roman senator could not do the job but it is the great love he held for Brutus. We find that Caesar is asking for the love and help of Brutus but finds Brutus is turning him aside.

Norman Wilks

PORTIA

During the scene Portia shows qualities of courage, wisdom, understanding and tenderness almost to the point that it would seem unlikely that such a woman could have existed. Her nature was a great deal that of Brutus, and she has an air of nobility and dignity which she maintains throughout the scene.

Marcia Heichen

LIGARIUS

I played it as an old man because of the references in the play to his being bent, such as the place where Caesar says, "I was never so much your enemy as that... that has made you lean." Also when he goes to Brutus' house he has a kerchief on as a show or an "emblem" of being sick. "e flings this oft and declares he is not sick but how many people can discard sickness.

Putting these 2 scenes together we come up with an old man who has possibly had, or has, a disease, not unlike malaria which recurs.

Putting a cane in seemed a very good idea since it accentuated his limp and age. This also gave him a tool to make up for the short time he is on stage.

Terry Boger

OCTAVIUS CAESAR

Octavius was the young nephew who through the death of his uncle Julius Caesar, took over as a high ranking official in the Roman Empire.

FORSYTH LIBRARY
FORT HAYS KANSAS STATE COLLEGE FOR USE IN LIBRARY ONLY
He was young and ambitious, and he was playing along with Antony and Lepidus in order to obtain complete control of the Roman Empire.

He was like the knights in England, showing great feeling for honor and great deeds of soldiers.

Octavius, like all young men who become important, wanted people to recognize him. To draw attention to himself and set himself apart from other officials, he wore the best of clothes and armor, with very bright and well decorated material.

Roland Baker

JULIUS CAESAR-TREBONIUS

Although my part, and many other parts in this production were very small, each part was important in the full meaning and presentation of Julius Caesar. Trebonius, I think was a very noble woman and was older than the other conspirators. Being an older person, I think that he possessed a great deal of good judgement. Trebonius was a very cruel and mean-looking person and was also a unknown friend of Caesar's. In playing the part of Trebonius in this play, I gained an understanding of people and the tremendous responsibility that it takes to put such a production on. To be able to be in a play of this sort you must be able to analyze and understand the other players in the production.

Don Watters

LUCIUS IN JULIUS CAESAR

The first problem that I had in playing Lucius was that I am a girl; Lucius was a boy. It took a long time for me to convince myself that I was a boy. After wearing jeans, slacks, etc. to get the mood, I was thrown completely off the track because I wore a short dresslike tunic during dress rehearsal and the performance.

Lucius was supposed to be a well-loved and cherished servant in the house of Brutus. The latter and Portia were without children and Lucius sometimes took that position in their minds. Lucius was obedient and in two scenes, he was constantly yawning and stretching. Something rather funny about this was that no matter how tired I was, whenever I hit the stage, I was wide awake. For the life of me, I was unable to look tired. Miss Brennan suggested that I stretch back-stage and try to "think tired." This worked some.
One of my favorite scenes was in the tent at the close of Act IV. Lucius plays the lyre and falls asleep. I had to pay close attention to the back-stage harpist to make sure that I plucked my strings as she did. It was fairly successful.

Connie Fox

CASSINS

Cassius is the evil character of "Julius Caesar." In portraying this character, I thought one should change his voice to sound evil and distinguished. This in turn makes, I think, a very hard part to play in that it takes practice and time to get used to the way you talk. I thought it very important to keep in character, and use actions and hands very much. A person could keep his voice natural, but he wouldn't sound very distinguished or impressive. Pronouncing of words are very important also to keep the character in step.

Lonnie Antrim
We Want to do Julius Caesar Again

For different schools maybe?

Maybe we could take it to some other town if we do it again and do it well enough.

We know more about doing a Shakespearean play - and we all love it. Please???

P.S. We might even end up at the Kansas City Municipal Auditorium!!!