

*Titus Andronicus:*

The Material Effects of Sexual Assault and Trauma

As Represented Through Design

By

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## Abstract

William Shakespeare's *Titus Andronicus* was written between 1588 and 1596. The revenge play focuses on the cycle of retaliation between Titus Andronicus and Tamora, Queen of the Goths. While the themes of Roman Militaristic Society and Gender and Politics are all at the forefront, the themes of the Sexual Objectification of Women and Sexual Violence Against Women can all be examined within in the text. Because of the latter two themes, the piece had fallen out of audiences' favor by the end of the 17<sup>th</sup> century, being considered too sensationalist. But the same themes that classify this as sensationalist are the exact themes that speak to its relevancy today.

The sexual objectification of women is not exclusive to current day. Walk through any fine art museum and sculptures by Bernini, painting by Reubens and Degas, as well as drawings by Picasso show the same tendencies as Durex condom ads and Axe Body Spray commercials. This sick obsession with the reduction of women to their sexuality has effectively, over time, stripped them of their humanity, therefore making the violence committed against them akin to breaking a coffee mug or having a flat tire. It has turned women into a commodity; one to be bought and sold and consumed.

The World Health Organization estimates that between 20% and 35% of women have suffered some sort of sexual violence, with numbers changing dependent upon the intersection of a woman's race, ethnicity, sexual orientation, gender identity, and physical ability. Lavinia, Titus's daughter in *Titus Andronicus* suffers the brunt of violence throughout the show. This design tells her story because like Lavinia, so many women suffer the same fate.

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*Titus Andronicus: The Material Effects of Sexual Assault*

*And Trauma as Represented Through Design*

Thesis

*Pudicitia*, the Roman concept of modesty and sexual virtue, was the crux of ancient Roman sexual ethics. The word is derived from the more general *pudor*, the sense of shame that regulated an individual's behavior as socially acceptable. This reduction of women to their sexual purity began long before the ideas of modern day selfie-culture and the hyper-sexualization of women in media. Walk through any fine art museum and you see the earliest representations of *pudicitia*. White marble statues, though coy and modest, have the delicate folds of wetted linen clinging to their bodies revealing their form underneath.

However, this objectification of a woman and her chastity are not reserved for a sculptor's deft hand. In one of Shakespeare's earliest works, *Titus Andronicus*, the ideas of *virtus* and *pudicitia* are presented for examination. Throughout the piece, Lavinia, Titus' daughter suffers the brunt of violence. A rape in the woods by both of Tamora's sons, a triple dismemberment, and the final act of filicide committed by her own father, all call into question the purity of Lavinia- not only what happens when it is taken from her, but also the shame both she and her father feel as a result of her rape.

This reduction of Lavinia to purely her innocence and chastity objectifies her, thus making the violence and atrocities committed against her akin to breaking a coffee mug or having a flat tire; it strips her of her humanity and turns her into a commodity, a

commodity those around her handle with carelessness and disregard.

These absurd thoughts of mercy killing to banish shame are fit only for an absurdist piece, far-removed from the once renowned ancient Roman culture. By placing those ridiculous beings in surroundings representative of the innocence of Lavinia, and the purity both Shakespeare's Elizabethans and the Romans held so dear, the contrast of absurd cause and tragic effect can be examined.

### Costumes

The terror of being sexually assaulted manifests itself in many different ways. Though each atrocity is as insidious as the next, they all play the same role in the dismantling of your daily life. Each place becomes a potential crime scene, each face becomes a potential suspect, and each piece of clothing becomes its own flashback, either tucked away in a Malm dresser from Ikea or hung in the back of a closet. The simple fact: one never recovers from this intrusion on their body. No amount of therapy can hide the sins and scars you dare not reveal to those around in fear of being vilified.

These are the ways the trauma from sexual assault plays with the mind. Life can thus seem absurd, meaningless, manic, and barbaric. Each piece of clothing worn by characters in this production are all representative of the ways Lavinia's trauma manifests itself: in a broad array of colors, textures, patterns, silhouettes, time periods, formal and informal pieces, each picked to make the audience visualize the absurdity and barbarism of the crimes committed. From the military silhouettes of Titus and his relations at the top of the show, to the billowing red velvet cope Tamora wears, the PVC pig hat Lavinia dons in

anticipation of her father's arrival, and the circus outfits of her brothers, the spectrum of Lavinia's journey is evident in each character's clothing. We begin with the absurd, move to the barbaric, and end with the simplicity of the tragic. It's a journey many don't wish to make. And throughout the course of this production, one young woman makes it many times over.

## TITUS

Upon arrival in Rome, Titus, Saturnius, Tamora, her sons, Bassianus, Aaron, and others are all clad in costumes that immediately speak to their status in the show, political affiliation, and the unfortunate journey ahead of each of them. Titus begins in a long-line military-style jacket. Olive drab and royal blue immediately speak to his day job and social standing, and the "Number One Dad" button pinned on his right shoulder is nothing but ironic as he commits the act of filicide. It's somewhat of an anomaly to also have him in pastel pink leggings that lead into clunky engineer's boots. Though Titus proves to be heartless in the acts and dealings of war, he appears warm when his only daughter, Lavinia, arrives, also wearing pink. The desaturated pink leggings immediately tie him to his daughter, and speak to a potential emotional depth to his character. The pink juxtaposed against the more intense olive and blue, however, show where his true loyalties lie: to country and law.

The journey Titus makes is primarily one of sanity, devolving into a father driven mad by the sexual violence committed against his daughter and his gradual loss of power

within the empire and military. As the show progresses, Titus begins to become more disheveled: his hair becomes dirty, matted, and wild; his clothing, less about showing military allegiance and more about a father in dire straights; the military jacket is replaced with a blue plaid robe with a brown fur collar. The “No. 1 Dad” pin is replaced with a bare chest. Pink leggings, tying a father to his daughter, are replaced with heart-printed boxers, stained with urine, feces, and blood. The boots give way to brown leather loafers, red printed socks, and sock suspenders. With a passing glance, Titus is a manic father in the morning, getting ready for work, drinking coffee, and searching for a missing briefcase. Upon further notice, he is a mad man, devolved into a vengeful, murderous, vindictive megalomaniac. The fur and royal blue in the robe speak to his reticence to relinquish power, the red representative of the blood he has spilled, the bodily fluids not only his own, but those of his victims, Murder and Rape. Before his death, Titus is a father driven out of his mind by the rape and dismemberment of his daughter. He is a man who has lost his hand in the name of justice, only to have it met with the head of his kinsman. Titus is the product of his toxic environment: one that condones and normalizes war, violence, the objectification of women, murder, and rape, all in the name of honor.

## TAMORA

Tamora, Queen of the Goths and mother to Chiron and Demetrius, is the epitome of barbarism. Despite her initial speech in which she lauds honor and the nobility of mercy, Tamora represents all things Romans deemed unacceptable in a woman. Her lust for revenge against Titus drives her to support her sons’ raping of Lavinia; her affair with Aaron, and her unabashed sexual appetite signify a powerful woman who mows over those

who get in her way. The vibrant red velvet cope, reminiscent of Catholic vestments, associates the queen with status that was considered higher than man, one of religion. A standing black fur collar shrouds her head, providing an imposing stature neither man nor beast would be willing to cross. The headdress she wears, copper with antlers, provides another symbol of power: the sun and the virility of male beasts.

But once the audience looks further, they begin to notice discrepancies in the overwhelming image of power. A black harness restrains her torso and leads to a collar-like choker. A white organdy shift sits under the harness. Both of these images suggest a different side of the queen. Is she in absolute power, or is Tamora simply a victim of misogynist fear of a feminine sexual appetite? Does Tamora play the cards against the men, or is she a pawn in Aaron's game for authority? The lack of covering her body -at first glance- could be assumed as the strength of the feminine spirit. But upon a further analysis of the queen and her circumstances, it becomes clear she is, at times, no different from Lavinia: an objectified body, one to be consumed by a male gaze, and one to incubate a bastard child.

## SATURNIUS

Saturnius is the eldest son of the late Roman Emperor. Brother to Bassianus, and the new Roman Emperor, his distaste for Titus and his kinsmen is amplified after being spurned by Lavinia. In revenge, he takes Tamora as his queen, placing himself as the oblivious center in the plots of Titus, his queen and her lover, as well as his own brother. Early on Saturnius presents himself as an incapable emperor. His need for revenge against Titus and those who murdered his brother, Bassianus, portray Saturnius as a fumbling

ruler, grasping at straws, frantically searching for ways to uphold his status. Throughout the show, he is mocked by Aaron, ridiculed by his new wife, Tamora, and is unaware of the rape of Lavinia and Titus's plan for revenge. Indeed, he sits next to his wife at Titus's table as she eats her own sons, and is caught off guard when, at last, each character on stage reveals their true plot against one another. In this instance, Saturnius' rule is deemed ineffective and juvenile.

The need to portray Saturnius as a young man lacking in political clout and militaristic knowledge came through in a large, ill-fitting coat. Everything from the oversized and flapping green velour collar, to the too long, opulent, velvet sleeves, and stuffed body of the jacket, show a young man, ignorant and oblivious, swimming in a status he neither deserves, nor is capable of filling. The juxtaposition of texture of the soft velour and velvet velvet, the rough red felt, and heavily saturated colors against one another also speak to the clashing of conflicts within the plot, all of which Saturnius has the power to stop, but oblivious to their existence, cannot.

#### AARON

Shakespeare has never been one to exhibit ethnic and racial diversity. In fact, Aaron is one of only four specifically Moorish characters, including Caliban, Othello, and the Prince of Morocco. Aaron, lover to Tamora and father to her child, follows a journey throughout the plot that begins in power, and ends in destitution and banishment. However, throughout his journey, Aaron makes sure to have his hands in each crime committed in the show. In many ways, Aaron is the driving force of barbarism in *Titus*. His embodiment of evil provides no opportunity for sentiment from the audience. He is

unequivocally one of the most terrifying men in the show, conniving, intelligent, and having nothing to lose until his son is born. Despite each of his violent transgressions throughout the show, he shows a modicum of paternalism when it comes to his son with Tamora. This instinct to protect his child is a jarring juxtaposition against the stellar parenting of both Tamora and Titus.

The practice of Islam is not one of personal indulgence. In current geopolitical climates, the Muslim world often is a caricature of desolation, war, and poverty. But Aaron is not a victim of decades-long civil war. He is not under the rule of oppressive regimes. In fact, it could be argued that Aaron is the most self-aware, cunning, and powerful character of Shakespeare's *Titus*. Refusing to let Aaron become a devout religious fanatic, he becomes an influential figure throughout the story while clothed in opulent fabrics. His purple velvet coat and blue velvet skirt, paired with red boots, spectacles, and plenty of gilded embroidery, show Aaron as a character that refuses to be ashamed of his crimes: he bombasts his riches and status through the purchase of sumptuous fabrics and hand-embroidered clothing. He is intelligent and rich, and rejects the idea of modesty and virtue. His journey from maniacal mastermind to destitute criminal is not one represented through costume, but rather, one of intention and repudiation of the Roman ideals of purity and mercy.

#### DEMETRIUS AND CHIRON

The two Goth princes and sons of Tamora, both Demetrius and Chiron are nothing more than vehicles driven by lust, depravity, and envy. The sons are devoid of humility and intelligence, making them more appalling than any Shakespearean villain could have

thought of being. Their rape and dismemberment of Lavinia reinforce the idea of barbarism and violence throughout the show.

Both of the princes are unkempt and dirty, a visual representation of lasciviousness. Their color palette is disjointed, with oranges, greens, browns, and yellows, each reminiscent of bodily fluids. The only ties to their mother are the collars they wear, relating them to wild dogs. Their hands are chained in golden cuffs to drive home the fact that, though they are restrained, their barbaric acts know no bounds. Having the princes in dresses places them in the contemporary perspective of a woman's body. In stead of them hiking up Lavinia's skirt to rape her in the woods, it is they who must fumble with swathes of fabric, hoisting it above their waists to commit one of the most unforgivable acts of atrocity against a woman.

## LAVINIA

Arguably one of the most underserved of Shakespeare's "heroines", Lavinia is the driving force of *Titus*. Her rape and disfigurement are two of the most horrific actions taken against women in all of theatre. Lavinia's rape and torture are both some of the most reviled actions, not only in Roman culture, but in contemporary society as well. A woman's worth is based in her sexual purity and her attractiveness to others. It is an ugly truth that has been observed and reinforced since the beginning of time. The feminine spirit is subservient to that of the male gaze; it is up for scrutiny, consumption, objectification, mockery, and purchase. Lavinia is not the earliest representation of this, but she is one of the most prominent.

Throughout history, the sexual violence committed against women has often been romanticized. It becomes the plot line from which strong and powerful female characters arise, in search of vengeance and emotional respite. From ancient art and story, such as *The Rape of Lucretia*, and *Leda and the Swan*, to modern-day crime story television plots and rape culture, “evidence for the SO [sexual objectification] of women can be found practically everywhere, from the media, to women’s interpersonal experiences, to specific environments and subcultures within U.S. culture where the sexualization of women is cultivated and culturally condoned (Szymanski, Moffitt, Carr).” This is the environment in which Lavinia is raised. It is the society that normalizes her objectification and, ultimately, her rape.

Lavinia is initially defined as a daughter. As such, her relationship to her father is stated through the pink in her shirt and his pink leggings. Though it can be considered a subtle connection, Lavinia’s duty to her father is greater than his to his daughter. The eye on her pink knit shirt is representative of the constant scrutiny the young woman is under. It is the reminder of her place in the world of the play, a place of objectification and consumption, a place in which she is worthless if not for the male gaze. But the most overbearing choice in costume for Lavinia is the PVC pig’s head hat she wears atop her long strawberry blonde hair. Reminiscent of a cheap, modern-day Halloween mask, it is this absurd piece that is jarring to the audience, fitting to the given circumstances. Lavinia is bought and sold through societal dictations. She is reduced to a piece of metaphorical livestock, and there should be no question about it. She is a commodity to the men around her. To Saturnius, she is a potential wife; Bassianus, his betrothed; Titus, an unnecessary daughter in a sea of sons, and later, the object of his devolution into insanity. The pig’s

head, gussied up with gold piercings, is a metaphor for the attempt to disguise the way Lavinia is treated: you may dress an animal in jewels and gold, but at the end of the day, it is still an animal. So is Lavinia to the others around her.

Upon finding his niece after her rape and realizing it is Lavinia, Marcus Andronicus is taken aback, appalled. Gone is her whimsical pink shirt and long hair. The pig's head is replaced with matted locks, thorns, twigs, and mud. Lavinia is clothed solely in a dirty and bloodied white knit dress: fabric clinging to her bruised body, undergarments ripped and torn, hands removed by a knife, replaced with bird's wings, delicate and beautiful, but useless, much like her survival. The tongue that once sang praises to her father, country, and beloved, removed, in its place, a mouth of blood to gag her from even speaking the word "rape." It's a terrifying circumstance, to have something bruise your very being, only to lose the ability of naming what it is. "Lavinia's chaste refusal to say the word "rape" reminds the audience that even to speak of rape brings a woman shame" (Detmer-Goebel).

And the end, wherein Lavinia offers herself to be sacrificed by her father to ease his pain, she is clothed in a white organdy shroud with her hair shorn and her hands bandaged. She is clothed in the same material Tamora, sitting at Titus's table, eating her sons, now wears. This relationship between the two women, built with sheer white fabric, can be the most jarring in the show: one, a barbaric queen, the other, a raped and dismembered young woman, both the victims of the men around them. Their blood will stain the fabric in the same way, leaving nothing but a papery effigy of a shroud to hide the crimes committed against them.

REVENGE, RAPE, AND MURDER

The appearance of Tamora dressed as Revenge with Chiron and Demetrius as Rape and Murder in Act Five, Scene Two shows the last-ditch effort of a queen to have her vengeance. The allegorical figures of *Titus* are each personifications of things the Romans and Elizabethans reviled, but ironically, committed with regularity. Tamora as Revenge speaks to her place in the world: a former Queen of people who is then crowned empress in revenge of being scorned, a mother whose children are used as pawns in a game of political and militaristic chess by the Romans, as a sexual being vilified for an illicit affair. It seems as if Tamora, throughout the entirety of the plot, is indeed the personification of Revenge.

Rape, dressed in a straight jacket, ball gag, with a crown of twigs and thorns, provides a macabre vision of Lavinia's experience. Removing the tongue from Lavinia's mouth is warrant enough to be gagged on stage. The mere presence of the gag reminds audience members that the victim of rape, Lavinia, has had her means of speech taken from her, but the personification of rape has not. It's much the same in society, where the topic of sexual violence against women is seen as an epidemic, but the women affected by said violence are often silenced, accused of being complicit in their own pain.

Murder drags the bloody bags of their crimes behind them. Dressed in rough-hewn fabric, stained with blood and other bodily fluids, he limps across the stage, weighed down by his transgressions, which leave a trail of blood behind him. Again, a crown of twigs and thorns sits atop hair matted with blood and dirt, representative of the martyrdom both he and Rape are soon to suffer.

The brothers dressed as Rape and Murder, signifying the very crimes they've committed, are beaten, bloodied, stained, almost psychotic representations of the mental

burdens the acts of rape and murder cause. It makes their being consumed by their mother all the more barbarous and repugnant.

## THE ENSEMBLE

Though the ensemble of *Titus* does not reflect any single character trait, each member is integral to telling the story through small elements in each costume piece. The copious company of Romans, including Marcus Andronicus, Goths, tribunes, soldiers, drummers, children, and others are all represented through long white robes with a necklace of masks. Each mask is the same as the ones before and after it, and do not discern specific character traits within the company. In regards to Lavinia's experiences, they are innumerable nuisances, obstacles meant to add another facet of opinion to her harrowing journey. Ultimately, whether they are the third dancing tribune from the left, or Goth number eleven, they are characters that uphold the system in which the sexual objectification of women and their sexual assault are accepted.

The young boys are juxtaposed against the military men in "Little Lord Fauntleroy" costumes over white "anarchy" shirts, representing the duality of men, no matter the age, and the manner in which they are raised. The nurse is dressed as a butcher, outfitted in a sewing notions granny shirt, covered in blood, and fitted with large black boots: exactly the first thing a baby wants to see upon their entering the world. Lavinia's brothers are reminiscent of circus performers, with polka dotted body suits, lace trim, and heart buttons on their military jackets. Their relationship with their father is that of a lion to a ringmaster, respectively. Overall, they're put through the ringer, doing the bidding of their father, only to be met with death at his slightest dismay.

Each of the company members is treated just as disjointed as the next. At first glance, there seems to be no rhyme or reason to them, but as the plot begins to unfold, and the absurdity of it all becomes apparent, each ridiculous piece falls into place.

## Scenery

Walking through any of the largest art museums that house some of the most iconic pieces in history, the sounds of feet on large, sweeping marble staircases bounce off of soaring stone walls that echo into the ether of the building. At times, it seems as if the world expands with history laid out in neatly organized galleries denoted by movement. Hushed conversations between unfamiliar heads in front of monumental works are scattered down the corridors. Art museums are a thing of beauty, their gallery walls filled to the brim with history. The Louvre, The National Gallery, Musee d'Orsay, The Metropolitan, The Galleria Borghese, and others are home to some of the world's most iconic pieces of sculpture, painting, and installation art. They are the pinnacles of societies past, providing a unique glimpse into a world long gone. The journey through large temperature and humidity-controlled rooms is filled with introspection, pontification, and moments of silence.

But within these walls filled with striking masters' works, the feelings of emptiness and loss can manifest themselves. Being surrounded by unfamiliar faces and the world's most beautiful, macabre, and sinister art works can evolve into a harrowing experience. Gericault's *Anatomical Pieces* are no longer studies of the human body, but rather scenes from a barbaric butcher shop. *The Garden of Earthly Delights*, with scenes of debauchery and hell, placed sweetly against a stark white wall; Goya's *Saturn Devouring his Son*;

Caravaggio's *Judith Beheading Holofernes*; all filled with blood and the chilling, become a blip in history, between the neoclassical and romantic beauties, that offers a small preview into the true nature of man's want for power and control.

The empire in *Titus* should be representative of a beautiful world, filled with the horrors created by man, reinforced and upheld by societal ideals. The world of *Titus* is a place in which women are bought and sold, their price contingent upon their value to the men around them. At first glance, it should seem as if the absurdity of the characters that inhabit this world is the primary focus. However, as the plot unfolds, the eerie similarities between the ensemble and scenic elements should create a relationship in which the senators, tribunes, Romans, Goths, attendants, and soldiers become a living, breathing representation of the world around them.

Juxtaposing the visual melee of colorful costumes against stark Carrara marble immediately informs audience members that the barbarism carried out by those in *Titus* does not belong in such a pure environment. Strong horizontal lines shooting across the stage provide multiple levels to create a visual hierarchy of characters. A singular ramp leads from the down stage right corner of the proscenium almost thirty feet into the distance, offering the opportunity to play with scale and forced perspective. The geometry of each platform and step emphasizes the rigidity of Roman society and seems a prodigious feat to escape. Each character should be forced to travel the vast expanse of platforming under the weight of their transgressions: bodies should be dragged up and down ramps and stairs; Demetrius and Chiron should climb from one platform to another, without the use of stairs, emphasizing their animalistic instincts and behavior. Feasts and banquets are

held as characters seat themselves on platforms. The pomp and circumstance of Roman society should be absent insofar that locations are fluid, open to the scrutiny of the public. The woods where Lavinia is raped are also the numerous other locations throughout the show. The room in which Rape and Murder are killed should be the same room in which they are eaten. Removing the seclusion of specific spaces with addition of cumbersome movements of people on stage, the visual story told through blocking reinforces the absurdity and brutality of each action within the plot.

Giant shrouded figures are situated at various places on stage. White fabric clings to the figure down stage left, creating a cadaverous watchperson. The figure at mid-stage right is less humanoid, and the taller of the two figures. At the most upstage platform, two “gate keepers” stand. Each with hands outstretched, shrouded, frames the playing space. The jarring image of giant veiled figures contrasted against the rigidity of massive platforms represents the dichotomy of the world in which Titus and Lavinia live: a society where purity and order are so vehemently upheld at the cost of horrific acts taken against the very same people.

Throughout the set, accents of gold speak to the superficial price put on the human body, specifically the female body. Shrouded heads are almost suffocated by gold paint that drips down their torso. Blood drips down the front of the stage to serve as a constant reminder to the audience of what is happening in front of them. The visuals of blood and gore are inescapable as the show progresses and there should be no respite from the carnage throughout the entirety of the production.

Graphic depictions of murder, rape, and violence become a white noise with which

society today is all too familiar. *Titus* is a show that lives and breathes on stage, transferring Shakespeare's words from the page into a production gives that violence a life, forcing audience members to experience the bloodshed. The stage should be so stark that when Titus orders his son to be murdered; when Lavinia is raped and dismembered; when Queen Tamora eats her children; eyes have nowhere else to travel. Blood that drips down stairs and runs down ramps and platforms should sear itself into the retinas of those that experience the production. It should serve as a constant reminder that the trauma experienced by those in the show is not at all removed from current geopolitical climates and societal ideals. The viewing of this production should become a glimpse into the terror, violence, and trauma so many have come to know as normalcy.

## Lights

Lighting on stage is often times regarded as an esoteric idea: illumination is present, but is not tangible. One cannot touch a beam of light, or hold it in one's hands. Because of this unique physical trait, lighting on stage can be both everlasting and ephemeral. It can tell the time of day, weather, and location, but also the ever-changing mood of a piece. Practical and emotional needs are met through the nuanced maneuverings of intensities on a light board. Light becomes the medium through which designers compose beautiful works of art on stage, painting masterpieces on extant scenic elements, altering and enhancing costume colors, textures, and silhouettes, and providing a transient, yet solid moment for audience members to identify with. Side light cast across a person's face, back light illuminating a step unit, texture from GOBOs thrown across the floor, all become part of the world the characters live in, and aid in the telling of all aspects of a story.

Shakespeare's *Titus* takes place in numerous locations, each as banal as the next, save for the woods where Lavinia is raped and her fiancé, Bassianus, is murdered. A banquet hall in Saturnius's home, where Titus kills a fly, is the same as the banquet hall in Titus's home where Chiron and Demetrius are murdered and eaten. The location, aside from the forest, has no bearing on what takes place to each character, however violent it may be.

To bring attention to this incongruity, intense and highly saturated colors are used to light the show. GOBOs fill each instrument, except for the fresnels used as top light. Texture, specifically that of rough-hewn woven cloth and organic break ups, fill the stage within each scene. Back- it windows are cast downstage in Act I, giving the illusion of taking place in a royal throne room. Amber light spills through the windows, creating a sallow stage for events to unfold. As the show progresses and the action takes a turn for the more barbaric and animalistic, colors become cooler and textures more sinister. Beginning in house right box booms, the sun rises with rose ambers and pink at the top of the show. GOBOs are lush trees, filled with foliage, but eventually turn into a more sickly yellow, and eventually into a low-transmission violet and high saturation blue. GOBOs are no longer filled with organic representations of life and thriving nature, but rather bare-branched trees. The stark transition of a beautiful sunrise into a dark and foreboding forest aides in the telling of Lavinia's story: from a young and vibrant girl into woman who has been consumed and tossed by the wayside, a burden to those around her.

Key light is never from the front; shadow play on faces and scenic elements should assist in communicating the emotional progression of the plot. Side light specials from

proscenium and hover booms at pipe ends filled with GOBOs to provide texture will primarily light the piece as the show develops. The light in *Titus* always represents the late-night aspect of life: a time of the day where the sinister and forbidden acts of life take place. Similar to that of the Red Light districts from Bangkok to Amsterdam, the illumination of scenes throughout the production allude to taboo acts that are nonetheless human in nature.

### Conclusion

*Titus Andronicus* began as a piece Elizabethan England regarded as sensationalist entertainment. The atrocities that define this literature as a “revenge play” are the very ones that validate its relevancy in present day. The sexual objectification and violence taken against women, the ways in which they are normalized and perpetuated by society, have roots in the earliest of fine art compositions. Neoclassical sculptures by Bernini, Baroque paintings by Rubens, contemporary cubist works by Picasso, all harken back to the original fascination with the disgusting and barbaric consumption of the women that inhabit each of these eras.

Lavinia’s plight in Shakespeare’s *Titus* is reminiscent of the plight of so many women in contemporary society, dependent upon their intersection of race, gender, sexual orientation, socioeconomic status, age, and physical ability. The story of Lavinia is the story of women of color during the United States’ Civil War (Patterson, Kerry K.), The Korean and Vietnamese wars (Turse, Nick), the Liberian Civil War (Tackling), the Rwandan Genocide (Shattered Lives), the oppression and persecution of Rohingya women in Myanmar (Sullivan), the rape of Muslim women during the war on Afghanistan (Beiter, Katie), the

kidnapping and rape of women by Boko Haram in Nigeria (Nossiter). But it is also the tale so many women are familiar with through rape culture perpetuated by a capitalist patriarchy in the Americas and Western Europe, where 91% of victims of sexual assault or rape are women (Statistics); it is the plight of the college woman who is raped by the basketball player her sophomore year, the woman who is molested by her step-father, brothers, or uncle, the woman who is assaulted in the alley as she walks home at night, the woman who is targeted by men at a bar, the woman drugged at a frat party, and the list continues ad nauseam. The story Shakespeare chose to write and ignore in the same pen stroke is the story half of the world's population suffers from. The rape of Lavinia, and the rape of nearly one fifth of the world's population of women, were and are weapons of war (Violence).

This design of *Titus Andronicus* should not be a pleasant night at the theatre. It should be harrowing and traumatic. Because, for all time, the objectification of women and sexual violence committed against them has become commonplace and ignored. This production should change that, if but for an infinitesimal amount of people.

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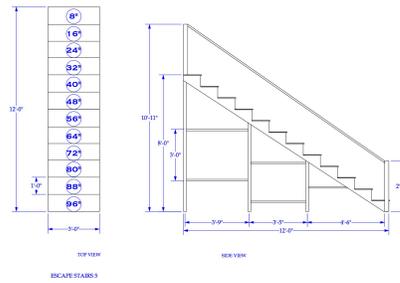
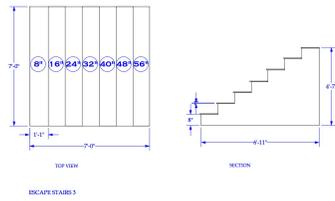
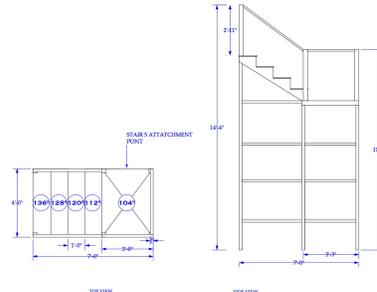
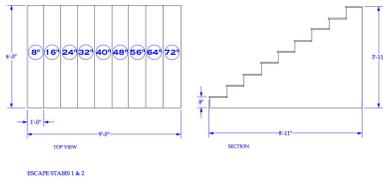
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VECTORWORKS EDUCATIONAL VERSION



2 OF 4

SCALE: 1/2" = 1'-0"  
DATE: 2/8/17  
DRAWN BY: LM

WORKING DRAWINGS  
DESIGNED BY: L. MAYER  
ADDRESS: 1157 Pennsylvania St.  
Lanham, MD 20684  
PHONE: (202) 368-4200  
EMAIL: mason@dwg.com

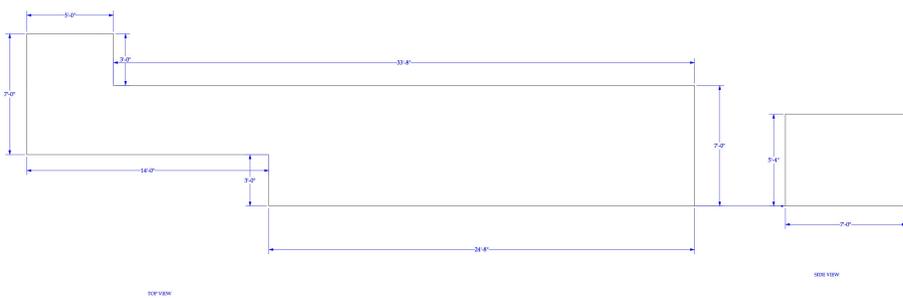
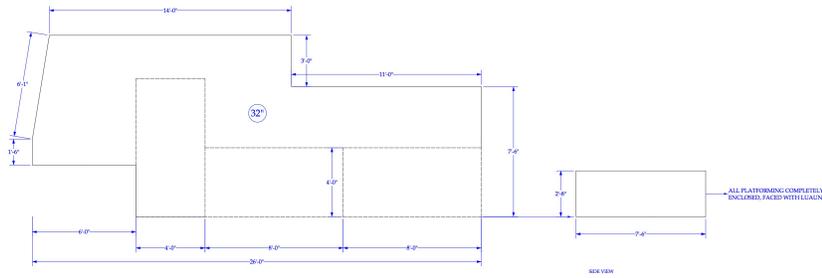
NOTES  
ALL HEIGHTS TO BE U.P. PLY SHEATHED WITH LVL  
ALL HEIGHT MEASUREMENTS MADE FROM FINISH FLOOR  
CHECK HEIGHT INDICATED AT EACH LEVEL FROM EACH RESPECTIVE RAMP AND SET OF STAIRS  
ALL INTERIOR SURFACE FINISHES SUBJECT TO CHANGE PER THE ARCHITECT'S DECISION  
CHECK PLATINGING INDICATED IN NOTED AREAS  
ALL PLATINGING ENCLOSED AND FINISHED WITH LVL

VER.	DATE	DESCRIPTION
1	2/8/17	1ST DRAFT

Titus Architecture  
L. MAYER  
ARCHITECT  
TITUS ARCHITECTURE

VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION



3 OF 4

SCALE: 1/2" = 1'-0"  
DATE: 2/8/17  
DRAWN BY: LM

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EMAIL: mason@dwg.com

NOTES  
ALL HEIGHTS TO BE U.P. PLY SHEATHED WITH LVL  
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CHECK HEIGHT INDICATED AT EACH LEVEL FROM EACH RESPECTIVE RAMP AND SET OF STAIRS  
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CHECK PLATINGING INDICATED IN NOTED AREAS  
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VER.	DATE	DESCRIPTION
1	2/8/17	1ST DRAFT

Titus Architecture  
L. MAYER  
ARCHITECT  
TITUS ARCHITECTURE

VECTORWORKS EDUCATIONAL VERSION

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**PLATFORM C**  
 TOP VIEW: 30" x 3" with a 90° angle.  
 SIDE VIEW: 3" x 6" x 6"

**PLATFORM D**  
 TOP VIEW: 36" x 6" with a 90° angle and a 12" section.  
 SIDE VIEW: 6" x 6" x 6"

**PLATFORM E**  
 TOP VIEW: 18" x 6" with a 144° angle.  
 SIDE VIEW: 6" x 6" x 6"

VECTORWORKS EDUCATIONAL VERSION

4 OF 4

SCALE: 1/2" = 1'-0"  
 DATE: 8/20/14 LM  
 DRAWN BY: LM

**WORKING DRAWINGS**  
 DESIGNED BY: L. Mazur  
 ADDRESS: Lawrence, KS, USA  
 PHONE: (781)94-4330  
 EMAIL: mazur@titusandromicus.com

**NOTES**  
 ALL DIMENSIONS SHALL BE TO FACE UNLESS OTHERWISE SPECIFIED.  
 DIMENSIONS SHALL BE TO FACE UNLESS OTHERWISE SPECIFIED.  
 ALL DIMENSIONS SHALL BE TO FACE UNLESS OTHERWISE SPECIFIED.  
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 ALL DIMENSIONS SHALL BE TO FACE UNLESS OTHERWISE SPECIFIED.

**DRAWING SCHEDULE**

NO.	DATE	DESCRIPTION
1	8/20/14	1ST DRAFT

Titus Andromicus

L. MAZUR  
 TITUS ANDROMICUS

VECTORWORKS EDUCATIONAL VERSION

### MARBLE RESEARCH

**SWATCHES**

### BLOODRESEARCH

**SWATCHES**

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PLATE 1 OF 1

SCALE: 1/2" = 1'-0"  
 DATE: 8/9/17  
 DRAWN BY: LM

**PAINT ELEVATIONS**  
 DESIGNER: L. Mazur  
 ADDRESS: 1137 Perryopolis St, Lawrence, KS, 66044  
 PHONE: (781)94-4330  
 EMAIL: mazur@titusandromicus.com

**NOTES**  
 COLD PAINT TO BE ADDED ON TOP OF MARBLE TEXTURE  
 -BLOOD SHOULD RUN "ORGANICALLY" DOWN FRONT OF LEFT  
 GLOSS COAT TO BE APPLIED AFTER PAINTING IS DONE

**DRAWING SCHEDULE**

NO.	DATE	DESCRIPTION
1	8/9/17	1ST DRAFT

Titus Andromicus

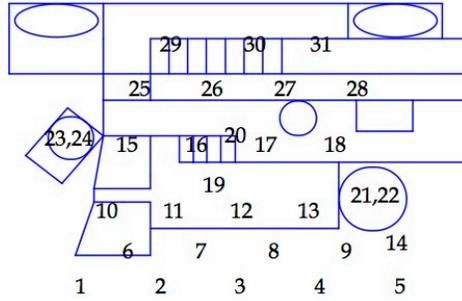
L. MAZUR  
 TITUS ANDROMICUS



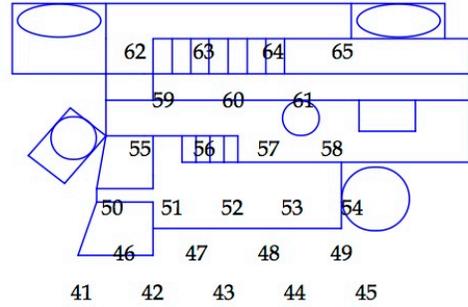


# TITUS ANDRONICUS MAGIC SHEET

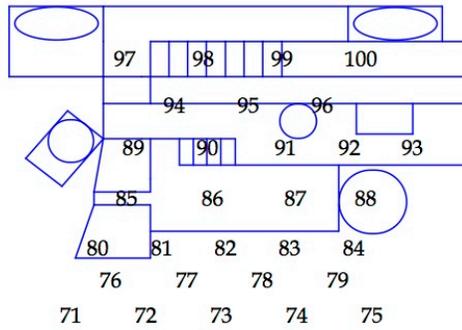
LD: L. MAZUR



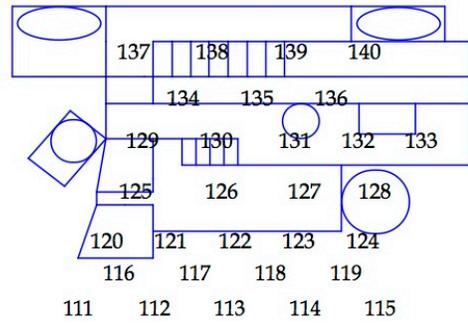
**FRONT** L 137



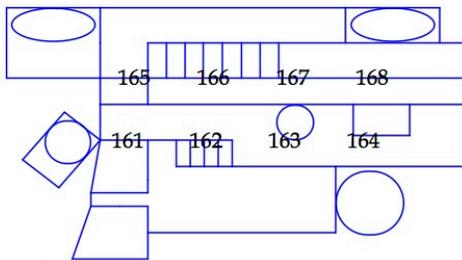
**BACK** L 104



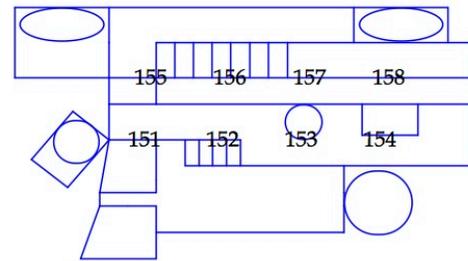
**TOP 1** L 137



**TOP 2** L 789



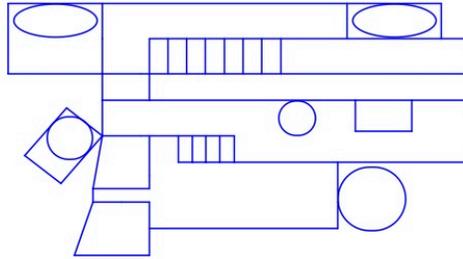
**SIDE 1** L 126



**SIDE 1** L 327

**TITUS ANDRONICUS MAGIC SHEET**

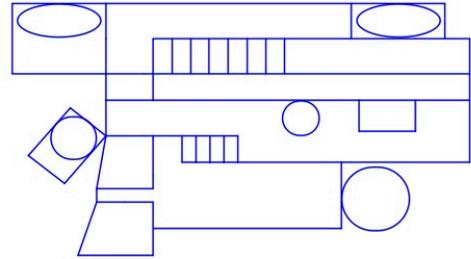
LD: L. MAZUR



181



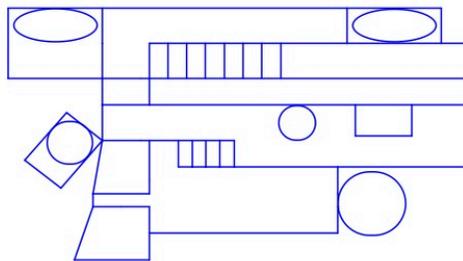
**SUNRISE** L 017



182



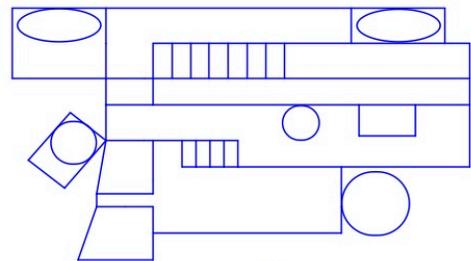
**SUNRISE 2** L 127



183



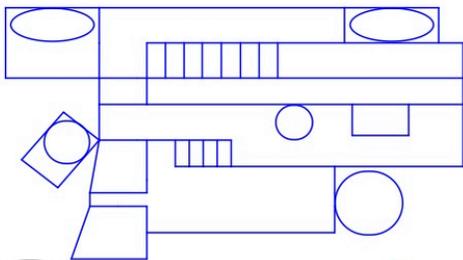
**SUNRISE 3** L 013



184



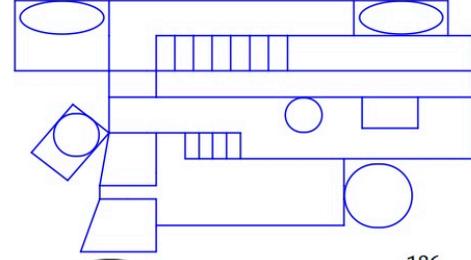
**MIDDAY** L 779



185



**SUNSET 1** L 798



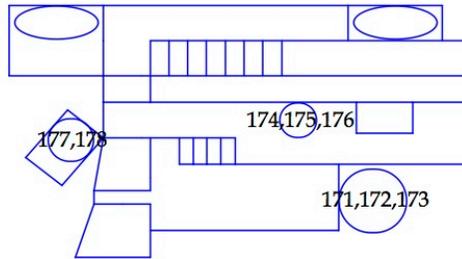
186



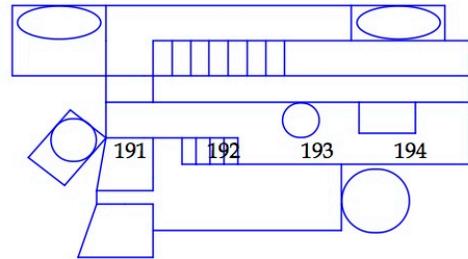
**SUNSET 2** L 508

# TITUS ANDRONICUS MAGIC SHEET

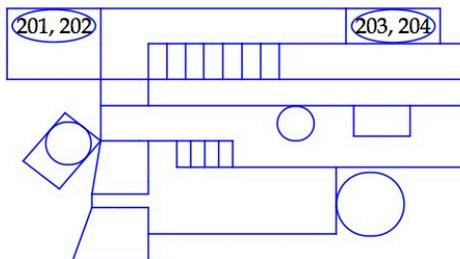
LD: L. MAZUR



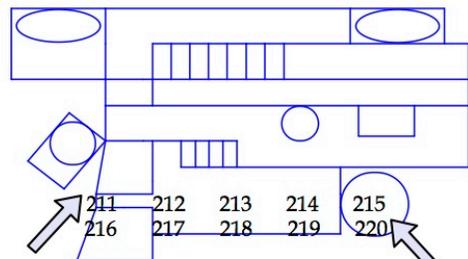
**STATUE SPECIALS L 132**



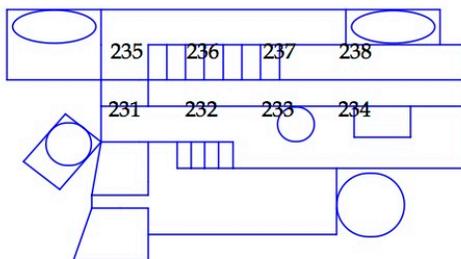
**BACKLIT WINDOW L 020**



**GATE KEEPERS L 197**



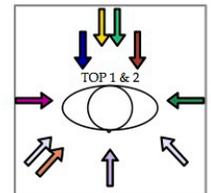
**PROSC. BOOMS L 053**



**BACK WASH L 735**

## NOTES:

- Focus subject to change at designer's discretion
- Order for GOBOs and gel to be completed by technical coordinator
- Trim heights and extra notes on section, FOH, and overhead plots
- \*A DIGITAL COPY OF THESE MAGIC SHEETS MAY BE RECORDED INTO THE EOS, PER DESIGNER'S RECOMMENDATION**



LD: L. MAZUR  
 MAZURLEAH@YAHOO.COM  
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*TITUS ANDRONICUS*  
LIGHTING STORYBOARDS



ACT I



ACT II, I



ACT II, II



ACT II, III

*TITUS ANDRONICUS*  
LIGHTING STORYBOARDS



ACT II, IV



ACT III, I



ACT IV, I



ACT IV, II

TITUS ANDRONICUS  
LIGHTING STORYBOARDS



ACT V, II



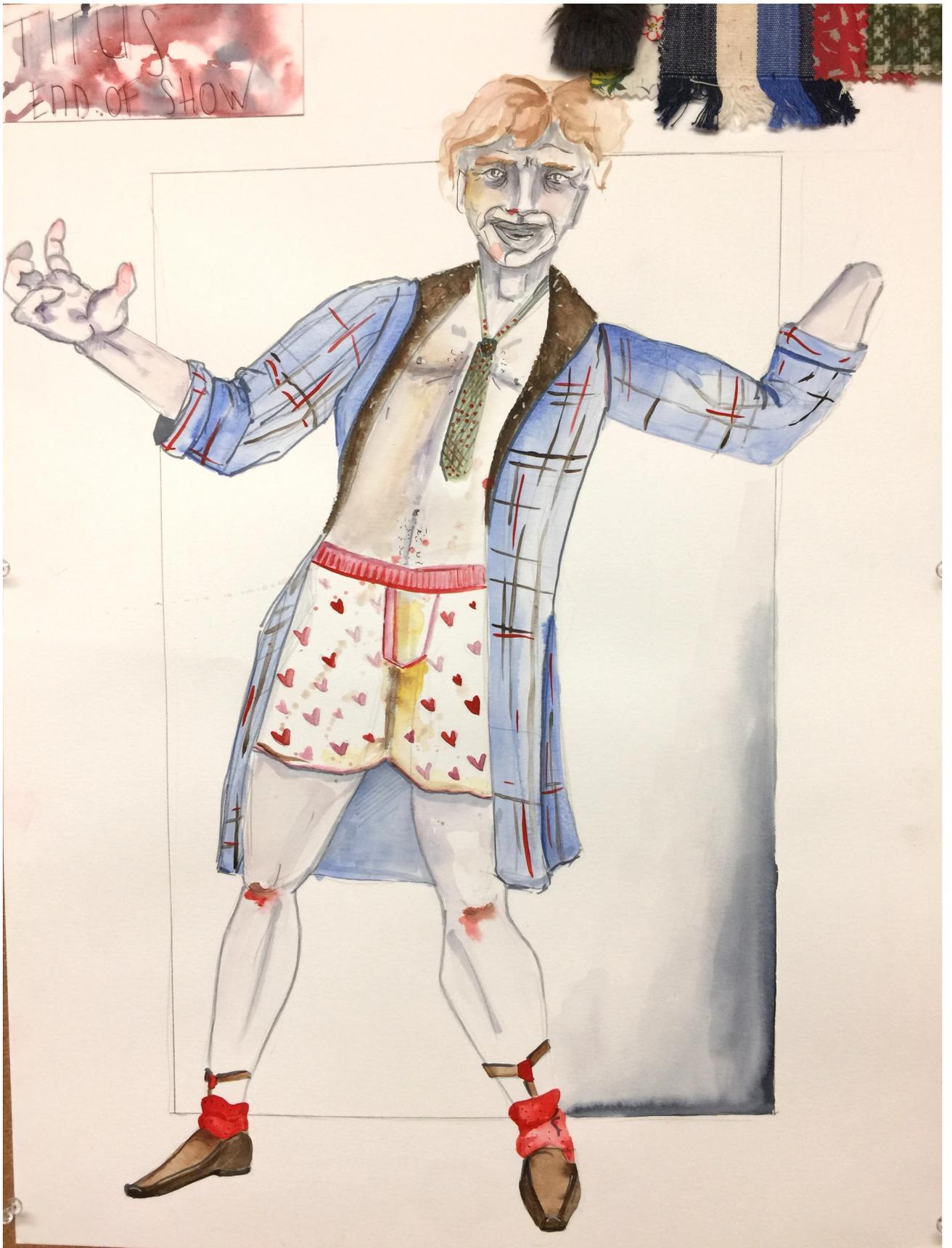
ACT V, III



TITUS  
TOP OF SHOW

Titus  
Andronicus





KVITIK  
TOP OF SHOW



QUINIA  
THE RARE



LAVINIA  
END OF SHOW



AMORCA



DEMETRIUS  
ET  
CHIRON



REVENGE



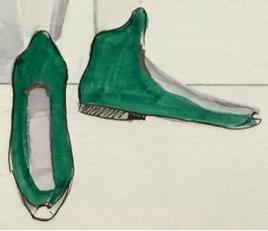
MURDER

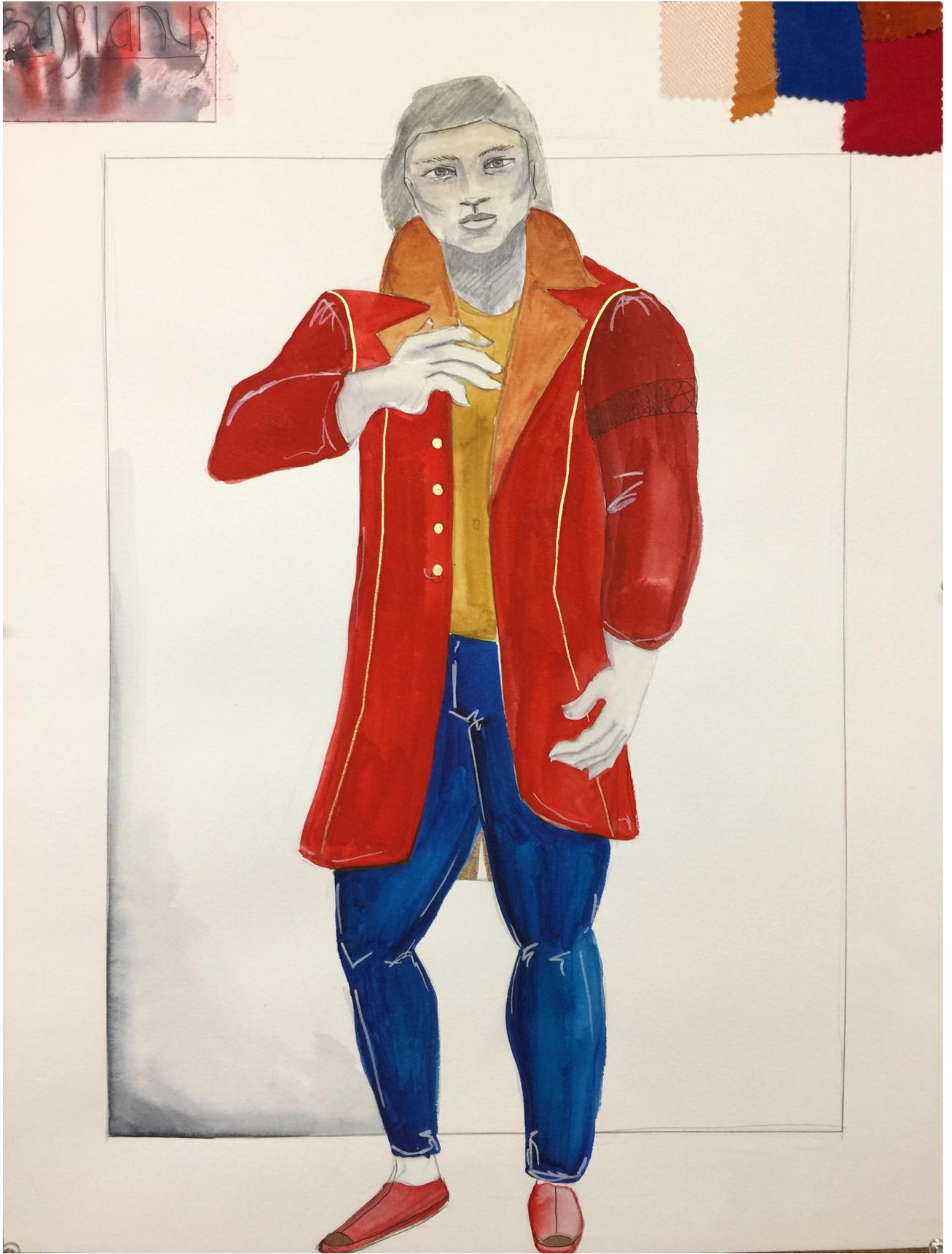


RCIPE

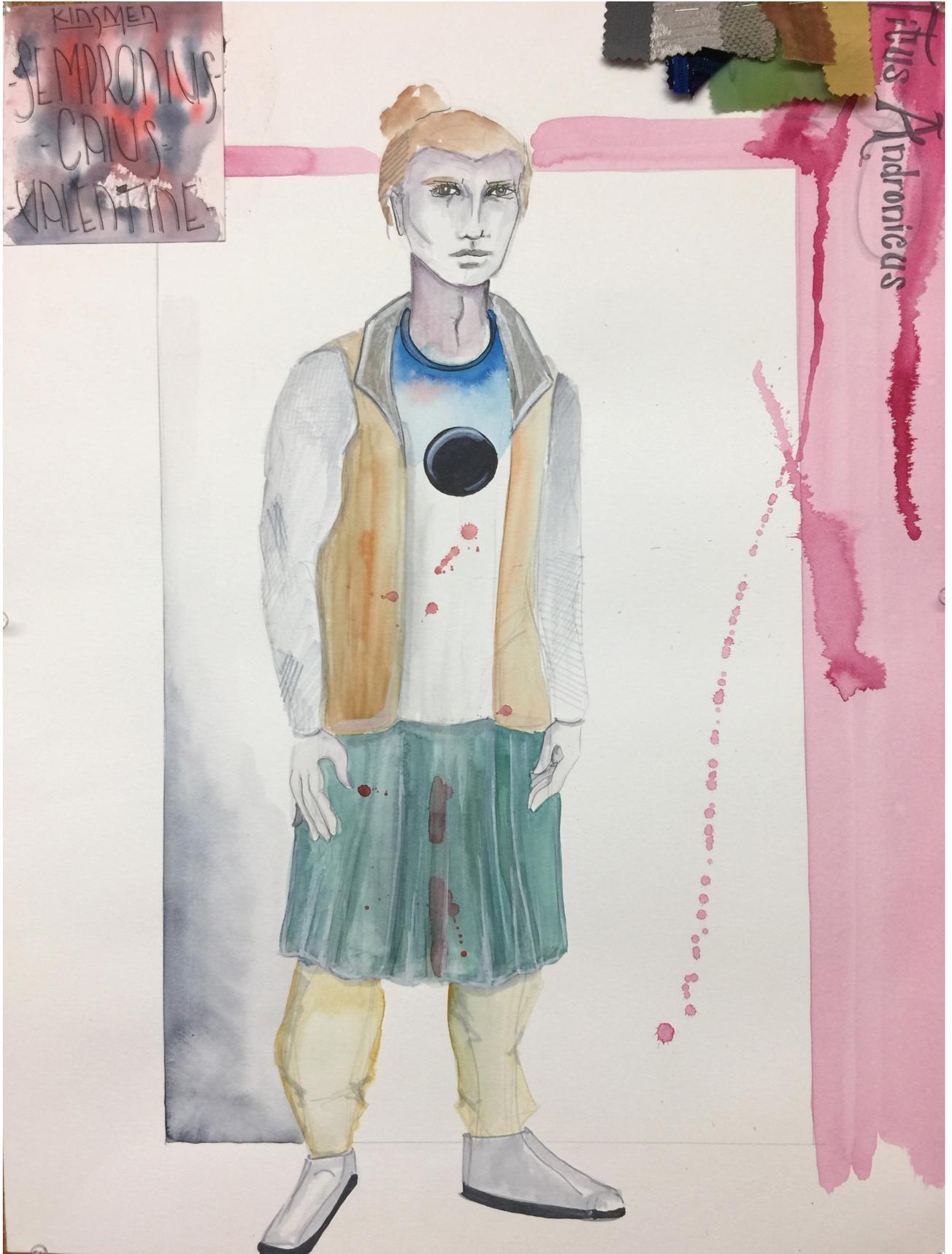


SATURNIUS









AARON



YOUNG LUCIUS  
PUBLIUS



Titus  
Andronicus



NURSE



TRIBUNES-SENATORS  
ROMANS-GOTHS  
DRUMMERS-GUARDS  
SOLDIERS



VECTORWORKS EDUCATIONAL VERSION

**TITUS ANDRONICUS**  
COSTUME LAYOUT  
ACT I

**ACT I, I**










VECTORWORKS EDUCATIONAL VERSION

PLATE  
**1**  
OF  
**5**

DATE: 4/9/17  
DRAWN BY: LM

**COSTUME LAYOUT**  
DESIGNER: L. Mazur  
ADDRESS: 1327  
Lawrence, KS, 66044  
PHONE: (251)798-4530  
EMAIL: mazurkathy@yahoo.com

**NOTES**

DRAWING SCHEDULE		
YR.	DATE	DESCRIPTION
1	4/9/17	1ST DRAFT



*Titus Andronicus*



L. MAZUR  
THEATRICAL DESIGNER  
TITUS ANDRONICUS

VECTORWORKS EDUCATIONAL VERSION

**TITUS ANDRONICUS**  
COSTUME LAYOUT  
ACT II

**ACT II, I**




**ACT II, II**









**ACT II, III**









**ACT II, IV**





VECTORWORKS EDUCATIONAL VERSION

PLATE  
**2**  
OF  
**5**

DATE: 4/9/17  
DRAWN BY: LM

**COSTUME LAYOUT**  
DESIGNER: L. Mazur  
ADDRESS: 1327  
Lawrence, KS, 66044  
PHONE: (251)798-4530  
EMAIL: mazurkathy@yahoo.com

**NOTES**

DRAWING SCHEDULE		
YR.	DATE	DESCRIPTION
1	4/9/17	1ST DRAFT



*Titus Andronicus*



L. MAZUR  
THEATRICAL DESIGNER  
TITUS ANDRONICUS

VECTORWORKS EDUCATIONAL VERSION

**TITUS ANDRONICUS**  
COSTUME LAYOUT  
ACT III

**ACT III, I**








AARON    TITUS ANDRONICUS    MARCUS ANDRONICUS    THE SONS    LAVINIA    ENSEMBLE

**ACT III, II**







TITUS ANDRONICUS    MARCUS ANDRONICUS    THE SONS    LAVINIA    YOUNG LUCIUS

VECTORWORKS EDUCATIONAL VERSION

PLATE **3** of **5**

DATE: 4/9/17  
DRAWN BY: LM

**COSTUME LAYOUT**  
DESIGNER: L. Mazur  
ADDRESS: 1157 Pennsylvania St.  
Lawrence, KS, 66044  
PHONE: (785) 794-4330  
EMAIL: mazur@hobbylobby.com

**NOTES**

DRAWING SCHEDULE		
YR.	DATE	DESCRIPTION
1	4/9/17	1ST DRAFT



*Titus Andronicus*



L. MAZUR  
THEATRICAL DESIGNER  
TITUS ANDRONICUS

VECTORWORKS EDUCATIONAL VERSION

**TITUS ANDRONICUS**  
COSTUME LAYOUT  
ACT IV

**ACT IV, I**







TITUS ANDRONICUS    MARCUS ANDRONICUS    LAVINIA    ENSEMBLE    YOUNG LUCIUS

**ACT IV, II**








AARON    DEMETRIUS & CHIRON    TITUS ANDRONICUS    MARCUS ANDRONICUS & ENSEMBLE    YOUNG LUCIUS    NURSE

**ACT IV, III**






TITUS ANDRONICUS    MARCUS ANDRONICUS    PUBLIUS    THE KINSMEN

**ACT IV, IV**






DEMETRIUS & CHIRON    SATURNIUS    TAMORA    ENSEMBLE

VECTORWORKS EDUCATIONAL VERSION

PLATE **4** of **5**

DATE: 4/9/17  
DRAWN BY: LM

**COSTUME LAYOUT**  
DESIGNER: L. Mazur  
ADDRESS: 1157 Pennsylvania St.  
Lawrence, KS, 66044  
PHONE: (785) 794-4330  
EMAIL: mazur@hobbylobby.com

**NOTES**

DRAWING SCHEDULE		
YR.	DATE	DESCRIPTION
1	4/9/17	1ST DRAFT



*Titus Andronicus*



L. MAZUR  
THEATRICAL DESIGNER  
TITUS ANDRONICUS

VECTORWORKS EDUCATIONAL VERSION

**TITUS ANDRONICUS**  
COSTUME LAYOUT  
ACT V

**ACT V, I**





AARON
THE SONS
ENSEMBLE

**ACT V, II**









RAPE
MURDER
REVENGE
TITUS ANDRONICUS
MARCUS ANDRONICUS
LAVINIA
YOUNG LUCIUS

**ACT V, III**









AARON
TITUS ANDRONICUS
MARCUS ANDRONICUS
THE SONS
SATURNIUS
TAMORA
LAVINIA




ENSEMBLE
YOUNG LUCIUS

VECTORWORKS EDUCATIONAL VERSION

PLATE **5** OF **5**

DATE: 4/9/17  
DRAWN BY: LM

COSTUME LAYOUT

DESIGNER: L. Mazur  
ADDRESS: 1137 Pennsylvania St.  
Lawrence, KS 66044  
PHONE: (785) 769-4530  
EMAIL: mazurkath@yahoo.com

NOTES

DRAWING SCHEDULE

VER.	DATE	DESCRIPTION
1	4/9/17	1ST DRAFT



Titus Andronicus



L. MAZUR  
THESE  
TITUS ANDRONICUS

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