

# Education Guidebook

A Resource for

Teachers &

Students



SAVVIS MYTH

THE NASHVILLE SHAKESPEARE FESTIVAL

# JULIUS CAESAR

DIRECTED BY SANTIAGO SOSA

NASHVILLE • JAN 10 - 27, 2019 • TROUTT THEATER, BELMONT UNIVERSITY  
MURFREESBORO • JAN 31 - FEB 2 • TUCKER THEATRE, MTSU

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## Note from Artistic Director, Denice Hicks

Greetings, Educators.

The Nashville Shakespeare Festival deeply appreciates your partnership for our twelfth annual Winter Shakespeare production. We are thrilled to return to our winter home in the beautiful Troutt Theater on the campus of Belmont University, and are grateful for the opportunity to move the production to Middle Tennessee State University's glorious Tucker Theatre for five additional performances in Murfreesboro. Most of all, we are very excited about sharing this exciting production of JULIUS CAESAR with you and your students.

**CASSIUS:** Tell me, good Brutus, can you see your face?

**BRUTUS:** No, Cassius; for the eye sees not itself, But by reflection, by some other things.

JULIUS CAESAR, by William Shakespeare

In this busy world that demands so much attention and energy, the theater is a place of reflection. As you watch JULIUS CAESAR, reflect on the behaviors of these characters written 400 years ago inspired by people who lived 2,100 years ago. In this play we can see ourselves. We can see our current concerns, crimes, and confusions. The purpose of theater is to induce catharsis (the process of releasing, and thereby providing relief from, strong or repressed emotions), and we all are certainly in need of some relief these days.

Presenting JULIUS CAESAR in 2019, in a time of political animosity and division, provides for me an opportunity to see the worst that can happen: devastating consequences resulting from impulsive and violent actions. It also offers hope for peace through consensus and integrity. At the core of all of this is communication. Mr. Shakespeare's complex poetry requires a little more consideration than our modern vernacular, but the time it takes us to listen and digest is not wasted. Communication is the key to a peaceful, productive and harmonious civilization. Let's allow this play to inspire us to choose our words and associates carefully, live honestly and courageously according to our principles, stand up for justice, and listen carefully to the women and the dreamers. If the men in this play had, the story would have turned out differently.

We hope that our production of JULIUS CAESAR offers you and your students a deeper appreciation for Shakespeare's relevance in the 21st century and his power to write a historical and political play that rings true even to this day.

Thank you for teaching the works of William Shakespeare. I hope the rewards are greater than the challenges. I always look forward to hearing your feedback about our shows, so please feel free to email me anytime: [denicehicks@nashvilleshakes.org](mailto:denicehicks@nashvilleshakes.org)

Enjoy the show!

Denice Hicks, Executive Artistic Director

## A Note From Director, Santiago Sosa:

In 16th-century England, Shakespeare knew that Roman history and the story of Julius Caesar was extremely popular, almost mythical to some. Although he was, of course, concerned with writing the best play possible, he was also concerned with commenting on the power struggles of Julius Caesar that eerily echoed that of Queen Elizabeth I's reign (a period where there were rumblings of tyranny, the potentiality of a rebellion, and maybe even a deposing of the monarch that both terrified and inspired Shakespeare).

I first heard Shakespeare's words spoken at the dinner table when I asked my father if he knew anything about the Bard and his response to me was Antony's 'Friends, Romans, Countrymen' speech. That was twenty-five years ago and I've been fascinated by Shakespeare's words, and this play, ever since. Over the years I have studied this play, acted in this play, and text coached it. I continue to ask, why did they kill Caesar? Was it justified? Who were the villains? The heroes? The victors? I thought the best way to investigate an assassination that took place over two-thousand years ago was as a director. With the help of a group of actors and an incredible creative team, I know I'll never get a concrete answer but maybe, together, we'd get a little closer.

Welcome to a reimagined Rome; a thriving, progressive, world led by a charismatic, ambitious dictator, a world where shadowy corners of the city and darkened alleys hide cynicism, conspiracy, and the struggle between moral ambiguity and an idealized democracy. This vision of Rome is a little bit of now, a little bit of what came before, and a lot of what could come. It is reminiscent of here, there, and everywhere. It is a Rome inspired by my travels, creative interests, and the study of the history of cultures that have fascinated me for years. This is a brutal, uncompromising, vision of a Rome where the power of words have the power to build an empire or destroy entire civilizations. What was Shakespeare trying to tell us? Lean forward and find out what we can learn from this monumentally important moment in history. Enjoy.

## WHAT TO EXPECT . . .

### . . . AT THE TROUTT THEATER

The Troutt Theater on the Belmont University campus is a traditional proscenium stage theater seating approximately 300 people. The floor is raked, so all seats have a good view of the stage. The buses will drop you off at the front entrance to the building; you will go up one flight of stairs or use the elevator to take you to the second floor entrance to the theater. An usher will show you to your seats and provide with any instructions necessary as you enter the theater.



### . . . DURING THE PERFORMANCE

The performance will begin promptly at 10:00 AM and conclude around 12:20 PM noon. There will be one ten-minute intermission following Act One of the play. Intermission provides you with a break to use the restroom, stretch, or check you mobile devices. Once intermission ends, turn all mobile devices back off and return to your seats as quickly and as quietly as possible for Act Two.

Shakespeare's plays are powerful and moving. Please remain respectful the actors and your fellow audience members throughout the performance. **Please turn off and put away all cell phones and digital devices before the show begins.** Ushers will ask you to put them away if they see devices in use during the performance. **Also, please remain in your seats and refrain from talking or whispering while the show is in progress.** Remember: The actors can see and hear you just as well as you can see and hear them!

Immediately after the performance, you will have an opportunity for a Talkback Question-and-Answer session with the actors and crew. Our cast and technicians are eager to answer YOUR questions about the play, Shakespeare, and life and careers in the theatre! Your teachers and NSF staff will be nearby and give you instructions should any emergency arises. Following the performance and Talkback, you will return to your bus or car and return to school with your group.

### . . . AFTER YOU LEAVE

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

## Synopsis

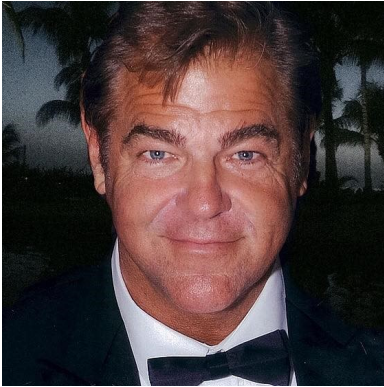
Gaius Julius Caesar, a brilliant politician, general, and writer (now Dictator in Perpetuity) has a triumphant return to Rome from a civil war that claimed many Roman lives. The most significant was the much beloved Pompey, a Roman general and statesman in conflict with Caesar. When Pompey sought asylum in Egypt (a new ally of Caesar), he was murdered immediately. Caesar's victory is marked by public games that coincide with the Feast of Lupercal (derived from the word 'lupus', meaning 'wolf'), a Roman pastoral annual festival on February 15th that intended to avert evil spirits, and promote fruitfulness and fertility. On his way to the coliseum, Caesar encounters a soothsayer that warns him to 'beware the Ides of March'. Caesar dismisses the woman as a "dreamer" (a fanatical conspiracy theorist). Caesar bids Mark Antony (Caesar's protege, who loves to take part in the festival games) to touch Caesar's wife Calpurnia with his ceremonial goatskin during the race to bless her with a child.

Caesar's concern for an heir is one of the main issues that creates fear and anxiety for Brutus, (a Roman whose name was synonymous with eloquence, ethics, and honor). Cassius, Brutus' best friend and a successful general jealous of Caesar, tests where Brutus' allegiances lie to see if Brutus is thinking what he's thinking: the death of Julius Caesar. Despite the fact that Casca, a well respected Roman, informs Brutus and Cassius that she has just witnessed Caesar refusing a crown (offered by Mark Antony) three times at the games in front of thousands of Romans, the two are still wary of Caesar's aspirations. Therein the seeds of a conspiratorial plot to assassinate Caesar come into fruition.

A month later, during a terrifying tempest of epic proportions, Cassius reveals to Casca that, for weeks, he has planted false documents around the house of Brutus in order to manipulate him into joining their assassination plot. Cassius, and all who have been conspiring with him visit Brutus to persuade him of their views. Succeeding, they finalize their plans to kill Caesar in the Capitol. Brutus' wife, Portia, begs him to tell her of his plans, but he eludes her. On the morning of March 15th (aka the 'Ides of March') Calpurnia pleads with Caesar not to go to work as she has had horrible dreams and visions of his death. However, his dear friend, Decius, persuades Caesar that Calpurnia's dreams are misinterpreted and also convinces him that he will be crowned. Caesar, tricked and plied with flattery, goes to the Capitol where he meets his end.

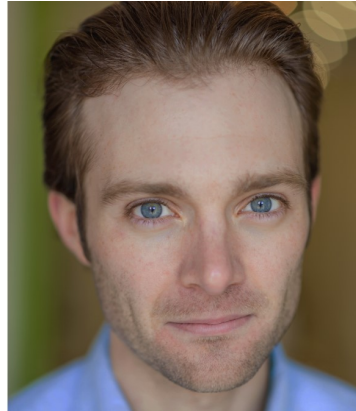
A couple days later, Brutus speaks at Caesar's funeral to calm the masses and help them understand why Caesar's death was necessary for the good of Rome, and then allows Mark Antony to speak. Antony's speech questions the motives of the conspirators. He reminds the crowd of Caesar's love for Rome, his benevolence, and his lack of the supposed 'ambition' that led to his death. This stirs the crowd into a murderous riot and the conspirators are driven from the city. The civil war begins and young Octavius, determined to avenge the death of her great-uncle, Julius Caesar, joins forces with Mark Antony at the urging of their friend Lepidus. This is the new Triumvirate that will take down the Republicans led by Brutus and Cassius, who have recently assembled an army in Northern Greece. What inevitably follows is more deaths of thousands of Romans, leading to the end to the Roman republic and paving the way for what will become the Roman empire.

## WHO'S WHO IN THE CAST



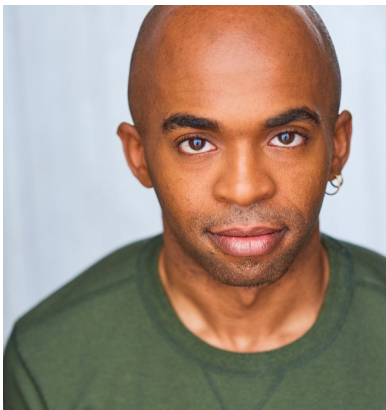
**Julius Caesar**  
**(Chuck Wagner)**

Current Caesar of Rome; the Romans want to make him king. The elites think otherwise.



**Brutus**  
**(Christopher Joel Onken)**

Politician and “friend” to Caesar. Lead conspirator against him.



**Cassius**  
**(Jordan Gleaves)-**

Politician and “friend” to Caesar. Brutus’ right hand man.



**Mark Antony**  
**(Sam Ashdown)**

A ruler of Rome. Friend to Julius Caesar, enemy of Brutus and Cassius.



**Octavius**  
**(Morgan Davis)**

Adopted son and appointed successor of Julius Caesar



**Calpurnia**  
**(Ang Madaline Johnson)**

Wife of Julius Caesar. She has a dream foreshadowing his death.



**Decius Brutus**  
**(Antonio P. Nappo)**

Conspirator against Julius Caesar; lures him to the conspirators.



**Casca**  
**(Miranda Pepin)**

Recounts the story of Caesar refusing the crown to Cassius and Brutus. Also against Caesar.



**Portia**  
**(Melinda Sewak)**

Wife to Brutus; kills herself after realizing the power of Antony



**Trebonius**  
**(Matthew Cruz)**

A conspirator against Caesar, who pretends to be his friend.



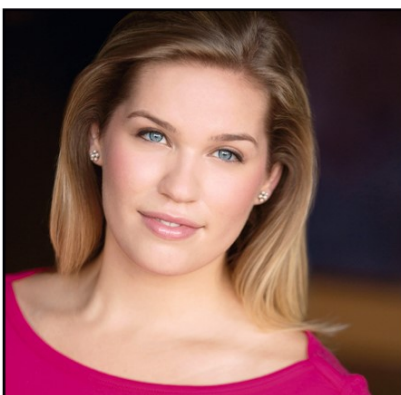
**Lepidus**  
**(Andrew Johnson)**

Joins Octavius' and Antony's side. Octavius trusts him; Antony does not.



**Cinna**  
**(Josh Inocalla)**

Tells Cassius of his plan to get Brutus to conspire against Caesar.



**Ligarius**  
**(Natalie Rankin)**

Conspirator, reluctant to kill Caesar, but convinced by Brutus.



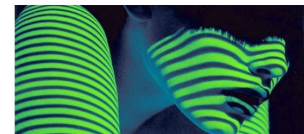
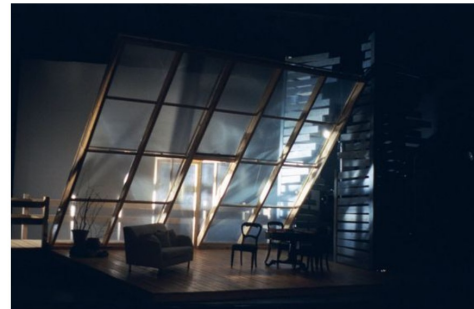
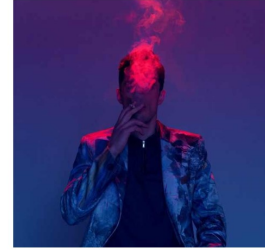
**Lucius**  
**(Chamberlin Little)**

Servant to Brutus, well-liked by Brutus and Portia.



# Aesthetic Inspiration from Director/Costume Designer, Santiago Sosa

“Because I am creating my own world with shadows serving as the central image and metaphor for the show, the costumes are inspired by noir films and Japanese culture fused together to help create even more elements of mystery; shrouding the actors in more shadows. The second act is where the actors shed most of the articles they have been shrouded in and are prepared for war.”



CASSIUS

- Battle Cassius
- add - wrist guards
  - lose top
  - add armor
  - add belt w/ sheath & sword

Dark green tie  
white button down shirts

Black

Green accents.



Jordan

Dark Green

Caesar  
(assassination)  
Garb

~~Patrick~~

Dark Silvery  
Tie

Whitish Grey  
Coat

Black bottom  
down shirt



Black dress



Cassa  
(Second possibility)

- Battle Cassa
- Add armor
- lose coat
- add wrist guards

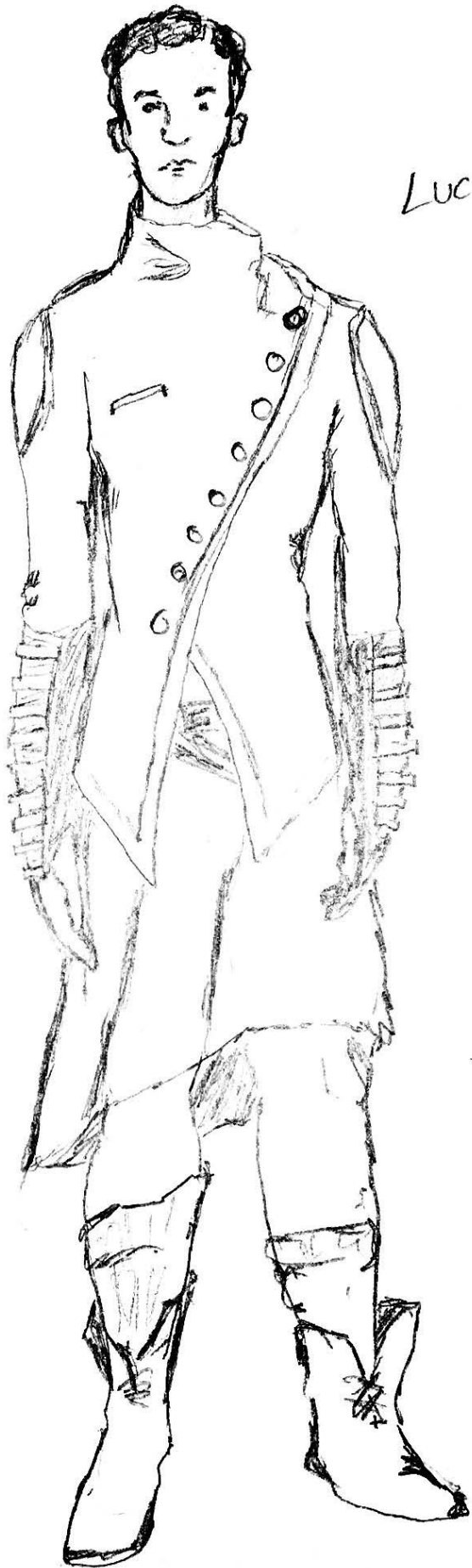
ANTONY



Decius Brutus



LUCIUS



## Shakespeare's Timeline

1558	Queen Elizabeth ascends to the throne
1564	April 23, birth of William Shakespeare, in Stratford-upon-Avon
1572-76	Formation of theater companies in London and building of The Theatre by James Burbage, the first free-standing commercial theatre.
1579	Sir Thomas North's translation of Plutarch's <i>Lives</i> published; Shakespeare's major source for <i>Julius Caesar</i> and other Roman plays.
1582	Marriage of Anne Hathaway and William Shakespeare
1583	Susanna Shakespeare born
1585	Twins Hamnet and Judith Shakespeare born
1586-88 (?)	Sometime in the late 1580s, most likely, Shakespeare leaves Stratford-upon-Avon for London, perhaps with a company of players
1590	Shakespeare appears to be writing plays by this time. Early plays include <i>The Two Gentlemen of Verona</i> , <i>The Comedy of Errors</i> , and <i>Henry VI, Parts 1, 2, 3</i> .
1592	Plague closes London theaters; Shakespeare turns to writing verse
1595-96	Likely date of staging of <i>A Midsummer Night's Dream</i> . <i>Romeo and Juliet</i> likely written and staged about the same time.
1598-99	The Burbages and Shakespeare and others finance the building of the Globe Theater on the south bank of the Thames, just outside the city of London. <i>Julius Caesar</i> , <i>Henry V</i> , and <i>As You Like It</i> may have been among the plays to open the Globe Theatre.
1603	Queen Elizabeth dies; James the VI of Scotland ascends the throne of England and becomes James I of England. James becomes the patron of Shakespeare's theater company (now known as "The King's Men")
1605-06	<i>King Lear</i> likely written; first record of court performance is Christmas 1606
1606	<i>Macbeth</i> likely written; perhaps written almost the same time as <i>King Lear</i>
1612-14	Shakespeare "retires" to Stratford; however, he continues to collaborate with others writing plays
1616	April 23, Shakespeare dies and is buried at Holy Trinity Church, Stratford-upon-Avon
1623	First Folio—a collected "coffee table" edition of 37 plays—published by Shakespeare's fellow actors, John Hemings and William Condell

Useful resources on Shakespeare's biography:

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

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

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

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

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



## READING THE PLAY IN THE CLASSROOM



### **Nashville Shakespeare Festival's Shakespeare Aloud model:**

Often a simple exercise of reading key scenes aloud can make Shakespeare's words meaningful. The Nashville Shakespeare Festival sponsors a Shakespeare Aloud round table read of a play the first Saturday of each month at the main Nashville Public Library. In this format, everyone at the table (or in a desk in a classroom) reads in sequence, rather than taking roles. Everyone participates and gets to try his or her hand at reading the text. Teachers may emphasize that the effort is primary. Teachers can select a scene or short segment to read aloud as an exercise to lay the groundwork for a class discussion or another class activity.

### **Staged readings model:**

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

### **Creating multi-vocal readings of poetry and passages:**

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

## *Julius Caesar in the Classroom*

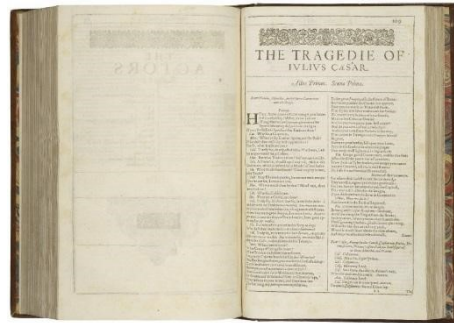
\*Note: This section includes ideas for classroom activities, framed in yellow. All quotations are from the online *Internet Shakespeare edition of Julius Caesar*, edited by John D. Cox.

<http://internetshakespeare.uvic.ca/Library/Texts/JC/>

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

### 1. Overview of the play

**Date and text:** The play appears in the First Folio in 1623. This is the First Folio copy from the Folger Shakespeare Library (which was on display at the Parthenon in 2017!).



**First performances:** We have a description of what was likely an early performance of Julius Caesar at the newly built Globe Theater in 1599. A visitor to London from Switzerland, Thomas Platter, provides this account from a journal of his days in London:

On the 21st of September, after dinner, at about two o'clock, I went with my party across the water; in the straw-thatched house we saw the tragedy of the first Emperor Julius Caesar, very pleasingly performed, with approximately fifteen characters. (quoted in Cox, "Introduction" to *Julius Caesar*, *Internet Shakespeare*, [http://internetshakespeare.uvic.ca/doc/JC\\_GenIntro/complete/](http://internetshakespeare.uvic.ca/doc/JC_GenIntro/complete/)).

Not only does Platter give us information about the performance of Julius Caesar, but he also notes a quality of the newly constructed Globe: "straw-thatched house."



**Shakespeare at the Globe, 1599:** Julius Caesar, along with *As You Like It* and *Henry V*, may have been the performances that showcased the newly-built Globe Theater on the South Bank (“Southwark”) of the Thames in London. For economic reasons, the Burbages and their investors (which would include Shakespeare for the Globe) needed to move the theater they had been playing in from the east end of London to the “entertainment district” of the south bank. They did not simply build a new theater. They completely dismantled the current theater and transported the wood and other materials across the Thames to use in building the new Globe. On the one hand, this is an example of recycling in the Elizabethan era! As forests were being depleted during this time for building materials, this was truly an act of conservation. However, the main motive may have been cost: to use old timbers was much less costly than to commission new building materials. Though the timbers may have been old, other features of the Globe were up to date for 1599 and impressive to visitors as Platter’s comment above notes. Also, Shakespeare’s investment in this theater (he was one of 5 shareholders with a 50% stake in the theater) paid off handsomely; he became a relatively wealthy man by Elizabethan standards and was able to retire comfortably. We often think of Shakespeare as an “ivory tower” figure churning out plays designed to be mildly confusing to contemporary audiences. That was not his life at all!! He was actively engaged in all aspects of the theater, from script writing to acting to investing in the production and building. This wide-ranging life in the theater may account for the depth and longevity of his plays—and of live theater.

For more information about the building of the Globe, see the following:

Shapiro, James. *A Year in the Life of William Shakespeare: 1599*. Harper, 2006.

Gurr, Andrew. *Playgoing in Shakespeare’s London*. Cambridge UP, 1987.

Nardizzi, Vin. *Wooden Os: Shakespeare’s Theaters and England’s Trees*. U of Toronto P, 2013.

**Genre:** *Julius Caesar* is a tragedy, but on a different scale than Shakespeare’s four major tragedies (*Hamlet*, *Othello*, *King Lear*, and *Macbeth*) will come shortly after. *Julius Caesar* explores the tragedy of those attempting to forestall the imperial consolidation of power. While the efforts to attain power or overthrow rulers had been the constant subject of Shakespeare’s history plays of the 1590s, *Julius Caesar* represents a turn to that same subject but from a tragic perspective: what are the choices, and the consequences, in risking all in an act of violent change? When does opposition become a necessity for action? How does one face those choices internally? What are the issues that must be faced? As a political tragedy, this play does recall the powerful political tragedies of the Greek theater, including *Antigone*—even if the subject matter is Roman.

**Political Tragedy:** Students who have read plays including *Antigone by Sophocles*, or *Mother Courage by Bertolt Brecht*, may want to compare tragedies on political themes. Indeed, Shakespeare may have been thinking about *Julius Caesar* because the question of succession was a lively one in late Elizabethan England, as the Queen aged. How can England assure a smooth transition? What about the more violent changes of power? Students may want to compare the rationales of Brutus and Cassius for the actions they take. This passage is particularly relevant:

Act 1.2, the extended dialogue between Brutus and Cassius, including Brutus's famous line: "I love the name of honor more than I fear death" (ll. 186-87), and Cassius's famous line: "The fault, dear Brutus, is not in our stars But in ourselves, that we are underlings" (ll. 239-40).

Note the difference between "honor" on Brutus's part, and Cassius's concern with being an "underling."

Richard Sewall, in a book entitled *The Vision of Tragedy (Paragon, 1990)*, identifies "boundary situations" as the frequent setting for a tragedy. Though these are most often places (*Hamlet on the ramparts at Elsinore, Macbeth in the fringes of Scotland*), in *Julius Caesar* it is a time—a pivotal time when Rome shifted from the republic to the empire. How does Shakespeare convey the momentousness of this moment? What scenes in the play let us know that a major political change is in the air? Consider the "Feast of Lupercal" references (1.1 and 3.2) and the "Ides of March" (1.2, the Soothsayer; 2.1, 3.1, and 4.3 also have references).

This blog by Stanley Wells, noted Shakespearean scholar, reflects on the connections between *Julius Caesar* and modern politics:

<https://blog.oup.com/2017/01/shakespeare-tragedy-politics/>

## **GENDER**

As is true of the Roman Empire itself, Shakespeare's *Julius Caesar* is very much a male play. Calphurnia, Caesar's wife, and Portia, Brutus's wife, are our only female characters. Portia makes an interesting study in light of gender stereotypes. Students can consider her response to what she recognizes as Brutus's pondering something momentous, but something he won't tell her about. See the passages for study in the gold box below.

Though *Julius Caesar* is a play for almost entirely male roles, it has been staged with all-female casts. Here is a link to a well-received production from 2014: <https://stanswarehouse.org/show/julius-caesar/>

Laramie Hearn, Artistic and Production Associate at the Nashville Shakespeare Festival, directed an all-female cast in an excellent production of *Julius Caesar* in 2016:

<http://belmontvision.com/2016/03/theatre-students-put-on-all-female-rendition-of-shakespeares-julius-caesar/>

**Portia:** Brutus's wife, Portia, is identified by her heritage as "Cato's daughter" (2.1.395), a Roman legendary for his moral fortitude. In an effort to get Brutus to confide in her about what is on his mind, she "give[s] [her]self a voluntary wound Here, in the thigh" (2.1.300-01). Is this the hallmark of a stalwart woman or a capitulation to the male standards of Rome? How might you direct this exchange between Brutus and Portia, 2.1:

BRUTUS

You are my true and honorable wife,  
As dear to me as are the ruddy drops  
That visit my sad heart.

PORTIA

If this were true, then should I know this secret.  
I grant I am a woman, but withal  
A woman that Lord Brutus took to wife.  
I grant I am a woman, but withal  
A woman well reputed, Cato's daughter.  
Think you I am no stronger than my sex  
Being so fathered, and so husbanded?  
Tell me your counsels; I will not disclose 'em.  
I have made strong proof of my constancy,  
Giving myself a voluntary wound  
Here, in the thigh. Can I bear that with patience  
And not my husband's secrets?

BRUTUS

O ye gods!  
Render me worthy of this noble wife.

### THE TRAGIC HERO

The play is titled "Julius Caesar." However, he is not the focus or interest of the play. Rather, it is Brutus, who agonizes over the assassination plot, and who ultimately faces the failure of his ideals and aspirations for Rome.

To show the interior Brutus, Shakespeare gives him memorable soliloquies, a dramatic strategy to mirror a person thinking. However, this mirror is also shared with the audience—we are meant to be "overhearing" this reflection. Brutus's soliloquies, as well as his public speeches and debates with Cassius, are worth reviewing with the question: what kind of heroic figure is Brutus? What are his aims and aspirations and ideals? What realities of the world does he run up against? Are we free to set our own course—or the course of our nation? Or are we limited by the wills of others, or forces beyond our control? How would you compare Brutus to Hamlet? To Macbeth? Or other tragic heroes?

**Brutus: from idealism to tragedy:** Students are invited to trace Brutus's trajectory as one of the conspirators. Where does he stand in each of these scenes:

1.2: discussion with Cassius;

2.1, his soliloquy and dialogue with Portia;

3.1, the assassination of Caesar;

3.2, Brutus's speech explaining the assassination;

4.3, Brutus and Cassius quarrel as army generals, and Brutus sees the Ghost of Caesar;

5.5, Brutus's suicide and Antony's eulogy

How do you respond to Antony's eulogy for Brutus at the end of the play?

ANTONY

This was the noblest Roman of them all.

All the conspirators save only he

Did that they did in envy of great Caesar;

He only in a general honest thought

And common good to all made one of them.

His life was gentle, and the elements

So mixed in him that nature might stand up,

And say to all the world, "This was a man!"

### **A REFERENCE TO JULIUS CAESAR IN HAMLET—SHAKESPEARE'S "INSIDE" JOKE!**

In Hamlet, Polonius and Hamlet have the following exchange in 3.2, just before "The Mousetrap" (the play within the play) begins:

**Hamlet.** [To Polonius] My lord, you play'd once i' th' university, you say?

**Polonius.** That did I, my lord, and was accounted a good actor.

**Hamlet.** What did you enact?

**Polonius.** I did enact Julius Caesar; I was kill'd i' th' Capitol; Brutus kill'd me.

**Hamlet.** It was a brute part of him to kill so capital a calf there. Be the players ready?

This exchange is often interpreted as a reference to Julius Caesar: the actor playing Hamlet (likely Richard Burbage) played Brutus in Julius Caesar. The actor playing Polonius (??) played Julius Caesar in Julius Caesar. For those of you who know the upcoming action of Hamlet when he goes to talk with his mother, you'll get this ominous suggestion of what is to come!



### **Write / Blog / Podcast Your Review!**

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

- Using stars or another image, provide a rating of this production of *Julius*
- Because not all readers of your review will have seen the play, provide a brief plot overview and the basic details about the production (when, where, what company, names of leading actors, name of director).
- List, with explanations, the three main reasons for your judgment. These should focus on the production itself. Possibilities include casting, acting, set design and costuming, overall concept (see the Director's note), clarity of language and action, interactions among the characters, music and lighting.
- Cite at least three specific moments in the production that support your judgment.
- Discuss the themes or issues that this play and this production raise for an audience.
- Conclude by considering the value of this production or of theater in general. If you have aspirations to be an artist of any kind, consider what a reviewer might say that would enable you to grow as an artist.

## Additional Resources for Julius Caesar

### Online Resources

Text: Internet Shakespeare (many of these editions have been edited, making them among the most reliable on the internet):

<http://internetshakespeare.uvic.ca/Library/Texts/JC/>

Folger Shakespeare Library—text plus additional resources

<https://www.folger.edu/julius-caesar>

Open Source Shakespeare

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

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

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

Recent Productions:

Globe Theater, London:

This page provides images from the Globe productions:

<http://www.shakespearesglobe.com/discovery-space/previous-productions/julius-caesar-1>

Royal Shakespeare Company:

Production information + many resources and links to RSC productions:

<https://www.rsc.org.uk/julius-caesar/>

PBS: Shakespeare Uncovered

Brian Cox on Julius Caesar:

<https://www.pbs.org/wnet/shakespeare-uncovered/uncategorized/shakespeare-uncovered-series-iii-julius-caesar-with-brian-cox/>

NYC: Shakespeare in Central Park—a recent controversial production:

<https://publictheater.org/Julius-Caesar/>

Shakespeare Resource Center:

A good, general information site for Shakespeare:

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

### Print Resources:

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

Cerasano, S. P., ed. *Julius Caesar: A Norton Critical Edition*. Norton, 2012. *Includes an excellent collection of contemporary critical essays and source materials.*



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

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

TN State English/Language Arts standards:

[https://www.tn.gov/assets/entities/sbe/attachments/4-15-16\\_V\\_B\\_English\\_Language\\_Arts\\_Standards\\_Attachment.pdf](https://www.tn.gov/assets/entities/sbe/attachments/4-15-16_V_B_English_Language_Arts_Standards_Attachment.pdf)

### Language standards:

Knowledge of Language (9-10, 11-12, L.KL.3)  
Vocabulary Acquisition and Use (9-10, 11-12, L.VAU.4)  
Vocabulary Acquisition and Use (9-10, 11-12, L.VAU.5)  
Vocabulary Acquisition and Use (9-10, 11-12, L.VAU.6)

### Reading standards:

Key Ideas and Details (9-10, 11-12, RL.KID.1)  
Key Ideas and Details (9-10, 11-12, RL.KID.2)  
Key Ideas and Details (9-10, 11-12, RL.KID.3)  
Craft and Structure (9-10, 11-12, RL.CS.4)  
Craft and Structure (9-10, 11-12, RL.CS.5)  
Craft and Structure (9-10, 11-12, RL.CS.6)  
Integration of Knowledge and Ideas (9-10, 11-12, RL.IKI.7)  
Integration of Knowledge and Ideas (9-10, 11-12, RL.IKI.9) (\*see activity Sh/Plutarch)  
Range of Reading and Level of Text Complexity (9-10, 11-12, RL.RRTC.10)

### Speaking and Listening standards:

Comprehension and Collaboration (9-10, 11-12, SL.CC.1)  
Comprehension and Collaboration (9-10, 11-12, SL.CC.2) (\*see gender/power activities)  
Comprehension and Collaboration (9-10, 11-12, SL.CC.3)  
Presentation of Knowledge and Ideas (9-10, 11-12, SL.PKI.4)  
Presentation of Knowledge and Ideas (9-10, 11-12, SL.PKI.5) (\*see images activity)

### Writing Standards:

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

## **About the Nashville Shakespeare Festival**

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

The Festival enriches and unifies our community with bold, innovative and relevant productions along with empowering, participatory educational programs, setting the community standard of excellence in educational outreach and performances of Shakespeare's plays. For additional information about the Festival, including staff, performances, dates and times, history, resources for Shakespeare, and contact information, please see our website: <http://nashvilleshakes.org/>

The Nashville Shakespeare Festival sponsors an Apprentice Company. If you are a young actor interested in intensive, top-notch training from professional actors and directors and the opportunity to participate in NSF summer productions, please look into the Apprentice Company. Information is provided on the NSF website: <http://nashvilleshakes.org/apprentice.htm>

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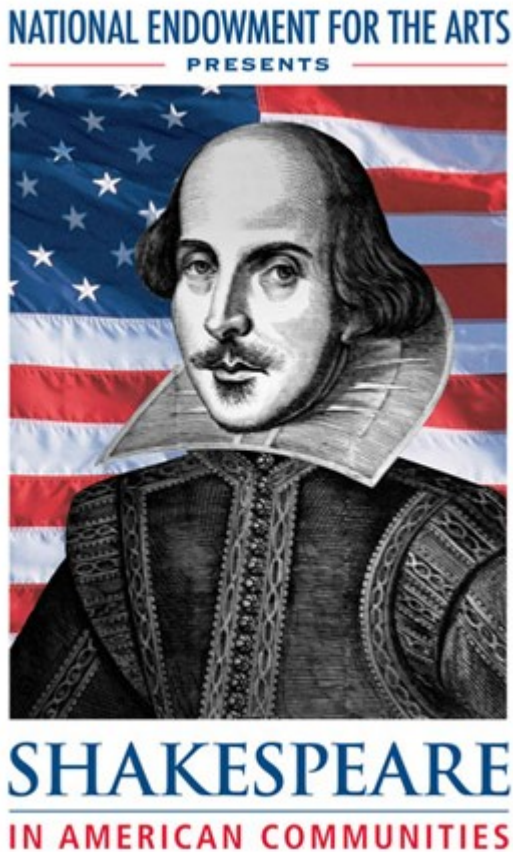
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The National Endowment for the Arts in partnership with Arts Midwest presents Shakespeare in American Communities. The Nashville Shakespeare Festival is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States.



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