

# JULIUS CAESAR

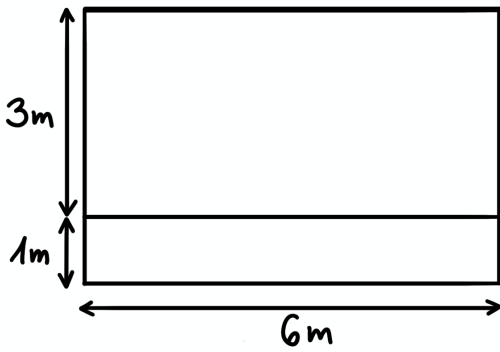
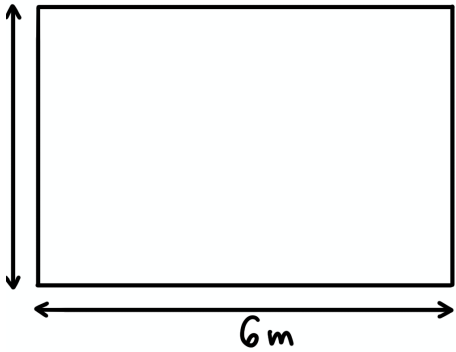
## General Ideas

The main aim of the set is to create uniformity and transparency. Simple approach with creating a sense of everything blending together, so the main colour would be black.

Red and white can be added to signify certain characters or events. Then red would stand for Caesar and the murder, gives a pop-of colour to the whole set and it makes easier to track the title character. The white would come from the powder thrown around in the most intense scenes and would taint the stage as the play goes on.

Letting the drapes hang over and puddle at the back would add a more soft classical element to the otherwise simplified modern look. It might be easier to work with our own backdrop hung in front of the stage one for easier cleaning etc.

Overall 5 chairs/stools would be enough for the scenes, but a 6th one could included if needed (as a spare or as an addition to certain scenes.)



Stage dimensions tbc

6m long  
4m wide  
3m clearance

bar for backcloth?

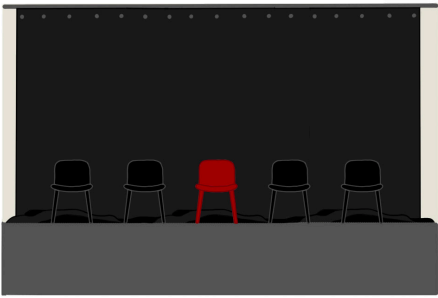
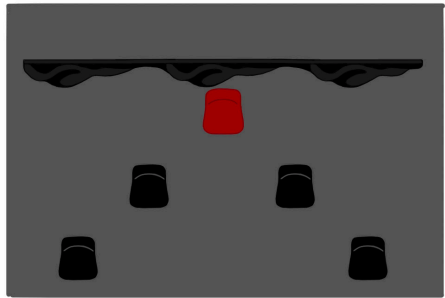
Chair option no.1 metal folding chairs



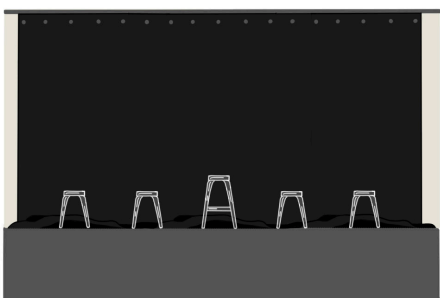
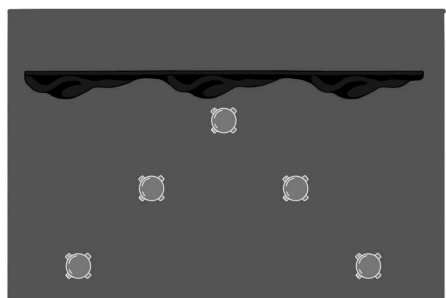
Chair option no.2 ghost stools



Full background with chair option no.1



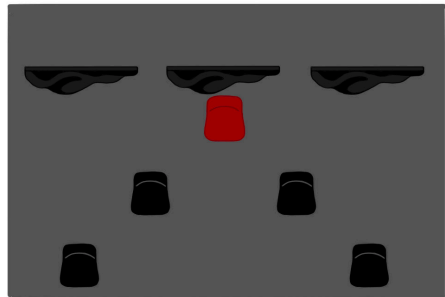
Full background with chair option no.2



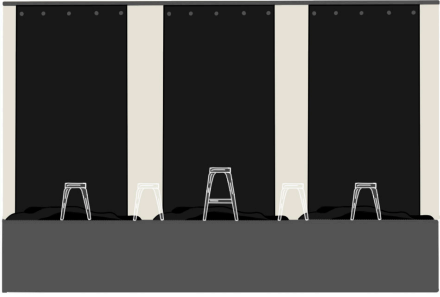
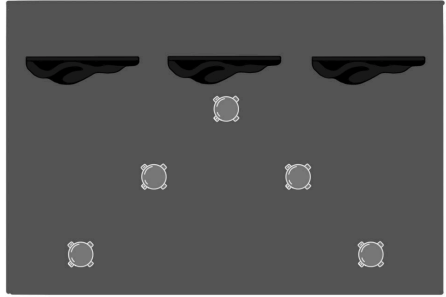
Drape options backdrop/own fabric panels



Divided background with chair option no.1



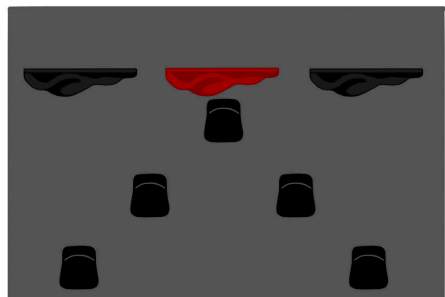
Divided background with chair option no.2



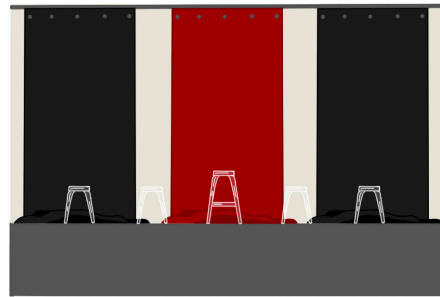
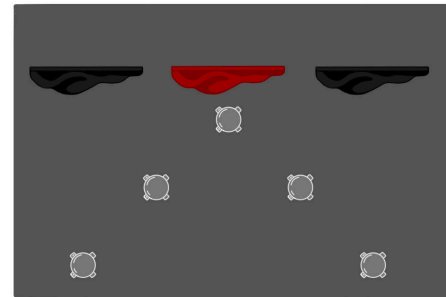
Lengthened fabric for draping/puddling effect



Multicolour background with chair option no.1



Multicolour background with chair option no.2



Special effect chalk/milk powder

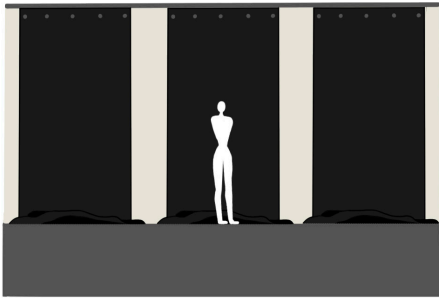


# JULIUS CAESAR

## Storyboard 1

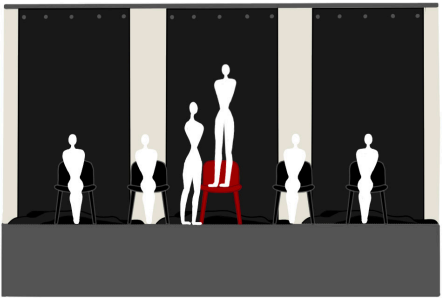
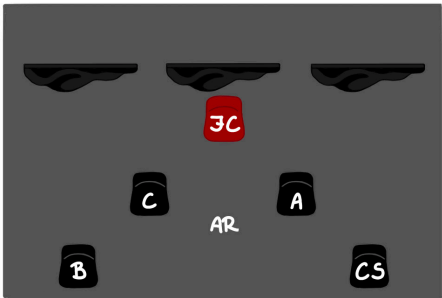
### Act 1, Scene 1 (opening)

Starting with a 'blank canvas'. Chairs can be slowly put in throughout the scene with some choreography to mark the start of the play.



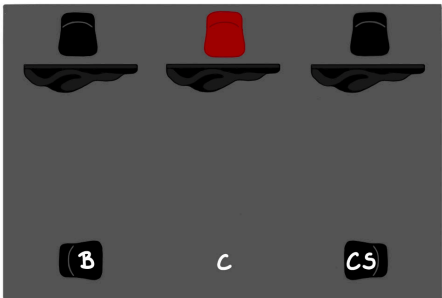
### Act 1, Scene 2 (senate)

Senate scenes always in an open triangle shape towards the audience. Red chair always in the middle, Brutus on the left, Anthony on the right. Caesar can sit or stand on the chair depending who he is talking to.

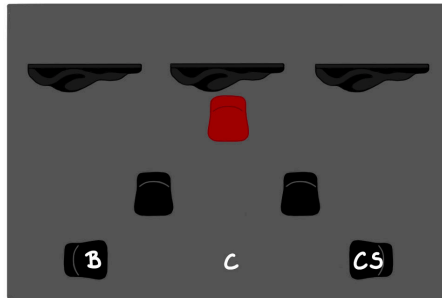


### Act 1, Scene 2 (conspirators)

Conspirators can turn their chairs towards each other, when Casca joins in, he can sit down in the middle. The other chairs can be pulled to the side or put behind the drapes (can be done in later scenes, too).

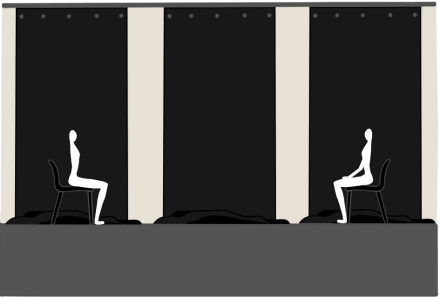
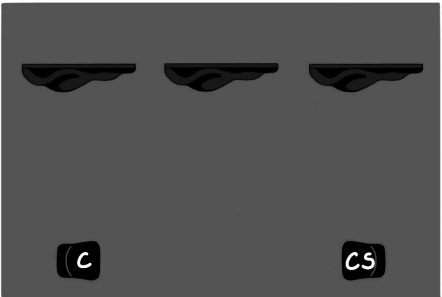


Same variation as before, just leaving the other chairs in. Still gives the impression of being in the senate/ capitol.



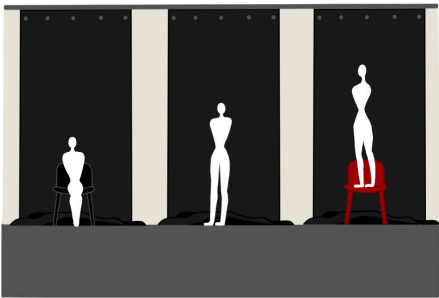
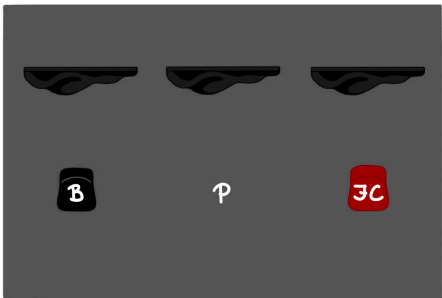
### Act 1, Scene 3 (conspirators)

Thunder effect can be amplified by shaking the drapes. Casca and Cassius left on the stage for their meeting, chairs turned towards each other.

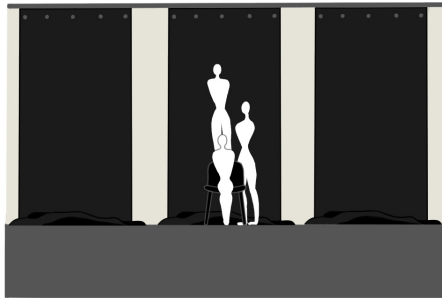
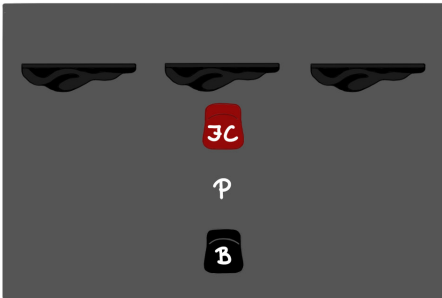


### Act 2, Scene 1-2

Thunder effect can be done again. Arrangement creating a triangular profile signifying the power dynamics. Portia/Calpurnia in the middle turning side-to-side.



Same layered triangular setting created, just towards the audience. Easier for conspirators to gather around the sides in the beginning of Scene 1.

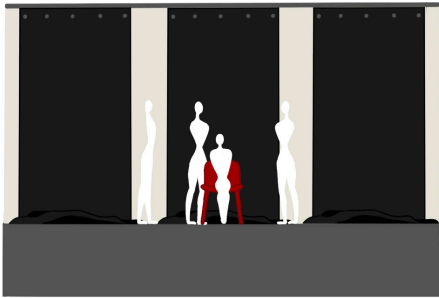
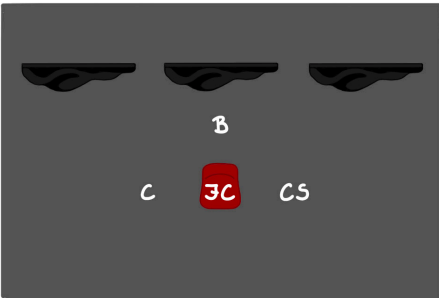


# JULIUS CAESAR

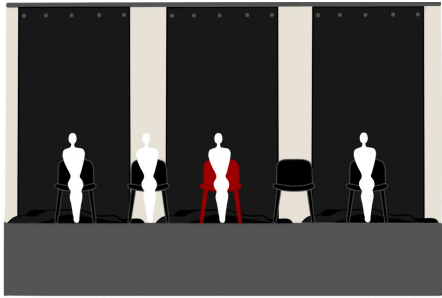
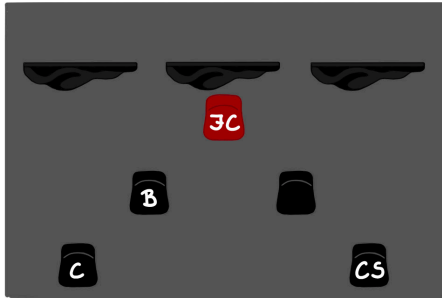
## Storyboard 2

### Act 3, Scene 1 (death scene)

First option for this scene. Caesar in the middle of the stage, being alone and vulnerable. Conspirators circling him like vultures. Powder thrown around with the stabbing.

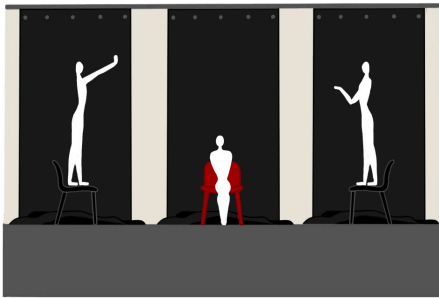


The second option would be the same arrangement as the senate before, Caesar still in the middle.



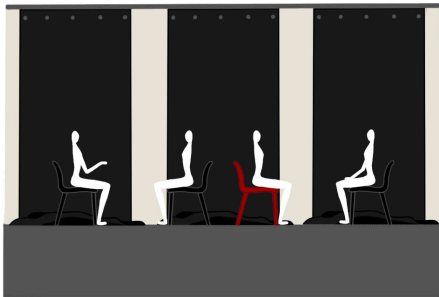
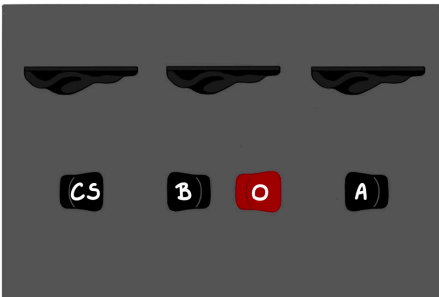
### Act 3, Scene 2 (forum)

Brutus's and Anthony's chairs turned toward each other, signifying their opposing ideals, Brutus on the left. Caesar's body in the middle watching over.



### Act 4, Scene 1-2 (battle preparations)

Two opposing sides having their conversations, simultaneously seeing them. Conspirators on the left.

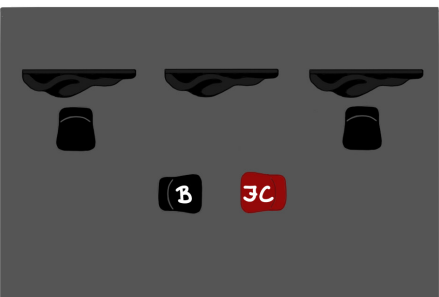


### Act 4, Scene 3 (ghost scene)

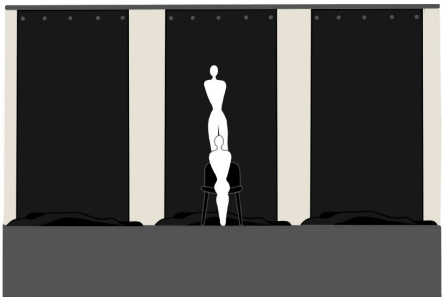
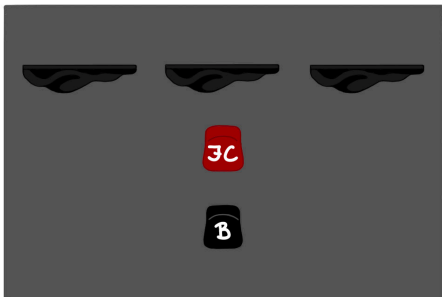
First option. Brutus and Caesar's ghost turn towards each other in the middle for their dialogue, creating a separate bubble.



Similar to the variation before, putting a bit more emphasis on Brutus and Caesar by pulling the other two chairs back. Also helps setting up the next scene.



The most different option for this scene. The arrangement is a call-back to Act 2 and marks the power dynamic of the duo. In a literal way, Caesar's memory and the murder towering Brutus.

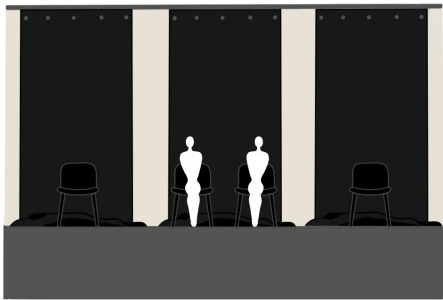
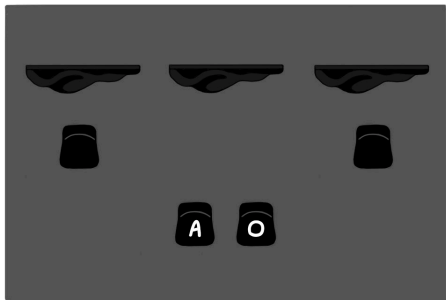


# JULIUS CAESAR

## Storyboard 3

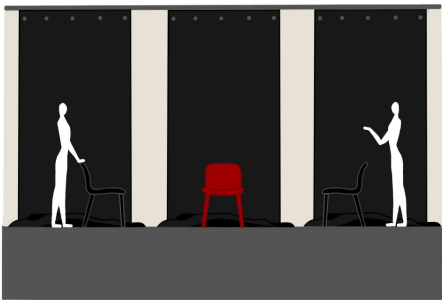
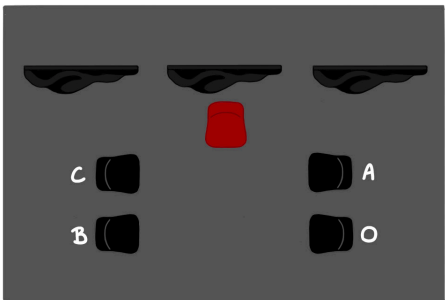
### Act 5, Scene 1 (first half)

Anthony and Octavius having a discussion in the front, while their 'army' is behind their back.



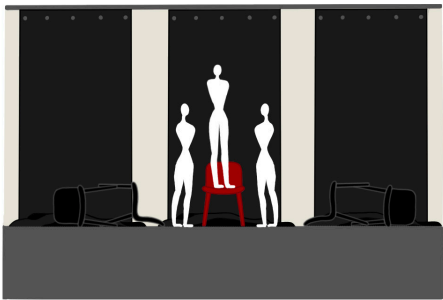
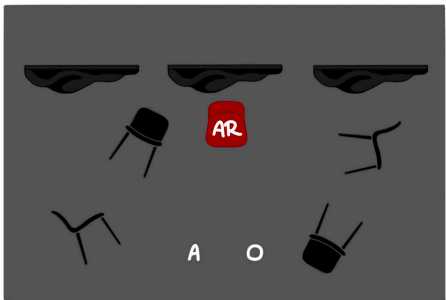
### Act 5, Scene 1 (second half)

The two sides are facing off, standing behind the chairs like barricades. Conspirators on the left, just as before. Caesar's chair in the middle, signifying the cause of the battle.



### Act 5, Scene 5 (after battle)

The chairs can be flipped over and scattered around the stage throughout the battle, powder thrown around. Only the red piece still standing in the middle, Artemidorus giving his final speech standing on it.



### Act 5, Scene 5 (ending)

Getting chairs off, allows for more movement and gives a 'frame' to the play.

