

- Interestingly, indications of the play suggest that Shakespeare was transforming Caesar's Rome into Shakespeare's London. This is not only clear through the character's dress but also through their speech and way of thinking.
- The character of Brutus displays no real emotion throughout the play – he claims that he has wishes to keep to himself.
- Perhaps because, politically, so much is changing in Rome, Brutus feels distracted and conflicted by his own thoughts. There is nothing cowardly about Brutus's death – he claims his own life in Act 5 – he shows courage in the face of adversity and throughout the play – he shows honour and constancy. (Two very clear elements of 'Romaness').
- Portia is Brutus's wife – she proves her constancy to her husband by diminishing and wounding herself – she is left impotent when it comes to the critical moment of Brutus's death. This idea of 'Romaness' is therefore not purely based on male characteristics only.
- Roman Constitution – money seems to hold the system together through bribes, as well as physical support so essentially fighting for someone.
- Shakespeare doesn't present Julius Caesar as an overall monarch – even though he is the title of the play and the entirety is centred around him and his death – he still doesn't make that much of an appearance and doesn't say that much.
- Brutus is motivated by admirable actions – however, he makes several political mistakes. Ambition is a drive for power throughout the play – Antony makes a speech that reminds the crowd how Julius Caesar was never ambitious and has the people in his power.

'Measure for Measure'

- One of Shakespeare's dark comedies with one of the most prominent themes being the 'bed-trick.' This is where someone is used to swap identity with someone in a romantic sexual encounter – this used in order for a man to rape a woman with technically no element of consent.
- Angelo is incapable of compassion and affection and doesn't appear to be sexually attracted to anyone except Mary-Ann who he pushes aside completely.
- Act 1, scene ii – this entire scene discusses the disease of syphilis, a horrible, repulsive illness.
- Isabella puts her virginity before her brother's life and could definitely be seen as impulsive and if anything, slightly irritating. She has a lack of morality and dignity.
- The play is either a love story between Isabella and the Duke or between Isabella and Angelo – there is clearly an attraction between them.
- They both believe they have a high stand of behaviour and essentially think they're better than everyone else – Shakespeare presents reclusive monarchs negatively as other people eventually take power.
- Clendenstone marriage – a private and technical marriage – every marriage in the play is based on money, if you didn't have money, it seems you can't get married at all.
- The two prostitutes' names in the play, 'keepdown' and 'overdose' have the very essence of being whores – this suggests that Shakespeare has certain views on sexuality – particularly negative views.
- Angelo is accused of rape and murder – Isabella is completely manipulated throughout the play by the Duke – he emotionally tortures her so he can see if she's worthy of him.
- Shakespeare makes marriage a formula – not necessarily a happy ending – just a solution to a person's life and essentially what makes a 'happy ending.'
- A lot of homosexual tension is suggested in the play – shows that conforming to a heterosexual marriage is masochistic