



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson

Approximate timeline: 45 minutes – see sequence

TEKS (9th Grade) :

(4) Comprehension skills: listening, speaking, reading, and writing using multiple texts. The student uses metacognitive skills to comprehend text with increasing depth and complexity. The student is expected to: (A) establish purpose for reading assigned and self-selected texts; (B) generate questions about text before, during, and after reading to deepen understanding and gain information; (C) make, correct, or confirm predictions using text features, characteristics of genre, and structures; (D) create mental images to deepen understanding; (E) make connections to personal experiences, ideas in other texts, and the larger community; (F) make inferences and use evidence to support understanding; (G) evaluate information read to determine what is most important; (H) synthesize information to create new understanding; and (I) monitor comprehension and make adjustments when understanding breaks down.

(5) Response skills: listening, speaking, reading, and writing using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to: (A) describe the personal and emotional connections to a variety of sources, including self-selected texts; (B) write a response with accurate and relevant text evidence and commentary to compare texts within and across genres; (C) use text evidence to support an appropriate response; (D) paraphrase and summarize texts in ways that maintain meaning and logical order; (E) interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; (F) respond using acquired content and academic vocabulary as appropriate; (G) discuss and write about the explicit or implicit meanings of text; (H) respond orally or in writing with appropriate register, vocabulary, tone, and voice; (I) reflect on and adjust responses as new evidence is presented; and (J) defend or challenge authors' claims using relevant text evidence.

(6) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to: (A) analyze how themes are developed through characterization and plot in a variety of literary texts; (B) analyze how authors develop complex yet believable characters in works of fiction through a range of literary devices, including character foils. (C) analyze non-linear plot development such as flashbacks, foreshadowing, subplots, and parallel plot structures and compare it to linear plot development; and (D) analyze how the setting influences the theme.

(7) Multiple genres: listening, speaking, reading, and writing using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to: (A) demonstrate knowledge of American, British, and world literature across literary periods; (B) analyze the effects of metrics; rhyme schemes such as end, internal, slant, and eye; and other conventions in poetry; (C) identify and explain the function of archetypes and motifs; (D) analyze characteristics and structural elements of informational texts such as: (i) clear thesis, relevant supporting evidence, pertinent examples, and conclusion; and (ii) the relationship between organizational design and thesis; and (E) analyze characteristics and structural elements of argumentative texts such as: (i) clear arguable claim, appeals, and convincing conclusion; (ii) counter arguments, types of evidence, concessions, and call to action; and (iii) identifiable audience or reader

(8) Author's craft: listening, speaking, reading, and writing using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to: (A) identify and analyze the use of allusions and motif; (B) identify and analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text; and (C) identify and analyze the use of rhetorical devices, including appeals, understatement, overstatement, parallelism, and shifts.

UNIVERSITY of HOUSTON

KATHRINE G. MCGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. Should we wonder about that?

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson

Approximate timeline: 45 minutes – see sequence

Page 2

Overview (notes for the teacher)

What is this scene about?

In Julius Caesar, characters make decisions that they hope will make them heroes to the people of Rome. In this scene (Act 2, Scene 1), Brutus, a Senator of Rome, has a great reputation as a thinker and leader for the people. He is beginning to believe that Julius Caesar, a famous general, has become too powerful in a way that threatens the whole system of government (a Republic, not a dictatorship). Brutus has to decide what to do: his friend and fellow Senator Cassius wants Brutus to join a conspiracy to assassinate Julius Caesar before he becomes any more powerful.

In the "One Role Two Actors" Cassius Video - Cassius speaks (Act 1, Scene 2) to plant the seed of doubt in Brutus's mind regarding Caesar's power and therefore, his ability to rule Rome. Cassius believes that if Caesar is granted too much power, then he will be too far disconnected from his citizens and what they want. In Act 1 Scene 3 there is a terrible storm, possibly predicting something about the future. In Act 2 Scene 1 Brutus is in his orchard, thinking to himself about what is to be done about Julius Caesar.

If you're teaching the whole play

As the actors in the video discuss, this is a pivotal scene for Brutus. Students looking at elements of persuasion (see the Cassius lessons) will notice that Brutus has perhaps already made up his mind in this aria before (later in the scene) the other conspirators exhort him to the rebellion in person and through the strange anonymous letters that end up at his door. Brutus believes in the power of reason and logic, and he means to draw from general wisdom (such as represented in aphorisms) to make his own decisions. This aria provides multiple examples of Brutus's way of making up his mind.

If you're teaching just this excerpt

Consider comparing this speech by Brutus, using the three examples from YA Literature provided below, with other situations where individuals make decisions about what will be good for them and what will be good for a group of people.

UNIVERSITY of HOUSTON

KATHRINE G. MCGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. Should we wonder about that?

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson

Approximate timeline: 45 minutes – see sequence

Page 3

Key Vocabulary:

There is not any difficult "Shakespearean" vocabulary in this aria. Students may want to know that an adder is a kind of poisonous snake, that the idea of "climbing the ladder" is a metaphor about ambition. For this lesson it's also useful to understand the idea of an aphorism: an observation that is supposed to generalize from experience and contain a general truth, something that people say to each other that they believe everyone agrees to be true.

Additional information and ideas for teachers

Don't forget that the companion video and lesson plan to this one is for Cassius in Julius Caesar Act 1 Scene 2

Materials needed for this lesson

Script and the video

JC Act 2 Scene 1

Folger digital editions

Lesson Sequence:

1. One option for an opening discussion: The "Baby Hitler" discussion. A philosophical debate of the last 30+ years has posed this hypothetical question: if you had access to a time machine, would it be ethical to go back in time to kill Adolph Hitler as a baby? For the sake of this lesson, the goal is to consider whether stopping something before it starts can be justified. What do your students think?
2. Freewriting (5 minutes). Decisions meant to benefit the "greater good." Literature is full of heroic characters who make the decision to sacrifice themselves or the good of others. Write about someone who you believe made a different kind of decision: a person who chose to do something good for him or herself and at the same time did a good service to other people. Is that person less of a hero? Why or why not?
3. Brainstorm with the class about aphorisms. What are some "sayings" that the students already know? Students may cite the Golden Rule "Do unto others as you would have them do unto you," which is attributed to Jesus of Nazareth and may lead to a complex discussion of scriptural truth. The teacher may want to provide a few other examples and see what else the students know, for instance: "The early bird gets the worm" "Those who mind don't matter, and those who matter don't mind" "You can lead a horse to water, but you can't make it drink" or "all is fair in love and war." Do they have any ideas about where these "general truths" come from? How are aphorisms supposed to help us make decisions?

UNIVERSITY of HOUSTON

KATHRINE G. MCGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. Should we wonder about that?

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson

Approximate timeline: 45 minutes – see sequence

Page 4

Lesson Sequence (*Continued*)

4. In pairs, students should first read (ideally out loud, together) the Brutus aria and look for aphorisms (although these may not be familiar to them), including:

It is the bright day that brings forth the adder 15

Th' abuse of greatness is when it disjoins 19

Remorse from power.

But 'tis a common proof

That lowliness is young ambition's ladder,

Whereto the climber-upward turns his face;

But, when he once attains the upmost round, 25

He then unto the ladder turns his back,

Looks in the clouds, scorning the base degrees

By which he did ascend.

a serpent's egg,

Which, hatched, would, as his kind, grow

mischievous, 35

5. Having identified the wisdom – the aphorisms – that Brutus is using to make his decisions, students should now identify the "I" statements he makes by circling every time Brutus says "I." Do these statements

BRUTUS

And for my part 10

I know no personal cause to spurn at him,

But for the general.

Crown him that,

And then I grant we put a sting in him

That at his will he may do danger with.

And, to speak truth of Caesar, 20

I have not known when his affections swayed

More than his reason.

Students should consider whether these statements, in the context of the speech, suggest that Brutus is losing an argument with himself.

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. Should we wonder about that?

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson
Approximate timeline: 45 minutes – see sequence
Page 5

Lesson Sequence *(continued)*

6. After viewing the video, students should discuss the two performances in terms of the gestures and vocal inflections the actors make as each portrays Brutus making his decision. Each actor also offers extensive commentary on how they imagined Brutus feeling during this pivotal scene.

7. As an extension, below are three examples of decision-making by characters in three YA Literature novels: *The Hate U Give* by Angie Thomas, *The Long Way Down* by Jason Reynolds, and Guadalupe Garcia McCall's *Shame the Stars*. For each one, students can consider whether these represent heroic decision-making.

Start by reading the scene together as a class. Students should have their own copy. The teacher can model reading out loud first. Ensure students don't have any questions regarding the words in the scene.

UNIVERSITY of **HOUSTON**

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson
Approximate timeline: 45 minutes – see sequence
Page 6

Video Timeline:

ANDREW GARRETT—HSF 2019

WALTER JACOB – UH Quintero Theater production 2017

00:38 The Venue Discussion

Andrew Garrett at Miller: It's enormous – the theater space and then the huge park. If you're in the back of the park, the biggest actor (over 6 feet) is going to be about the size of your thumbnail. Miller's microphone speaker system is very important – an actor doesn't have to worry about "projection" so that everyone can hear. Nonetheless you have to be very articulate and specific about what you say. Actors also must be very conscious about movement – the person who is on one side of the stage, while another actor is speaking far on the other side, must work very hard not to move or otherwise draw attention. The size of the stage requires a heightened awareness from the actors.

Walter Jacob: The Quintero Theater is a "Black Box" theater – you can move the stage around, and the people around: it's an intimate space. For this production, we put the audience on the stage with us – super fun, and terrifying. These people are right there, next to you. They are immersed in it.

4:21 TITLE The production: the setting

The concept:

Miller (Andrew Garrett): For costuming, everyone at some point in the show played a Plebeian [a commoner/worker in Rome]. Also no one in the play wore shoes. The Plebeian costume was black dress pants, a short-sleeved white button-up shirt, a black tie, and thick black rimmed glasses (no lenses). If that's what you were wearing, you were a towns person. The senators/conspirators also wore suit jackets. His (as Brutus) was blue; Cassius was dark green – every one of the Senators were in a tailored jacket, with flare "design qualities." Then there were the characters connected to "other worlds" – like the Soothsayer (connection to higher power, the zeitgeist). This person wore a beautiful red gown and a golden headpiece. She looked like she was from a different world. And Caesar: The actor wore white pants, shirt, jacket: completely in white. The only prop any character had was Caesar's staff, which was his method of controlling people. Not mind control, but if he slammed it down, you did not move. It was a way to communicate the power and gravity that Caesar had.

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson
Approximate timeline: 45 minutes – see sequence
Page 7

Video Timeline: *(Continued)*

ANDREW GARRETT—HSF 2019

WALTER JACOB – UH Quintero Theater production 2017

4:21 TITLE The production: the setting

The Miller Outdoor Theater set was a large platform – two feet above the stage for everything. Big walls on either side. There were steps up to another platform for more intimate scenes (upstage).

It often looked like chaos on the stage – there were all of these people running in and out. When we get to the Caesar's funeral speech, there was heavy metal drum music – the soundtrack was of a band [Scream Floor? Need band name]. Only drums, and it kept the energy of the play going, from the opening to the end. Everything was moving at a very great pace (snaps fingers). This is a great contrast to the amount of language that the play includes. So you go from speed! Speed! Speed! – language - speed! Speed! Speed! – language – It kept things going at a very solid pace.

In contrast, Quintero Theater (Walter Jacob):

The concept was very modern, very espionage, very hush-hush.

The subtext: not in the language but in the environment/the world.

The secret "something is happening" or is about to happen, and you don't know what.

This added an element of danger, makes you lean forward into it.

It happens fast: these are very smart and conniving politicians.

The Quintero theater is already intimate! And then we put people on the stage. I thought I was going to lose my mind, but actually it was the biggest gift. When you have the opportunity to speak these words, you're alone on the stage. And you do address the audience directly. But rarely do you have the opportunity to invite them into your conversation. Because of your physical distance – in this case, you were so close, you could feel each other's breath. And so I got the opportunity to sound these speeches off of them.

11:22 The Aria – What launches it? What inspires Brutus to say this?

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson
Approximate timeline: 45 minutes – see sequence
Page 8

Video Timeline: *(Continued)*

ANDREW GARRETT—HSF 2019

WALTER JACOB – UH Quintero Theater production 2017

11:30 Andrew Garrett: (Miller production)

Caesar has just returned to Rome, from what is effectively a civil war. He's defeated Pompey. And the Roman people love Caesar, but the senators loved Pompey. So when Caesar comes back, there's an unspoken tension in the air of, "what happens next?" The people love this guy, but he has some very radical ideas of change that he wants to implement. The Roman Senate is not interested in the changes.

Another thing worth mentioning: at this point in time, it is extremely dangerous to say anything negative about Julius Caesar, especially in public. In one of the first scenes of the play, we see Brutus and Cassius following Caesar, hear the Soothsayer, etc. Brutus takes another path, and Cassius knows that something is up. Brutus tries to communicate "yes, there is something up, I am upset about something, but I don't want to talk about it right now," but Cassius, being Cassius, continues to push the point, to more or less tease the answer or the response out of Brutus. It isn't until they are interrupted by this thunderous applause off in the distance, that Brutus almost lets slip what he's thinking. "What means the people by this shouting" (he fears they choose Caesar as king). At that moment, Cassius knows: that's what's on your mind, that's what is driving you crazy.

14:03 Walter Jacob (Quintero production)

This is one of the most human times that you spend with Brutus. Which makes it very hard to play him. Because he's talking about killing his best friend, but he's compartmentalizing the relationship, the emotional bond. And he doesn't know how to deal with that. So he puts "that" in a box, and puts a bow on it, and puts it over here. Because if he had to really think about killing his friend, that would be the end of Brutus. He couldn't make it through that mind-blowing moment. So we see him separate. We see him trying to be a human. Poor Brutus. It's not until the end of the show that he finds his humanity again.

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson
Approximate timeline: 45 minutes – see sequence
Page 9

Video Timeline: *(Continued)*

ANDREW GARRETT—HSF 2019

WALTER JACOB – UH Quintero Theater production 2017

15:32 Andrew Garrett

This is the point in the play where we really get to see what Brutus is like, this is our first insight into his personality. The scene starts off. There was a strange storm outside – he knows that something has to be done, that Julius Caesar cannot rule Rome.

16:08 Walter Jacob

The argument is not about the interpersonal relationship, it's not an emotional – Brutus doesn't know how to be emotional or fiery. He knows how to think.

16:42 TITLE The big news, the big discovery, the big deal in the aria

Walter Jacob

In this intimate garden setting. Brutus is by himself, he's up in the night. He's been urged by many people, including Cassius, to plot this thing out, and this is the first time we hear the words "death" and "kill" come out of Brutus's mouth. And this is so huge. In this world that we created – if you were to say those words, it would be "lights out" – it's dangerous. You can't just say these things. And that's when he decides to do it, and it's him, it's his brain spinning and spinning and spinning, with this (his brain) trying to make this (his heart/his gut) okay with it. And he finally decides it with "prevent" [line 29]. This isn't murder – this is preventing a disaster, this is simply putting out a fire before it becomes This is the moment that he chooses his fate. And he has a pretty good idea that things may not go well here. So if he can find a way to spin it for himself, to make a way for it to be alright in his heart, then it will be okay.

19:07 TITLE The Aria

Andrew Garrett (wearing his suit jacket): Talks up, talks to someone else, really talks to himself. Talks himself into it – a serpent's egg.

21: 09 Walter Jacob

Secretive "The abuse of greatness" line 19 like an aphorism calculating, unemotional – until "kill him" at the end.

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. Should we wonder about that?

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson
Approximate timeline: 45 minutes – see sequence
Page 10

Video Timeline: *(Continued)*

ANDREW GARRETT—HSF 2019

WALTER JACOB – UH Quintero Theater production 2017

23:49 Mutual Admiration Society

Andrew Garrett on Walter Jacob

Really enjoyed the intimacy of the performance, portraying a different level of privacy – As if Brutus knew he was talking to the audience

"I enjoyed seeing internal conflict" finding the right path that Brutus should take.

Liked the amount of time that it took so that the audience could follow along on the path.

That speech is him talking to himself, alone.

But using a gesture of **direct address** – including the audience makes them co-conspirators, in a way.

Intimacy really brings the audience in.

The piece is performed "methodically" – appropriate for Brutus.

The Black Box – all eyes on you as you work through this "equation" so to speak.

Imagine extremely captivating in a small space.

Very much bringing the audience in, waiting on each word, what will he think/say next.

Andrew Garrett then he loses his train of thought and goes back to watch the performance again, to refresh his memory (an act of respect toward the material). He continues:

Admires the way Walter Jacob chose to say "base degrees" the "base subjects" that Brutus was maybe going to say, but he chose to instead – emphasizes the very specific attitude that Brutus has toward the "underlings."

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson

Approximate timeline: 45 minutes – see sequence

Page 11

Young Adult Literature Connections

Jason Reynolds *Long Way Down*

Long Way Down is a first-person account of the 60 seconds in an elevator it takes the main character, Will, to descend to the ground level of his apartment building. At the bottom he intends to go out and find and kill the murderer of his brother Shawn. Will believes he knows who shot his brother: he has his brother's gun, as well as his brother's teaching about "The Rules" in mind: to never cry, never snitch, and always get revenge. [A kind of aphorism!]

At each floor the elevator stops, and another ghost gets on, each time a person Will knows who has died through gun violence. Reynold's verse describes Will remembering their stories. He is more bewildered than frightened by encountering each of them again as they crowd the elevator and fill it with smoke. The reader sees Will start to recognize a pattern, and we are witness to his interior monologue as he reconsiders what he understands about each of their deaths and how these losses have shaped him. The ghost of Will's mostly absent father enters,

And he stood on the
other side of the elevator
staring back at me,
wasn't sure what he
was thinking.

Maybe that I was exactly how he had imagined.
Maybe that disappointed him.

Will clearly has a reckoning with the past in the *Long Way Down*, his elevator ride seeming to slow him down to pay attention to his choices.

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson

Approximate timeline: 45 minutes – see sequence

Page 11

Young Adult Literature Connections

Guadalupe Garcia McCall's *Shame the Stars*

In what is something of a Romeo and Juliet adaptation, *Shame the Stars* features two young people in 1915 whose families are fighting over whether the Texas Rangers are helping or hurting the local ranchers and other people living along the US-Mexico border. Joaquin del Toro (an aspiring journalist) and Dulcena (whose father is a publisher) decide to unite to fight for justice:

"I condemned Captain Munro and Judge Thompson for fashioning nooses out of laws, wrapping them around our necks, and twisting them just tight enough to suppress our voices, forgetting little things like our right to a trial by jury and the necessity of evidence. I likened the lawmen to pharaohs, denying us our God-given right to prosper in the promised land, the land of our ancestors, the land they bought from under our feet without our permission. I alluded to unwritten laws—the laws of nature, the laws of humanity, the laws of brotherly love.

It was the longest piece I'd ever written, an emotional piece—a story of faith and courage in the face of social injustice, subjugation, and prejudice. One which I hoped would make politicians and common men nod. Over in unison and clamor for answers. When we were done and Dulceña was satisfied with our efforts, I folded the pages, put them in my pocket, and we headed into town to see the one person we knew had the courage to help us publish our masterpiece" p. 267

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Brutus Makes Up His Mind : It's not "personal" says Brutus. **Should we wonder about that?**

Curriculum Authors: Laura B. Turchi, Abbey Bachmann, and Cori Stevenson

Approximate timeline: 45 minutes – see sequence

Page 11

Young Adult Literature Connections

***The Hate U Give* by Angie Thomas**

The main character Starr makes a long series of decisions, but this is a key scene where she decides to be a fighter (with words) and tell her truth to the television interviewer about the actions of the policeman that led to the death of her friend Khalil.

Page 288-89 excerpt:

"I don't understand how everyone can make it seem like it's okay he got killed if he was a drug dealer and a gangbanger."

A hook straight to the jaw.

"The media?" she asks.

"Yes, ma'am. It seems like they always talk about what he may have said, what he may have done, what he may not have done. I didn't know a dead person could be charged in his own murder, you know?"

The moment I say it, I know it's my jab to the mouth.

Mrs. Carey asks for my account of that night. I can't go into a lot of details—Ms. Ofrah told me not to—but I tell her we did everything One-Fifteen asked and never once cussed at him like his father claims. I tell her how afraid I was, how Khalil was so concerned about me that he opened the door and asked if I was okay.

"So he didn't make a threat on Officer Cruise's life" she questions.

"No, ma'am. His exact words were, 'Starr, are you okay?' that was the last thing he said, and—"

I'm ugly crying, describing the last moment when the shots rang out and Khalil looked at me for the last time; how I help him in the street and saw his eyes gloss over. I tell her One-Fifteen pointed his gun at me.

"He pointed his gun at you?" she asks.

"Yes ma'am. He kept it on me until the other officers arrived."

Behind the cameras, Momma puts her hand over her mouth. Fury sparks in Daddy's eyes. Ms. Ofrah looks stunned.

UNIVERSITY of HOUSTON

KATHRINE G. McGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance



HOUSTON
SHAKESPEARE
FESTIVAL

ONE ROLE, TWO ACTORS: Brutus

Act 2, Scene 1

BRUTUS

It must be by his death. And for my part 10

I know no personal cause to spurn at him,

But for the general. He would be crowned:

How that might change his nature, there's the
question.

It is the bright day that brings forth the adder, 15

And that craves wary walking. Crown him that,

And then I grant we put a sting in him

That at his will he may do danger with.

Th' abuse of greatness is when it disjoins

Remorse from power. And, to speak truth of Caesar, 20

I have not known when his affections swayed

More than his reason. But 'tis a common proof

That lowliness is young ambition's ladder,

Whereto the climber-upward turns his face;

But, when he once attains the upmost round, 25

He then unto the ladder turns his back,

Looks in the clouds, scorning the base degrees

By which he did ascend. So Caesar may.

Then, lest he may, prevent. And since the quarrel

Will bear no color for the thing he is, 30

Fashion it thus: that what he is, augmented,

Would run to these and these extremities.

And therefore think him as a serpent's egg,

Which, hatched, would, as his kind, grow

mischievous, 35

And kill him in the shell.

UNIVERSITY of HOUSTON

KATHRINE G. MCGOVERN COLLEGE OF THE ARTS
School of Theatre & Dance