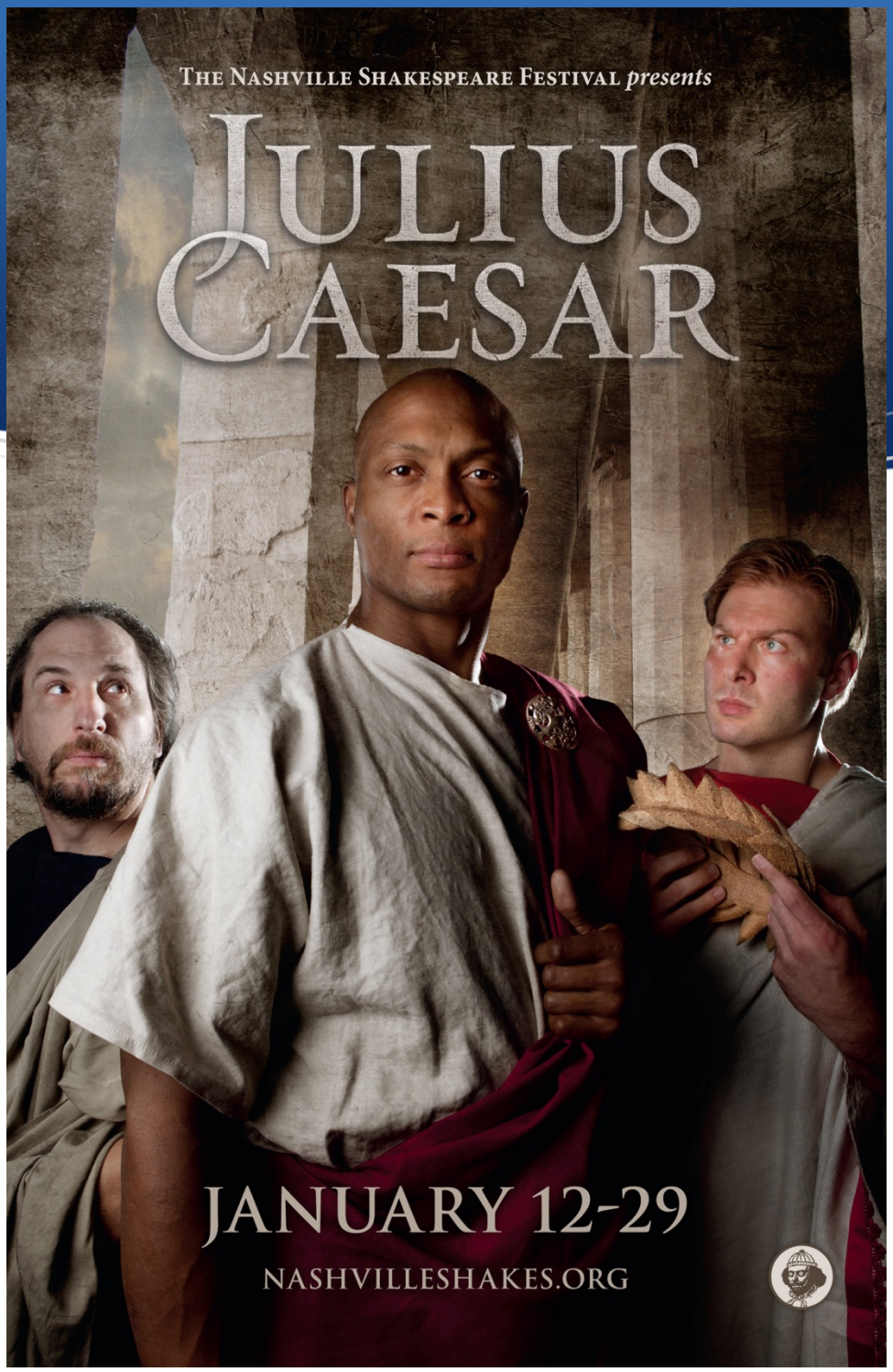
EDUCATOR'S GUIDEBOOK



The Nashville Shakespeare Festival

Directed by Beki Baker | Costume Design by June Kingsbury
Set Design by MadeFirst | Lighting Design by Anne Willingham
Music by Tom McBryde | Fight Choreography by David Wilkerson

This production is part of *Shakespeare for a New Generation*, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

NATIONAL ENDOWMENT FOR THE ARTS PRESENTS SHAKESPEARE IN AMERICAN COMMUNITIES

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SCOTT BAKER, DRAMATURG

LETTER FROM THE ARTISTIC DIRECTOR, DENICE HICKS

Greetings,

The Nashville Shakespeare Festival deeply appreciates your partnership for our fifth 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 very excited about sharing this exciting production of *Julius Caesar* with you and your students.

The Winter Shakespeare program has been extremely successful and many shows will be sold out months in advance, so if you haven't made your reservations, do it today! The Festival is currently offering close to 100 workshops per year, and we invite you to explore our workshop offerings on our website: www.nashvilleshakes.org

We know that Shakespeare can be daunting, and we believe the process of preparing to view and appreciate a play is as important as the event itself. Designed to facilitate that preparation, we offer this guidebook, which includes facts on Shakespeare's life and times, information pertaining specifically to our production, and exploratory in-class activities. We hope this will provide some tools and inspiration for you as the date of your matinee attendance approaches.

This *Julius Caesar* guidebook also features contributions from members of the creative team, including the production's dramaturg, director, designers, text consultants, and other contributors. As with any quality theatrical experience, the process is never complete until you participate! The success of Shakespearean plays relies on audience participation, and we have confidence that this guidebook will help you prepare yourself and your students for this experience.

The Nashville Shakespeare Festival is dedicated to keeping Shakespeare's works alive and relevant in a society that struggles with meaningful communication and inconsequential entertainment options. Modern politics can be confusing and frightening. 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.

If you have any questions or concerns regarding the production, your matinee, or workshop reservation, please do not hesitate to contact us: education@nashvilleshakes.org

Enjoy the show!

Denice Hicks, Artistic Director

A NOTE FROM THE DIRECTOR, BEKI BAKER

On behalf of the Nashville Shakespeare Festival, I am pleased to present to you *Julius Caesar*: a play set in 44 B.C., written in 1599 A.D., and performed in 2012 A.D. So why are we performing a play that is over 400 years old about a story over 2000 years old? Because politicians are still corrupt. Because people are still selfish. Because, as Cassius says, "the eye sees not itself/but by reflection, by some other thing" (I.ii). We need our old stories because they speak true, and that truth serves as a mirror by which we can better see and know ourselves.

You may find that the title of the play is a misnomer; *Julius Caesar* could more properly be called, 'The Tragedy of Marcus Brutus.' Perhaps Shakespeare misnamed it so for the obvious reason: that Caesar is the person history remembers better. Similarly, you may have trouble identifying who the "good guys" and who the "bad guys" are in this story. You may change your mind about it a couple of times; we hope you do. History has a hard time identifying protagonists and antagonists in political squabbles, and Shakespeare respects history – as do we.

Shakespeare lived in a world with no different a reality than that of Caesar and Brutus. The threat of violence being used as a political tool, people allowing their personal goals to direct their political ambitions, and confusion about who was best serving the interest of the people were themes that drew Shakespeare to Caesar, and they still feel as fresh as when the ink dried on the original manuscript. That sense of perpetual relevance is what makes *Julius Caesar* a play that offers more than the reenactment of a singular historical event. The themes of the story reach beyond an ancient Roman political feud.

So again, why are we performing this play at this time? Because we know as surely today as we have ever known that there lies great danger when we deceive ourselves into believing that our selfish ambition, wounded pride, and petty resentment are actually nobler political and moral aspirations. When minutiae masquerades as grandeur, political violence waits in the wings.

SHAKESPEARE AT A GLANCE

1558	Queen Elizabeth takes the throne
April 23rd, 1564	William Shakespeare was born He spent his early years in Stratford-upon-Avon where he attended school until age 14
1582	An 18-year-old Shakespeare marries 26-year-old Anne Hathaway because she is pregnant
1583	Susanna Shakespeare is born
1585	Twins Judith and Hamnet are born
1586	Shakespeare leaves his home and joins a company of actors as a performer and playwright
1592	London theatres close due to the Plague
1598	Shakespeare (and others) finance the building of the Globe Theatre
1600	**First production of Julius Caesar at the Globe Theatre**
June 29th, 1613	Fire destroys the Globe Theatre during a performance of Henry VIII when cannon fire sets fire to the roof
1614	Second Globe Theatre is built
April 23rd, 1616	Shakespeare dies
1623	"The First Folio" of Shakespeare's plays is published
1644	The Globe Theatre is demolished

TEACHING *JULIUS CAESAR*

DR. ANN JENNALIE COOK, TEXTUAL CONSULTANT

The Nashville Shakespeare Festival production of *Julius Caesar* offers a rare opportunity to combine classroom study of the play with a live performance. As decades of pioneering educational programs at the Folger Shakespeare Library (http://www.folger.edu/) have demonstrated, the words of the text should form the primary focus for students. Peripheral considerations like the Elizabethan era, the construction of the Globe theater, or the dramatist's biography distract from a real understanding of the play itself – the language, the characters, the crucial choices that construct meaning in any production.

Teachers would do well to recall that, whatever else a Shakespeare text might be, it is a script intended for performance. That intent makes it fundamentally different from other works of literature. Novels, poetry, short stories, and non-fiction prose all exist primarily for a reading experience, usually a silent encounter with the writer, that takes place across a gap of time, allows for looking backward or forward, and rarely involves a single, uninterrupted encounter with the work. Not so a performance. When staged, plays move from beginning to end, connecting cast and audience in the same time and place. Treating Shakespeare like any other form of literature fails to instruct students adequately or effectively. It also turns what should be a dynamic event into a word-driven assignment, lacking actors, sound, movement, inflection, shape, color, and all the other non-verbal elements of a live production.

With *Julius Caesar*, the classroom problems become especially acute. Ralph Alan Cohen, in *ShakesFear and How to Cure It* (http://www.amazon.com/ShakesFear-Cure-Ralph-Alan-Cohen/dp/1580497349) ,fantasizes this scenario for Shakespeare on a bad day:

> He would write a play without comedy and without sex, full of long and serious speeches, and he would make that play about an historical event and famous personalities so pivotal to western history that every public school in the English-speaking world would put it into the curriculum. Students would first be introduced to his work with this play, and the result would be that they would never want to read or see another work by William Shakespeare in their lives. . . .That evening he started writing *Julius Caesar*.

Alas, his words ring true. Fortunately, Cohen and others offer performance-based techniques for dealing with the play, and the Nashville Shakespeare Festival offers the chance to see what happens rather than just read the script.

Ideally, teachers should begin with the show rather than end their units with it, so that students can encounter the action in its intended milieu. No one goes to a rock concert only after studying the lyrics and notes on the score. No one goes to a ballet only after studying the plot, looking at the music notes, and poring over the dance movement symbols. No one goes to a movie only after reading the shooting script and studying the casting. Operas, symphonies, and all other performance arts demand a full, interactive relationship with audiences so that they "get it." More detailed analysis comes later. That does not mean classes should come to see *Julius Caesar* without preparation, but such preparation should provide what is necessary to make sense of characters and events in the play, allowing subsequent work in class to occur within the context of having experienced a stage performance.

One or two sessions should suffice to give students an appropriate introduction. First, they should internalize the sound and sense and accessibility of Shakespeare's words. To disabuse the idea that his "old English" requires translation, select readily accessible single lines – e.g., "Friends, Romans, countrymen, lend me your ears" or "He was the noblest Roman of them all." Give each student one or two lines, then ask them to stand and deliver it with strength and feeling. Already the language has entered the body of each speaker and flies through the air into the ears of every listener. If time permits, let students randomly pair with each other and turn their individual lines (or additional lines you give them) into a dialogue, with appropriate actions/reactions. This exercise reveals the inherent playability of writing for a script. Follow up by reading aloud a summary of the plot, punctuated at the moments when they occur, with one line spoken by each student. That technique, developed by Peggy O'Brien at the Folger, allows for a participatory grasp of what happens in a Shakespeare play in advance of seeing a full production. Additionally, the 30-minute *Julius Caesar* in *The Animated Shakespeare* (http://www.documentary-video.com/items.cfm?id=1100) series graphically yet effectively presents the entire plot, despite radical cuts, with the characters all voiced by actors from the Royal Shakespeare Company. And thus, well prepared, off to the live performance.

Afterwards, classes should build on the stage experience with other activities that move them more deeply into the text and its interpretive choices. Does Brutus stay focused on the assassination and say whatever it takes to get rid of Portia? Or does he genuinely recognize his neglect of her and confide his dangerous plans? Do Roman men so channel life into the political realm that "manhood" excludes normal relationships with family, more specifically with women? Or does the appearance of potential tyranny demand that all true Roman men respond accordingly? Acting as "crowd," how does a class react to the speeches of Flavius and Marullus? of Brutus? of Antony? Why? Where are the speakers? Where is the crowd? Teachers may wish to select scenes for group work and then see them performed chronologically. They may ask a class to transpose the dynamics of *Julius Caesar* into a high school setting. What weapons, if any, will work when one person threatens to become too popular and exercise too much power? What happens if a plan to bring down a "star" does not work? Materials from the Folger and from Cohen's *ShakesFear* will provide lots of other options for students at all levels. Both recognize that students learn best when confronting the text with physical as well as intellectual engagement.

Finally, a word on writing. On the whole, performance-based teaching does not readily lend itself to written assignments. One clear exception involves reviewing productions. A serious look at a sample of movie and stage reviews, covering aspects of acting quality, direction, sound and lighting, set design, audience, and the like, might prepare students to write their own reviews of the NSF *Julius Caesar*. Subsequently, they might see selections from the 1953 Joseph Mankiewicz film (http://www.imdb.com/title/tt0045943/) and/or the (very bad) Stuart Burge 1970 film (http://www.imdb.com/title/tt0065922/) and/or the Herbert Wise 1979 BBC Shakespeare TV production (http://www.imdb.com/title/tt0079378/) to compare the merits of a specific scene.

Julius Caesar may never resonate with teenagers like other Shakespeare plays, but the availability of a live performance holds out the possibility of a far more successful encounter with this English curriculum standard.

TEACHING *JULIUS CAESAR:*

USING HISTORICAL FACEBOOK

MEGHAN ANDERSON, PEABODY GRADUATE STUDENT

How can we make Shakespeare's *Julius Caesar* accessible to High School students? *Julius Caesar* is a drama where the plot and action are heavily driven by gossip. Students come to school every day talking about who said what or posted what on Facebook. So why not use the Facebook format as a means for students to understand the intricate "he said, she said," plot of *Julius Caesar*? Students can create Facebook profiles of different characters in the play, and then comment on each other's walls. This would allow students to see the dialogue and plot of the play in a way that is relevant to their lives outside of school. This could then be used as a discussion tool for mapping out the logistics of the plot as well as a higher discussion on who is the real villain in *Julius Caesar*; who is to blame with all this gossip floating around—the possibilities of assignments with the creation of character Facebook walls are endless. Student comments and the details of their profile could also be a way to assess their knowledge of the play. Since most schools block Facebook.com, there are several software and internet tools one can use to create these character profiles and Facebook features: Fakebook (http://www.classtools.net/fb/home/page) , My Fake Wall (http://myfakewall.com/) , PowerPoint template (http://techtoolsforschools.blogspot.com/2010/01/facebook-project-template.html) , MS Word template (http://office.microsoft.com/en-us/templates/facebook-template-word-TC102239159.aspx) , and Fake Facebook Conversation Generator (http://fakeconvos.com/) . A really great teacher tool is using the Historical Facebook Template in Google documents (http://www.teachthecloud.com/2011/02/historical-facebook-tutorial.html) created by Derrick Waddell. The template (http://docs.google.com/previewtemplate?id=1-nCxDCLcEAuge4wac5I5F_83GH9QNZpXpKCGMRl2utk&mode=public) has a place for pictures, an "about me" section, a "friends" column, and a map to plot the travels of historical figures. Using this template, however, will not result in an actual Facebook account being created. Below is a student and teacher guide to accessing and creating character Facebook profiles using Waddell's Historical Facebook Template:

1. If you do not have a Gmail account, go to gmail.com and create one

2. Once you have either created your Gmail account or logged on, go to the top left corner and click documents

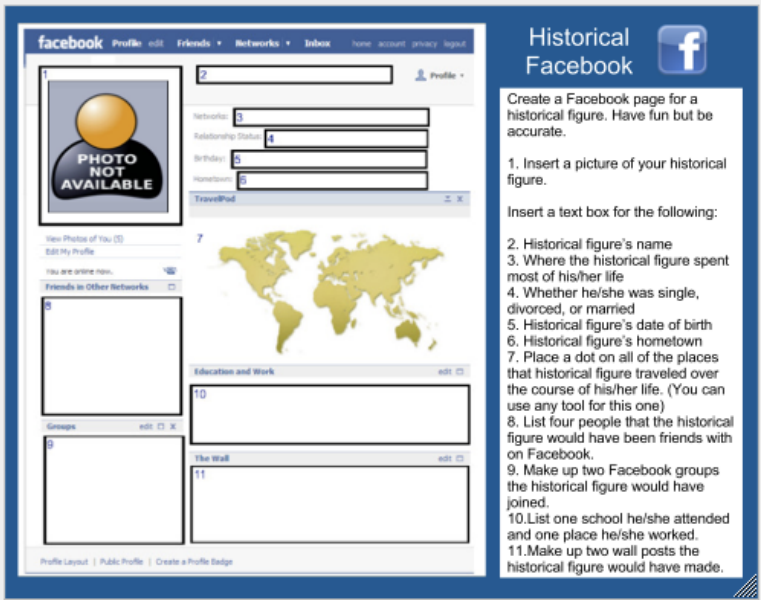
3. Now the documents page is open, go the top left corner and click "Create new;" a menu will drop down, click "From Template…"

4. A template page will come up; using the "Search Templates" search box at the top of the page, type in the words, "Historical Facebook"

5. "Historical Facebook" will come up as one of the search results; find it and click on "Use this template"

6. The template will open; click on "Copy of Historical Facebook Lesson" and a box will open where you can rename the document. Once you have renamed your document, click "ok." Presumably, you will name it after your profile's historical/ literary figure.

7. Now you can edit your profile, to change your picture, right click the placeholder picture (an orange faceless figure) and cut it. Now go the menu in the top left and click "Insert," a drop down menu appears where you will then click "Image…" The easiest way to acquire a picture of your historical/literary figure would to be to click on the option (on left) "Google Image Search," then a Google search bar appears where you can search your person and find the picture you want. Once you do, click on it, then click "Select" at the bottom right corner. The photo will then appear on top of your template; you may resize and move the picture to the designated picture space. Tip: Holding the shift button while resizing the picture will keep the proportions of the original picture.



8. To Insert Text you will need to click the "Text Box," on the toolbar located in the top left of the window. The icon looks like this:

. Once you have clicked on this your cursor will be a cross symbol. You may then create text boxes wherever you want in your profile. Use your cursor to create the boxes on the template where you will type your profile information. Once you have made your text box and typed text within it, use Enter to save. Tip: Use Shift+Enter for multiple lines, and if your text does not fit how you would like, use the font and alignment options in the toolbar to format as you wish.

9. To place locations on the map, go to "Insert" in the top left corner, then "Shape" from the drop down menu, pick a shape, click and then drag it where you want it on the map. Then use the toolbar paint can icon to change the colors.

10. When you have finished making your changes to the template, click "Save," in the top right hand corner. Then click "Documents," in the top left hand corner and your profile should appear in your Google documents. You may always access it here if you need to edit it.

11. You may share your profile with your classmates by clicking the share button in the top right corner when the document is open. A box will appear where you can type the email of the person you want to share it with, then click share. An invitation to view and edit your profile will be sent to them.

JULIUS CAESAR IN THE CLASSROOM:

WEB RESOURCES

http://shakespeare.mit.edu/julius_caesar/index.html

An on-line copy of the play; this could be helpful for referencing during lessons, especially if you have access to computers in the classroom, a computer lab, or a digital projection device. This also could be helpful if one does not have enough textbooks or books for the entire class. Finally, this could be a good resource for printing sections for handout or in-class work.

http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/themes_juliuscaesar.shtml

A quick summary of the play in a newspaper tabloid format; it is a fun and new way to think about summarizing and could be incorporated into an assignment of a similar nature. This link also provides instructions on how you can use this in your classroom with your students.

http://lklivingston.tripod.com/caesar/

This is a paraphrase of the play broken down by the acts. There are also some helpful links about the play and the historical figures.

http://www.dukeofdefinition.com/Julius.htm

Mr. Letiere's English on the Web is an organized, effective, and valuable compilation of teacher web resources for *Julius Caesar*.

http://www.youtube.com/watch?v=nPYuxReh7fM&feature=youtu.be

This is a historical overview of Julius Caesar's life in music video format. It can be used as a fun and entertaining way to introduce the play, or as a nice media addition to a lesson.

http://www.pbs.org/shakespeare/educators/language/casestudy2.html
Strategy centered around helping students with Soliloquies; this link also has a handout available (Adobe Reader or a compatible application is required).

YOU MAY RECOGNIZE

"Friends, Romans, countrymen, lend me your ears," (Act III, Scene II).

"But, for my own part, it was Greek to me." (Act I, Scene II).

"A dish fit for the gods." (Act II, Scene I).

"Cry 'Havoc,' and let slip the dogs of war." (Act III, Sc. I).

"Et tu, Brute?" (Act III, Scene I).

"Not that I loved Caesar less, but that I loved Rome more." (Act III, Scene II).

"Beware the ides of March." (Act I, Scene II).

"This was the noblest Roman of them all." (Act V, Sc. V).

INTERESTING LESSON PLANS:

http://www.folger.edu/edulesplandtl.cfm?lpid=669

http://www.folger.edu/edulesplandtl.cfm?lpid=779

http://www.folger.edu/edulesplandtl.cfm?lpid=770

POLITICAL RHETORIC IN *JULIUS CAESAR*

DR. MARCIA MCDONALD
PROFESSOR OF ENGLISH, BELMONT UNIVERSITY

In this 21st century, we lapse into clichés that politics = rhetoric, and that rhetoric = superficial at best, but usually sleazy. Rhetoric is the way we organize words to persuade (will you vote for me? Will you go on a date with me?). The era of great speeches ("Ask not what your country" http://www.youtube.com/watch?v=PzRg--jhO8g ; "I have a dream" http://www.youtube.com/watch?v=B3P6N9g-dQg ; "Only thing we have to fear" http://www.youtube.com/watch?v=amNpxQANk0M ; "Four score and seven years ago" http://www.ourdocuments.gov/doc.php?flash=true&doc=36) is past, we may well conclude. We use catch phrases: "Yes we can" and "Going rogue." *Julius Caesar* gives us a chance to think differently about political rhetoric. Not only is this play a compelling enactment of moral and political choices, but these moments of choice are embedded in scenes containing carefully crafted rhetoric. Though every extended speech in the play benefits from rhetorical analysis, the pinnacle may be in Act 3, scene 2, when Brutus and Antony turn to the Roman populace to explain the assassination of Caesar. As we watch this scene, we recognize that the Roman populace is also us, the audience, just as it was the audience of the newly opened Globe Theater in 1599 (see Burke, noted in Resources).

A performance of these speeches helps crystallize the contrasts, and Joseph Mankiewicz's 1953 version, with James Mason as Brutus (http://www.youtube.com/watch?v=z1JydawDGMU&feature=results_video&playnext=1&list=PLBDEA0B6799A2D205) and Marlon Brando as Antony (http://www.youtube.com/watch?v=7X9C55TkUP8) is accessible to students. Brutus, who persuaded himself to join the conspiracy in 1.3, speaks first. His speech is calm, logical, and literally prosaic. Students will enjoy rewriting the speech as a playground of see-saws:

> Not that I loved Caesar less, ***but*** that I loved Rome more.
>
> As Caesar loved me***,*** I weep for him

Parallel structure abounds! So do antithesis, chiasmus, anaphora, and a host of other rhetorical devices (see Silva Rhetoricae http://rhetoric.byu.edu/). The rational clarity of his syntax makes the decision to assassinate Caesar self-evident, or so Brutus seems to assume.

Ah, but here comes Antony (a smoldering Marlon Brando in the 1953 film). Antony's speech has its symmetry ("grievous" / "grievously") and its notable repetition: "For Brutus is an honorable man." But instead of supporting the assassination and absolving the conspiracy of moral error, Antony's rhetoric overturns all we have been thinking about honor and ambition. It does so with strategies that Brutus uses (repetition, anaphora), but turns the narrative, and the populace, in the opposite direction. Antony eases from the rational to the emotional ("He was my friend") and from the statement to the question ("Was this ambition?"). Anthony's rhetoric hits its mark—the Plebeians' dialogue shows they have changed allegiances. But have they changed because Antony's speech was that much more persuasive? Or because he spoke second? Again, Shakespeare allows us to contemplate the behavior of crowds—do they respond to ideas, or emotions, or are they fickle, moving quickly to the next new person?

Modern thinking about politics and rhetoric places emphasis on the situation of an utterance, especially public contexts, and the contingency of political rhetoric (see Halpern, noted in Resources). Political rhetoric provides a truth relative to the needs of its time and is validated by public response, not necessarily by its inherent truth. In dramatic form, however, this contingent thinking is as old as *Julius Caesar*. Students should read these two speeches carefully, comparing their linguistic and rhetorical strategies and their reception by the Roman audience. They may benefit from a useful overview of rhetoric (http://rhetoric.byu.edu/) and may have fun learning the vocabulary of rhetoric and composing their own orations. These speeches could be used as templates for analysis of political speech this 2012 election season. They are focal points for interpreting structure, characters, and themes of *Julius Caesar*. Students should also think about the relationship between language and truth, because effective rhetoric can be the vehicle for truth: no one would deny that Lincoln or King were both great rhetoricians and powerful truth-tellers. One of the greatest gifts of Shakespearean theater to our age is the ability to show our time "its form and pressure" (Hamlet 3.2 http://shakespeare.mit.edu/hamlet/hamlet.3.2.html). We, too, are the "countrymen" addressed by Brutus and Antony, and through *Julius Caesar*, we can ponder the rhetoric we hear in our own day.

Resources:

Burke, Kenneth. "Antony on Behalf of the Play." *The Philosophy of Literary Form: Studies in Symbolic Action.* 3rd Ed. Berkeley: U of California P, 1973. 329-43.

Halpern, Richard. "Vicissitudes of the Public Sphere: *Julius Caesar*." Rpt. in Julius Caesar*: Contemporary Critical Essays*. Ed. Richard Wilson. New York: Palgrave, 2002. 210-28.

Rank, Hugh. "Analyzing Political Rhetoric." *English Journal* 69.9 (1980): 38-43.
(NCTE members may access this article online through the NCTE website.)

Silva Rhetoricae. Ed. Gideon O. Burton. Brigham Young University. <http://rhetoric.byu.edu/>.

DID YOU KNOW?

Laws at the time prohibited people from dressing above their rank or station. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.

Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.

Shakespeare invented 1,700 words in the English language. He was the first person to use words like - aerial, critic, submerge, majestic, hurry, lonely, road, assassination, laughable, reliance, exposure...

Shakespeare is probably in all of our lives in some way every day. Even those of us who have never seen one of his plays or read one of his sonnets are affected by his influence.

SHAKESPEARE AND ROMAN HISTORY

SCOTT BAKER, DRAMATURG

Are you interested in the history of Julius Caesar, Marcus Brutus, Mark Antony, and the other characters in Shakespeare's play, *Julius Caesar*? If so, pick up a copy of Plutarch's *Lives* (http://www.amazon.com/Plutarchs-Lives-Modern-Library-Classics/dp/0375756760). It's a book written by a Greek historian and biographer named Plutarch that details the stories of famous people from antiquity (http://classics.mit.edu/Plutarch/pyrrhus.htm). He was 2 years old when Caesar was killed, so their lives are really quite close and his sources are either first- or second-hand. Why read Plutarch to find out about the people Shakespeare wrote about? Because Shakespeare read Plutarch in order to write them.

Truth be told, Shakespeare follows Plutarch pretty closely in writing his play. But don't be fooled – Shakespeare was not just transcribing history. The Bard had his own agenda and his own story to tell in his own home of Elizabethan England. So while Shakespeare clearly had an interest in Roman history (you can tell because he wrote a few other plays about historical Romans), it is safe to assume that what drew him to the narrative of Julius Caesar were the parallels between his time and that of the world in the play.

In Shakespeare's time, there was a controversial queen (http://www.folger.edu/template.cfm?cid=1256) on the throne who was the subject of numerous assassination rumors. She had no child to be her heir and the country was surrounded by rumors of war within the kingdom and outside of it, too. In Rome in 44 B.C.E., there was a controversial dictator who was the subject of numerous assassination rumors. He had no child to be his heir and the country was surrounded by rumors of war within the empire and outside of it, too. So Shakespeare found the parallels between Queen Elizabeth in his day and Julius Caesar in the distant past a compelling device for telling a story about power, ambition, and unforeseen consequences.

Of course, some aspects of history didn't serve the story Shakespeare wanted to tell, so he changed them. For example, since people are familiar with a capitol building as a meeting place for the Senate, Shakespeare has the Roman Senate meet there to assassinate Caesar. However, historically, the Roman Senate was meeting in a smaller building not far away called the Theatre of Pompey (http://www.pompey.cch.kcl.ac.uk/) at the time while repairs were being made to the actual capitol building.

Also, for dramatic effect, Shakespeare condenses some of the action of history. He writes that Octavius showed up in Rome on the same day as Caesar's murder, funeral, and funeral speech. But really Caesar was killed on March 15th, the will was read on the 18th, the funeral was on the 20th, and Octavius showed up two months later (http://www.unrv.com/fall-republic/death-of-caesar.php). Shakespeare also has two battles of Phillipi happen on the same day when they really happened almost a month apart.

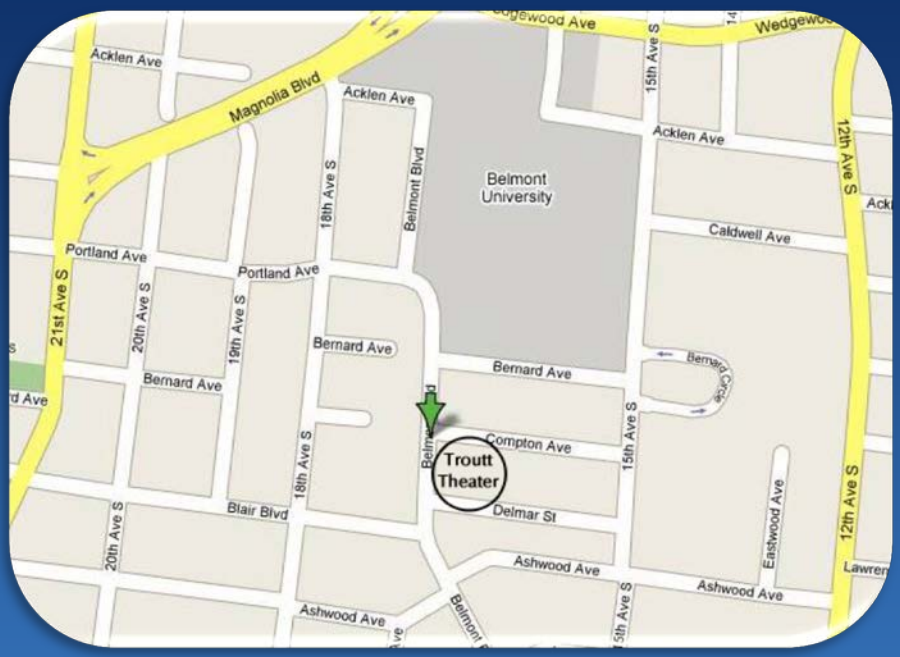
All in all, Shakespeare's play is pretty close to the actual events that Plutarch records. But if you want the actual history, it's always best to go to the source material. Read Shakespeare for drama and Plutarch for history.

DIRECTIONS

Troutt Theater
2100 Belmont Blvd.
Nashville, TN 37212

From I-440: take Exit 3 for 21st Avenue Merge onto 21st Avenue and continue 0.4 mile. Turn RIGHT onto Blair Blvd. and continue 0.4 mile. Turn LEFT onto Belmont Blvd. and continue 500ft.

From I-65: take Exit 81 for Wedgewood Ave. Go west on Wedgewood Ave. and continue 0.7mile. Turn LEFT on 12th Ave. S and continue 0.5 mile. Turn RIGHT on Ashwood Ave. and continue 0.4 mile. Turn RIGHT on Belmont Blvd. and continue 500ft.



INTERESTED IN ACTING?

The Apprentice Company is a training intensive for aspiring performers age 13+ led by the Artistic Director and Education Director, along with guest artists hired from the professional talent in Nashville. Apprentices receive 50 hours of performance training in movement, voice and diction, acting, text analysis, and character work, and then perform supporting roles in the Shakespeare in the Park production. Auditions for the 2012 Apprentice Company will be April 21, 2012.
For further information on this program, visit
http://www.nashvilleshakes.org/apprentice.htm

A Look Behind The Scenes Of The Apprentice Company:
http://www.youtube.com/user/NashvilleShakesorg?feature=watch#p/search/0/zOiA2Lix9VQ

JULIUS CAESAR IS MADE POSSIBLE BY:

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APPENDIX: *JULIUS CAESAR* SYNOPSIS

SCOTT BAKER, DRAMATURG

Rome, 44 BCE. For five years the Roman Republic has been torn apart by civil war. The losing side was led by Pompey the Great and featured many senators from Rome's noblest and wealthiest families, including Brutus and Cassius among others. The winning side was that of Gaius Julius Caesar, now legal dictator after winning that title by marching his Roman army upon Rome herself after the Senate threatened to prosecute him on a number of charges because they were afraid of the influence he was gaining.

At the play's opening, Caesar is holding a triumphal parade to celebrate his victories. Many of his former enemies find the triumph distasteful since the war was Roman on both sides, but the people love Caesar. It is that love, and the fear of those whom Caesar has forgiven, that leads everyone to compete among themselves to heap honors on Caesar - even going so far as to offer to make him a king over every place outside of Rome.

It is all too much for Cassius. He begins forming a plot to assassinate Caesar. In order to lend the plot legitimacy, he recruits Brutus. Everyone in Rome knows that Brutus' ancestor was responsible for expelling the last king of Rome, and that heritage will play well with the commoners when the deed is done.

Brutus has his doubts, but not so many as his fears that Caesar does intend to establish himself as a monarch. Once Brutus is on board, the game is afoot, and conspirators gather. They decide to kill only Caesar, sparing his loyal second-in-command, Mark Antony.

Despite the warnings of strangers who have stumbled on to the plot, a soothsayer who knows what will happen, the supernatural signs in the night, and the preternatural bad dreams of his wife, Caesar goes to the Senate as planned on March 15th, 44 BCE: The Ides of March.

The assassination is bold and bloody. Brutus plans to give a funeral speech, and although Cassius strongly objects, Mark Antony is allowed to speak after Brutus. Brutus speaks well and sways the crowd to his side, but Mark Antony speaks better. Antony not only recounts all that Caesar did for the glory of Rome and the good of the Roman people, but he also reads Caesar's will and discloses generous behests to be given to all the citizens of Rome. He shows the crowd Caesar's body and inflames them against the conspirators. Just as havoc is descending on the city, Caesar's grand-nephew, Octavius, arrives in Rome to join Antony in seeking revenge against the conspirators.

While Antony, Octavius, and Lepidus go about deciding who lives and dies in Rome, Brutus and Cassius marshal an army in the East. Tensions are high as money and morale are low. Alone in his tent on the night before the fateful battle, Caesar appears to Brutus as a ghost to assure him that they will meet again on the battlefield.

The battle of Philippi is chaos. Antony and Cassius face off, as do Octavius and Brutus. Antony defeats Cassius, but Brutus routs Octavius. In the great dust and confusion of battle, Cassius looks at the fight between Brutus and Octavius and believes Brutus has been beaten. He kills himself in despair and his troops scatter. With one of their commanders gone, the armies of Brutus and Cassius fall apart. When Brutus is cornered and about to be captured, he, too, kills himself. The victors order honors for the fallen, and the world will never be the same.