



2015 specification
first exams in 2017

Antony and Cleopatra

Activity Pack
for A Level English Literature

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Teacher's Introduction

Who is this Activity Pack for?

This Activity Pack has been designed to provide ongoing activities to support a student's understanding of and engagement with Shakespeare's *Antony and Cleopatra*. The activities are varied, structured and intended to develop students' close reading and language analysis skills. The A Level English Literature Assessment Objectives have also been taken into consideration. The need for independent viewpoints, an awareness of differing interpretations and critics' views, and finally, discussions regarding the staging of the play have all been included.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

English Literature Assessment Objectives:

- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- AO2** Analyse the ways meanings are shaped in literary texts.
- AO3** Demonstrate an understanding of the significance and influence of contexts in which texts are written and received.
- AO4** Explore connections within and across literary texts.
- AO5** Explore literary texts informed by different interpretations.

Antony and Cleopatra is a set text on the following A Level exam boards: Edexcel, Eduqas and WJEC. Regardless of which specification is used, or whether the text is used for coursework or exam purposes, the Activity Pack has been carefully written to complement all A Level teaching of the text. *Antony and Cleopatra* is an interesting text to teach because it portrays the doomed love affair of two of the greatest lovers in history. The settings and themes of the play also offer students the opportunity to analyse clashes of cultures and values (Rome versus Egypt, masculine versus feminine). Finally, the play raises fascinating questions about the genre of tragedy itself.

How is this Activity Pack structured?

The pack is divided into:

- ✓ Teacher's notes: these include specific prompts and information about how each individual worksheet could be best utilised in class.
- ✓ Pre-reading activities to aid understanding of the context and key ideas of the play.
- ✓ Scene-by-scene worksheets to complement the reading of the scene. It is assumed that the scenes will be read and explored in class, and that the worksheet can then be used for student-based work. Many of the sheets are suitable for homework or offer revision opportunities. They are varied to encourage interest and engagement with the play and offer individual, pair and group work tasks. All are text based, most require analytical skills and some are creative. There are drama activities, artistic tasks and also opinion-based questions – which can be used as a framework for discussion and debate. Students will need their own copy of the text to complete most activities, and for some worksheets it is suggested that they label and annotate their actual *Antony and Cleopatra* text. Where this isn't possible, photocopies of the scene or passage would need to be provided in advance.

These sheets are all write-on except the extension tasks that are dispersed throughout.

- ✓ Whole-play activities. These can be used to consolidate understanding of the play, and focus on wider issues such as characterisation, language and staging.
- ✓ A list of questions for essay practice – useful for all three exam boards
- ✓ Suggested answers for the activities

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A web page containing all the links listed in the Activities sections in this resource is conveniently provided on ZigZag Education's website at zzed.uk/11771

You may find this helpful for accessing the websites rather than typing in each URL.

Worksheet Overview

Worksheet	Details
Pre-reading Activities	
Pre-reading Research	Contextual research into Ancient Egypt, Rome, Shakespeare productions and mythology. No knowledge of play needed. Internet access needed. Suitable for a homework task. As an extra activity you could ask students to create a map of the locations in the play. This could be an ongoing project as the text is read. Colour-code different locations or label the events that take place. Use images/colours/keywords to label the different territories.
A Brief History of Antony and Cleopatra's Relationship	Historical timeline of Antony and Cleopatra's relationship. Individual task. Can be referred back to after reading the play to discuss how closely Shakespeare relied on the historical events.
Scene-by-scene Activities	
First Impressions in Act 1, Scene 1	Close reading analysis. Students need to select relevant quotations from the scene – this can be done individually or in pairs or groups and sharing their quotations, students could argue which is most reflective of the opening scene.
Close Language Analysis in Act 1, Scene 2	This activity is for small groups to take responsibility for a passage of the scene to the rest of the group. After focusing on the language they should be able to deliver it in a more realistic and powerful way.
Act 1, Scene 3 – Investigating Cleopatra's Moods	You may wish to photocopy onto A3 for ease of writing. This is a complex task. Requires knowledge and close reference to the scene of Cleopatra's game playing!
Act 1, Scene 4 – We Meet Octavius Caesar!	Split class into two and have half look at one Caesar, and the other at Lepidus. Worksheets could lead to performing the scene using the character information. Individual/pair task.
Act 1, Scene 4 – We Meet Lepidus!	See above.
Dramatic Cleopatra in Act 1, Scene 5	Requires close reading and reference to the scene. Individual task. May need to be enlarged onto A3.
Essay Questions Based on Act 1 of Antony and Cleopatra	Students could be given a homework task to plan, or to write an essay. joint planning could be done in class to scaffold the writing. This could be set as a timed response as an end-of-act assessment. Allows students to discuss different viewpoints. Allows students to compare their views on Act 1 so far.
Investigating Act 2, Scene 1	Requires close reading and reference to the scene. Individual task.

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Worksheet	Details
Act 2, Scene 2 – The Big Four	Focusing on the presentation of characters: Lepidus, A Enobarbus. This sheet is useful in understanding char how lines could be performed. It could lead to a scene performed. The questions could be applied to any cha the play too. Groups of four required with each indivi different character.
Act 2, Scene 2 – Cleopatra's Barge	It may be useful to show some artwork of Cleopatra or discuss them first. Students will learn the importance metaphors. Individual task. Homework task.
Act 2, Scene 3 – Mark Antony's Character	Students need to closely analyse key quotations. They own copy of the text if preferable. Can lead to discuss Individual/pair/group task. Possible homework task.
Cleopatra's Character in Act 2, Scene 5	This activity will encourage students to track through select relevant quotations. Analysis skills are develop language of the chosen quotation. Question at the end to have their own view of the character and to see the interpretations. Individual/pair/group task. Possible h
Summarising Act 2, Scene 6	Requires an overall understanding of the scene and all relevant points. Would be good for revision. Individu Possible homework.
What is happening in Act 2, Scene 7?	This worksheet requires students to select and analyse play. This will help students to understand character, Individual/pair/group task. Possible homework.
Act 1 and Act 2 Plot – Match the Scene with the Action	Cards can be cut up in advance, and stuck down for ki Alternatively, they could be colour coded or just labell homework task. Individual/pair task. Indicative cont provided at end of resource.
Creating a Newspaper Article	Selecting a dramatic scene from Act 1 or Act 2. Consol requires reflection on the first two acts. Student Plann activity. Indicative content for tasks provided at end Individual task. Possible homework task.
Investigating Act 3, Scene 1	Requires knowledge of and close reference to the scene pair task.
Exploring Act 3, Scene 2	Requires knowledge of and close reference to the scene pair task.
Group Drama Activities	Act 3, Scenes 4–7. Pair/group drama activities. These s thoughtfully performed and each group can take contr scene with the rest of the class. Individually, students is and then use their understanding to illuminate a group
Antony and Cleopatra Character Profile Sheet	Individual task. Possible homework task. Use to help Drama Activities (above). Could also be applied to any play to focus on character. Could be useful to compar as a character in different parts of the play. May be en
Quotation Analysis of Act 3, Scene 7	Key quotations have been selected. Students need to e techniques have been used, and their significance. Ind Possible homework task.

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Worksheet	Details
Exploring Act 3, Scene 10	Questions to encourage analysis of the scene. Answers can be written down and labelled around the text. Individual/pair task. Possible homework task.
Exploring Act 3, Scene 11	
Act 3, Scene 11–Antony's Downfall	Requires knowledge of and close reference to the scene. Quotations. Individual or pair task. Possible homework task.
Understanding Act 3, Scene 12	Students need to put these speech marks in the order that they appear in the scene. Or they could find the matching translation from the original text to develop their understanding of language. Individual/pair task. Possible homework task.
Learning about Characters in Act 3, Scene 13	This two-part sheet requires students to focus on Antony and his relationship with Cleopatra. Lots of close analysis required. Texts can be annotated, or the quotations can be cut out and used as discussion cards.
Summary of Act 3	Requires knowledge of and close reference to the whole of Act 3. Will aid overall understanding and creating succinct summaries of the scene. Will aid awareness of shifting locations. Drawing images to accompany selecting key aspects of the scene. Finished sheets can be displayed in the class and choices justified. Individual task. Possible homework task. May need to be enlarged onto A3.
Caesar versus Antony in Act 4, Scene 1 and Scene 2	Requires knowledge of and close reference to the scenes. Quotations. Individual/pair work. Possible homework task.
Close Language Analysis in Act 4, Scene 2	Students can either annotate their own texts or write on the provided sheet. Encourages students to think about language and delivery. Individual/pair work. Possible homework task.
Questions Based on Act 4, Scene 3	A write-on sheet to focus on this scene, and its significance. Individual/pair work. Possible homework task.
Antony's Identity in Act 4, Scene 4	This encourages students to evaluate how Antony's character is revealed in this scene. They need to select examples and consider how they would react to his character. This links to larger themes of illusion and reality and identity. Individual/pair/group work. Possible homework task.
Enobarbus' Character in Act 4, Scene 5	An individual worksheet for students to complete to share their understanding of this character and this scene. Use as a basis for discussion. Possible homework task.
Caesar's Character in Act 4, Scene 6	Key quotations have been selected for students to closely analyse. Individual/pair/group work task. Possible homework task.
Act 4, Scene 6: Enobarbus' Soliloquy	Close analysis of a short passage. Understanding of this scene and the more thoughtful delivery. Students could rewrite this in their own words after understanding it. Encourages use of language terminology. Individual/pair work. Possible homework task.
Act 4, Scene 8: True or False?	A series of statements that require students to track through the scene and pay attention to the action and characterisation in the scene to decide if they are to be justified which encourages articulation of opinions.

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Worksheet	Details
Act 4, Scene 9: Enobarbus' Death	Could be enlarged to A3. Students need to look closely at the text to answer all of the questions, providing quotations too. Individual/pair task. Possible homework task.
Quotations from Act 4, Scenes 12, 13 and 14	Quotations Act 4, Scenes 12, 13 and 14. Requires knowledge of reference to the scenes. Technique identification needed. Possible homework task.
Antony's Suicide in Act 4, Scene 14	Close reading of the scene required. Questions track the order. Students can answer them by annotating their text. Individual/pair task. Possible homework task.
Quotation Analysis in Act 4, Scene 15	Key quotations have been selected for students to explore. Could lead to a class discussion. Individual/pair/group work. Possible homework task.
Imagery in Act 4, Scene 15	Focus on language used by Cleopatra. Annotation and identification needed. Individual or pair work. Possible homework task.
Act 4 Overview	Students are required to think of titles, or headlines, for the act. Knowledge of whole act required so that students can prioritise key events. Work can be shared and decisions made. Students can be tested on which scene is being described. Key could also be discussed, with a possible rating or ranking being added. Discussion of Shakespeare's intent could be added. Students can show awareness of structure, tension and mood.
Questions on Act 5, Scene 1 – The Penultimate Scene	Requires knowledge of and close reference to the scene. Individual or pair work. Possible homework task.
Countdown! Act 5, Scene 2	Requires knowledge of and close reference to the scene. Individual or pair work. Possible homework task.
	Discussion cards. Requires knowledge of the whole play. Group work. Cards should be divided up, and students should prepare a short speech, or mind map on their card. Encourage ideas and a sense of debate.
Whole-text Activities	
Quizzes <i>The Plot of Antony and Cleopatra</i>	Three separate 10-question quizzes. Small groups best for competitive atmosphere. Good for revision. Extension Task – My Favourite <i>Antony and Cleopatra</i> This requires knowledge of the whole play and requires personal and independent engagement with the play. Could be given – most dramatic moments, most humorous moments, most tragic moments, most entertaining moments, best Cleopatra moments, Egyptian moments, favourite imagery... Students could make decisions, and this could lead to a class discussion. Individual or pair work. Possible homework task.
Characterisation <i>Investigating Characters</i>	Designed to heighten awareness of the complexity of the characters. Requires evidence from the text. Individual or pair work. Possible homework task.
Characterisation <i>Exploring How Characters are Presented</i>	Requires evidence from the text. Individual or pair work. Prompt discussions and justify individual opinions. Use of different interpretations. Individual or pair work. Possible homework task.

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Worksheet	Details
Characterisation <i>Describing Cleopatra</i>	These cards could be cut out. Designed to develop an individual response to the character. Students should try to rank the pyramid structure – on the top, the one adjective they feel best describes the character, then two more in the next row with the next two adjectives, and then three, and so on. They could be stuck down into this structure as a point for discussion or written work justifying their view of the play. Individual, pair or small group work. Possible homework task.
Characterisation <i>Vocabulary for Discussing Antony and Cleopatra</i>	Useful to use when preparing for writing about the play. If used in class, dictionary and thesaurus access required. Possible homework task. Individual or pair work.
Character Relationships	This worksheet can be used to encourage students to think about the relationships between key characters and their behaviour. Best used as a revision activity when students have a sound knowledge of the play as it could be completed in class or at home, individually or in pairs. Tasks are leading towards writing an exam-style essay.
Themes <i>The Theme of Love</i>	Introductory activities. No knowledge of play needed. Two card sorts provided which need to be cut up. Index cards provided at end of resource.
Themes <i>Pity and Fear</i>	Keywords for discussing tragedy. Students are required to provide examples from the play which connect to each word. The whole play is required. Individual, pair or small group work.
Themes <i>Masculine Honour</i>	This worksheet could be used either during the reading or as a revision activity. It would work well for homework, to prepare for discussion / essay-writing practice on the theme of honour. Research required if students wish to research the Roman concept of honour.
Attitudes and Values	This worksheet would work best when students have read the text. The research task on virtues and vices could work as an individual homework task. The extension task could be completed at home and then shared, or completed in class in pairs.
Writer's Use of Language <i>Contrasts in the Play</i>	Designed to encourage close textual references and the development of an overview of the structure of the play. Should be discussed to encourage independent responses. Individual, pair or small group work. Possible homework task.
Writer's Use of Language <i>Shakespeare's Language</i>	This resource could be used after studying the whole play or at the start and added to as the play is being taught. There are suggestions for any other techniques that may need to be added. It is taken from the 'Key Quotations' worksheet, or other cards from the text. It may be worth selecting key scenes for discussion. Examples from as searching the whole text could be included. Individual, pair or small group work. Possible homework task.
Writer's Use of Language <i>Keywords</i>	These could be used in a variety of ways such as Pictionary. Students have to describe the word to an individual without saying the word. They could be divided into different categories such as Roman and Egyptian. Students could select the 10 most important words from the play. All students could be timed to have one minute to talk about how they feel about the play and its significance. They could also be written down. Students to write a paragraph about the word and its significance. Students could be asked to think of their own 20 words related to the play, shown, and then compare their choice with the words chosen by the class.

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Worksheet	Details
Writer's Use of Language <i>Key Quotations</i>	These cards could be cut out. They could be sorted into or techniques used. They could be used as prompts for revision. They could be memorised as key quotes for ex Students could rank them, or some of them, in important prompt drawings based on the imagery in the quotation. They could also be used as examples for the 'Shakespeare worksheet. Individual, pair or small group work.
Form <i>Is Antony and Cleopatra a tragedy?</i>	This worksheet could be used alongside further research dramatic tragedy. Individual, pair or small group task.
Form <i>Comedy and Antony and Cleopatra</i>	The first task can be used as a review/revision activity by them focus on and identify examples of the comic element. The suggested discussion can then lead to analysis/interpret chosen examples. The extension task provides an opportunity to write about a key theme/character/event and apply their
Structure	This worksheet can be used to help students analyse the using two different critical perspectives. Guiding questions keep students focused in the first task, while the extension Internet access to listen to a lecture by Professor Emma
Context <i>Historical Context</i>	This worksheet can be used as a way of introducing students contextual information about Elizabeth I and James I, with practise using in arguments and essays. Students could come home to be ready for paired and whole-class discussion.
Staging the Play <i>Modern Productions</i>	This could be an individually filled in sheet, or could be a project requiring students to actually design and draw a their own production, or a costume, or a backdrop. Individual feed back on their designs. Wider understanding of the productions is very useful, so Internet access is required. Different productions on DVD or the Internet should also be Possible homework/project task.
Staging the Play <i>Designing your own production</i>	Internet access required. Possible homework task leading to individual/pair/group presentation on past productions. Questions designed to aid discussion and enter into a full of the staging of the play.
Critical Reception <i>A C Bradley on Antony and Cleopatra</i>	Individual task asking students to challenge Bradley's view from this, students could share their work and discuss this widely. As he refers to other Shakespeare plays, extract other tragedies it may be useful to help students to cross. Possible homework task.
Critical Reception <i>What do later critics think?</i>	This worksheet could be used as a revision activity, or a up to the writing of an argument about the play incorporating view. It could be set as a homework activity, where students their paragraphs and mark each other's work.
Essay Practice	This list of essay questions can be used during the reading reading the play. It can also be used as part of a revision. Students could work individually or in pairs/groups to answer questions. A class activity could be based on this list, e.g. 5–6 questions, put each question on a separate piece of paper, ask students to complete a marketplace-style activity where around the room in pairs and add a point / an idea to each

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Pre-reading Activities

Context

Research Task!

Ladies and gentlemen, introducing *Antony and Cleopatra*!

Your mission, if you choose to accept it (only you don't get a choice, sorry) is to research a given field and then to present your findings to the rest of the class.

What you need to do:

- You might want to decide to split the topic up amongst you so that individuals are working on different areas.
- Collate all of your information.
- Decide upon the best way to present your findings – a presentation, a poster, etc.
- All groups must produce a handout of key pieces of information.
- Decide upon the structure of your presentation and divide up the time.

What does the presentation need to include?

- Your presentation needs to last approximately 10 minutes.
- Each member of your group needs to contribute, not only during research but also during the presentation.
- Include visual aids where necessary.
- Provide a handout.

What is the handout?

- The handout is to complement your presentation – this should include key points.
- Include a bibliography / reference sheet so people know where to look for more information.

Ancient Egypt

Keywords:

- Cleopatra VII
- Alexandria
- Ptolemaic Dynasty
- Ancient Egypt

You could provide:

- Maps
- A timeline
- Information about the rulers / Cleopatra
- Information about daily life

You could find out about:

- What was life like in Ancient Egypt? Think about life as an ordinary citizen, as well as the lives of the elite.
- Look at customs, traditions and beliefs.
- Focus on Cleopatra's reign.

Possible websites:

- www.ancientegypt.co.uk
- www.discoveringegypt.com
- www.ancient-egypt-online.com/
- www.bbc.co.uk/history/ancient/egyptians/



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Rome

Keywords:

- Mark Antony
- Augustus Caesar
- Battle of Actium
- Triumvirate
- Roman Empire
- Assassination of Julius Caesar

You could provide:

- Maps
- Important dates / timeline
- List of rulers

You could find out about:

- What was life like in Rome at the time of Julius, and then, Augustus Caesar? ordinary citizens as well as of the rulers.
- What were the customs, traditions and beliefs during the Roman Empire?
- Information and facts about Mark Antony.
- How was the Roman Empire managed and led?
- Information about the triumvirate.

Possible websites:



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- www.romansonline.com

The Mythology of the Play

Keywords:

- Isis/Osiris
- Hercules
- Xenophon – ‘Hercules at the Crossroads’
- Dido/Aeneas
- Venus/Mars

You could provide:

- Background to mythology
- Character profiles
- Pictures
- Traits and symbolism of the various gods/goddesses

You could find out about:

- Who were the various gods and goddesses referred to in the play?
- What stories are connected to them?
- What did they look like / symbolise?

Possible websites:



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- www.egyptianmyths.net/
- www.ancientegypt.co.uk/gods/home.html
- www.mythweb.com
- www.mythencounter.com

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Shakespeare and Production

Keywords:

- Shakespeare
- The Globe
- Plutarch
- Tragedy
- Folio
- A C Bradley

You could provide:

- Facts about the man himself
- Facts about the writing of *Antony and Cleopatra*
- Information about the Globe
- Information about any productions (from any period)
- A definition of tragedy

You could find out about:

- Basic facts about Shakespeare – a brief biography.
- What other plays did Shakespeare write that are classed as a 'tragedy' or 'history' and find out why the play may not be a straightforward tragedy.
- What had Shakespeare written before he wrote *Antony and Cleopatra*?
- Information about Plutarch.
- Information about the Globe – when was it first performed there?
- Famous productions/casts of *Antony and Cleopatra*.
- Are there any film versions?
- Information about different folios.

Possible websites:



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- www.absoluteshakespeare.com
- www.shakespeare-globe.org
- www.nosweatshakespeare.com/play-summary/tragedy.htm (*Notes on tragedy*)
- www.shakespeare.org.uk
- www.shakespeare.org.uk

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Historical Context

When you incorporate contextual information into your analysis of *Antony and Cleopatra*, ensure that it helps to throw light on the text.

Read through the contextual information about Elizabeth I and James I below and identify three ideas that illuminate your understanding of *Antony and Cleopatra*. Add these to your grasp of the text and Shakespeare's portrayal of his key characters.

Elizabeth I was succeeded by James I in 1603. There was nostalgia for her reign. Elizabeth had a reputation for treating her courtiers and maids of honour roughly, even some of her servants. Elizabeth was a well-educated, intelligent and witty woman, preferring to use courtship as a weapon to maintain power and political advantage. To maintain good relations with France, negotiations for a marriage with the Duke of Anjou went on for 12 years, only ending with his death. In 1564, Mary Queen of Scots, James VI, came to James Melville to Elizabeth's court as ambassador. Elizabeth questioned him closely about Mary's appearance; her hair, skin, height, accomplishments and pastimes were all noted. Sir John Harington, Elizabeth's godson, said of the Queen in her final years, 'When she shined like sunshine that everyone did choose to bask in if they could; but anon came a storm, a gathering of clouds, and the thunder fell in wondrous manner on all alike.'

Soon after James acceded to the throne, Shakespeare became an official playwright. His acting company was issued with a warrant making James their patron. The king went to court much more frequently for James than they had for Elizabeth I. James was hostile towards censorship, and dramatists who satirised the king and his Scottish followers sometimes ending up in prison.

James liked to portray himself as a modern Emperor Augustus, a divinely ordained ruler to unite England and Scotland, just as Octavius Caesar had restored peace to the Roman Empire. James' coronation medal was inscribed 'James I, Caesar Augustus of Britain, Caesar of the Britains.' He also took the motto 'Beati Pacifici' ('blessed are the peacemakers'). In 1616, James published 'Workes' (a collection of his writings). James saw himself as a philosopher-king who would bring harmony to his realm. He abhorred violence and never wanted war. He signed a peace treaty with Spain in 1604, in contrast to his predecessor Elizabeth, whose reign ended with the Spanish Armada in 1588.

Initially, James was a popular monarch. However, disillusionment set in. There was a gap between James' real and imagined self. James preferred hunting to state business, organising it year around this pursuit. He disliked mixing with ordinary people and kept them at a distance. He acquired a reputation for factions and favourites and excess. By 1606, the royal household cost £600,000. A 1606 visit by James' brother-in-law King Christian of Denmark became a scandal due to the drunken behaviour of courtiers. Sir John Harington commented that 'from the beginning I have been well nigh overwhelmed with carousal and sports of all kinds... the ladies are seen to roll about in intoxication'. James earned the nickname 'the wisest fool in Christendom' because while he was knowledgeable about political theory and European affairs, he often ignored popular opinion.

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A Brief History of Antony and Cleopatra's Relationship

Complete this timeline by filling in the blanks from the word bank at the bottom.

Julius Caesar defeats Pompey and begins his relationship with Cleopatra.

Cleopatra gives birth to Caesarion.

Julius Caesar is _____.

Antony and Lepidus become heads of the Roman state.

Octavius Caesar joins Antony and Lepidus to form the _____.

The empire is divided amongst the three of them; Antony rules the East.

Antony meets Cleopatra, and begins a relationship with her.

Cleopatra gives birth to twins.

Antony leaves Cleopatra for four years whilst he sorts out civil war in Rome.

Meanwhile, Lepidus is _____ from the triumvirate for trying to seize power.

The Roman Empire is split between Antony and Octavius.

Antony marries _____, as a sign of _____ between the two.

Problems begin in their marriage. Octavia goes to meet Antony in Egypt but she is not welcomed. Cleopatra and Octavia returns home.

Octavius discovers that Antony's _____ lie in Egypt, and his fear of losing power leads him to divorce Octavia.

Angry at these events, Octavius declares war on Cleopatra.

Preparations begin for the Battle of _____ which will take place in 31 BC.
Cleopatra/Antony.

The Battle of Actium takes place and Octavius _____.

Antony commits suicide, believing Cleopatra is dead.

Cleopatra commits _____.

Octavius renames himself _____ Augustus.

banished	Caesar	Octavia	triumvirate
wins	assassinated	Actium	loyalties

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Scene-by-scene Activities

First Impressions in Act 1, Scene 1

Philo and Demetrius, two Roman soldiers and friends of Antony, begin the scene. This scene allows us to see how Antony and Cleopatra's relationship is greedily consumed by the Romans especially are incensed by Antony's diminishing responsibilities to Rome, and to Caesar. Shakespeare shows us that the two lovers are always in the public eye, cannot be private or secret. There will always be people around to judge their behaviour.

After reading the scene, select some important quotations and explore their meaning.

1. The Roman View of Antony

<p>Philo:</p> <p><i>Nay, but this dotage of our general's O'erflows the measure.</i></p>	<p>The first word of the play has negative connotations of disappointment with Antony. From a Roman perspective, Antony's behaviour is saddening and frustrating.</p> <p>'Dotage' conjures an image of infatuation rather than love, combined with the status and rank of 'general' suggests a loss of emotion for the war-like warrior Mark Antony to his lover.</p> <p>The possessive pronoun 'our' shows that Antony is commenting upon his behaviour. We expect him to be loved and respected, rather than judged so pityingly. He has misplaced his rightful focus from his army to his lover.</p> <p>Finally, the Roman imagery of measures and balance is used in the opening lines of the play. The metaphor is used to suggest that Antony's feelings for Cleopatra are overflowing, that he is being overwhelmed and that his common sense is being washed away. Antony is becoming Egyptian, losing himself, or his feelings. His 'dotage' has created a weakness and in turn, an uncontrolled man.</p>

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2. First Impressions of Antony

<i>Grates me! The sum.</i>	<p>Antony's clipped and abrupt sentences here contrast with the poetic and lyrical lines to Cleopatra earlier. Rome alters his emotions and causes him to become disinterested. 'Grates me!' shows us how quickly he becomes disinterested and how disinterested he is in any news from Rome. The gist of the information will suffice for him. He does not get fully involved in the Roman world, nor does he care about the inconvenience.</p>

3. First Impressions of Cleopatra

<i>If it be love indeed, tell me how much.</i>	<p>Her first line of the play shows her to be determined to win Antony. The fact that he so readily responds to her commands and is happy to play a game of cat and mouse with her shows her power over him.</p> <p>She wants to be adored and to be praised. She enjoys the relationship and seems to enjoy the power she has over Antony. It could be delivered in a flirtatious or coy tone.</p>

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Close Language Analysis in Act 1, Scene 2

There is a selection of four key extracts from this scene to discuss.

Read your given extract carefully and make sure you are clear about:

- who is speaking to whom
- whereabouts it occurs in the scene
- any imagery and keywords
- how it may be especially the
- what we learn and their em

You can annotate your extract or make separate notes. Be prepared to talk rest of the class.

EXTRACT 1



*Speak to me home, mince not the general to
Name Cleopatra as she is call'd in Rome;
Rail thou in Fulvia's phrase; and taunt my joy
With such full licence as both truth and me
Have power to utter. O, then we bring forth
When our quick minds lie still; and our ills
Is as our earing. Fare thee well awhile.*

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EXTRACT 2



*There's a great spirit gone! Thus did I desire
What our contempt doth often hurl from us
We wish it ours again; the present pleasure
By revolution lowering, does become
The opposite of itself: she's good, being gone
The hand could pluck her back that shoved
I must from this enchanting queen break off
Ten thousand harms, more than the ills I know
My idleness doth hatch. How now! Enobarbus*

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EXTRACT 3



*Why, sir, give the gods a thankful sacrifice.
When it pleaseth their deities to take the w
of a man from him, it shows to man the tai
the earth; comforting therein, that when ol
are worn out, there are members to make n
were no more women but Fulvia, then had y
indeed a cut, and the case to be lamented:
is crowned with consolation; your old smoo
a new petticoat: and indeed the tears live in
onion that should water this sorrow.*

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EXTRACT 4



*No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience to the queen,
And get her leave to part. For not alone
The death of Fulvia, with more urgent touch
Do strongly speak to us; but the letters too
Of many our contriving friends in Rome
Petition us at home: Sextus Pompeius
Hath given the dare to Caesar, and commands
The empire of the sea: our slippery people,
Whose love is never link'd to the deserter
Till his deserts are past, begin to throw
Pompey the Great and all his dignities
Upon his son; who, high in name and power
Higher than both in blood and life, stands up
For the main soldier: whose quality, going on
The sides o' the world may danger: much is
Which, like the courser's hair, hath yet but
And not a serpent's poison. Say, our pleasure
To such whose place is under us, requires
Our quick remove from hence.*

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Act 1, Scene 3 – Investigating Cleopatra’s Moods

1. This grid is to show how Cleopatra’s moods change throughout this scene and in each box write down each mood she displays. For each box, select one view. For example, for the first box: **fakes illness; ‘I am sick and sullen’**
2. When completed, annotate the box with notes on how Antony reacts to the chance to react to all of them!

Start! The aim of the game is to get Antony to stay in Egypt		

Game over! End of the scene and Antony leaves for Rome.		

3. Write a few sentences about what the scene shows us about Cleopatra as a person, and their relationship? Do they seem in love to you?

Extension Task

Write a script for Cleopatra after Act 1, Scene 3. What does Cleopatra say and feel about Antony’s exit?

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Act 1, Scene 4 – We Meet Octavius Caesar!

1. How does the scene start?
2. **Lines 5–9:** What is the news from Alexandria about Antony? What does it refer to?
3. **Line 16:** How does he react to Lepidus's views?
4. **Line 17:** What does the 'bed of Ptolemy' refer to?
5. **Lines 16–33:** Summarise what Caesar says about Antony. How does it show his main annoyance?
6. What does the messenger represent?
7. **Lines 34–36:** What has Caesar asked for? How does this compare to Antony's view?
8. **Lines 55–71:** What tone are these lines spoken in? Where has this view been expressed previously? What event is Caesar recalling?
9. **Lines 72–76:** What does Caesar want to happen?
10. How does the scene end?
11. How would you describe Caesar?
12. What do we learn about Antony?
13. What contrasts can you identify between Caesar and Antony?

Act 1, Scene 4 – We Meet Lepidus!

1. How does the scene start?
2. **Lines 10–15:** What is his view of Antony?
3. **Line 16:** How does Caesar react to Lepidus's comment?
4. What does the messenger represent?
5. **Line 34:** Who does the messenger report to? What does this suggest?
6. What news does the messenger bring? What is happening?
7. **Line 72:** Compare this line with Caesar's lengthy rant before it. What does it say about Shakespeare's portrayal of Lepidus? How does the character contrast with Antony?
8. **Lines 76–79:** What does he say he will do?
9. How does the scene end?
10. How is Lepidus presented in this scene? How would you describe him?
11. How is the balance divided in the triumvirate? Is there a hierarchy? What does it say about the future?
12. What do we learn about Antony?

Extension Task

Write a diary entry for Caesar: his main concerns, worries and attitudes towards Antony and Lepidus. Aim for 50–100 words.

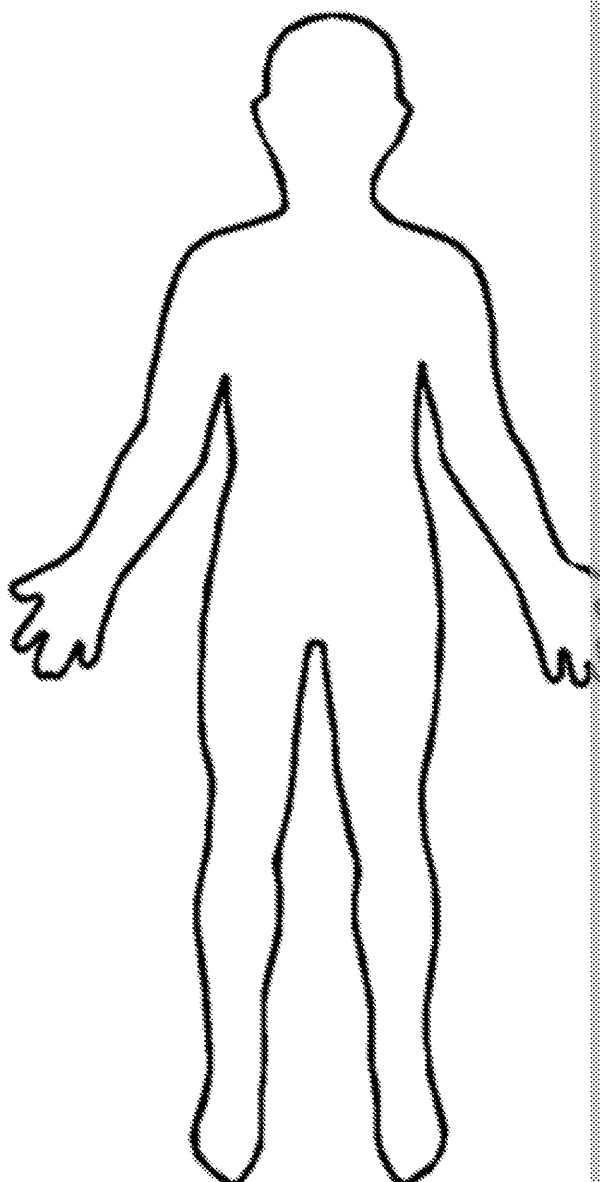
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Dramatic Cleopatra in Act 1, Scene 5

We do not see Cleopatra again until Act 2, Scene 5. What does Shakespeare leave her, and to leave us with a strong impression of her personality?

Decorate this picture of Cleopatra and label it with information that we learn about her and include key quotes too. Remember that Antony is not present in this scene. What does Cleopatra speak about him?



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Essay Questions Based on Act 1

1. *'Cleopatra's power is her defining characteristic.'*
To what extent do you agree with this statement?
2. *'Love is shown to be a powerful and, ultimately, positive emotion in the opening of the play.'*
How far do you agree with this viewpoint?
3. How do the societal pressures of Rome affect Antony in the opening act?
4. *'Cleopatra has complete control over Antony.'*
To what extent does Act 1 support this view?
5. The juxtaposition of Rome and Egypt is clearly explored in Act 1. Discuss the effects.
6. *'Cleopatra is a more complex character than Antony.'*
To what extent do you agree with this view?
7. *'Antony's love for Cleopatra is more powerful than his loyalty to Rome.'*
Explore this view with reference to Act 1.

To do well you need to:

- ✓ Show an understanding of character and relationships
- ✓ Show an understanding of plot and narrative
- ✓ Show an understanding of the context
- ✓ Use frequent references to the text
- ✓ Embed your quotations
- ✓ Use sophisticated vocabulary
- ✓ Explore language fully
- ✓ Show an awareness of multiple meanings and different interpretations
- ✓ Apply terminology wherever possible
- ✓ Structure your text so that it is clear to follow
- ✓ Use cohesive devices to connect paragraphs
- ✓ Have a strong, assertive view throughout
- ✓ Make reference to the form of the text – how does being a play shape the text?
- ✓ Pay attention to spelling and punctuation
- ✓ Have independent and interesting views
- ✓ Link back frequently to the question
- ✓ Make relevant points

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Investigating Act 2, Scene 1

1. In which previous scene did we hear about Pompey? What previous knowledge do we have of him?

.....

.....

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2. How does Pompey present the triumvirate?

.....

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.....

.....

.....

3. What information does Pompey have which is incorrect? What does this tell us about him?

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4. How does he portray Cleopatra, and her relationship with Antony? Is this, to the Roman view of her?

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5. In his final speech, what does Pompey say about the triumvirate?

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Act 2, Scene 2 – The Big Four

In groups of four, select a section of this scene where Antony, Caesar, Lepidus and Octavius are talking. Decide which character each person wants to be. Individually, write about your character and then join up as a group and use your notes to perform the scene.

1. Who am I?

Think factually and physically. Identify the character and their relationship to the others. Suggest ideas for costume, appearance, props and any other extra information.

2. What am I saying?

Give a basic outline of the content of his speech.

3. Why am I saying it?

Think about motives here. Speculate freely about motivations, feelings and attitudes. The following points could be considered. I am saying it because:

- I want to achieve...
- I think... (what they think towards the other characters and the situation)
- I feel...

4. How do I say it?

Consider tone, volume, emphases, speed, pauses, gestures, facial expressions and delivery in style throughout the scene?

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Act 2, Scene 2 – Cleopatra's Barge

The usually plain-speaking Enobarbus delivers his description of Cleopatra in verse emphasising the beauty and sheer magnificence of the scene. The heavily sensuous depiction of Cleopatra is heightened even more by the timing of Enobarbus' speech. Following on from the oppressive atmosphere of the Roman political and military talks, Cleopatra's arrival is a breath of fresh air. Once again, Shakespeare starkly contrasts the Roman and Egyptian worlds. There are many artistic depictions of this historic event which may help you to picture it – have a look online as part of your research.



Look closely over Enobarbus' intoxicating image of Cleopatra arriving on Antony and draw your own version, labelling it with key quotations from. If artistically able to draw the whole scene, feel free to draw the separate components or an abstract representation.

Make sure you copy at least eight quotations. They should include:

- ✎ The use of colours
- ✎ Personification
- ✎ Adjectives
- ✎ References to mythology
- ✎ References to the senses – smell, touch...
- ✎ The reaction of the Egyptian people
- ✎ The reaction of nature
- ✎ The reaction of Antony

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Act 2, Scene 3 – Mark Antony's Character

How does Antony feel? Comment on language and imagery too.

*The world, and my great office, will sometimes
Divide me from your bosom.*

*I have not kept my word
that to come
Shall all be done to me*

Say to me, whose fortunes shall rise higher – Caesar

*The very dice obey him [Caesar],
And in our sports my better cunning faints
Under his chance.*

*I will to Egypt;
And though I make this march
I'th East my pleasure lies.*

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Cleopatra's Character in Act 2, Scene 5

Choose quotations from this scene to illustrate the following points concerning her capricious character.

Cleopatra's character	Evidence from the text including a quotation	Justification
She feels restless		
She enjoys reminiscing about her and Antony		
She is impatient		
She can use her wealth in a menacing way		
She can use her wealth in a beneficial way		
She is violent		
She is angry		
She can be malicious and spiteful		

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Cleopatra's character	Evidence from the text including a quotation	Justification
When she suffers, she wants everyone to suffer too		
She cannot comprehend that Antony is married		
She is jealous and curious about Octavia		
She still wants Antony		
She doesn't trust Antony		
She wants to be left alone		

Cleopatra is clearly a tempestuous character. What is your opinion of her? Is she truly upset at Antony's marriage or embarrassed about being spurned? Is it pure jealousy or pure fear of losing Antony?

I think that Cleopatra is...

.....

.....

.....

Do you believe that Cleopatra really loves Antony? Why or why not? Justify your answer.

.....

.....

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Summarising Act 2, Scene 6

Show your understanding of this scene by making five points under each key quotes, plot points or character information.

Pompey makes peace with the triumvirate

- 1.
- 2.
- 3.
- 4.
- 5.

Enobarbus and Menas gossip!

- 1.
- 2.
- 3.
- 4.
- 5.

What is our impression of Enobarbus? Circle the words that you feel are appropriate.

loyal to Antony

judgemental

critical

malicious

interfering

selfish

observant

suspicious

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What is happening in Act 2, Scene 7?

Who said it?	Key quotation	
	<i>These quicksands, Lepidus, Keep off them, for you sink</i>	
	<i>Let me cut the cable, And when we are put off, fall to their throats. All there is thine.</i>	
	<i>Ah, this thou shouldst have done, And not have spoken on't!</i>	
Menas		
		I do It s in s heir the he com let

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Who said it?	Key quotation	
		Let The dr It his per at
Caesar		Let and

At the end of Act 2, do you think that Antony's reunion with the triumvir

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Act 1 and Act 2 Plot – Match the Scene with the Action

Can you match the scene with the correct plot? Either cut and stick, colour

Act 1, Scene 1	Lepidus, Maecenas and Agrippa
Act 1, Scene 2	The Romans, with the exception of Caesar, discuss an assassination plot which is discovered
Act 1, Scene 3	Pompey and his comrades discuss the war and their plan
Act 1, Scene 4	A soothsayer predicts that Antony should always lose against Caesar
Act 1, Scene 5	Philo and Demetrius provide a Roman perspective on Antony's behaviour. Antony and Cleopatra are introduced
Act 2, Scene 1	Cleopatra does her best to make Antony fall in love. He realises he is going she will
Act 2, Scene 2	Cleopatra attacks a messenger when he tells her that Octavia is married to Antony
Act 2, Scene 3	Pompey and the triumvirate reach an agreement. They take them all on board his ship to celebrate Antony's marriage
Act 2, Scene 4	Cleopatra misses Antony. She remembers her first comparison. Antony sends her a letter
Act 2, Scene 5	The triumvirate are reunited. Antony agrees to marry Octavia. Enobarbus describes his first meeting with Antony, when she was a young girl
Act 2, Scene 6	A soothsayer provides the fortune teller. Antony hears bad news from Rome – his war is brewing. He vows to fight
Act 2, Scene 7	Caesar and Lepidus discuss Antony's behaviour. Caesar's advances worries the other two

Complete your work, by focusing on structure:

- Shakespeare's aim in Act 1 is to create...
- Shakespeare's aim in Act 2 is to create...

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1. Decide on a scene that you feel is dramatic from Act 1 or Act 2.
2. Decide on your presentation – will it be a headline story, or an opinion piece, or a broadsheet?
3. Decide on your perspective – Egypt or Rome? For example, if looking at Cleopatra, do you want the reader to sympathise or condemn Cleopatra?
4. Select quotes. You need at least three. You may want to select quotes from the character. You could invent some too.
5. Plan your article: Who? What? Where? When? Why? How? Remember to help you to create the desired effect.
6. Choose a headline.
7. Decide on layout – pictures? Pull-out quote?

[illegible]

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Investigating Act 3, Scene 1

1. How does the beginning of this scene contrast with the previous scene?
2. Who was Crassus? And where has he been mentioned earlier?
3. Why is the death of Pacorus an important victory?
4. Why does Ventidius refuse to continue pursuing the Parthians?
5. Why do you think Shakespeare included this scene?
6. Look at the following quotes. Annotate them. Explain what they mean to understand the character of Antony further.

*A lower
May make*

*Caesar and Antony have ever won
More in their office than person.*

*I could do more to do
But 'twould offend him,
Should my perform*

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Exploring Act 3, Scene 2

1. How is Lepidus portrayed in this scene? List at least three quotes from the text and explain what they tell us about their view of Lepidus.

.....

.....

.....

2. What does Caesar say to Antony before he leaves? What does this suggest about Caesar's attitude towards leaving his sister with Antony?

.....

.....

.....

3. What do you think Octavia whispers in her brother's ear? What does this suggest about her relationship with Antony?

.....

.....

.....

4. What metaphor does Antony use to describe Octavia? How does this affect your view of her?

.....

.....

.....

5. What function do Enobarbus and Agrippa have in their asides from line 100 to 110?

.....

.....

.....

6. Why does Antony want to wrestle with Caesar? How does this link in with the theme of power?

.....

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7. Do you think we see a different side to Caesar in this scene, or do you think we see a different side to Antony towards his sister?

.....

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Group Drama Activities

Act 3, Scene 3	Group of 3 or 4	Cleopatra will be played by ____ Charmian will be played by ____ Alexas (only two lines) will be played by ____ Messenger will be played by ____
Act 3, Scene 4	Group of 2	Antony will be played by ____ Octavia will be played by ____
Act 3, Scene 5	Group of 2	Enobarbus will be played by ____ Eros will be played by ____
Act 3, Scene 6	Group of 4	Caesar will be played by ____ Maecenas will be played by ____ Agrippa will be played by ____ Octavia will be played by ____

As a small group, you need to:

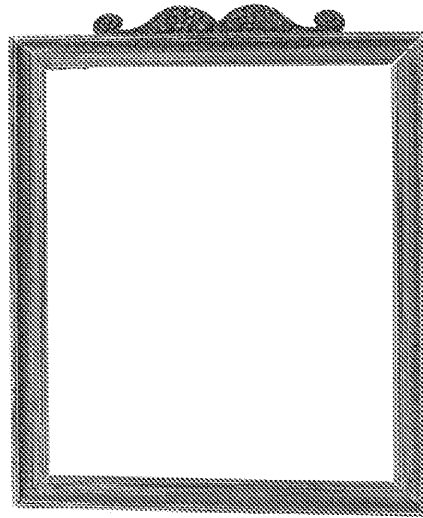
- Decide who is going to be which character and fill in the slip accordingly.
- Read through your scene.
- Work out what is happening – look over previous scenes to help if needed.
- Individually, fill in the character profile sheet. Ask for help if needed. This may be copied for others in the class to learn from. There is a space for notes.
- Then, reread the scene again using your notes to help you.
- Prepare to perform to the rest of the group – consider staging, props, costumes.
- Teach your scene to the rest of the class and talk through your ideas.

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Character Profile Sheet



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The scene I am focusing on is:	
This scene is set in:	
If I had to give this scene a title I would call it:	
The reason Shakespeare created this scene is:	
The character I am playing is:	
Three keywords to describe this character in general are:	
What happens to your character in this scene?	
Are there any actions that your character does in this scene? Any movements?	
Does the character change in any way in this scene or are they similar all the way through?	
In this scene, I think the character feels:	
Choose one other character in the scene and explain the relationship 'you' have with them:	
One of the key lines your character has in this scene is...	
When delivering this key line I need to remember to:	
At the end of this scene, how does the character feel?	
One word to describe the character in this scene is:	
I like / don't like this character in this scene because...	
A question that I have about this character is:	

Quotation Analysis of Act 3, Scene 7

Annotate your texts, or make notes about the effects of these key quotations

1. *But why, why, why?*

2. *If not denounce
we not be there*

3. *Take from his heart, take from his brain,
from's time,
What should not then be spared.*

4. *Sink Rome, and
speak against it*

5. *He could so quickly cut the Ionian sea /
And take in Toryne?*

6. *No disgrace / To
him at sea, / But*

7. *Can he be there in person?*

8. *we / Have used
the earth / And*

9. *So our leader's led, / And we are
women's men.*

10. *This speed of Change
beyond belief.*

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Exploring Act 3, Scene 10

Find evidence from Scene 10's script to answer the following questions.

1. How does Enobarbus feel about the defeat of Antony?
2. What does Scarus mean by 'We have kissed away / Kingdoms and provinces'?
3. What simile does Scarus use to describe Cleopatra and why? What tone is he speaking in?
4. What simile does Scarus use to describe Antony, and what does this do to the audience's perception of him?
5. How does Scarus say that Antony has changed?
6. Does Canidius think that Antony has behaved in his usual manner?
7. What does Canidius mean when he says 'O, he has given good example by his own'?
8. What proof is there that others are losing faith in Antony?
9. How does Enobarbus feel about supporting him?

Exploring Act 3, Scene 11

Find relevant quotations in your texts to answer the following questions.

1. Underline five different points that Antony makes in the opening of the scene.
2. Cleopatra goes to see him; underline three different things he says to her.
3. What is Antony worried about with regards to Octavius?
4. Who does Antony blame for his failure in the Battle of Actium?
5. Antony seems to change at the end of the scene. How and why?

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Act 3, Scene 11 – Antony's Downfall

Select a quotation to illustrate the point.

1	I despise myself.	
2	I no longer care about my gold or material possessions.	
3	I have decided to kill myself.	
4	I am confused and divided within myself.	
5	I want you to leave me alone; I am no longer myself.	
6	In the past, Caesar was the inexperienced one in war.	
7	My reputation is in tatters.	
8	Cleopatra had control over me.	
9	I am now in an inferior position with Caesar.	
10	Don't cry Cleopatra – a kiss from you is worth all that is lost.	

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Understanding Act 3, Scene 12

Can you find where these translations fit into the scene? Put the following in the boxes which they appear in the scene.

--	--	--	--	--	--	--

A

Until recently, I was as important and insignificant to him as a drop of dew is to the great sea.

Cleopatra praises you for her children to rule

C

Women are not very strong. When they need something they will give in – even a pure virgin.

Antony has lost all of his power as a schoolmaster as a man could have sent a king

E

Antony requests that he could live in Egypt. If this isn't acceptable, he'd like to live as a private citizen in Athens.

I am not going to agree with what he has requested.

G

Use your persuasive skills to get Cleopatra to join my side, and get her away from Antony. Promise whatever you want.

Watch Antony and his misfortune. Let me know

I

I will give Cleopatra an audience and listen to her request if she deports Antony or kills him.

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Learning about Characters in Act 3, Scene 13

1. Antony's Changing Fortunes

Find evidence in this scene of Antony's declining fortunes. Look over the folio for evidence, or about him. Discuss what they tell us about Antony's state of mind. For

*I dare him therefore
To lay his gay comparisons apart
And answer me declined, sword against sword,
Ourselves alone.*

*The loyalty well held to fools does make
Our faith mere folly.*

*Sir, sir, thou art so leaky
That we must leave thee to thy sinking, for
Thy dearest quit thee.*

*Now, gods and devils,
Authority melts from me! Of late, when I cried 'Ho!'
Like boys unto a muss, kings would start forth
And cry 'Your will?' Have you no ears?
I am Antony yet.*

Take hence this Jack and whip him.

*He makes me angry,
And at this time most easy 'tis to do't,
When my good stars that were my former guides
Have empty left their orbs, and shot their fires
Into the abysm of hell.*

*Now he'll outstare the lightning. To be furious
Is to be frightened out of fear, and in that mood
The dove will peck the estridge.*

*I will seek
Some way to leave him.*

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2. Antony and Cleopatra's Relationship

Tensions begin to arise between the lovers here. Their close bond is stretched. Antony is hard to find. Is she playing a game with Thidias or is she selfish? Her quick exchanges with Enobarbus emphasise how she is now observing from the outsider, rather than an insider in his world.

What do these quotations tell us about their relationship in this scene? How

*Have I my pillow left unpressed in Rome,
Forborne the getting of a lawful race –
And by a gem of a woman – to be abused
By one that looks on feeders?*

*I found you as a morsel, cold upon
Dead Caesar's trencher –*

Have you done yet?

*Dissolves my life!
Ah, dear, if I be so,
From my cold heart let heaven engender hail,
And poison it in the source, and the first stone,
Drop in my neck: as it determines, so*

That's my brave lord!

*But since my lord
Is Antony again, I will be Cleopatra.*

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Summary of Act 3

To help you to remember the key events in this long act, complete the following table for each scene.

Note: The **visual depiction of the scene** could be a picture of a key event, an emotion, the atmosphere... Make it focused and memorable. For example, a sword fight, a lance or a dead body!

Scene no.	Location	Action	Visual
1			
2			
3			
4			
5			
6			

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Scene no.	Location	Action	Vis
7			
8			
9			
10			
11			
12			
13			

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Caesar versus Antony in Act 4, Scene 1 and Scene 2

In the opening scenes of this act we are privy to the preparations of Caesar. Their language and behaviour is important here, and helps us to understand and approaches.

After looking at these scenes, select key quotations and explain them fully

Caesar	Area to compare	
	Attitude towards each other	
	Attitude towards their men	
	Attitude towards the battle	

Who do you think will win the battle, and why? Consider how the soldiers and leader too.

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Close Language Analysis in Act 4, Scene 2

Look over these chosen quotations and explore their significance.

*Or I will live
Or bathe my dying honour in the blood
Shall make it live again.*

I'll strike, and cry 'T

(ASIDE)

*Scant not my cups, e
As when mine empire
And suffered my con*

*Mine honest friends,
I turn you not away, but like a master
Married to your good service, stay till death.*

*Let's to supper, com
And drown consider*

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Questions Based on Act 4, Scene 3

1. This scene is the night before the battle. Why?
.....
.....
.....
2. There are no major characters in this scene, just four soldiers. Why?
.....
.....
.....
3. The real Antony fostered the idea he was descended from Hercules, the strength and physical attributes. Why?
.....
.....
.....
4. Antony's supposed ancestor and guardian spirit, Hercules, departs in
.....
.....
.....
5. Shakespeare is following closely a passage in North's Plutarch, with one change. According to the source material the god Bacchus or Dionysus left Antony. Bacchus was the god of revelry, chaos and pleasures such as eating and drinking. Why would Shakespeare replace Bacchus with Hercules?
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.....
6. Musical accompaniment was a regular part of theatrical performances. How would it help the audience? (Hautboys are oboes.)
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Antony's Identity in Act 4, Scene 4

Even when Antony and Cleopatra have a poignant and romantic moment, they are constantly reminded of their status and rank as the stage would show them. In this scene we observe how Antony is preparing for the impending battle to support him. Shakespeare created this scene, not borrowing it from Plutarch, that Cleopatra is actually dressing Antony now whereas in the past she wore him in her clothes (Act 2, Scene 5). This could symbolise her important role in the destruction of Antony's image and sense of self. It certainly shows how he is worn, and the ever changing image we present to the world. Finally, the illusion is highlighted at the end of this touching scene. When Antony has confidence and optimism are not so evident.

We see Antony as a lover and Antony as a soldier in this scene. Compile evidence to support each side of his identity.

Antony as a lover How is his affectionate, loving and caring side portrayed?	Antony as a soldier How is his determined, brave and extreme side portrayed?

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Enobarbus' Character in Act 4, Scene 5

1. What does Enobarbus' desertion signify to the audience?

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2. In your opinion, has Enobarbus made the correct decision? Justify your answer.

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3. How do you feel towards Antony when he hears the news?

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4. Do you think it's relevant that he hears of Enobarbus' abandonment before this affects him?

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5. What is the significance of Enobarbus leaving behind his chests and treasures?

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6. Antony speaks in a very decisive, direct and determined tone when he speaks with Enobarbus. Why do you think he speaks with such clarity and purpose?

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7. Why does Antony say to send 'gentle adieus'?

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8. What do we learn about Antony's character when he says to 'Detain not the dead man's body'?

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9. What do the lines 'O, my fortunes have / Corrupted honest men!' tell us about Antony?

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10. How do you imagine the last word is spoken? Explain your answer.

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Caesar's Character in Act 4, Scene 6

What do we learn about Caesar in this scene?

Important quotation	What does it tell us about Caesar?
<i>Our will is Antony be took alive – Make it so known.</i>	
<i>The time of universal peace is near. (Note who he is speaking to here.)</i>	
<i>Plant those that have revolted in the vant, That Antony may seem to spend his fury Upon himself.</i>	
<i>Caesar hath hanged him.</i>	
<i>Canidius and the rest That fell away have entertainment, but No honourable trust.</i>	

Reflect on Caesar's personality in comparison to Antony. Are there any similarities between the two? Explain your answer.

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Act 4, Scene 6: Enobarbus' Soliloquy

Enobarbus' lines are written in verse, and are an emotional response to Antony's bleak future in Caesar's camp, Enobarbus has an epiphanic moment and Antony overwhelm him.

Read his soliloquy closely and identify what he is saying, and how he is saying it. Identify imagery and figurative language. Aim to have 10 points highlighted and annotated.

*I am alone the villain of the earth,
And feel I am so most. O Antony,
Thou mine of bounty, how wouldst thou have
My better service, when my turpitude
Thou dost so crown with gold! This blows me
If swift thought break it not, a swifter mean
Shall outstrike thought: but thought will do
I fight against thee! No: I will go seek
Some ditch wherein to die; the foul'st best for me
My latter part of life.*

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Act 4, Scene 8: True or False?

Use references to the text to justify your viewpoint.

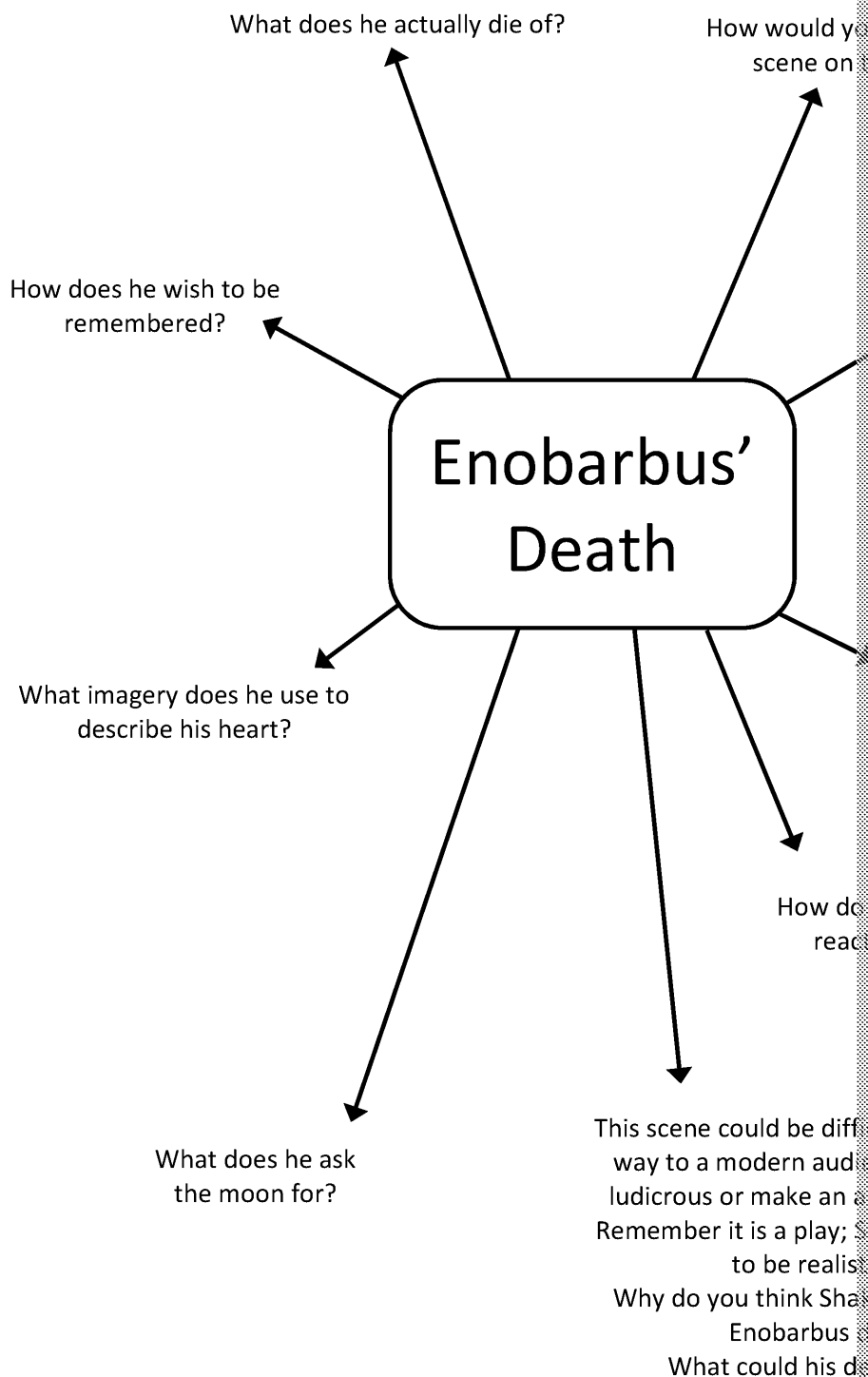
Statement	True – if so, explain why	
Antony is pleased with his soldiers' performances.		
Antony instructs his men not to tell anyone about what they have been through.		
Antony says their battle scars should be concealed.		
Antony greets Cleopatra in an excited and extravagant way.		
Antony doesn't want anyone to kiss Cleopatra but him.		
Antony wants to celebrate privately.		
He knows that tomorrow is going to be difficult but wants to celebrate for now.		
Antony is an inspirational leader.		
Antony is proud of himself and his victory.		
Antony wants Cleopatra to share in his experiences.		

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Act 4, Scene 9: Enobarbus' Death



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Quotations from Act 4, Scenes 12, 13 and 14

Quotation	Who said it?	What Identify any tech
<i>Triple-turned whore!</i>		
<i>O sun, thy uprise shall I see no more.</i>		
<i>Like a right gipsy hath at fast and loose / beguiled me to the very heart of loss.</i>		
<i>The witch shall die.</i>		
<i>Say that the last I spoke was 'Antony' / And word it, prithee, piteously.</i>		
<i>She has robbed me of my sword.</i>		
<i>Heart, once be stronger than thy continent; / Crack thy frail case!</i>		
<i>Why, there then! Thus I do escape the sorrow / Of Antony's death.</i>		
<i>But I will be / A bridegroom in my death and run into't / As to a lover's bed.</i>		
<i>'Tis the last service that I shall command you.</i>		

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Antony's Suicide in Act 4, Scene 14

1. What is Antony's mood at the start of the scene?

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2. How does Antony feel towards Cleopatra, and why?

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3. Sword imagery is used by Antony. What is this image used to suggest?

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4. What news does Mardian impart? Comment on the type of language

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5. Why does Antony dismiss and then summon Eros back? What does he

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6. What does Antony require Eros to do? How does he persuade Eros to

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7. Why does Eros commit suicide?

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8. How does Antony feel about his own death with regard to Cleopatra?

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9. Why does Decretas take his sword?

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10. What news does Diomedes deliver?

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11. How does Antony appear to feel at the end of the scene?

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Quotation Analysis in Act 4, Scene 15

Locate the following quotations in your text and explore their significance, what they mean, how they could be performed and any techniques that have been used.

1	<i>Not Caesar's valour hath o'erthrown Antony, But Antony's hath triumphed on itself.</i>
2	<i>I am dying, Egypt, dying</i>
3	<i>I dare not, Lest I be taken.</i>
4	<i>That the false huswife Fortune breaks her wheel Provoked by my offence.</i>
5	<i>One word, sweet queen: Of Caesar seek your honour, with your safety</i>
6	<i>...but please your thoughts In feeding them with those my former fortunes Wherein I lived; the greatest prince o'the world The noblest;</i>
7	<i>A Roman, by a Roman Valiantly vanquished.</i>
8	<i>The crown o'the earth doth melt.</i>
9	<i>And there is nothing left remarkable Beneath the visiting moon</i>
10	<i>...and then, what's brave, what's noble, Let's do it after the high Roman fashion, And make death proud to take us.</i>

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Imagery in Act 4, Scene 15

The language in this intense and dramatic scene is apocalyptic and draws power and strength. Antony's death signals the end of Cleopatra's will to show how the world is now distorted and unstable. We are left with an o Antony's suicide the world's natural order and balance have been dismantled cannot be restored.

Look at the ending of the scene, and annotate any powerful words and phrases of Antony's death upon Cleopatra:

*Noblest of men, woo't die?
Hast thou no care of me? Shall I abide
In this dull world, which in thy absence is
No better than a sty? O see, my women:*

[Antony dies]

*The crown o'th'earth doth melt. My lord!
O, withered is the garland of the war;
The soldier's pole is fall'n! Young boys and
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon. [She starts to faint]*

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Act 4 Overview

Think of a title or a newspaper headline for each scene which will be helpful in identifying the sequence of events in this long act. When finished, share your ideas with a partner so they can identify the scene.

1	For example... 'Boy' Caesar's Decisive Intent
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	



Discussion Points

- 👉 Discuss the impact of having so many scenes and the atmosphere that is created.
- 👉 This act is concerned primarily with Antony. Why do you think Shakespeare wrote this way?

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Questions on Act 5, Scene 1 – The Penultimate Scene

1. What instruction does Caesar give to Dolabella and why?

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2. Describe Caesar's reaction to the news of Antony's death. What does it say about his character?

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3. What comments do Agrippa and Maecenas make about his death?

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4. 'A rarer spirit never did steer humanity / But you gods will give us some more.' How does this quote echo previous views given of Antony? (Refer back to the start of Act 1, Scene 4.)

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5. What does Caesar's reaction to the entrance of the Egyptian messenger

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6. What news does the messenger impart?

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7. Why does Caesar send Proculeius to Cleopatra?

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8. How does Caesar appear at the end of the scene? Do you trust him?

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Countdown! Act 5, Scene 2

How does Cleopatra describe Antony? Choose **five** key quotations from this scene.

--	--	--	--

Choose **four** minor characters from this scene, and briefly explain their roles.

--	--	--

How does Caesar treat Cleopatra? What things does he say to her? Pick **three** from this scene.

--	--	--

How does Cleopatra feel as she is dying? Select **two** quotes and explain how they make you feel.

--	--

How would you describe this final scene? Choose **one** word of your choice and explain why.

--

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The Tragic Deaths of Antony and Cleopatra?

Each small group should take a statement and explore it thoroughly. Be prepared to discuss with the rest of the group and share your points.

Act 4 is all about Antony. Act 5 is focused on Cleopatra. This shows us that Shakespeare wants us to view Cleopatra as more important as her death comes last.	Shakespeare does not want to show Antony and Cleopatra to make the audience think about the truth about their relationship.
Antony's death has a sense of inevitability that Cleopatra's doesn't.	Cleopatra loves the reality of him. Her love is grandiose; she describes him as a human being.
Antony knows that Cleopatra is attracted to his power and status. Losing to Caesar wouldn't have affected him so much if Cleopatra wasn't involved.	Antony and Cleopatra's relationship is a power struggle.
Antony's downfall is due to ageing and his changing identity, not Cleopatra.	Antony died because he was old. Cleopatra was young and bear to live.
There is no way that their relationship could end happily. If they didn't die, they would have split up.	Antony and Cleopatra's relationship is a power struggle.
Antony doesn't know how much Cleopatra feels for him. She never says anything positive to his face.	There is a sense of tragedy at the end of this play. It's a possible solution.

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Whole-text Activities

Quizzes – The Plot of *Antony and Cleopatra*

Quiz 1

1. What is the name of Cleopatra's accountant?
.....
2. What is the opening line of the play?
.....
3. How many scenes are there in Act 5?
.....
4. Name two conflicts/themes in the play.
 1.
 2.
5. How does Iras die?
.....
6. What creature is Octavia compared to?
.....
7. Think of three images used to represent Antony in the play.
 1.
 2.
 3.
8. When Cleopatra refers to Octavius as 'scarce-bearded' what is she picking up on? What might Octavius have disliked this nickname?
.....
9. What is the name of Caesar's messenger who Antony has whipped?
.....
10. Name four different locations in the play. Why are there so many scenes in Egypt?
 1.
 2.
 3.
 4.

What would Shakespeare say to your score?

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Quiz 2

1. When Cleopatra is missing Antony in Act 2, Scene 5, list three activities she is doing.
.....
2. Name two of Antony's wives in the play.
 1.
 2.
3. List three words to describe how Cleopatra is portrayed by the Roman characters.
 1.
 2.
 3.
4. What news do the messengers bring to Antony in the second scene of Act 2?
.....
5. List three things the messenger in Act 3, Scene 3 tells Cleopatra about Caesar.
 1.
 2.
 3.
6. Which two characters open the play? Why did Shakespeare have them open the play?
 1.
 2.
7. What noise do the guards on watch hear, the night before Caesar and Cleopatra arrive?
.....
8. In the barge scene, what colour was the poop / the sails / the oars (three answers).
 1.
 2.
9. What function do the messengers have in this play as a whole?
.....
10. List 10 characters in the play.

1.	6.
2.	7.
3.	8.
4.	9.
5.	10.

What would Shakespeare say to your score?

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Quiz 3

1. Who does Antony send as a messenger to Caesar after his defeat at Actium?
.....
2. List three mythological beings referred to in the play.
 1.
 2.
 3.
3. Food imagery is used throughout. What effect does this have?
.....
4. Who has Ventidius been fighting against when he talks about the danger to Rome?
.....
5. Name two lovers Cleopatra had before Antony.
 1.
 2.
6. How does Enobarbus die?
.....
7. What text is Shakespeare's version of the play based on?
.....
8. Dolabella and Proculeius. Which one helps Cleopatra? Which one does not?
.....
9. Who speaks the final lines of the play?
.....
10. Pick three words to describe Antony and Cleopatra's relationship.
 1.
 2.
 3.

What would Shakespeare say to your score?

Extension Task

Now come up with your five favourite *Antony and Cleopatra* moments. Justify these moments.

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Characterisation

Investigating Characters

For both Antony and Cleopatra, think of an incident when they display the

Antony	Characteristic	
	controlling	
	controlled	
	self-confident	
	insecure	
	responsible	
	irresponsible	
	noble	
	ignoble	

Opposing characteristics can then be easily applied to both of the main characters. What does this suggest about the characters? Why did Shakespeare present them like this?

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Exploring How Characters are Presented

How is Cleopatra described?

By the Romans...	
By Enobarbus...	
By Antony...	
By any other characters...	

How is Antony described?

By Enobarbus....	
By Caesar...	
By Cleopatra...	
By any other characters...	

You cannot make definite conclusions about character. The key thing to remember is to look for evidence and give examples.

Extension Task

Free-wheeling associations – choose a character and think about what would be associated with them: film, TV show, hobby, holiday destination, subject, job, etc.

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Describing Cleopatra

Think about how you would rank these adjectives to describe Cleopatra. You must help prioritise your selection. Think of examples from the text to justify your choice.

Boastful	Irresponsible	Gracious	Loyal
Diplomatic	Weak-willed	Practical	Strong-minded

A large pyramid diagram divided into 10 horizontal sections, intended for ranking the adjectives from the table above. The sections are empty, allowing for handwritten input.

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Vocabulary for Discussing *Antony and Cleopatra*

A varied vocabulary makes your writing sophisticated and professional. Below are some words that could be used to describe the characters.

In the second column, you could write a definition of the word, find synonyms, or find more vocabulary further or provide an example from the play of when this character used the word.

Antony

Magnanimous	
Bountiful	
Courageous	
Convivial	

Octavius

Abstemious	
Censorious	
Cold	

Cleopatra

Sultry	
Exotic	
Paradoxical	

Extension Task

Write an obituary for Antony or Cleopatra. Try to write this from an Egyptian perspective to help you better understand the attitudes and values of the period.

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Other Words...

Think about how these words could be used when writing about the play. You could write a sentence about a character or characters in *Antony and Cleopatra*.

malignity	
ignobility	
ominous	
gallantly	
culminate	
demeaning	
infatuation	
harlot	
grandeur	
mirth	
bawdy	
frivolity	
aggrandisement	
refracted	
antithetical	
indissolubly	
felicitous	
transcendent	
fallibility	
protagonists	
ostentatious	
vacillating	
ignominiously	

Extension Task

Now pick one character and show how they have changed throughout the play. Use the language to show how your chosen character changes.

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Character Relationships

Leaders and their followers

You can learn a lot about a leader from the way they treat their followers and the similarities and differences between the ways in which the characters who treat their followers and attendants? Do the followers stay loyal to and respect or desert or betray them?

Look at the groups of characters listed in your edition of the text and make notes on follower relationships:

Cleopatra Charmian, Iras, Alexas, Mardian, Diomedes, Seleucus	Antony Demetrius, Philo, Enobarbus, Scarus, Dercetus, the schoolmaster
Octavius Caesar Agrippa, Taurus, Thidias, Dolabella, Gallus, Proculeius	Pompey Menas, Menecrates

Having made notes, discuss these questions with a partner and then feed back:

1. Which leaders deserve respect from their followers? Why / why not?
2. Which leader-follower relationship do you view most positively, and why?
3. How do the relationships they have with their followers add to your understanding of the characters: Antony, Cleopatra and Caesar?

Now write a paragraph in response to this writing prompt:

In *Antony and Cleopatra* the character who is the most effective leader of the play is..... This is because.....

.....

.....

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.....

Extension Task

Choose one of the followers/attendants in the play and write a paragraph about their role in the play. Support your discussion with textual evidence.

Pity the poor messenger...

There are 35 appearances of messengers arriving with news in the play. They are used to move the plot on, so that the audience is informed about the key events and plot points that occurred offstage. They also help create a sense of time passing. Messengers also reveal things about those they serve. So the ways in which the messengers are treated reveal things about each other. The leaders' reactions to the messengers' news also reveal aspects of their character.

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Below you will find a list of some of the key scenes involving messengers. Discuss with a partner: a) what this scene reveals about the characters involved each other, and b) why this scene with a messenger is important to the play.

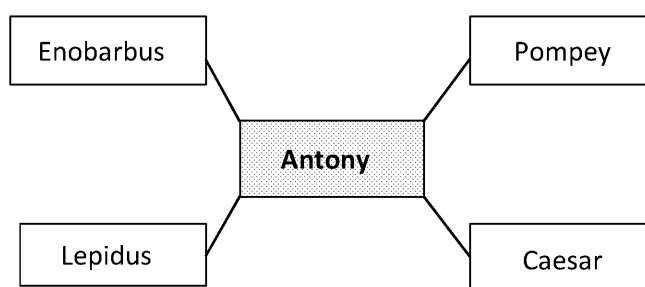
1. Act 1, Scene 1 – a messenger arrives in Egypt to give Antony news from Rome. He dismisses him without hearing the news.
2. Act 1, Scene 2 – a messenger arrives in Egypt with news that Antony's forces have been defeated at the Battle of Pharsalus.
3. Act 1, Scene 4 – a messenger arrives in Rome to tell Octavius Caesar that Antony has fled to Egypt. He is gaining support from the previously supported Octavius.
4. Act 2, Scene 5 – a messenger brings news to Cleopatra that Antony has been defeated.
5. Act 3, Scene 3 – a messenger brings a report about Octavia's looks and her feelings for Antony. He has requested this information.
6. Act 3, Scene 13 – Thidias is sent by Caesar to tell Cleopatra that he is willing to spare her if she surrenders to him and hands over Antony.
7. Act 4, Scene 14 – Mardian is sent by Cleopatra to tell Antony the false news of her suicide in her monument.
8. Act 5, Scene 2 – Caesar sends Proculeius to Cleopatra to reassure her that she will be safe if she surrenders to him in defeat.

Extension Task

Write a paragraph analysing the significance of one of these scenes with a partner. Use the scene number with an example from the text, remembering to comment on the writer's craft.

Shakespeare's use of foils

The key male characters in the play are all foils to Antony. Consider Antony's relationships with these characters on the diagram below. Discuss with a partner what you learn about Antony from him with these men.



Destructive relationships?

'All of the key relationships in *Antony and Cleopatra* are destructive.' Examine this statement with a partner. Plan 3–5 points that you could include in an essay response. Find quotations to help you support your arguments.

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Themes

The Theme of Love



- In small groups, sort through the 10 statement cards and put them in order of agreement and disagree. Be prepared to justify your opinions with the text.
- Read the following descriptions of love. For each row circle a statement you agree with: A or B.

	A	B
1	Love makes you feel responsible	Love is an irresponsible emotion
2	Love comes and goes	Love lasts forever
3	Soul mates exist	There is more than one soul mate
4	Love can beat everything	Love can be destroyed
5	Love is the most important thing in the world	Love does not pay attention to the needs of others






- What is 'love'? How would you define it?
- What are the effects of love?
- How would you react to the following?

If the following people told you they were in love:	My reaction would be:
A young member of your family	
A best friend	
A parent/guardian	
A grandparent	

- Read the statement cards. What were your emotions when you heard them? How did your perception of love alter?
- Look through the cards with the names of six famous couples on. In small groups discuss the following:
 - Which words would you use to describe each marriage?
 - Which couple do you think is most in love? Why?
 - Which couple do you think is the odd one out? Why?
- If you have studied any other of Shakespeare's plays such as *Romeo and Juliet* or *Twelfth Night* presented. Can you think of keywords to describe their relationship?
- Write a summary of your discussion.

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<p>You cannot know what love is until you have experienced it.</p> 	<p>When your relationship tops</p>
<p>When older people fall in love, it is for companionship.</p> 	<p>True love</p>
<p>Physical displays of affection are false and for attention.</p> 	<p>Teenagers know</p>
<p>Infatuation is not the same as love.</p> 	<p>Love brings your</p>
<p>Love can change a person.</p> 	<p>Love is a social emotion that easily be broken. Feelings such as</p>

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Prince Harry and Meghan Markle	Vic David
Michelle and Barack Obama	Jay Z a
Will Smith and Jada Pinkett Smith	Amir Faryal



Prince Harry and Meghan Markle	Vic David
Michelle and Barack Obama	Jay Z a
Will Smith and Jada Pinkett Smith	Amir Kh Mal

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Pity and Fear in *Antony and Cleopatra*

Explore how these key tragic words are linked to the text. Think of characters who could be connected to these feelings.

pity

fear

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Masculine honour

Honour was a key Roman virtue. To be considered truly honourable, a man had to be restrained, disciplined and loyal to the state, always putting duty before personal interests. A leader like Antony would also be expected to demonstrate valour in warfare to maintain his reputation in society.

Research the concept of Roman honour and make notes on what you find most interesting or website useful:

<https://www.setonmagazine.com/dad/dr-mitchell-kalpakgian/honor-in-a-greatness-of-soul>



When you feel confident that you fully understand the Roman concept of honour, in order of honour, with most honourable being 1 and least honourable being 4.

Antony	Caesar	Lepidus	Enobarbus
--------	--------	---------	-----------

Once you have ranked the characters yourself, discuss your ideas about the characters with a partner, justifying your rankings.

Extension Task

'In spite of all his faults and errors of judgement, Antony must be seen as the tragic hero of the play.' Examine this view of the tragic protagonist.

Make a five-point plan in response to this essay-style question. Remember to use textual evidence to support your arguments and against the statement if you wish.

Is Cleopatra an honourable woman?

Can Cleopatra, Queen of Egypt, be seen as honourable, even if she does not follow the Roman code of honour? Fill in this grid with examples to help you decide whether you view Cleopatra as honourable or not.

	Evidence Cleopatra is honourable	Evidence Cleopatra is not honourable
1		
2		
3		

Extension Task

Write a paragraph explaining whether you believe Cleopatra is or isn't an honourable woman. Remember to use textual evidence to support your arguments.

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Attitudes and Values

Gender and Power

Jacobean society was patriarchal, and gender roles were clearly defined. Women were the 'weaker sex', morally, intellectually and physically. They were expected to be obedient and submitting to the authority of their male relatives. Women would be frowned upon for interfering themselves in the affairs of men. They were supposed to remain in the domestic sphere. The idea of female rule had been hotly debated during the reign of Elizabeth I, who died in 1558. *Cleopatra* was written and first performed. Many agreed with the theologian John Flavel that female rulers should be deposed because they went against the laws of God. In *First Blast of the Trumpet against the Monstrous Regiment of Women* (1558), Knox argued that women were incompetent because they were weak, foolish and cruel by nature ('foolish and cruel by nature').

In *Basilikon Doron* (1599), his book of guidance on how to be an efficient ruler, James VI argued that he should marry for the benefit of his kingdom, but that he needed to marry a good woman because 'the woman is ordained to be a helper, and not a hinderer'.

Meanwhile, men were expected to govern, support and protect their families, hold offices and worked in all the professional jobs available. They were expected to be virtuous. Men were also expected to try to improve the social standing of their families. James VI expected his son that he would need to put the interests of his subjects before his own 'appetites' if he wanted to be seen as a virtuous and effective monarch. James VI (after a happy and famous reign) died in peace, lamented by his subjects, 'neighbours', achieving 'a reverent renown'. A successful male leader of the time was expected to inspire honesty, bravery and loyalty in his men.

Consider the portrayal of Antony, Cleopatra and Caesar as leaders in light of Jacobean gender and power. Make notes in the table below:

Antony	Cleopatra	

Extension Task

Choose one of these leaders and discuss with a partner whether you think this character supports or challenges Jacobean gender expectations. Find your ideas.

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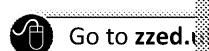


Virtues and Vices

Roman historians portrayed Antony and Cleopatra as a couple notorious for extravagance. The classical view was that Cleopatra's love destroyed Antony's terrible crimes. The medieval view was similar. In Dante's 'Inferno', Cleopatra's circle of hell as a warning about being led astray by lust. By the time that Shakespeare's version of the famous lovers' story he was working in a Christian context. Shakespeare makes allusions to biblical texts and explore ideas about morality. The church would have lived their lives alert to the spiritual dangers posed by the seven deadly sins. The necessity of trying to live according to the seven cardinal virtues.

Working in pairs, research the seven deadly sins and seven cardinal virtues. Find websites useful:

- https://en.wikipedia.org/wiki/Seven_deadly_sins
- https://en.wikipedia.org/wiki/Cardinal_virtues



When you have completed your research, discuss with your partner which virtues and vices are portrayed in the play. You might like to focus your discussion on these questions:

1. Which characters are most/least virtuous?
2. Which sins are committed? Who by? When?
3. Does Shakespeare spend more time on virtues or vices?
4. Does Shakespeare condemn sins and praise virtues, or is the play more balanced?

Extension Task

Here is a point made by a student about the portrayal of vice at the end of the play. Read the paragraph and decide whether you agree or disagree with the student's idea.

At the end of the play, Shakespeare does not condemn Antony and Cleopatra for their sins. He seems to celebrate the couple's excesses. We see this when Caesar declares that Cleopatra is buried by her Antony. / No grave upon the earth shall clip it / A pair so famous'. This is describing how the earth will 'clip' (embrace) the couple in death, as they embrace in life. This imagery suggests that Antony and Cleopatra are being rewarded for pursuing their passions, rather than being punished for hedonism. This idea is reinforced when Caesar describes how Antony is buried at a funeral of 'great solemnity'. Because it is the most virtuous character in the play, the sinful lovers after death, the audience is forced to conclude that the world was wrong.

Now write your own paragraph about how one of the Christian virtues is portrayed in the play. Share your work with another student and give each other feedback on your writing. Make sure you include an example or a quotation to support your ideas.

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The Writer's Use of Language

Contrasts in the Play

Summarise these contrasts by making explicit references to the play. There may be applicable.

Rome	
Public	
Love	
Antony	
Cleopatra	

Despite these juxtapositions, Shakespeare doesn't create a simplistic play, and complications to all of these contrasts.

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Technique	Definition	Example from <i>Antony and Cleopatra</i>
Imagery	The use of emotionally charged words and phrases which conjure up vivid mental pictures in the imagination.	
Personification	A special kind of imagery that turns all kinds of things (death, time, love, etc.) into persons, giving them human feeling and attributes.	
Antithesis	The opposition of words or phrases against each other. In 'To be or not to be...' 'To be' is the thesis, 'Not to be' is the antithesis.	
Repetition (of words)	Repeated words, phrases, rhythms and sounds (rhyme, alliteration, assonance) add to the emotional intensity of a moment or a scene, heightening serious or comic effect.	
Alliteration	Repetition of consonants, usually at the beginning of words.	
Assonance	Repetition of vowel sounds.	
Onomatopoeia	Words that mimic what they describe.	
Rhyme	Matching sounds at the end of line.	
Lists	Accumulation of words or phrases to increase dramatic impact by intensifying description, atmosphere or argument.	
Verse	Can be rhyming or non-rhyming.	
Prose	Used typically for low status characters.	

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Technique	Definition	Example from
Rhetoric	The art of making language persuasive, eloquent and convincing. (This is a slightly different meaning to today, where it tends to mean artificial and insincere language.)	
Bombast	Powerful, inflated or ranting language.	
Hyperbole	Extravagant and obvious exaggeration, hence 'hype'. Elaborate and fanciful words.	
Irony	<i>Verbal</i> – saying one thing but meaning another. <i>Dramatic</i> – when a line, scene or event contrasts with another. It is used to mock or to mislead.	
Oxymoron	Two incongruous, clashing words brought together to create a striking expression.	
Puns	Words with two or more different meanings.	
Monosyllables	Simple short words can create a dramatic impact.	

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Keywords

These could be used for Taboo, Pictionary, prioritising, charades, sorting, (either vocally or through writing) why this word is important...

Egypt	l
Rome	fe
triumvirate	Pl
sword	spe
armour	
marriage	sen
lust	res
power	sc
authority	p
identity	v
duty	ror

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Hercules	n
mythology	h
barge	dis
Fulvia	p
public	d
private	v
Bacchus	dec
royalty	w
servants	
suicide	mo
ditch	p

Key Quotations

- Can you remember who is speaking and what is happening in the play?
- Can you explain in your own words what the quotation means?
- What techniques has Shakespeare used?
- Can you analyse the effect of the language?

*– like a doting mallard –
Leaving the fight in height, flies after her.
(Act 3, Scene 10)*

*My salad days,
When I was green in*

*Though he be painted one way like a Gorgon,
The other way's a Mars.
(Act 2, Scene 5)*

*Let Rome in Tiber melt
Of the ranged empire*

*Royal wench!
(Act 2, Scene 2)*

*The poop was beaten
Purple the sails, and
The winds were loved*

*He will to his Egyptian dish again.
(Act 2, Scene 6)*

*Sink Rome, and then
That speak against*

*– we
have used to conquer on the earth
And fighting foot to foot.
(Act 3, Scene 7)*

*Melt Egypt into Nil
Turn all to serpents*

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Messenger: He's bound unto Octavia
Cleopatra: For what good turn?
Messenger: For the best turn I'the bed
(Act 2, Scene 5)

I'll set thee in a show
Rich pearls upon the

These quicksands, Lepidus,
Keep off them, for you sink.
(Act 2, Scene 7)

My very hairs do mutineer
Reprove the brown for
For fear and doting.

Leap thou, attire and all,
Through proof of harness to my heart, and
there
Ride on the pants triumphing!
(Act 4, Scene 8)

I will be treble-sinew'd
And fight malicious

The sevenfold shield of Ajax cannot keep
The battery from my heart.
(Act 4, Scene 14)

Ten thousand harms
know,
My idleness doth harm

Your old smock brings forth a new
petticoat
(Act 1, Scene 2)

Give me to drink m

No, no, no, no, no, no.
(Act 3, Scene 11)

I found you as a m
Dead Caesar's tren

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Form

Is *Antony and Cleopatra* a Tragedy?

Read and highlight the extract below which explains the elements of drama.

Greek Theory of Tragedy: Aristotle's *Poetics*

Aristotle's *Poetics* is essential when discussing Greek tragedy. Aristotle defines tragedy as a serious action which has a great sense of enormity. The action should be a complete transformation; it should be of the most epic proportions. To create such a reversal of fortune then it must start with a hero in a position of power, title, stature and superiority. Aristotle also states that tragedy should be written in poetry and demonstrates a crafting of language.

Aristotle also emphasised the effect of a tragedy upon an audience; the combination of pity and fear. Whilst watching, an audience will also feel pity for a tragedy the initial pity and fear should be purged. So, how can a tragedy purge pity and fear? He cannot be completely good or completely evil. There has to be a balance. It also helps if the audience can relate to them in some way. The effect is the main distinction between a tragedy and other types of genre.

So, how does the tragic hero suffer? He must suffer from a fatal flaw or a mistake. One word that is important here is hubris: excessive pride. The tragic hero is full of pride that they undertake an action that consequently leads to their downfall. Their misjudgement of the situation brings about their reversal of fortune. They are warned, or they act immorally. Often, the event that occurs doesn't even seem to be suffering they then endure. This also helps for the audience to feel pity. The hero appears to be overly punished for their mistake or flaw. Whilst watching, the audience would have acted in the same way so this helps to create sympathy for the hero.

- Next, create a table like the one below. In the first column create a list of factors that should be included in a tragedy.
- Finally, think about the play. Is this factor included in *Antony and Cleopatra*? Consider different viewpoints as there isn't always a clear-cut answer. Also it might be argued that *Antony and Cleopatra* are not tragic heroes.

What should be included in a tragedy?	Is this evident in <i>Antony and Cleopatra</i> ?

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Comedy and *Antony and Cleopatra*

Many commentators argue that the play should be viewed as a tragicomedy, combining the seriousness of tragedy and includes many aspects of comedy. Below you will find a list of features of Shakespearean comedy. Can you find any examples or evidence from *Antony and Cleopatra* that fit into these categories?

Feature of comedy	Description
Love	In comedy, love is the motivating force for the characters and drives the plot. Characters have to wrestle with reason and emotion. They may be separated and then reconciled on their journey to romantic fulfilment.
Misconceptions	Comedies are characterised by misconceptions and mistaken identities. Characters are unsure of themselves and each other. In comedies, characters are often tricked or fooled.
Idyllic settings	Comedies are often set in idyllic or even fantastical locations.
The witty heroine	Shakespeare's comedies include a number of witty and mocking female characters who are the agents of their own destiny and active schemers.
Comic release	Shakespeare's comedies include moments of slapstick or farce – often physical comedy – which make the audience laugh, as well as humorous characters who provide comic relief and release.
The happy ending	At the end of a comedy lovers are reunited and get married, and there is the promise of new life for them together. Their wishes have been fulfilled.

Discuss with a partner whether the inclusion of comic elements and scene impact of *Antony and Cleopatra* as a tragedy.

Extension Task

'Antony cannot be seen as a tragic hero because his botched suicide makes a farcical anticlimax which does not lead to feelings of pathos in the audience.' Do you agree with this statement? Discuss your ideas with a partner.

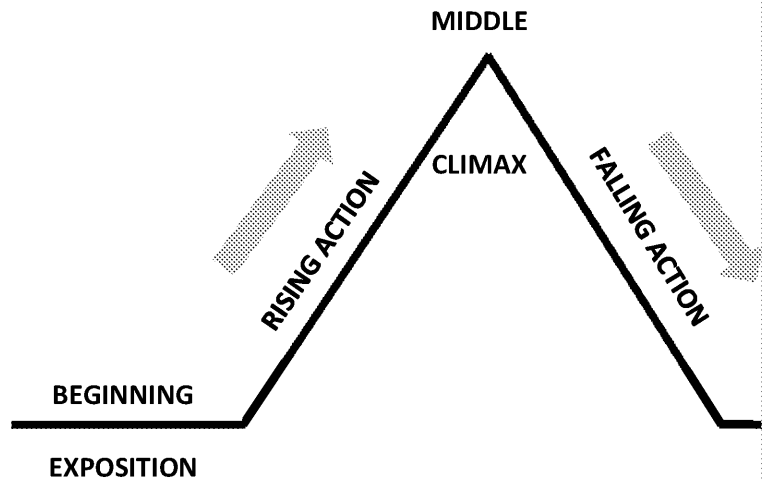
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Structure

Freytag's Pyramid and the Structure of Tragedy

Gustav Freytag was a nineteenth-century German writer who wrote a book *the Drama* (1863). His pyramid is based on his study of Shakespearean and Greek drama. According to Freytag an effective tragedy should be structured in this way:



- **Exposition** – the exposition is the part of the play where the scene is set, the major characters are introduced. During this part of the play there is a complication which the protagonist must react to.
- **Rising action** – events continue to build towards the **climax**. Additional complications are introduced during this part of the play.
- **Climax** – the climax will be a turning or reflection point for the protagonist in the middle of the play. The climax may be a dramatic event, but could also be the point where the protagonist comes to a new awareness. After this point the protagonist moves inexorably towards tragedy, unable to escape their fate.
- **Falling action** – this part of the play will create tension in the audience as the protagonist suffers. It may include moments of recognition for the protagonist, the realisation of the truth or gain self-knowledge during their suffering. It may also include the reversal of the protagonist's previous good fortune.
- **The ending** – a tragedy will end in **catastrophe**, the undoing of the protagonist to their lowest point. The ending of the play will also provide **catharsis** (the purification of the audience and a sense of resolution).

Task

Working in a small group, use Freytag's pyramid to analyse the structure of *Antony and Cleopatra*. You might like to consider the questions below during your discussion:

1. Whose tragedy is this? Are there dual protagonists brought down by the actions of the protagonist brought down by Cleopatra, by Caesar, or by his own flaws?
2. What is the climax in the play?
3. Is there a sense of tragic inevitability about any of the events in the play?
4. Do Antony or Cleopatra have any moments of reflection or recognition and when do they occur?
5. Is there a catastrophe? If there is, when does it occur?
6. Do you feel a sense of catharsis at the end of the play?
7. Does Shakespeare provide a sense of resolution at the end?

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'Boring' Rome versus 'Exciting' Egypt?

Professor Emma Smith has said that the play is structured so that we see Rome and Egypt of each other. Smith argues that we come to realise that Rome is 'unattractive' and Egypt is 'seductive'. We are 'seduced' by 'exciting' Egypt. Can you find evidence that supports Smith's argument?

Rome is boring and unattractive	Egypt is seductive
1.	1.
2.	2.
3.	3.

Smith argues Antony is caught between these two worlds. Because it is more exciting, most audiences, like Antony, will favour Egypt and Cleopatra over Caesar and Rome. Write your ideas here:

I favour... because...

A structure driven by shame

Professor Emma Smith argues that in spite of their differences, both locations are driven by the characters fearful of public humiliation. Do you agree? Find three examples of characters fear shame and humiliation:

- 1.
- 2.
- 3.

Extension Task

If you want to listen to Professor Emma Smith's lecture on *Antony and Cleopatra* visit <https://podcasts.ox.ac.uk/antony-and-cleopatra>

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Staging the Play

Modern Productions of the Play

Below is a list of productions of the play. Find out what you can about the including any images that are available. Is there an Antony or a Cleopatra you? Can you articulate why? Investigate the different ways the play has

- Simon Godwin (2018, RNT)
- Iqbal Khan (2017, RSC)
- Jonathan Munby (2014, The Globe)
- Tarell Alvin McCraney (2013, at RSC)
- Gregory Doran (2006, RSC)
- Steven Pimlott (1999, RSC)
- John Caird (1992, RSC)
- Peter Hall (1987, RNT)
- Peter Brook (1978, RSC)

Why have some directors chosen to reduce the cast list and get rid of many minor characters?

How might an audience be different if they saw the play in which the focus was heavily on the pageantry of the commonly dominant nineteenth century?

Why have some directors chosen to cut out certain scenes, such as those of a more political or military nature? What effect may this have on the audience?

Why might a revolving stage that used in the 1946 production by Glyn Byam Shaw be interesting?

What challenges do the many short scenes and different locations pose for a director?

There was an all-male production at the Globe in 1999. What would be interesting about this performance?

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Designing Your Own Production

What would you choose to emphasise about Antony and Cleopatra?

Would you use an ab
If so, which scenes/ch
and why?

How would you tackle the different locations?

How would you pres

What are the key features you would want for your Antony?

What are the key fea
for your Cleopatra?

Can you think of a suitable actor you'd pick for Antony? Explain why.

Can you think of a su
Explain why.

What are some keywords to describe your production?

When would you ha
play, and why?

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Critical Reception

A C Bradley on *Antony and Cleopatra*

A C Bradley and others view the play as a piece of work that doesn't fit neatly into Shakespearean categories of tragedy, comedy or history. There has been much discussion about Shakespeare's intent with the play – are we to feel remorse and sadness at the end, or to feel inspired and in awe of their love for one another? Are they actually more than human? Many questions are raised, and it is important that you have thought about the play and your individual critical response.

Below are some quotations from A C Bradley's *Shakespearean Tragedy* in which he discusses *Hamlet*, *Othello*, *King Lear* and *Macbeth* – the four plays he believes are firmly established as tragedies. You can read in full on <http://www.shakespeare-navigators.com/bradley/>.

'not painful'

'not as exciting'

'no scenes of action or passion
which agitate the audience with
alarm, horror, painful
expectation, or absorbing
sympathies or antipathies'

'to regard this
rival of the fate of
surely as

'it cannot possibly excite the
same emotion' [as *Othello*
or *Macbeth*]

After reading these excerpts, write a response to A C Bradley in which you argue that *Antony and Cleopatra* is a tragedy. Find evidence from the play which could help you to argue otherwise. If you can refer to other Shakespeare plays, you can make reference to them too. Otherwise, stay focused on *Antony and Cleopatra*. If you play the devil's advocate in this way, it will help you to be clearer on where your own views lie.

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What do later critics think?

Below you will find some other critics' comments about the play and its characters. Do you agree with, and which ones would you like to challenge? Discuss your thoughts and opinions with a partner.

Howard Jacobsen says that Antony's death is shameful and lacking in nobility: 'His last hours are the price he pays for having made himself too much a man of emotion: for his followers he is an object of too piteous and reverential a love.'

'Antony and Cleopatra: Gentle Madam'

Keith Linley says of Cleopatra that it is 'impossible not to be critical of her manner of bearing in mind the politically detrimental effects of her actions'. Linley also says 'playing games all the time to achieve domination... claiming to love Antony, but not really'. Her death is 'a little too self-indulgent'.

'Antony and Cleopatra in Context'

Lord David Cecil says Caesar is 'far-sighted, cool, self-controlled, and so single-minded in his achievement of his ambition, that nothing, neither the happiness of his sister, nor the love of Antony in his fall, can turn him from it'. Cecil also says that the central theme of the play is 'the world loses little by their passing'. As a result, there is 'a much sense of tragic waste, as is the case at the end of Shakespeare's other tragedies'.

Antony and Cleopatra: The Fourth Act

James W Stone says that Cleopatra's death is heroic: 'In death Cleopatra seeks to secure posterity as sole guardian of her image of romantic heroine.' Stone adds that she 'subverts the manly Roman fashion... wielding the worm more pointedly than any other weapon'. Stone argues that her death with an asp at her breast means that Cleopatra 'discovered her altogether original position in Shakespeare's canon'.

'Martial Cleopatra and the remasculation of the play'

Franklin M Dickey says that at the end of the play, 'we are left feeling... that the world had ever known blazed like a fire in the night and left sad ashes in the morning'. He should feel 'awe at the sight of the most glittering world conceivable lying in ruins'.

'The Elizabethan World'

Extension Task

Write a paragraph in response to one of these critical opinions.

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Essay Practice

1. 'Without Octavius Caesar, Antony's downfall would no longer be inevitable.' Evaluate this view by analysing the importance of Caesar in *Antony and Cleopatra*.
2. By exploring the dramatic structure and effects of *Antony and Cleopatra*, show how the central ideas of the play are the chaotic fragmentation of Antony's identity.
3. 'The contrast between Rome and Egypt is central to the play.' Evaluate this view by considering ways in which this contrast is explored.
4. By exploring the dramatic presentation of Cleopatra in *Antony and Cleopatra*, show how 'her desire and passion are her defining characteristics'.
5. 'He is weakened by his love for her.' By exploring ways in which the relationship between *Antony and Cleopatra* is presented, evaluate this view.
6. Explore the idea that the *Antony and Cleopatra* ends on some positive note.
7. Bearing in mind the typical qualities of tragic drama, explore how far *Antony and Cleopatra* can be labelled a tragedy.
8. To what extent is Antony, in *Antony and Cleopatra*, revealed as a tragic hero?
9. To what extent is Cleopatra presented as a tragic character in *Antony and Cleopatra*?
10. The tragedy of *Antony and Cleopatra* is Antony's unwillingness to accept his fate. Explore this perspective.
11. To what extent is the tragedy in *Antony and Cleopatra* inevitable?
12. Explore Shakespeare's presentation of the destructive nature of desire in *Antony and Cleopatra*.
13. Explore Shakespeare's presentation of the impact of societal constraints on Antony in *Antony and Cleopatra*.
14. Explore Shakespeare's presentation of authority and power in *Antony and Cleopatra*.
15. Explore Shakespeare's presentation of the glorification and mythologisation of Cleopatra in *Antony and Cleopatra*.
16. Explore the idea that in *Antony and Cleopatra*, Antony suffers the greatest tragedy of all: the loss of his identity.

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Answers

Pre-reading Activities

Research Task

Personal response required.

A Brief History of Antony and Cleopatra's Relationship

Julius Caesar defeats Pompey and begins his relationship with Cleopatra. Cleopatra and Julius Caesar is assassinated. Antony and Lepidus become heads of the Roman state.

Octavius Caesar joins Antony and Lepidus to form the triumvirate. The empire is divided between them; Antony rules the East. Antony meets Cleopatra, and begins a relationship.

Cleopatra gives birth to twins. Antony leaves Cleopatra for four years whilst he is in Rome. Meanwhile, Lepidus is banished from the triumvirate for trying to take land from Octavius. Octavius splits the empire between Antony and Octavius. Antony marries Octavia, as a sign of peace between Antony and Octavius. Problems begin in their marriage. Octavia goes to meet Antony in Egypt. Cleopatra and Octavia returns home. Octavius discovers that Antony's loyalties are divided. This is exacerbated when Antony divorces Octavia. Angry at these events, Octavius decides to take action.

Preparations begin for the Battle of Actium which will take place between Octavius and Antony. The Battle of Actium takes place and Octavius wins. Antony commits suicide, believing that Cleopatra commits suicide. Octavius renames himself Caesar Augustus.

Scene-by-scene Activities

First Impressions in Act 1, Scene 1

See model example provided on worksheet

Close Language Analysis in Act 1, Scene 2

Extract 1:

Antony is speaking to a messenger halfway through Act 1, Scene 2. Delivery and tone are regretful / angry with himself. Key imagery relates to nature (weeds, earing – plot of this imagery suggests Antony knows he has neglected affairs of state, like a neglected field to grow on his land, damaging his crops. Other key words relate to speaking/run his tongue, rail, taunt, Cleopatra as she is call'd, truth, malice. These keywords show that Antony's reputation has been destroyed by his liaison with Cleopatra, and that he deserves his 'faults'. This speech shows that Antony is not so deluded by his passion for Cleopatra as his good name and reputation as a great soldier. This speech shows he feels some shame and responsibilities to Rome. He recognises he has flaws.

Extract 2:

Antony is alone on stage for a moment before Enobarbus enters 120 lines into Act 1, Scene 2 that his wife, Fulvia, has died, and this speech shows him exploring his feelings about her death. Because this extract is in effect a soliloquy, we can trust that Antony is being sincere. Antony's tone and delivery should be regretful and appreciative to begin with when he says 'Fulvia, gone!' The exclamation shows Antony has some admiration for his dead wife Fulvia. Then he becomes more pragmatic and relieved ('she's good, being gone'). Then Antony becomes remorseful, using hyperbole when he says his idleness is hatching 'Ten thousand deaths'. Examples of personification, which suggests that Antony is in two minds and divided. Antony's intentions ('What our contempts doth often hurl from us, / We wish it ours again' back that shov'd her on'). The personification of 'idleness' in the final line also gives the impression that Antony is not in control of his own mind and body, and is instead controlled by his emotions. The imagery used to describe Cleopatra shows that Antony feels he has been bewitched by her great power over him. He says she is 'enchanted' but that he 'must' 'break off' from her. The imagery of breaking off and the force of the modal verb 'must' suggest this is a battle he will win. The structure of the speech links Antony's thoughts about Cleopatra to his idleness, suggesting he sees the Egyptian queen as the cause of the 'harms' his idleness has caused.

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Extract 3:

Enobarbus is speaking to Antony about two thirds of the way through Act 1, Scene 2 and is witty and humorous. This speech is intended to make the audience laugh and cheer up and suggest that Antony should be pleased Fulvia is dead because it means he can move on and start a new life. The imagery of clothing (tailors, old robes, old smock, new petticoat) can be seen as a way of and denigrating women by comparing them with household goods that can easily be replaced and worn out. Enobarbus also uses an image of someone crying as a result of smelling a bad smell. Antony should not regret Fulvia's death; any tears he sheds will be forced or fake. Here we see a sexist attitude, like many Renaissance men for whom women were merely goods.

Extract 4:

This is Antony's final speech at the end of Act 1, Scene 2, spoken to Enobarbus. It is delivered with some urgency and a sense of purpose, as Antony focuses on what he intends to do for the Empire. His focus here is not on the personal, as it has been earlier in the scene, but on the state of war and masculine combat ('the empire of the sea', 'the sides o' the world may be won by the sword' and animal imagery of horses ('the courser's hair') and 'a serpent's poison' to suggest 'breeding' in the empire during his 'idleness'. These dangers are linked explicitly to the peace of the empire ('hath given the dare to Caesar'). Antony speaks like a Roman in this extract. Interestingly, although he focuses on politics and war, and Cleopatra is referred to as 'the queen', Antony says that he must 'get her leave to part', repeating the phrase from Extract 2). We can see that Antony has the intention to be a good Roman at this point, going to be able to part from Cleopatra for good?

Act 1, Scene 3 – Investigating Cleopatra's Moods

1. Suggested moods:
Haughty, dismissive, faking illness, chiding, taunting, cajoling, reproachful, helpless, humble
2. Student responses will vary, depending on the moods they have identified for Cleopatra. Reactions are patient to begin with but become more assertive ('Hear me, queen, I will not lose his temper ('You'll heat my blood: no more') and he ends with a brief remark, 'hence fleeting, here remain with thee').
3. Responses will vary. Some students will see Cleopatra as manipulative and insecure and childish. Antony can seem ungracious in this scene, or browbeaten. How the lines are delivered and how angry or exasperated he is perceived to be. Most students will see a pair of well-matched lovers in this scene, unless their parting is portrayed as a betrayal.

Extension Task

Student response required. Suggested content could include Cleopatra saying she is being melodramatic but that she feels insecure, even though Fulvia is dead. She could express her desire to not return. The key emotion should be anxiety.

Act 1, Scene 4 – We Meet Octavius Caesar!

1. The scene starts with Caesar defending himself against accusations from Lepidus, his enemy / a competitor he hates.
2. The news from Alexandria is that Antony has been spending his time drinking and partying with Cleopatra. The phrase 'hardly gave audience' refers to his dismissal of messengers and news from Rome.
3. Caesar says Lepidus is too generous/indulgent in his views of Antony. He reprimands him.
4. A reference to Cleopatra's former husband Ptolemy.
5. Caesar accuses Antony of behaving in ways that demean him: getting drunk and spending time on frivolous pleasures when there is serious business to attend to. He expects Antony should act like a man, not a boy, and put aside his pleasures and attend to his duties.
6. The messenger represents one of the threats to the empire caused by Antony's neglect. The challenge is reported by this messenger.
7. Caesar has asked for hourly reports on what is going on in the empire re. Pompey. This is the opposite of Antony's neglect and refusal to listen to messengers.

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8. The tone could be regretful or quietly angry, possibly with a hint of melancholy previously seen in Act 1, Scene 1 with Philo and Demetrius. Caesar is recalling campaigns after Julius Caesar was assassinated. Antony faced many enemies in the Alps after defeating two consuls.
9. Caesar wants Antony to return to Rome so that the triumvirate can have a cohesive front.
10. The scene ends with Caesar promising to keep Lepidus informed about any further battle preparations.
11. Caesar is cool, calculating, dignified, political, responsible, puts duty before pleasure.
12. Antony was once a heroic soldier who deserved respect for his military exploits in Egypt.
13. They have different attitudes to duty and pleasure.

Act 1, Scene 4 – We Meet Lepidus!

1. Same answer as 1 above for 'We Meet Octavius Caesar!'
2. His view of Antony is a good man, whose faults are made more conspicuous by his virtues.
3. Same answer as 3 above for 'We Meet Octavius Caesar!'
4. Same answer as 6 above for 'We Meet Octavius Caesar!'
5. The messenger reports to Caesar, suggesting he is already in charge in spite of Lepidus. Rome. Lepidus is not a figure with any authority.
6. Pompey is becoming more popular and gaining support, especially with people at sea. Pompey is gaining strength at sea and getting ready for battle and to challenge Caesar.
7. Lepidus seems weak and ineffectual as a leader in comparison with Caesar, and i.e. he fails to condemn Antony's idleness and neglect of Rome.
8. Lepidus says he will let Caesar know what military force he can provide on his own.
9. Same as answer 10 in 'We Meet Octavius Caesar!'
10. Lepidus is presented as a peacemaker and 'go-between' who wants to see the two men reconciled. However, his defence of Antony and reluctance to condemn his bad behaviour shows that we can see that Lepidus is not a powerful man of action.
11. Caesar is clearly in charge in the hierarchy. He sees Antony as a competitor, and there is a clash between the two men.
12. Same answer as 12 above in 'We Meet Octavius Caesar!'

Extension Task

Suggested key points:

- He sees Antony as an annoying and morally bankrupt rival, who wastes his time.
- He feels disgust, exasperation, anger (all controlled most of the time)
- He feels some admiration for the old heroic Antony of the past
- He is determined to act to protect the empire – and his own position
- He is outwardly respectful of Lepidus but clearly has little time for his views

Dramatic Cleopatra in Act 1, Scene 5

Suggested key ideas:

- Cleopatra was the lover of both Julius Caesar and Pompey the Great in her 'youth'
- Cleopatra revels in talk of love, sex and passion and finds time passes very slow
- Cleopatra is obsessed with Antony and mythologises him
- Cleopatra is proud of her liaisons with her previous lovers

Key quotes:

- 'You think of him too much' (Charmian) to which Cleopatra replies 'O, 'tis true'
- 'O happy horse to bear the weight of Antony!'
- Antony is called 'The demi-Atlas of this earth' and 'My man of men'
- Cleopatra describes herself: 'I was / A morsel for a monarch'

Essay Questions Based on Act 1 of *Antony and Cleopatra*

Essay questions – responses will vary

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Investigating Act 2, Scene 1

1. We heard about Pompey in Act 1, Scene 4. We know he is popular and has gone against the triumvirate. We know he has grievances and wants to avenge his death. He is confident about his military might at sea.
2. Pompey presents the triumvirate as less popular than himself, especially Caesar as a glutton wasting time in Egypt and doubts he will want to make war. He thinks neither Antony nor Caesar takes him seriously.
3. Pompey believes Antony is in Egypt, but he learns he has in fact returned to Rome. He is naïve and complacent, and lacks the political cunning and judgement required to defeat the triumvirate successfully.
4. Pompey portrays Cleopatra as a witch who has enchanted and emasculated Antony. This is as demeaning to Antony and characterised by debauchery. This is the same as the way the triumvirate sees him.
5. Pompey says he is unsure about whether the triumvirate will put aside their differences to defeat Pompey and his supporters in battle.

Act 2, Scene 2 – The Big Four

Group task – responses will vary

Act 2, Scene 2 – Cleopatra's Barge

Answers should include a visual depiction of the barge description. It could be drawn by hand or from magazines or completed on a computer by using images from the Internet.

Act 2, Scene 3 – Mark Antony's Character

1. Antony uses respectful language and speaks of Roman values and responsibility. 'my great office' will keep him apart from his new bride. Arguably, his insistence that he and Octavia see each other, and that business must come first, suggests Antony is a reluctant husband. He is Octavia down gently.
2. Antony feels shame. The imagery of the square which he has failed to keep suggests a loss of language of Roman values when he says he will now behave 'by the rule'. This seems weak or unconvincing to the audience.
3. Antony feels competitive and insecure about Caesar. The imagery is of the wheel of fortune.
4. The imagery of sports and games (the dice) suggests the wheel of fortune and his own doom here – he seems to accept Caesar is already the winner. The personification of the wheel which 'faints' when confronted by Caesar reinforces this idea.
5. The alliteration and juxtaposition of 'peace' and 'pleasure' show Antony is on the edge between Cleopatra and war, not Octavia/Rome and peace. The use of the verb 'will' (line 18) suggests he is actively choosing and moving towards his own downfall and death.

Cleopatra's Character in Act 2, Scene 5

Cleopatra's character suggested evidence/quotations:

- **She feels restless:** 'Give me some music; music, moody food / Of us that trade in love' followed by 'Let it alone, let's to billiards: come, Charmian'. Cleopatra cannot sit still.
- **She enjoys reminiscing about her and Antony:** Discussing fishing she says 'I have caught' and 'catches are 'an Antony, / And say 'Ah, ha! y'are caught''. She also enjoys repeating to bed and then dressing Antony up in her 'tire and mantles' while she wore Antony's robes.
- **She is impatient:** She is so eager to hear news of Antony she uses a violent metaphor: 'I'll have mine tidings in mine ears'
- **She can use her wealth in a menacing way:** She threatens to melt and pour the gold down the messenger's throat (line 34)
- **She can use her wealth in a beneficial way:** She says she'll shower gold and tell her Antony is alive and well, and not the captive of Caesar (line 45)
- **She is violent:** The stage directions show Cleopatra striking the messenger, her hand drawing a knife
- **She is angry, malicious and spiteful:** she rants at the messenger using violent metaphors: 'infectious pestilence upon thee!' and 'I'll spurn thine eye' and 'I'll unhair thy face'

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Summarising Act 2, Scene 6

Suggested answers (Pompey makes peace with the triumvirate)

- Both sides have hostages to swap with each other to help them come to terms
- Caesar and the triumvirate have sent Pompey written details of their intentions to dissuade him from waging war against them
- Pompey has been offered Sicily and Sardinia if he gets rid of the pirates in the area and is expected to send wheat to Rome and withdraw.
- Pompey is allowed to air his grievances and says he has come prepared to accept the terms, although Antony's attitude has annoyed him
- The men agree to feast each other and shake hands

Suggested answers (gossip)

- Menas and Enobarbus comment on each other's military success, showing each other's respect
- Enobarbus says he expected to have to fight Menas
- Menas says he is sorry Pompey has agreed to the treaty
- They gossip about Antony and Cleopatra, with Enobarbus predicting that Antony will fail because Antony will not be able to resist Cleopatra's superior charms
- Enobarbus also predicts this will cause trouble with Caesar

Enobarbus activity: student response required

What is happening in Act 2, Scene 7?

1. Antony – telling Lepidus he is out of his depth politically and does not really want to join the triumvirate. Perhaps Antony realises Lepidus will shortly be targeted by Caesar
2. Menas – asking Pompey for permission to assassinate the triumvirate so that he can join Antony. Menas's suggestions show how cut-throat and dangerous the Roman world is
3. Pompey – a hypocritical response showing that he wants to be a good Roman and live a more honourable life, but would be prepared to benefit from the treachery of others if it suits his intentions/actions in advance
4. Menas – [*Aside*] 'For this, I'll never follow thy pall'd fortunes... shall never find it right to be justified in his desertion of Pompey and disgust at Pompey's hypocrisy and weakness in the face of more power
5. Caesar – 'It's a monstrous labour when I wash my brain' or 'But I had rather wash my brain'
6. Antony – 'Come, let's all take hands... Lethe'
7. Caesar – 'Pompey, good night... or graver business / Frowns at this levity.'

Will Antony stay reunited with the triumvirate?: student response required

Act 1 and Act 2 Plot – Match the Scene with the Action

Act 1, Scene 1	Philo and Demetrius provide a Roman perspective on Antony and Cleopatra declare their love.
Act 1, Scene 2	A soothsayer provides the fortunes for Charmian and Iras. Arrives in Rome – his wife Fulvia is dead, and civil war is brewing. He visits Cleopatra
Act 1, Scene 3	Cleopatra does her best to make Antony stay in Egypt, but when he leaves she wishes him luck.
Act 1, Scene 4	Caesar and Lepidus discuss Antony's behaviour. News of Pompey's death arrives
Act 1, Scene 5	Cleopatra misses Antony. She remembers past lovers, who part with her a pearl from Rome.
Act 2, Scene 1	Pompey and his comrades discuss the weaknesses in the triumvirate
Act 2, Scene 2	The triumvirate are reunited. Antony and Caesar make amends by marrying Octavia. Enobarbus describes Cleopatra's first meeting with Antony
Act 2, Scene 3	A soothsayer predicts that Antony should return to Egypt as he is a good man
Act 2, Scene 4	Lepidus, Maecenas and Agrippa leave for battle.
Act 2, Scene 5	Cleopatra attacks a messenger when he delivers news that Antony has returned to Rome
Act 2, Scene 6	Pompey and the triumvirate reach an agreement and Pompey agrees to ship to celebrate. Enobarbus is sceptical of Antony's marriage to Octavia
Act 2, Scene 7	The Romans, with the exception of Caesar, get drunk. Menas suggests a plot to kill the triumvirate which is discouraged by Pompey.

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Creating a Newspaper Article

1. Possible answers for most dramatic scene could include:

- Act 2, Scene 5 – Cleopatra goes mad!
- Act 2, Scene 7 – Assassination plot and Romans getting drunk!
- Act 1, Scene 1 – First appearance of Antony and Cleopatra
- Act 2, Scene 4 – Meeting of the triumvirate

Note: Most dramatic scenes seem to involve Cleopatra. Why is this? She is a drama is too, but not to such a great extent. He is torn; he has a dilemma whereas Cleopatra and what she wants. This makes her stronger and more confident. Plus, she is Egyptian.

2. Presentations will vary.

- The most straightforward is a headline story – pick quotes to show what is happening?
- Or students could write an opinion piece / voice of the editor – what are we learning from it?

3. For Act 2, Scene 5 there are different ways this scene could be viewed by an Egyptian.

Positive way of presenting it	Negative way of view
Cleopatra's love for Antony	Unfeminine
Her sense of spirit and power	Unroyal
Her spontaneity	Violent and vengeful
Girl power	Uncouth
Freedom of emotions	

4. Quotations will vary.

5. Plans for articles will vary but some ideas could include:

Antony and Cleopatra are a larger than life couple and it is easy to imagine them in the real world. Discuss other things that they have done that could be scandalous or newsworthy: putting a dead fish on Antony's hook, Cleopatra sneaking into the palace in a burqa, Antony drunk, spying on others, swapping clothes, ignoring messengers...

6. Headlines could include:

Go Cleo Go!	Psycho Cleo
Tony's a Phoney	Cleo Creates Chaos
Psycho Cleo finds out bad news about Romeo	Egyptian Queen creates
Cleo Clobbers News Boy	

7. Layouts will vary.

Investigating Act 3, Scene 1

1. This scene focuses on honourable Roman behaviour, unlike the previous scene. The focus is war/politics, not pleasure. This suggests the play is going to become battles for power.
2. Crassus was part of the first triumvirate. He was previously mentioned in Act 1.
3. Pacorus' death is important because it was revenge for the death of Crassus, and honourable Romans behave and seek justice (i.e. Caesar will want revenge as he and betrays Octavia). It is also important because Ventidius is concerned not to let Antony or makes him jealous, suggesting Antony is no longer as successful as he once was.
4. Ventidius refuses to continue pursuing the Parthians because he does not want to be more successful than him.
5. The scene shows how cut-throat, hierarchical and brutal the Roman world is. It is to think politically and pragmatically about their actions if they want to stay in power.
6. **First quote:** be careful about excelling too much and drawing attention to yourself. Antony may be jealous if he thinks someone is more successful than he is.

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Second quote: Caesar and Antony's officers and soldiers have won more for themselves in battle. This suggests that the leaders' military reputations are of their men. Antony may not be as personally heroic as his reputation suggests.

Third quote: I could do more to help Antony's cause, but my actions may call for such reactions that my deeds would not be truly honourable/appreciated. This suggests soldiers' reactions to their deeds being predictable. This suggests Antony is proud or in control of his emotions if his men fear what he might say or do. This scene calls into question.

Exploring Act 3, Scene 2

Suggested answers

1. Lepidus is portrayed as a weak and comic character. Enobarbus tells Agrippa (with a green sickness'). The two men mock him and call him a 'beetle' (the body and Caesar are the 'shards' (wings). This suggests he is powerless and caught. They also mock the way Lepidus tries to keep the peace and flatter / suck up to Caesar. He uses comic hyperbole to describe his behaviour towards Caesar, e.g. 'Kneel down to him'. Caesar tells Antony to take good care of Octavia for his sake. He also tells Antony to be a pawn in their relationship with each other, i.e. he doesn't trust Antony to be loyal. Student response required – it suggests Octavia has doubts about Antony and she says / is very attached to her brother / is very modest and shy.
4. He compares Octavia to a swan's down feather on the water, the colour suggests fragility; the fact that the feather is unmoving on the tide suggests which of the two men she should be most loyal to now. The audience will see pity her. They will also see her as the epitome of the good Renaissance wife.
5. The discussion of Caesar and whether or not he is weeping is intended as comic and raises questions about the appropriate emotions Roman men should feel on such occasions.
6. Antony says he wants to show Caesar how much he loves him, but the wrestling competitors and only one can win a wrestling match / be at the top of the world, the soothsayer predicted.
7. The answer depends on how the scene is played by actors. Octavia's emotion is her sister's affection and he calls her 'this piece of virtue' and 'a great part of my life'. Remember that all the main characters are good at 'putting on a show' or performing. There is room for doubt. Both Octavia and Cleopatra are objectified by the language used to describe them.

Group Drama Activities

N/A – creative task

Antony and Cleopatra Character Profile Sheet

Varied responses required from students.

Quotation Analysis of Act 3, Scene 7

Answers in the order in which the quotes appear in the text:

- *But why, why, why?* Enobarbus' frustration and disbelief will lead to feelings of anger on being part of the battle; this is not a woman's place (for Shakespeare's audience remain in the domestic sphere).
- *If not denounced against us, why should we not be there in person?* Modern audiences challenging of male authority (why should she not go to battle if it isn't forbidden). Audiences might have seen her as unnatural and reckless.
- *Take from his heart, take from his brain, from his time, / What should not then be spared.* Enobarbus' fears – that Cleopatra will be an unwelcome distraction when Antony is at battle. The effect is to make us believe Cleopatra is meddling in business she is destructive.
- *Sink Rome, and their tongues rot / That speak against us!* The effect will be to make her seem both brave and foolish, and her influence detrimental.

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- *He could so quickly cut the Ionian sea / And take in Tornyne?* The effect is to create a sense of awe because of his swift success; we know he can defeat Antony.
- *No disgrace / Shall fall you for refusing him at sea, / Being prepared for land.* The audience has a good sense of this suggestion and hope Antony might take Enobarbus' advice.
- *Can he be there in person?* This line reinforces our wonder at Caesar's military prowess and Antony's ability to resist him.
- *we / Have used to conquer standing on the earth / And fighting foot to foot.* The superiority of sea is felt by the audience – we know Antony's forces are not good enough to resist Caesar who is better at fighting on land.
- *So our leader's led, / And we are women's men.* Enobarbus' disgust and shame will make the audience will see Antony as an unfit and rash leader who makes poor military decisions.
- *This speed of Caesar's / Carries beyond belief.* The effect of this ominous line will make the audience feel doomed; Caesar is favoured by fortune in an uncanny way.

Exploring Act 3, Scene 10

1. Enobarbus is appalled and devastated: 'To see't, mine eyes are blasted.'
2. He means that Antony's love for Cleopatra has led to the loss of Roman territories; he has neglected his duties and been led astray.
3. The simile is 'like a cow in June' and should be spoken with disgust and anger.
4. The simile is 'like a doting mallard' which makes us think he's a diminished leader.
5. He says Antony is no longer an honourable or heroic soldier and he has debased himself for Cleopatra: 'Experience, manhood, honour, ne'er before / Did violate itself'.
6. Canidius suggests Antony has not behaved in his usual manner: 'Been what he used to be'.
7. He means Antony has set a bad example for others to follow.
8. Canidius deserts Antony: 'To Caesar will I render / My legions and my horse / In way of yielding.'
9. Enobarbus feels that he must remain loyal to Antony even though his reason tells him to follow / The wounded chance of Antony, though my reason / sits in the wind.

Exploring Act 3, Scene 11

1.
 - 'the land bids me tread no more upon't / It is asham'd to bear me'
 - 'I am so lated in the world that I / Have lost my way for ever.'
 - 'I have fled myself, and instructed cowards / To run'
 - 'O, / I follow'd that I blush to look upon'
 - 'take the hint / Which my despair proclaims'
2.
 - 'O, wither hast thou led me, Egypt?'
 - 'Egypt, thou knew'st too well / My heart was to thy rudder tied by the sail'
 - 'O'er my spirit / Thy full supremacy thou knew'st'
3. 'Now must I / To the young man send humble treaties, dodge / And palter in / To the young man he will have to submit to Caesar's demands'
4. 'You did know / How much you were my conqueror' – blaming Cleopatra
5. 'give me a kiss, / Even this repays me' – he forgives Cleopatra

Act 3, Scene 11 – Antony's Downfall

- 1 'the land bids me tread no more upon't / It is asham'd to bear me'
- 2 'I have a ship, / Laden with gold, take that, divide it; fly' or 'My treasure's in it'
- 3 'I have myself resolv'd upon a course, / Which has no need of you'
- 4 'I have fled myself'
- 5 'Friends be gone' or 'Leave me, I pray you now... I have lost command'
- 6 'he at Phillipi kept / His sword e'en like a dancer... he alone / dealt on lieutenant's / brave squares of war'
- 7 'He is unqualified with very shame' or 'I have offended reputation, / A most unkindest cut of all'
- 8 'O'er my spirit / Thy full supremacy thou knew'st'
- 9 'Now must I / To the young man send humble treaties, dodge / And palter in / To the young man'
- 10 'Fall not a tear, I say, one of them rates / all that is won and lost.'

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Understanding Act 3, Scene 12

1 = D	2 = A	3 = E
4 = B	5 = F	6 = I
7 = G	8 = C	9 = H

Learning about Characters in Act 3, Scene 13

- Suggested points follow the order of the quotations on the worksheet:
 - Antony is delusional / lacking in judgement if he expects Caesar to fight
 - Enobarbus says it is foolish to follow Antony, and by doing so he is making himself been corrupted by Antony and knows it
 - The boat metaphor reinforces Enobarbus' previous point and suggests he is (comparing him with a sinking ship) now
 - Antony tries to convince himself he's still a man to be reckoned with, but lacks any 'authority'
 - Antony lets his temper get the better of him and becomes petty and vicious in his treatment of messengers/servants
 - Antony blames Fortune / the gods for his troubles, rather than himself – he is
 - Antony's emotions are out of control – he foolishly thinks he can take on Caesar. His heroism is reckless and tinged with insanity
 - Antony is no longer fit to be served
- Antony regrets not staying in Rome and having children with Octavia. He sends his woman to Cleopatra, and expresses disgust at Cleopatra's previous relations with him before. He refuses to listen to her and addresses her more rudely than in the past. He seems needy in a way he was not earlier. Now Cleopatra has to reassure Antony and loves him and building up his ego. Roles have reversed – Antony treats Cleopatra to make him listen to and believe in her loyalty.

Summary of Act 3

Creative response required for this task (Actions and Visual depictions).

Locations:

1 A plain in Syria	8 A plain near Actium (Greece)
2 An ante-chamber in Caesar's house in Rome	9 A plain near Actium (Greece)
3 Cleopatra's palace in Alexandria	10 A plain near Actium and the sea
4 A room in Antony's house in Athens	11 Cleopatra's palace in Alexandria
5 Another room in Antony's house in Athens	12 Caesar's camp in Egypt
6 Caesar's house in Rome	13 Cleopatra's palace in Alexandria
7 Antony's military camp near Actium	

Caesar versus Antony in Act 4, Scene 1 and Scene 2

Caesar		
'let the old ruffian know, / I have many other ways to die: meantime / Laugh at his challenge' (4,1) Disrespectful; knows Antony is no longer a threat	Attitude towards each other	'He will not fight with me, / Should he not?' Deluded and puzzled could beat Caesar in a fair fight equals and genuine
'Let our best heads / Know, that to-morrow the last of many battles / We mean to fight' 'feast the army; we have store to do't, / And they have earn'd the waste' Has a 'top-down' controlling approach, but knows when to be indulgent for morale, even if he dislikes feasting, which he sees as 'waste'	Attitude towards men	'Be bounteous at our parting / And individually for the good of the world' A generous approach – unlike Caesar he is a leader of men who fight for the good of the world 'Let's to supper, come and be merry' Not the best way to win
'Poor Antony!' Expects to win – confident, but hopes to win with just one more battle, suggesting good judgement and professionalism	Attitude towards battle	'To-morrow, soldiers, / Shall we live, / Or bathe in blood' Shall make it live a little longer 'To-morrow' Less assured focused on individual soldiers

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Close Language Analysis in Act 4, Scene 2

1. 'Or I will live / Or bathe my dying honour in the blood / Shall make it live again'
Antony uses imagery of excessive bloodletting on the battlefield to show his heroic and brave, worthy of his ancestor Hercules. He is also trying to make himself immortal. He implies he is not scared of death, and says that if he dies it will be an honour.
2. 'I'll strike, and cry "Take all!"'
When asked a direct question about his intentions, Enobarbus says he will stay on the battlefield and fight bravely. However, the line is ambiguous. Enobarbus is offering all the spoils of war, which pleases Antony, but Enobarbus is not saying explicitly what he could be implying he expects Caesar to be victorious, and if he is, he will be a slave.
3. (ASIDE)
The asides show that Enobarbus knows Antony's methods of encouraging loyalty are better than Cleopatra. The asides suggest some cynicism on Enobarbus' part about Antony at using 'odd tricks' to 'make his followers weep'. Audiences may question Antony's methods.
4. 'Scant not my cups, and make as much of me / As when mine empire was your master's.'
Antony is asking his followers to pretend that he is as powerful as he used to be. There is excess. He comes across as deluded, preening and egotistical here. The language there is irony in Antony talking about how he used to make the world suffer, but now he suffers under Caesar's command.
5. 'Mine honest friends, / I turn you not away, but like a master / Married to you'
The alliteration on 'm' shows the bond between Antony and his followers, but also the irony of death. Antony asks his followers to remain loyal to him in a way which creates a master/marriage suggests Antony's commitment to Roman/masculine values as opposed to Cleopatra's.
6. 'Let's to supper, come, / And drown consideration.'
Antony's frivolous/pleasure-seeking/excessive side comes across in the image of a banquet/drink. His bravado seems both admirable and foolish.

Questions Based on Act 4, Scene 3

1. Night was the time when supernatural events were thought to occur during a storm. A fitting setting for the strange occasion where mysterious music is heard by the soldiers. This as a bad omen, a sign that Antony is being abandoned by his ancestor, that he will lose the battle on the following day.
2. The inclusion of the ordinary soldiers suggests 'the quiet before the storm'. It shows to the audience the great significance of the downfall of the tragic hero – his defeat, his life and the fate of nations, as is fitting in a tragedy.
3. By linking himself to Hercules, Antony makes himself seem like a heroic figure, a myth-making which would make people respect him as a warrior.
4. To indicate to the audience that the tragic hero is on the downward trajectory.
5. To make Antony a more respectable and worthy tragic hero.
6. By creating an atmosphere of strangeness/solemnity – the audience is being prepared for the news about Antony's downfall.

Antony's Identity in Act 4, Scene 4

Suggested answers:

Antony as a lover

- 'my chuck' / 'O love' – endearments for Cleopatra
- He allows Cleopatra to help arm him because he knows it pleases her, and pleases her to see him in battle
- He kisses her before he leaves to go into battle
- He tries to show her he is cheerful and confident 'I'll leave thee / Now like a man'

Antony as a warrior

- He emphasises his belief in his skills as a soldier when he says he wishes Cleopatra to see him in battle ('thou should see / A workman')
- He encourages his soldiers with his positive attitude ('To the business that war / Is to 't with delight')
- He says he is a 'man of steel', going bravely into battle, asking his soldiers to follow him the way gallantly

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Enobarbus' Character in Act 4, Scene 5

1. Antony is doomed.
2. Student response required – any viewpoint is acceptable so long as it is justified.
3. Student response required – any viewpoint is acceptable so long as it is justified.
4. It is relevant, because it signifies even his right-hand man has deserted him, and it makes Antony seem more heroic but doomed that he carries on the fight alone.
5. Enobarbus is ashamed to desert Antony, so cannot bear to take the treasure won by Antony's previous good fortune and generosity.
6. Enobarbus meant a great deal to him, and he is also ashamed that he corrupted him.
7. He wants Enobarbus to have no hard feelings towards him, and understands his situation. He accepts it was a reasonable action, and not dishonourable.
8. Antony is very generous and wants Enobarbus to have everything that was once his.
9. Antony is facing the truth and his own folly; the tragic hero is learning something that all tragic heroes should.
10. Student response required – any viewpoint is acceptable so long as it is justified.

Caesar's Character in Act 4, Scene 6

1. Caesar wants to humiliate Antony and take him as a prisoner of war so that he can be taken to Rome. So he does not want him killed.
2. He is speaking to a group which includes Enobarbus – suggesting that he wants to show (friends and enemies) to see him as a benign figure who will unite and bring peace to the extension of the world. (The audience would know that Caesar was ruler of the world under the god Augustus – when Jesus was born and Christianity was established, and it was a successful period for the Roman Empire. Octavius Caesar was to be a very important figure.)
3. This is a ruthless and cruel battle tactic, putting Antony's ex-followers in the vanguard or 'van'. This will demoralise those who stayed loyal to and are now deserters. Men are likely to be killed first, preserving the lives of Caesar's more dependent followers. Caesar is in effect punishing anyone who was not on his side to begin with, reinforcing his power.
4. More evidence of Caesar's political ruthlessness – Enobarbus must now fear Caesar, his ex-follower of Antony.
5. Caesar is a cunning politician – he has allowed some of Antony's ex-followers to desert but does not hold them in trust.

Comparison of Antony and Caesar

Suggested points

- Caesar is more ruthless and calculating, less trusting and less generous to his followers.
- Antony is more impulsive, generous to those he loves who have followed him, and personally brave even when the odds are stacked against him.
- Both men are ambitious – Caesar more so.
- Both men are egotistical and want to be seen as honourable.
- Both men are effective in battle – but Caesar is more successful in this play because he wins.
- Caesar is a politician, Antony is a warrior.

Act 4, Scene 6: Enobarbus' Soliloquy

Suggested points

- Hyperbole – Enobarbus saying he is 'alone the villain of the earth' is dramatic. His own emotions can seem self-indulgent – proof Antony has corrupted Enobarbus.
- 'I feel I am the most' – the word order foregrounds the verb 'feel', which suggests feelings above reason, more typical of emotional Egypt than rational Rome. Enobarbus is corrupted by Egypt.
- 'O Antony' – an exclamation of sorrow and regret for deserting his master, with heightening the drama of this soliloquy. It is as if Enobarbus wishes to be reunited with Antony.
- 'Thou mine of bounty...' – the imagery of money/mining reminds us of how deep the shame Enobarbus feels for having deserted him.
- 'how wouldst thou have paid my better service' – the continuation of the long question / exclamation shows how bitterly Enobarbus regrets his desertion of Antony.
- 'my turpitude / Thou dost so crown with gold' – the imagery/personification of Antony as a generous master, who overlooks his followers' failings. Enobarbus is ashamed of his 'turpitude' – his moral failings (his baseness and vile behaviour to Antony's servant to desert a master in the Renaissance).

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- 'this blows my heart' – Enobarbus uses imagery which makes it seem like he is preparing us for his death
- 'thought will do't, I feel' – Enobarbus is willing himself to die. The personification of his negative thoughts about himself and his actions are: they can kill him
- 'I will go seek / Some ditch, wherein to die' – Enobarbus knows he cannot have a suitable location to die, fitting his identity as deserter. The alliteration on 'd' in 'ditch' and 'desolate' Enobarbus is now.
- 'The foul'st best fits / My latter part of life' – the sibilance and alliteration in 'foul'st' is unpleasant, reinforcing Enobarbus' shame and disgust at himself.

Act 4, Scene 8: True or False?

Antony is pleased with his soldiers' performances.	'you have shown all Hectors' T – Antony tells his men they have been as brave as the Hector of the Trojan army, presented in Homer's <i>Iliad</i>
Antony instructs his men not to tell anyone about what they have been through.	'Enter the city, clip your wives, your friends, / F – Antony wants everyone to hear of his soldiers' bravery so it can be appreciated by their loved ones
Antony says their battle scars should be concealed.	'Wash your wounds, and kiss / The honoured scars F – Antony wants the soldiers to have their wounds visible as a sign of honour
Antony doesn't want anyone to kiss Cleopatra but him.	'Commend unto his lips thy favouring hand' F – Antony tells Cleopatra to favour Scarus by kissing him as an honour and a reward for his good service
Antony greets Cleopatra in an excited and extravagant way.	'O thou day o' the world...' T – Antony greets Cleopatra with very dramatic language, he welcomes her with chains around his neck, and then asks her to kiss his heart. This salutation shows he sees her as a warrior and equal.
Antony wants to celebrate privately.	'through Alexandria make a jolly march' F – Antony wants to celebrate with as many people as possible
He knows that tomorrow is going to be difficult but wants to celebrate for now.	'drink carouses to the next day's fate, / Which F – Antony expects to face danger the next day so he celebrates for now
Antony is an inspirational leader.	'Trumpeters, / With brazen din blast you the city's ears T – Antony wants to create a celebratory atmosphere with the trumpets, an inspirational leader
Antony is proud of himself and his victory.	T – This is why he wants such a public celebration (see previous quote)
Antony wants Cleopatra to share in his experiences.	T – he speaks of 'our approach' in the final line of the scene, a key part of the victory celebrations and his equal

Act 4, Scene 9: Enobarbus' Death

- Enobarbus dies of grief / shame / a broken heart. Some argue he dies of self-harm as the stage directions that suggest this.
- His last words tell us how much he loves Antony and regrets leaving him
- He uses imagery of flint, grief and powder when describing his heart – all in the context of his death
- Enobarbus wants the moon to obliterate ('disponge') him. For Shakespeare's moon symbolises the fact that Enobarbus is 'moonstruck' – melancholy and doomed
- His death is symbolic of the way Antony has corrupted/emasculated his men, his death in its emphasis on grief/madness
- The men are unsure of the cause of Enobarbus' death / unsure whether he has died or not, which suggests that this is not a heroic Roman soldier's death, but a botched and awkward one, how Antony will die
- The drum rolls signifying warfare provide a sense of urgency and doom, preparing us for Antony's death

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Quotations from Act 4, Scenes 12, 13 and 14

1. Antony – alliteration – he calls Cleopatra a ‘triple-turned whore’ in reference to Caesar / Pompey) and says she has betrayed him to Caesar (the reference may be to Octavius Caesar as a lover)
2. Antony – personification – Antony has made the decision to die because he has been betrayed by Cleopatra
3. Antony – simile – Antony’s words show he believes Cleopatra has ensnared him like a snake
4. Antony – metaphor / imagery of a witch – symbolises Cleopatra as a figure of magic and deception
5. Cleopatra – direct speech and alliteration – Cleopatra is going to fake her own death to make him regret his anger against her, telling Mardian to report her death to him in a dramatic and piteous way to make him regret his anger against her
6. Antony – metaphor – the sword imagery shows how Antony believes Cleopatra has emasculated him; his sword is a symbol of his Roman manhood
7. Antony – personification and alliteration – Antony’s words reveal his agony and despair
8. Eros – personification – he says he is killing himself so that he can avoid the pain of watching Antony die
9. Antony – imagery/ metaphor and simile – Antony wants to die and sees death as a relief, comparing it to a bridegroom enjoying the consummation of his marriage. This shows the audience how deluded and emasculated he is.
10. Antony – asks the guards to transport him to Cleopatra’s monument to die and be buried there. This command shows that Antony dies a lover, not a warrior. His botched suicide shows how emasculated he is.

Antony’s Suicide in Act 4, Scene 14

1. Antony is bewildered and confused, and believes he is seeing ill omens in the sky. He does not really know himself, and has lost his identity (‘here I am Antony, / No longer I am / What I once was: / This shape’). Essentially, because he believes Cleopatra has betrayed him, he is feeling rather sorry for himself, blaming Cleopatra for his fate.
2. He feels angry and betrayed.
3. The sword imagery suggests Cleopatra has deliberately emasculated Antony, leaving him nothing – he is no longer a man or a soldier.
4. Mardian uses dramatic language and imagery of payment to describe Cleopatra’s death, to enact the supposed death, making it vivid and credible for Antony. The description of Mardian describes Cleopatra dying for love of Antony, with a broken heart.
5. Antony dismisses and then recalls Eros; he initially intends to die alone, but Eros convinces him. He uses the speech to make up his mind how to die.
6. He asks Eros to kill him and persuades him to do this as a way of defeating Caesar and to humiliate Antony by parading him in Rome, i.e. serving and remaining faithful to Caesar.
7. He can’t bear the sorrow of Antony’s death and wants to avoid it.
8. He believes Cleopatra has been braver/nobler than him and that he should learn from her.
9. Decretas takes his sword, so he has proof of what has happened to Antony to show Caesar that taking the sword to Caesar will make Caesar look favourably on him.
10. Diomedes comes to tell Antony Cleopatra is not really dead.
11. Antony seems to be resigned and stoic about his death, telling his followers that he deserves to suffer at the hands of fate.

Quotation Analysis in Act 4, Scene 15

1. Antony is trying to comfort himself by telling Cleopatra he is brave and is dying on his own hand, rather than having been defeated by Caesar. This can seem delusional (he is dying for love and puts on a brave face). He refers to himself in the third person to maintain grandeur / his own importance.
2. Antony faces the truth and seems to be preparing for his final moments. As he goes to kiss Cleopatra, underlining the idea of him dying for love. He calls Cleopatra a goddess, suggesting this is what/who he dies for / this is where his allegiance lies.
3. These words suggest Cleopatra fears being taken captive by Caesar and his followers.
4. Cleopatra alludes to the wheel of fortune (personified as female), and says she is taking Antony away from her. The allusion makes the death of Antony a tragedy.

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5. Antony generously thinks of Cleopatra living on after him, telling her to make a monument to him.
6. Antony is self-mythologising here, trying to deliver his own epitaph. He was seen as a noble man after death.
7. Antony again refers to himself in the third person, the repetition showing us that identity as he dies. This is ironic, because he dies in Cleopatra's arms in her monument.
8. The imagery echoes the melting/dissolving imagery that has characterised the play. By referring to Antony as 'the crown' of the earth, she is mythologising him. This is a very romantic image of death and dying.
9. Cleopatra's image is both desolate and beautiful, and mythologises Antony. He is 'remarkable' (impressive) man on earth. Her commitment to him is clear here.
10. Cleopatra uses personification to call on her followers Charmian and Iras to join her. She intends to mirror Antony's noble (as she sees it) death. There is a sense of triumph.

Imagery in Act 4, Scene 15

Personal student response required

Suggested powerful words: melt, wither'd, fall'n, nothing (all the images of death)

Act 4 Overview

Headline task – student responses required

Discussion points:

1. The number of scenes can create a chaotic atmosphere on stage that can make the ending ambiguous – is it a tragic or comic event? The idea and then reality of Antony's death, and the responses from the other characters, it leads us to question whether he dies a hero or a fool.
2. Antony's death takes up a long period of time on stage, perhaps to show us the complexity of the character, lover, stoic soldier and delusional fool. The play is structured so that we see the impact of his death on Caesar in Act 5. He is in a sense defeated by her, not Caesar. His long death scene (the result of the botched suicide attempt) makes it clear it's not just a simple death.

Questions on Act 5, Scene 1 – The Penultimate Scene

1. Caesar commands Dolabella to go and tell Antony to give in and admit defeat because he is in dire straits and cannot get out of trouble.
2. Caesar reacts with shock to Antony's death – he says that such a cataclysmic event could make everyone sad. This tells us that he has some respect for Antony and perhaps his death could be hypocritical empty words to help Caesar appear appropriately regretful.
3. Agrippa's comments suggest he sees it as ironic to mourn Antony's death, who put so much effort into defeating him. However, he also says that Antony had some virtues. Maecenas' comments suggest Antony was a mix of vice and virtue. These mixed comments given the events of Antony's life and nature of his death.
4. Lepidus said Antony's faults were like 'spots of heaven'. Both men seem to be great and impressive man, almost godlike, and his virtues outweighed his vices.
5. Caesar prioritises his own honour and triumph. He is always focused on more power. He breaks off his tribute to Antony the moment the messenger arrives, as if he is bored of the platitudes expected when someone dies.
6. The messenger reports that Cleopatra admits defeat and accepts that she is just a woman at Caesar's mercy.
7. Caesar sends Proculeius to Cleopatra to comfort her and tell her she will be treated well. These will be false promises designed to prevent Cleopatra despairing and committing suicide. He intends to parade her in Rome.
8. Caesar ends the scene telling his followers that he has written proof that he won against Antony. He is 'covering his tracks' and presenting himself in the best possible light. His actions are not questioned. He seems very untrustworthy here.

Countdown! Act 5, Scene 2

Responses will vary.

At her death Cleopatra feels triumphant over Caesar and keen to be reunited with Antony.

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Whole-text Activities

Quizzes – The Plot of *Antony and Cleopatra*

Quiz 1

1. Seleucus
2. Nay, but this dotage of our general's / O'erflows the measure
3. 2
4. Pleasure versus duty, love versus war
5. Iras falls down dead, presumably heartbroken from grief
6. A dwarf
7. Student responses will vary
8. Cleopatra is mocking Caesar's youth and manliness, which would have upset and undermines his conception of himself as a masculine Roman soldier and leader
9. Thidias
10. Student responses will vary

Quiz 2

1. Play billiards, have music played, go fishing
2. Fulvia, Octavia
3. Student responses will vary, e.g. gypsy, Egyptian dish, Salt Cleopatra
4. That Fulvia has died
5. She is low-voiced, has a round face, brown hair and a low forehead
6. Philo and Demetrius open the play and as Romans frame the action and the characters of Antony and Cleopatra. We are encouraged to judge and critique the characters.
7. Strange, unearthly music
8. 1 gold 2 purple 3 silver
9. To move the plot forward and report events offstage, creating a sense of time
10. Student responses will vary (34 characters plus messengers and attendants to Cleopatra)

Quiz 3

1. His old schoolmaster
2. Student responses will vary, e.g. Mars, Hercules, Venus, Isis, Gorgon, Dido, Aeneas
3. To emphasise Egypt as a place of pleasure and excess
4. The Parthians
5. 1 Julius Caesar 2 Pompey the Great
6. Of a broken heart
7. Thomas North's 1579 English translation of Plutarch's *Lives*
8. Antony has faith in Proculeius, but Dolabella actually helps Cleopatra by telling her of Caesar's intentions
9. Caesar
10. Responses will vary

My Favourite *Antony and Cleopatra* Moments

Personal responses required

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Characterisation

Investigating Characters

Responses will vary. Some suggested answers:

Antony	Characteristic	
When he takes leave of Cleopatra in Act 1, Scene 3; when he decides to whip Thidias in Act 3, Scene 13; when he mocks Lepidus in the drinking scene in Act 3, Scene 7; when he decides to take control of his own death in Act 4	Controlling	When dealing with attendants in Act 1 until the end of Actium with Antony and she decides to take the word to Antony Caesar and Pompey in Act 5, Scene 1
Before he leaves Cleopatra in Act 1, during the preparations for the Battle of Actium and in its aftermath when he thinks Cleopatra has betrayed him; in response to the news of Cleopatra's faked death in Act 4, when he dies in monument and Cleopatra barely lets him speak in Act 4	Controlled	When Antony protests to her tells her what Octavia in Act 2, Scene 3, is furious with her for betraying him
When he is with Cleopatra before messengers deliver news he does not like / want to hear in Act 1; when preparing for battle against Caesar in Act 4; when he is dying in Act 4	Self-confident	When she is with messengers and Caesar in Act 4
When he thinks Caesar has the upper hand over him and in the aftermath of his marriage to Octavia in Act 2, Scene 3; when he thinks Cleopatra has betrayed him in Act 4; when he thinks Cleopatra has committed suicide in Act 4	Insecure	When Antony protests to her after she learns of his marriage in Act 2, Scene 3, tells her in Act 4, Scene 3
When he returns to Rome in Act 1; when he marries Octavia for political reasons in Act 2 (arguably); when he prepares his men for battle in Acts 3 and 4; when he rewards his followers with gold and treasure to thank them for their service (it is possible to argue we NEVER see truly responsible behaviour from Antony – even when he is preparing for battle, he calls for excess drink and food)	Responsible	When she allows him to go when she says war against Caesar is possible to argue responsibly –
Spending time in Egypt / returning to his 'pleasure' after marrying Octavia, carousing and having fun with Cleopatra in Acts 1–3; neglecting his Roman duties; corrupting his men, including Eros and Enobarbus, making them weak and emotional; causing a war with Caesar	Irresponsible	Distracting Antony from his duties by mistreating him before state business plans and getting him drunk with Caesar; committing Antony to his country to it
Arguably, when he dies, avoiding humiliation by Caesar	Noble	Arguably, when he dies, avoiding humiliation by Caesar
Committing adultery and making a political marriage with Octavia; neglecting Rome and his duty; asking Eros to kill him; committing suicide for love not honour; botching his own death; corrupting his men	Ignoble	Faking her own death by mistreating him by trying to marry her

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Exploring How Characters are Presented

Responses will vary. Some suggested answers:

Cleopatra

1. By the Romans... gypsy, strumpet, whore
2. By Enobarbus... she makes hungry where most she satisfies, a wonderful piece of
3. By Antony... my love, most sweet / precious / dearest queen, wrangling queen, cunning past man's thought, witch, this great fairy, nightingale, warrior
4. By any other characters... rare Egyptian, royal wench (Agrippa)

Antony

1. By Enobarbus... A fall'n lord, so leaky, an old dying lion, thou mine of bounty
2. By Caesar... our great competitor, a man who is the abstract of all faults, old
3. By Cleopatra... crown o' th' earth, o most false love, Herculean Roman, the son
4. By any other characters... a strumpet's fool (Philo), the noble ruin of her magic

Describing Cleopatra

Personal responses required

Vocabulary for Discussing *Antony and Cleopatra*

Responses will vary

Character Relationships

Suggested answers:

Leaders and followers

1. Leaders deserve respect, for different reasons: Caesar – an able politician; Cleopatra – inspires devotion in his followers and was a great warrior; Pompey – avenges his father's death
Equally – the leaders have traits which do not deserve respect. Caesar – acts at times (e.g. treatment of Lepidus, agreeing to Antony's marriage with Octavia); Cleopatra – is volatile and unreliable and puts pleasure before duty; Antony – neglects the empire; Pompey – Menas deserts him because he does not have the power.
2. Debatable – student response required. Ideas must be justified.
3. Antony – inspires devotion in his followers, but also emasculates them (Eros' deaths driven by grief). His relationships with his followers show us Antony's weakness: the fact that his life has become too focused on emotion at the expense of reason. Cleopatra – inspires devotion in her followers too, and her women die bravely, showing that inspiring the heroine is. The way in which Cleopatra and her women stage-manage their deaths shows that women are powerful rather than powerless figures at the end of the play. Caesar – Caesar is respected by his followers. His ruthless treatment of men who do not follow him shows he is a formidable and calculating leader, able to exert power through his success. From the way he treats his followers, we know that he will win the war and defeat Antony.

Paragraph prompt – student response required

Extension Task

Student response required. Regardless of the scene chosen, students should be able to:

- The way the treatment of the messengers reflects well/badly on the leader they are talking to
- Cleopatra and Antony are either neglectful or abusive, showing that they put their own emotions before duty to the kingdom/empire
- Antony and Cleopatra's insecurities are revealed by their interactions with messengers: Antony about Octavia in Act 3, Scene 3; Antony's angry treatment of Thidias in Act 3, Scene 1
- Caesar does not abuse or ignore messengers
- In the Jacobean period leaders/princes were supposed to be a 'mirror' or set an example, so Shakespeare's audiences would recognise that Antony and Cleopatra's treatment of messengers shows significant character flaws which detract from their dignity / make them seem less powerful

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Shakespeare's use of foils

- Enobarbus – His devotion, loyalty to and trust in Antony remind the audience that Antony at least deserves respect for his great military deeds of the past. Enobarbus is very loyal to Antony who is more romantic and sensual. Both men are popular with fellow soldiers. Enobarbus is clear-sighted, although Antony's judgement becomes increasingly clouded. Enobarbus is only when his master is doomed, regrets his decision and dies of grief and shame. Enobarbus has corrupted Enobarbus, who becomes more driven by his emotions, just like Enobarbus. Enobarbus is a narrator / chorus figure, commenting in ways which move the plot on and forward. Enobarbus is a protagonist, e.g. mocks but admires Cleopatra, gets frustrated by and disappears in battle under her influence. Enobarbus' emotional and essentially 'unRoman' nature makes him a foil for Antony.
- Lepidus – Lepidus tries to placate both Antony and Caesar, which makes him a weak leader. His comparison with the other male leaders. His peacemaking impulse and conciliatory nature. Lepidus does not read others correctly and seems blind to the machinations around him. The audience will see Lepidus as unfit to hold power, and judge Antony in comparison.
- Pompey – Pompey is driven by masculine honour to avenge his father's death. He is not for going to war with Antony's. Like Antony, Pompey is loved by the people. Pompey 'plays by the rules' and will not allow Menas to kill the triumvirate. Pompey is on his ship, meaning that he does not take advantage of the situation he is in. Pompey's policy foreshadows Antony's poor decision-making in his own battles with Caesar. Pompey argued Pompey makes himself a victim of Caesar. Unlike Antony, Pompey is not a hypocrite. Antony is hypocritical to marry Octavia).
- Caesar – Where Antony is driven by passion and emotion, Caesar is driven by logic. The two men are opposites in many things, but they are both egotistical and ambitious. Caesar sacrifices his sister's happiness on his route to power, while Antony decides to stay with Cleopatra and so loses power and his life. Caesar's moderation contrasts with Antony's passion, making him a winner in worldly terms. However, some would argue Antony's passion for his own life and then Cleopatra kills herself to be with him in the afterlife.

Destructive relationships – Sample essay plan

1. Antony and Cleopatra's relationship is destructive – his love for Cleopatra clouds his judgement and leads him to putting pleasure first and neglecting the empire
2. Antony and Cleopatra's relationship is destructive – Antony is indirectly killed by his love for Cleopatra, so he commits suicide
3. Antony and Cleopatra's relationship is not destructive – the couple are reunited in the afterlife; both die committed to each other; they believe the world is well lost for love
4. Antony's relationship with his men is destructive – he corrupts Eros, Enobarbus and others to 'unRoman' and dishonourable deaths
5. Caesar's relationship with his sister Octavia is destructive – Caesar sacrifices his sister's happiness for political ends

Themes

The Theme of Love

Some conclusions could include:

- Everyone has a different view of love and people want different things at different times. This should not discredit what anyone feels as 'love'.
- Different cultures view love differently. Marriages are arranged in some cultures. In others, marriage is based on companionship rather than head over heels love. Marriage was seen, on the whole, as a way of producing children.
- As a society, we are most dubious about teenage relationships – getting married too young is seen as a bad move. Shaping a career and following personal ambitions are seen as more important. The average age for marriage is now 27 and more and more women are delaying having children.
- Public displays of affection are often discouraged in public as a rule, appearing embarrassing.
- Old people and love is seen as a boring issue – is it because they are not as good at it? The fact that we don't want to emulate them makes it hard for us to imagine love existing between the older generations.

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Links to *Antony and Cleopatra*:

- Romans and Egyptians place different values on love
Romans see emotions and giving into pleasure as a weakness that detracts from life. In Egypt, sensuous pleasures are encouraged and celebrated. This is why Cleopatra had lovers in the past before she meets Antony.
- Public vs private declarations of love
There is tension between the two in *Antony and Cleopatra*. As above, Romans value emotion and mocked Antony for his behaviour.
- Effects of love
Love seems to take hold over Antony; he becomes unconcerned with everything that is unimportant. Similarly, Cleopatra yearns for Antony when he is absent. Love can make you act differently.
- In love with the idea of being in love?
Love can make us feel special and adored, wanted and needed. Certain people seek this attention and flattered by being adored. To some extent Antony and Cleopatra are egocentric individuals who use a relationship to enhance their own opinions.

Pity and Fear

Some suggested answers:

Pity

1. Characters who evoke pity – Octavia (used as a political pawn); Antony (used as a pawn by Cleopatra, deserted by Enobarbus, destroyed by Caesar); Eros and Enobarbus indirectly by Antony; Cleopatra (dies to be reunited with Antony but also to be reunited with Caesar). Antony becomes a figure of pathos for both his friends and enemies as he has fallen from the Roman ideal of manhood.
2. Themes – the death of true masculine honour and the rise of the Machiavellian world; the defeat of love (Antony's love for Cleopatra is taboo and can only thrive in secret).
3. Events – the deaths of Enobarbus, Eros, Antony, Cleopatra, Charmian and Iras; Antony's humiliation at being defeated; Cleopatra's horror when she thinks Antony has died.

Fear

1. Caesar and Cleopatra both evoke fear in others, for different reasons: Caesar evokes fear in Cleopatra because she is fiery and unpredictable. Both are capable of cruelty but Caesar, who evokes fear, but the audience is encouraged to feel fear on his behalf while Cleopatra and inability to tear himself away from her means he is doomed.
2. Themes – fear of emasculation and loss of honour and identity; fear of losing control; fear of defeat and humiliation by one's enemies.
3. Cleopatra fears Antony deserting her repeatedly in Acts 1–4. She fears there is no future. Antony fears he has lost his way in life / control of himself and his identity after being defeated in battle. He then fears that there's nothing worth living for when he dies. Caesar fears Antony and Cleopatra might die and evade his intentions by denying his triumph. Before he dies, Eros says he fears the sorrow Antony's death will bring.

Honour

Honour ranking – student response required. Caesar should be No. 1, but other characters could be argued.

Extension Task

Suggested plan:

1. Antony is not honourable when he dies – he botches his suicide
2. Antony is not honourable when he dies because of his motive for suicide – he dies for the empire but because he thinks he's lost Cleopatra
3. Antony is not honourable when he dies because he has driven away and emulated Enobarbus die from excessive sorrow and self-pity, which are not appropriate for a Roman
4. Antony's death is honourable – he stays true to his real love, Cleopatra
5. Antony's death is honourable – he has died by his own hand and avoided being captured by Caesar

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Cleopatra and honour

Student response required. Some suggested ideas:

Honourable – loves Antony wholeheartedly and does not betray him, even when Octavia; sincerely wants to help Antony win battles and supplies him with her navy; celebrates Antony as a great man after his death; kills herself so she can be with him in afterlife; maintains her honour by evading Caesar's humiliating plans for her.
Dishonourable – leads Antony away from his duty; sulks and plays games with Antony; has tantrums; fakes her own death to try to manipulate Antony; indirectly causes Antony's kingdom by taking her own life; always puts her own pleasure and private life before duty.

Extension Task

Student response required

Attitudes and Values

Antony – when he chooses Cleopatra over Octavia, Antony shows poor judgement to help him rule wisely, according to Jacobean values. He does not die in peace, but as a great lover. However, he has not made decisions which have benefited his kingdom. In his career we are told Antony inspired great loyalty and bravery in his men, as a good leader. **Cleopatra** – according to Jacobean values, Cleopatra is a poor leader – she displays no leadership skills by John Knox. For much of the play she seems to be hindering rather than helping Antony. We see her as a dangerous meddler when she gets involved in Antony's military affairs. **Caesar** – arguably he puts the fate of the empire first as a good leader should, if we consider his 'universal peace' by disposing of Antony and Lepidus. Caesar is not distracted from his duties. An audience would be aware that Caesar would go on to become the Emperor and that his reign was 'happy and famous' and being much lamented after his death.

Extension Task – student response required. The portrayal of Caesar supports gender expectations of Antony both supports and subverts gender expectations – it depends whether we see Cleopatra as heroic or foolish. Cleopatra is similar. She is portrayed as having strong emotions but she is also witty, clever and increasingly powerful and determined in Act 5. It challenges the expectations of women as weak and foolish when she takes charge of her own destiny.

Virtues and Vices

1. Caesar is most virtuous, Antony and Cleopatra least virtuous.
2. Antony and Cleopatra commit most sins: they are proud, greedy, lustful, and given to anger and sloth.
3. In Egypt we see the most sinning, but the Romans also indulge in sins (e.g. the ship). More time is spent showing sins than virtues, so that we see what leads to downfall.
4. Arguably, Shakespeare condemns sins but also presents the sinners as charismatic. They are clearly reckless in their behaviour, but there is something heroic about their actions. Caesar may be virtuous, but he also comes across as cold, egotistical and Machiavellian, ruthless and at times unscrupulous politician.)

Extension Task

Student response required. Students are free to agree or disagree with the comments and add their own ideas. When writing their own paragraph about a Christian virtue, the same structure can be used.

The Writer's Use of Language

Shakespeare's Language

Responses will vary

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Contrasts in the Play

Some suggested answers:

Rome	<p>'from Alexandria This is the news: he fishes, drinks and wastes The lamps of night in revel; is not more manlike Than Cleopatra' (Act 1, Scene 4)</p> <p>'There's not a minute of our lives should stretch Without some pleasure now. What sport to-night?' (Act 1, Scene 1)</p> <p>These quotations sum up the key difference between Rome and Egypt, a place where the focus is on serious business, while the latter is a place where pleasure prevails. For Rome, Egypt is a place where time is wasted on frivolous pleasures. In Egypt, time not spent on hedonistic pleasures is time wasted.</p>
Public	<p>'To give a kingdom for a mirth, to sit And keep the turn of tippling with a slave, To reel the streets at noon, and stand the buffet With knaves that smells of sweat.' (Act 1, Scene 4)</p> <p>This quotation is an example of Caesar criticising Antony's disreputable behaviour. Rumours of Antony's carelessness and excess have reached him in Rome. The unacceptable actions Antony has been guilty of committing in public are criticised. Cleopatra. Caesar says this kind of vulgar behaviour is dangerous and undermines the empire. Caesar adds that Antony should only behave so frivolously in his free time. (Caesar says he should only 'fill / His vacancy with his voluptuous / free leisure time, when Antony does not have duties to attend to.)</p>
Love	<p>'Let Rome in Tiber melt, and the wide arch Of the ranged empire fall: here is my space.' (Act 1, Scene 1)</p> <p>'And though I make this marriage for my peace, / I th' East my pleasure find' (Act 3, Scene 3)</p> <p>'Egypt, thou knew'st too well My heart was to thy rudder tied by th' strings And thou shouldst tow me after. (Act 3, Scene 11)</p> <p>'She shall be buried by her Antony, No grave upon the earth shall clip in it A pair so famous.' (Act 5, Scene 2)</p> <p>These quotations show how the play is structured to show that Antony chooses between love and duty, and actively chooses to pursue romance. Caesar's epitaph after Cleopatra's suicide shows that Antony and Cleopatra are remembered as lovers, not as important rulers of kingdoms.</p>
Antony	<p>'The crown o' the earth doth melt. My lord! O, wither'd is the garland of the war, The soldier's pole is fall'n: young boys and girls Are level now with men; the odds is gone, And there is nothing left remarkable Beneath the visiting moon.' (Act 5, Scene 2)</p> <p>Cleopatra's words about Antony remind the audience that he is/was a powerful and impressive figure, a 'demi-Atlas'. Allusions to Hercules, Mars and his relation to Antony also create a picture of a mythical hero who deserves love even if he has poor judgement.</p> <p>Caesar is also described as a competent soldier ('high-battled' = magnificent) (Act 1, Scene 13) but people fear rather than love him. Caesar is portrayed as a villain from the start of the play. The soothsayer makes this clear to Antony: 'if thou dost follow / At any game / Thou art sure to lose; and of that natural luck / He beats thee'. (Act 2, Scene 3) He seems to have a sense of his own destiny and importance, saying 'the time of universal peace is near'. (Act 4, Scene 1)</p>

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Cleopatra	<p>For those who admire her, Cleopatra is 'a lass unparalleled' (Charinus, Act 2, Scene 2). She is also 'a wonderful piece of work' (Enobarbus, Act 2, Scene 2). She is also enormously seductive and fun to be with because, 'Age cannot wither her / Her infinite variety'. (Enobarbus, Act 2, Scene 2) Antony finds her and struggles to break away from his 'strong Egyptian fetters'. (Act 2, Scene 2) Like Antony, Cleopatra seems larger than life. For those who dislike her, Cleopatra is spoken of as a lustful witch and strumpet, who has ensnared Antony. Octavia is described as 'the piece of virtue' by her brother Caesar (Act 3, Scene 1). She has a spotless reputation for modesty and wisdom. However, Antony sees her as an unappealing wife for Antony because she is 'of a holy, cold conversation.' (Act 2, Scene 6)</p>
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Keywords

N/A – creative task

Key Quotations

Quotation	Who	Technique	Meaning
Mallard (3,10)	Scarus	Simile	Scarus describes how Antony feels about the battle. It is shameful for Antony. The effect is to make Antony seem weak.
Gorgon (2,5)	Cleopatra	Classical allusion	The Gorgon Medusa turned people to stone. The allusion suggests that Antony is like a bad/evil/dangerous snake like Mars in the same speech). This makes him as volatile or unpredictable. The effect is to make Antony seem godlike / powerful.
Royal wench! (2,2)	Agrippa	Oxymoron/ juxtaposition/ exclamation	'Wench' was a Renaissance term often used to describe serving women. Agrippa is suggesting Cleopatra is not Caesar to take as a lover when she is (royal). The effect is to create an undesirable woman.
Egyptian dish (2,6)	Enobarbus	metaphor	This metaphor dehumanises and describes as being like an exotic dish saying Antony will soon tire of the Roman Empire. The effect is to make him and irresponsible. Cleopatra is
We... conquer (3,7)	soldier	alliteration	A soldier says that Antony is strong there. If an ordinary soldier can do it, Antony is doomed and foolish for choosing Cleopatra. The effect is to make the audience think that Cleopatra has a negative impact on Antony's military.
Salad days (1,5)	Cleopatra	Imagery/ metaphor	Cleopatra recalls her time as a young girl when she was ignorant and young, but now she is an older woman with Antony. The effect is to show how much she genuinely loves Antony and that the pair are great lovers.
Rome... melt (1,1)	Antony	Imagery/ hyperbole	The imagery of melting is associated with weakness and irresponsible throughout the play. It shows Antony is enchanted by Egypt Antony is, a leader who prefers pleasure to duty.
Poop (2,2)	Enobarbus	Imagery/ alliteration	Enobarbus describes the extraordinary when she first met Antony. The effect is to show how enchanting and magnificent she is and why he fell in love with her. The effect is to show her powerful. She is able to manipulate

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Quotation	Who	Technique	Meaning
Rot (3,7)	Cleopatra	imagery	We can see how much Cleopatra has her own right to be part of the battle. She is aggressive and meddling. She has the decay imagery associated with her. She seems powerful but destructive.
Melt... Nile (2,5)	Cleopatra	imagery	The melting imagery used here is to show her abusing the messenger who comes to her marriage to Octavia. Her lack of control shows how much she loves Antony, but also how she is weak. The effect is to make her seem more powerful.
Bound... Octavia (2,5)	Messenger/ Cleopatra	Idiom/ euphemism/ imagery	The messenger uses a euphemism to say that Antony has married Octavia. The effect is to show us how delicate the situation is. The effect may be to shock the audience.
Quicksands (2,7)	Antony	metaphor	Antony is warning/mocking Lepidus. This quote foreshadows Lepidus's fate. The effect is to make Lepidus seem more powerful.
Leap thou... (4,8)	Antony	imagery	Antony uses imagery of Cleopatra's triumph. The effect is to show how committed to Cleopatra he is.
Shield of Ajax (4,4)	Antony	Classical allusion	Ajax was a hero from Greek legend known for his strength and bravery. This allusion shows how oppressed/overwhelmed Antony feels. The effect is to make the audience feel sorry for him – he is battling against a stronger force and cannot win.
Old smock (1,2)	Enobarbus	metaphor	Enobarbus describes Antony's situation. A smock is a simple garment, so the metaphor can be viewed as sexual. The effect is to show how domestic good is compared to the audience laugh at Enobarbus's description.
Shower of gold (2,5)	Cleopatra	Imagery/ hyperbole	Cleopatra offers the messenger a reward for her good news of Antony. This is a gesture of power. The effect is to make her seem more powerful. This scene can also be viewed as hyperbole and Cleopatra's character.
Hairs... mutiny (3,11)	Antony	Personification/ imagery	Antony castigates himself for his actions. He is suggesting he is too weak for Caesar using imagery of the hair. He is suggesting he is too weak for military decisions, and should be recognized at the moment of recognition of the truth. The effect is to make the audience feel pathos.
Treble-sinewed (3,13)	Antony	Imagery/ hyperbole	Antony is using hyperbolic language to describe the next battle, describing how he is trying to cheer up the others and how he has gone through several violent battles. The effect of this quote may be to make him seem more powerful as well as brave.
10,000 harms (1,2)	Antony	Imagery/ hyperbole/ personification	Antony uses hyperbolic language to describe the dangers to the city. He recognises the dangers to the city. The effect of this quote is to show that he is not simply a fool, enchanted by Cleopatra, but a man with serious character flaws.
Mandragora (1,5)	Cleopatra	command	Cleopatra asks for a strong narrative. The effect is to show how the time while Antony is away from her. She seems weak and indulgent, and

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Quotation	Who	Technique	Meaning
No, no, no, no, no (3,11)	Antony	repetition	Antony realises with horror that he is deeply ashamed of fleeing from Rome. The repetition sums up his shame. The audience may sympathise with him, or they may feel disgust at his loss of honour.
I found you... (3,13)	Antony	Simile and food imagery	Antony rails at Cleopatra, insultingly reminding her that she was once a 'used goods' / a promiscuous woman. Using food imagery, Antony is belittling her. The audience today would feel sympathy for his own mistakes and choices, but they have seen Antony's crude accusation.

Form

Is *Antony and Cleopatra* a tragedy?

Comedy and *Antony and Cleopatra*

Suggested answers:

- Love – love is the theme that preoccupies the protagonists, as is the case in
- Misconceptions – Antony and Cleopatra never seem quite sure of each other. He doubts her, and she is betrayed by him. In Act 3, Scene 13 Cleopatra says that Antony has been tricked or brainwashed into loving Cleopatra (she has
- Idyllic settings – Egypt is a lively setting, where people have fun. We see Cleopatra and her friends enjoying themselves, as well as the central couple.
- The witty heroine – Cleopatra has many scenes which can be played for laughs. She revels in her acting ability and theatrical behaviour, e.g. Act 2, Scene 5.
- Comic release – the scenes with the soothsayer, the schoolmaster and the clown. There are other moments involving Cleopatra and Antony which are also humorous, e.g. the scene (the botched suicide, the hauling of him into the monument, the way he
- The happy ending – arguably, Cleopatra's final speech is an assertion that this is as a happy ending, with a reunion between herself and Antony in the afterlife towards. She calls Antony 'husband' at this point in the play.

Students can argue whether the comedy adds to or detracts from the impact of response, but students must be able to justify their response.

Extension Task

Student response required. Antony's death lacks dignity, but depending upon how it is staged, it can evoke feelings of pathos. Cleopatra's sorrow and her speeches celebrating Antony as he died in her arms can add solemnity to the scene, creating an atmosphere appropriate to the tragedy.

Structure

Suggested answers for task:

1. The play is Antony's tragedy – it is his downfall we witness. Arguably, Cleopatra and her love for him results in her own downfall too – although her death secures a reunion in the afterlife and her avoidance of humiliation by Caesar as a triumph, whether they see Antony and Cleopatra as equal protagonists (Antony has 24.19%). They might also have different views about Caesar – the lovers are punished by Caesar, but it is also possible to argue that they are brought down by their own choices.
2. Most people would argue that Antony's defeat at Actium is the climax of the play, but that his decision to return to Egypt after marrying Octavia is the climax. Studies of the play are plausible, e.g. Antony's decision to hand over parts of the Roman Empire to Cleopatra.
3. There is a sense of tragic inevitability almost from the first line in the play. The condemnation of Antony's love for Cleopatra in Act 1, Scene 1 is the first example. When Antony announces he is returning to Egypt after his marriage to Octavia, we know he is making a mistake. When Caesar disposes of Lepidus we know he will pursue Antony as his next target. When Antony flees to Cleopatra and their children, we know he will be punished. When Cleopatra decides to fake her own death we know Antony will react by doing something desperate.

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4. Antony does reflect on his infatuation for Cleopatra and how it has impacted never very deeply or for too long. Cleopatra does not reflect deeply on any of the protagonists seems to learn much about themselves or each other during the war. However, their commitment to each other can be seen as heroic if we accept the lovers to rival Dido and Aeneas, Mars and Venus.
5. Antony's death can be seen as the catastrophe, occurring earlier than would be expected.
6. Students can say what they like here – some feel sad at the loss of the lovers to immortal than-life figures who are much more appealing than Octavius, but others may feel to mourn in the deaths of Antony and Cleopatra.
7. There is a sense of resolution. Octavius Caesar is fully in control and Shakespeare suggests that he would go on to be a hugely successful Emperor – and then god – presiding over the Roman Empire.

'Boring' Rome and 'Exciting' Egypt

Student response required.

A structure driven by shame

Suggested answers:

- Philo is ashamed at Antony's degradation ('he 'is become the bellows and the organ / Act 1, Scene 1, lines 9–10)
- Caesar is ashamed that Antony has chosen pleasure in Egypt over duty to the state 'indulgent... yet must Antony / no way excuse his foils when we do bear / So / Act 1, Scene 4, lines 16–33)
- Menas is ashamed when Pompey refuses his offer to kill his opponents in Act 2, Scene 2
- Caesar is ashamed to see his sister Octavia quietly return to Rome like a 'castaway / our love' in Act 3, Scene 6 (lines 41–93). He is ashamed that Octavia has been 'lost'.
- Antony is ashamed when he is defeated in battle. He says his honour is destroyed 'whither hast thou led me, Egypt', Act 3, Scene 11, line 51). The same pattern is repeated in Act 4, Scene 1.
- Enobarbus is ashamed when he deserts Antony (Act 4, Scene 9)
- Cleopatra wants to avoid the humiliation of being paraded in Rome as part of a triumph 'me girls, he words me, that I should not / Be noble to myself', Act 5, Scene 2, lines 1–4

Staging the Play

Modern Productions of the Play

Research tasks – responses will vary

Designing Your Own Production

Personal responses required

Critical Reception

A C Bradley on *Antony and Cleopatra*

Personal responses required. Some suggested ideas:

- The deaths of Antony and Cleopatra (especially Antony) are painful to witness and loss in the audience, which are appropriate to tragedy
- Enobarbus' and Eros' deaths are also painful for the audience – they create feelings of sympathy
- There are several exciting scenes – Cleopatra and Antony both experience victory dramatically, especially when they wage war against Caesar; there is a lot of action in Rome and confronts Caesar; the scene on Pompey's galley is exciting and tense; the deaths are all exciting
- The slow deterioration and defeat of Antony can create feelings of sympathy for his fate but is too deluded to make good choices / too committed to Cleopatra to change
- The death scenes create feelings of alarm, sympathy and horror
- Cleopatra's characterisation can provoke feelings of antipathy in the audience
- Audiences may also feel antipathetic towards Antony and Caesar, depending on how they are played by actors (Antony can seem charismatic/heroic, Caesar too cold and power-hungry)

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- If the audience accepts that Antony and Cleopatra truly love each other, then *and Juliet* and *Othello*, plays in which characters die because of their commitment
- Antony and Cleopatra are mighty and complex figures, worthy of being compared to tragic heroes: Lear, Hamlet and Othello, all of whom struggle to make good decisions
- Cleopatra is a more compelling female lead than any of the other women in Shakespeare's tragedies
- Antony and Cleopatra suffer like typical tragic heroes, even though the play contains melodramatic/comic elements than the other tragedies

What do later critics think?

Student response required

Essay Practice

Personal responses required

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