TITUS ANDRONICUS
By William Shakespeare. Directed by Dan Bain.

EDUCATION PACK

Starts 17 February
courttheatre.org.nz
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CAST AND CREATIVES

Director - Dan Bain
Set Designer - Chris Reddington
Costume Designer - Tina Hutchison-Thomas
Lighting Designer - Giles Tanner
Sound Designer - Hamish Oliver
Stage Manager - Jordan Keyzer

Titus - Owen Black
Tamora - Eilish Moran
Marcus - Tom Trevella
Lucius / Nurse - Kathleen Burns
Saturninus / Alarbus - Cameron Douglas
Bassianus / Aemilius - Fergus Inder
Chiron - Ben Freeth
Demetrius / Goth - Ralph McCubbin-Howell
Aaron - Baki Amani
Lavinia - Miriam Qualls
Quintus / Publius / Goth - Jack Marshall
Martius / Sempronius / Goth - Olly Humphries
"HAIL, ROMAN, VICTORIOUS IN THY MOURNING NEEDS!!"

"HAS EVER SUCH A BARBARICIAN?"

"THAT IS A WITNESS THAT I AM THY GONE!"

"THEREFORE I TELL MY SORROWS TO THE STONES..."

"WE WILL SOLICIT HEAVEN AND MOVE THE GODS TO SEND DOWN JUSTICE."

"WILL YOU PLEASE EAT?"
“…This production is neither classic nor contemporary. It exists in a time of its own - Titus Andronicus time. The time is Titus Andronicus, the place is Titus Andronicus, the rules of the world are the rules of the world of Titus Andronicus. The actors and director had to work to create a cohesive world, building it in a way that supports the STORY, CHARACTER and THEME.”

HAVE A GO: Ingredients brainstorm. In groups, brainstorm as many things as you can that you noticed about the ‘World of Titus Andronicus’.

Ext: Discuss how you felt these elements added to your engagement with the play and the story.
ORDER DESCENDING TO CHAOS

The Goths bring chaos to the Roman world of order

The driving artistic vision for The Court’s production of Titus Andronicus is the idea of order descending to chaos. This statement impacted on the direction, design and the choices made by the actors in the room.

We asked Director, Dan Bain, how he planned to create focus for the audience with so much happening on stage during the play.

Rachel: There are moments in the play where there’s a lot going on. How will the audience know what to focus on?

Dan: Because I will have done an excellent job of directing the gaze of the audience. I think the job of the director is telling the audience where to look. You learn this as a clown and a huge amount of my background is clowning. A lot of my experience was finding ways to focus the audience without language, then it becomes about what the picture looks like, what is the composition of the picture, what is drawing our attention, where are the characters looking, what is the lighting, highlighting and what is it drawing our attention to? That’s a lot of what my job is, saying the audience needs to look here now so how do I make sure that’s where they’re looking? And also, the inverse of that is knowing there are points that the audience can’t see this and they shouldn’t see this, so how do I engineer it so that they are not looking at that? I was fortunate to spend a fair amount of my youth travelling with magicians and that kind of thing, so spent a lot of time talking about how do you get someone to look at something, how do you get them to not look at something else, how do you conceal this etc. So that’s one of the things that lives in my toolkit for this kind of work.
“TWO FACTIONS: CIVILITY AND BARBARISM”

By setting up the Romans as civilised and the Goths as ‘barbarous’, Shakespeare challenges us to reconsider our understandings of what those terms mean. At the top of the play, Titus behaves ‘civilly’ when burying his sons, but at the same time shows unfeeling cruelty to Tamora regarding her son. Soon afterwards he stabs his own son in the name of loyalty and order. Later, he and other Romans serve Tamora her children baked in a pie, an unambiguously barbaric act. Is the world of Titus Andronicus really such a civilised place?

**TWO FACTIONS**

There are two factions in the world of Titus Andronicus. The Romans and The Goths. The Romans are a culture decaying from the inside out - torn apart by bickering, politicking and infighting. Exhausted by partisanship and constant war. They are order dissolving. The Goths are the subdued enemy. They are visually ‘wild’. They are proud. They are chaos, shackled.

**DISCUSS:** What choices did the Director, Costume Designer and Set Designer make to differentiate between the two factions?

**HAVE A GO:** In groups use the table below as a starting point to identify the choices used to convey the differences between the two factions.

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<th>DRAMA TECHNIQUES</th>
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Use the same DRAMA TECHNIQUES but think about how they are used to help tell the story in other ways throughout the play. Use the table below to collect your ideas.

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INTERVIEW WITH THE DIRECTOR

Why did you want to direct Titus Andronicus?
It is a celebration of excess. With a piece like Titus you need to make very considered choices around where you will set the tone dial. Too far and it’s irredeemably ridiculous, not enough and it’s timid and ignores the source material. It’s also the opportunity to world build. These and the chance to work with a large professional cast are all unusual parameters and opportunities that haven’t ever presented themselves to me. The chance to play and experiment with them is irresistible.

How do you want the audience to feel watching this production?
The show should feel like a rollercoaster. Very fast moving, occasionally sickening, but ultimately thrilling.

What five words would you use to describe the play?
Bloody, vicious, brittle, degenerative, beautiful and silly

MAKING IT CLEAR
As far as Shakespeare texts go, Titus Andronicus is straightforward. In Scene One all the dominos get put in place and then they are flicked over. For the rest of the piece we watch them fall in sequence. The job of the cast and creatives is to make sure that the execution and telling of the story is clear and clean. The aim is to avoid the sensation of “wait—what’s happening?” in the audience. The text is cut back, the intentions of the characters are very clear. The actors must play those as boldly as we dare.

HAVE A GO: Imagine you were directing a production of Titus Andronicus. How would you approach this job? What would be the most important things for you to focus on? Present your ideas back to your class.
A Q&A WITH SET DESIGNER CHRIS REDDINGTON

Why is this production exciting to work on?
Shakespeare is very rich ground to pick through. While Titus is considered to be an earlier and possibly cruder text from the Bard, I still found many beautiful relationships and reflections within it in my own reading and discussion. Piecing the many smaller moments of discovery within the bigger picture of the Titus story is a bit like putting together a puzzle. Unearthing and making sense of the many mysteries and interpretations of its particular world is both fascinating and exciting.

What does a set designer’s role entail?
I like to think of the world set in the same way we might set the table for dinner. The set is the setting of the story we are telling. My role is to synthesise the various formal elements into a language and cohesion that can give the story a sense of flight on behalf of the audience, who will make their own discoveries within that story.

My role is not necessarily to come up with the ideas but to find and collate the best ideas. I would never consistently come up with the best ideas on my own, so I ask everyone in the broader team what they like, what excites them, what they notice, love and feel within the context of the work and story we are telling. One never can tell who will say something that provides a little click moment.

Many click moments will build into a kind of momentum that eventually renders one more of a servant to the work. After a while the work will tell us what it wants and the designer’s role is to listen very carefully to these suggestive moments within the story. The arrangement of which allows audiences access not just to the story, but to the characters, their motivations and the transformations that they undergo.

What is your concept and inspiration for the set?
To find the fundamental story and give the language of Shakespeare ample room to express itself. The Titus text is very rich and the set avoids being literal with the multitude of imagery in the language. In this story there is a basic conflict between the Romans and the Goths. There is a breakdown in the political order of Rome but also in the internal order of Titus, in both his patriotism to his country and loyalty to his family.

On deeper reflection there are other conflicts and dichotomies: between order and chaos, a man and a woman, reason and intuition, consciousness and sub-consciousness, right side of the brain and the left side, clarity and distortion, Dionysian and Apollonian energies.

The set does little more than frame the formal outlines of these ranges by entering the spirit of these antithesis in its creation: there are hard, carefully considered structures and reflective surfaces, and painterly textures dripped with joyous abandon.

In the middle of it all is an ever-present pit that finds new meanings as the language progresses: a womb, a tomb, a void,
death, madness, amorality, hell, a mouth, an orifice, and of course a pie. The ideal concept for the set is that it changes its basic meaning as the dramatic nuances of the story unfold.

The Titus set is really very basic and only attempts to provide visual parameters for the dramatic dynamics of the story. In the broadest sense there is a relationship between the social structures of the Roman Empire placed next to the chaotic nature of the Northern Goths. In the set you can see various examples of geometric structure in comparison with organic chaotic order. There are reflective surfaces and light absorbing surfaces, front-lit figure lighting, but also back-lit silhouette lighting, as well as an archway that soars upwards and a pit that pulls downwards into the sense of shadow beneath the story.

Fundamentally, the set is a very large and broad painting that provides an unequivocal sense of transformation of these forces and energies. The painting was generated in the spirit of these forces; there is masking and structural edges, but also random drippings of paint that land where they will, providing a fertile atmosphere to stimulate the themes, images and ideas within the play. This painting is also developed around the fundamental relationship of figure and field. There is a horizon and also vertical stripes that give it a series of landscape and portrait relationships.

The backdrop is also very empty in a way. The emptiness is what provides the energy for the cast to place themselves in. I like to think of the cast as set pieces, too. They are an important part of the arrangements of each scene.

Even though Titus is set in Rome it is not actually a history tale. This gives a certain licence to how the themes found within it can be perceived in the contemporary sense.

A lot has happened before the play starts. How does that impact your choice as a designer?
In terms of the plot, Titus has returned from years of war, victorious on behalf of Rome, but he has suffered the deep personal losses of his own sons. The protagonist is in a situation of fundamental tension from the beginning. The antagonist Tamora loses a son as an act of political atonement early on in act one. This sets of a plot of revenge between the two. Within the patriotic pride of Titus is an image of Rome that is a powerful and victorious empire, but also an empire that went on to implode from its excesses.

Titus captures this spirit before the story starts, and to this end, the stories of Shakespeare were written as a point of comparison to the English Empire. The Titus story told here today still has connotations that are apparent with today’s world. The Trump administration of back stabbing and chaotic political order comes to mind.

How does the design choices support the concept of order descending into chaos?
Through the course of the play, this transformation is framed in many basic but suggestive ways. From the outset, the stage space has a stark fleshy red banner on one side and a wintery tree skeleton on the other. The floor painting also has a series of geometric squares that slowly morph into earthy ground tones that have no sense of order or shape; more the messy joy of a child’s painting without stringency or mental intention.

Five small boxes which are used variously in the production begin as orderly placements on the stage edge to punctuate cast entrances, but then get moved and shuffled into seating and stepping platforms. By the final act they start to be placed on angles and get moved until by the end they lay scattered by the drama that ensues.

The set is very formal for act 1 and is broken down and combined for act 2. These are some of the ways that this basic relationship of order and chaos works in the setting of Titus.

Have you made any symbolic choices with the design?
Almost every part of the final design has reached its resolution because it fits as a symbolic presence. In Titus the curved backdrop could symbolise the earth itself, the mirrors could symbolise the reflective nature of the motivations of the main characters, the tree might symbolise the earthy ideology of the Goths and the archway civilisation. The colour red could more obviously symbolise blood, but also the blood lines of family, Tamora’s lust and Titus’ shame and embarrassment. The five platforms might symbolise the five-act structure of the story. But symbols don’t need to be mentalised but rather felt intuitively.
We don’t have a curtain, what do you want the audience to be thinking or feeling before the show starts?
A sense of mystery. A sense that there are familiar qualities to what can be seen and heard. But also, many little points of comparison that feel less literal or definite about what people may suppose they will see, and more of a sense of wanting to know more; of wanting to find room for themselves to make their own interpretations of the story. In the end, an audience of 500 will have 500 different perspectives of the story. I think my job is to help make sure there are at least 501 different perspectives available, but, of course, hopefully many more. In this respect I think keeping the setting of the story on a kind of liminal edge is the best way to incite imagination within the basic theatre-going experience. If this feeling of curiosity and wonder is there from the start of the production, I think that this is the best chance to stimulate an audience during the production.

DISCUSS: The set design aims to support the idea of order descending to chaos. What do you think are the ways the set serves this vision?
HINT: Think about reading the set from left to right
Light and Dark and the negative space of the pit
The pit is a present metaphor on stage. It is used to serve as a physical pit during the play (for the characters who are thrown or fall in it) but it also represents the absences or voids in the characters’ lives and to act as a well from which all the bad ideas and actions come from. The edge of the pit is clearly defined by light and the meeting of dark and light, presence and absence used to mirror the dichotomies in the play, specifically madness and sanity. This is brought to the fore when Titus stands on the pit at the peak of his insanity.

The Pit in use
• Titus brings back his dead sons from war and they go into the pit
• Bassianus is murdered and thrown in the pit
• Quintius and Martius fall in the pit with the dead body of Bassianus and are then falsely implicated in his murder.
• Titus stands on the pit at the peak of his insanity.
• Lavinia stands on the pit before she is killed.
• When Tamora taunts Titus as revenge personified he is in the pit.
• Aaron is sentenced to be buried alive up to his chest, we don’t see this but perhaps the visuals of other people going into the pit helps the audience to imagine this happening.
Q&A WITH TINA HUTCHISON-THOMAS, COSTUME DESIGNER FOR TITUS ANDRONICUS

What does a costume designer's role entail?
Anything an actor wears, I am responsible for. From initial ideas and from the first meeting with a director to drawing concepts, fabric sampling, discussing costumes with actors, hair, makeup, footwear, watching multiple rehearsals and everything in between. It is making sure every character on stage is a researched, thoughtful and considered decision. Sometimes it involves pattern making, dying fabric, cutting, fitting, sewing, altering and hand-finishing costumes too!

What is your concept and inspiration for the costumes?
Dan had originally given me a brief of how he saw the play and how he would like it to look, so I started pulling images and sketching ideas based on that information. This is my favourite part of my job, I love researching and gathering ideas together to form cohesive characters. It is also a great time to challenge myself with new techniques and products for costumes which I can use within the play. In Titus’ world we have The Romans and The Goths - two opposing cultures intertwined together in an often violent and chaotic way. Because of this, it clearly defined the characters for me. Light and dark was an obvious choice, but I wanted to add smaller soft details through fabric and trims, and then harder details like thermoplastics and leather to show their individual style and help create unique identities for the cast. Sitting and discussing ideas with the other creative team members also helps mould and develop the world of Titus Andronicus. I wanted to create a unique world that had only a subtle nod to roman clothing. Dan expressed an interest in the restrictive strapping of the Victorian area and so this also had a place in the final design. By modernising characters with asymmetrical style lines, I managed to create a cohesive look that is unique to the Titus Andronicus world.

Why is this production exciting to work on?
There are couple of reasons. Firstly, this is my first time working with Dan collaboratively on a play at The Court and I thought it would be great fun to work with him and new members of the creative team on a challenging play. Secondly, I get to create the costumes for the Titus Andronicus world, where the director and production team get to make the rules. I am only restrained by how much I can make and create by opening night! Shakespeare created quite an intense piece with Titus Andronicus, and I really enjoy the challenge of delving into his world and bringing his characters to life.

What’s the most challenging part of designing costumes?
For this play it’s the sheer volume of blood! But generally, when I design costumes they have to not only look pleasing to the eye, but the actor must feel comfortable enough to not worry about what they are wearing, and focus on all the other many aspects of acting.

How is costume used to show the differences between the Romans and the Goths?
Through colour, Rome is the light and the Goths are the Earth. Also, hard and soft details help with making characters unique. I like to give each actor their own special detail within their costume to help create a connection between actor and character.

How will costume support Lavinia’s transformation?
Again, through colour. We see her at the top of the play betrothed to Bassianus, so subtle golds to complement him while still wearing the Andronicus family colour of grey. As the play moves into more gruesome scenes, her clean fresh
look takes a turn, with her blood covering a large majority of her costume. By the end of the play Lavinia is in dark sombre clothing around the neck and shoulders with a stark white dress to show herself in two contrasting worlds.

**Where do you go for inspiration?**
Firstly, I create a Pinterest board! I then research from my large library of reference books and when there are ideas or themes coming together, I will start online shopping for items I can buy for the show. Art galleries and museums are also helpful for inspiration.

**How do the design choices support the concept of order descending into chaos?**
Costumes start clean and eventually end up dirty and covered in blood. Thankfully I did a lot of ‘blood testing’ on fabrics before making anything, so all costumes are very washable!

**Which character was the most fun to dress?**
I like Tamora, just because of her transition from Queen of the Wild to her developing into a woman who has embraced her situation and power to transform into this almost divine-like presence.

**How closely do you work with the director to develop the costume vision for the show?**
It is crucial to listen to the director’s vision and ideas - you get a great amount of detail and reference ideas from where they want to take a show. It has been great working with Dan, as he has such a clear vision for Titus Andronicus. Weekly meetings, coming to fittings and chats in the hallway all help to make a show that looks cohesive and well collaborated. How long does the design process take? It really depends on how many characters and when the show is set. For example, Titus Andronicus has approximately 22 characters, and some have 3 or more changes during the play. I would spend anywhere from 5-15 hours per character.

Supporting character progression and development – as the goths become more ingrained in the world of the Romans they begin to adorn themselves more with lighter colours and gold accessories. They don’t lose their goth identity but they acquire the glamour and riches only associated with the Romans at the start of the play.

**DISCUSS:** How does this use of costume help communicate the shifts in power and authority during the play?
The music in The Court Theatre’s production of Titus Andronicus is at times almost imperceptible, but then when it stops the audience hopefully notice that something is absent…. Composition for the music and sound started from the barbarous side of the world: it is intense, unnerving, disturbing and unsettling.

**HAVE A GO:** Theme Tune – in groups pick a theme tune for the show that you would play in the foyer or as the audience enter the theatre to get the audience in the right mood for the show. Present your ideas to the rest of the class and **DISCUSS** the impact you think these choices might have on an audiences’ experience of the play.

**HAVE A GO:** Use Act 4, Scene 2 – when Tamora comes to Titus’ house. Explore performing without sound and then, using percussion or the musical talents of your group, explore adding sound to this scene.

**DISCUSS:** Discuss the differences adding sound to this scene made for the audience. How did this compare with the choices made in The Court’s production?
Production Technologies and How They Impact Meaning and Understanding

**HAVE A GO:** Using the information on the previous pages, collate the ideas and uses of production technologies within The Court Theatre production of Titus Andronicus.

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**REFLECTING ON THE PLAY**

**DISCUSS:** As a class talk about your immediate response to the play.

**HAVE A GO:** In groups work to complete the tables below, adding your own ideas and thoughts on how The Court Theatre’s production of Titus Andronicus used drama elements, techniques, conventions and technologies within this performance. Remember to consider why the director/designer/actor made these choices and what impact this had on your interpretation of the play.

**DRAMA ELEMENTS AND HOW THEY IMPACT THE MEANING AND UNDERSTANDING**

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THE CHARACTERS

TITUS ANDRONICUS - General against the Goths
Father of Lavinia and Lucius. Titus has spent the last ten years fighting Rome’s enemies and winning honour for his country, yet his heroic deeds have taken so much out of him that he feels incapable of leading his country despite its desire that he be its new emperor. He is first held up as a model of piety for his staunch reverence for traditions, but it is this strict adherence to tradition that causes his enemies to take revenge against him.

TAMORA - Queen of the Goths
Though her very first speech shows her to be a caring mother of Chiron and Demetrius, Tamora is associated with barbarism and savagery. Tamora exhibits extreme ruthlessness when she encourages her sons to rape Lavinia. Even though she is opposite in everything to the archetypal victim Lavinia, Tamora is a victim of misogyny and a male law of order.

MARCUS ANDRONICUS - Tribune of the People
Unlike the rest of the Andronicus family, he never participates in the war. Where everyone else has had a hand in at least one murder or crime, he remains conspicuously removed from the bloodshed. Every time he speaks, he is the sound of reason and calmness, standing in stark contrast to the ravenous and crazed speeches of the other characters.

LUCIUS – Son to Titus Andronicus
He defends his sister, Lavinia, from their father after she runs away with Bassianus. He tries to free his captive brothers Quintus and Martius, for which he is banished from Rome. The people of Rome support him over Saturninus. He is the character with most substantial arc, moving from bloodthirsty youth to sober leader.

SATURNINUS - Son to the late Emperor of Rome
After being declared Emperor, he chooses the captive Queen of the Goths Tamora for his Empress, thereby giving her the power to wreak havoc on Rome and Titus’s family.

BASSIANUS - Brother to Saturninus, in love with Lavinia
He steals Lavinia away when Saturninus wants to make her his Empress, which sets into motion the events that lead Titus to kill his own son, and Saturninus to despise the Andronicus family. He is murdered by Chiron and Demetrius, but Quintus and Martius are framed for his murder, which leads to their beheadings. As the representative of grace and virtue, his failure to become Emperor in Act I is the sign of a degenerating Rome.
DEMETRIUS & CHIRON - Sons to Tamora
They murder Bassianus and then brutally rape and disfigure Lavinia. They are shown in this play to be nothing more than engines of lust, destruction, and depravity, empty of even the basic wit that makes Aaron a more compelling villain. They are finally killed by Titus, who has their blood and bones made into a pastry to be fed to their mother.

AARON - a Moor
Shakespeare only created four other black characters before the tragic hero Othello, and Aaron is the most substantial. He is the engine of action in Act II, bringing Tamora’s dream of revenge to reality. This portraiture of evil is a descendant of the “Devil” or “Vice” from early Elizabethan morality plays, created only to move the audience to contempt. For that reason, there is little about Aaron to win our sympathy or to even explain the motivation for his evil. His protectiveness of his child presents an interesting contrast in parenthood to Tamora and Titus.

LAVINIA - Daughter to Titus Andronicus
Betrothed to Bassianus, she spurns Saturninus’s offer to make her his. She is brutally raped and disfigured by Chiron and Demetrius in the forest during the hunt. The rape of Lavinia is undoubtedly the central and most horrific crime of the play, which is why later adaption gave the play the alternate title “The Rape of Lavinia”. Unable to communicate, she is one of Shakespeare’s most incapacitated heroines, yet, as she is physically pared down, her narrative and thematic importance escalates.
There is a long history of gender blind casting Shakespeare’s works. Historically, all the female roles were played by young men, because women were not allowed onstage. Nowadays, actresses have taken on some of his most famous male roles such as Hamlet and Julius Caesar. There are very few female roles in this play and you might have noticed that in The Court’s production Lucius (eldest son to Titus) is played by a woman.

We asked Dan Bain, director, about this choice.

There are so many dudes in it. I cut characters and even then, it’s still overloaded with men. There’s three women in it and so many guys, it’s just a bit boring. I’ve chosen to have Titus’ eldest son to be played by Kathleen. The thing about the building of the world is that you can make these choices, maybe in Titus’ world the eldest son, or your first born, just always assumes that position – they’re your eldest son regardless of gender. When you say it’s set in Ancient Rome so you must play by the rules of Ancient Rome, or it’s Titus Andronicus set in a corporate building you have to play by the rules of a corporate building. But when you go, this is Titus Andronicus set in the world of Titus Andronicus then you can just define the rules of that world off what happens in that play, and as long as everything makes sense and rhymes with other things its ok. I think this choice works.

DISCUSS: Did you notice this casting choice when you were watching the show? In pairs discuss the impact you think this choice had on the story.

HAVE A GO: Choose a scene from the play, perhaps your class can choose to work on a variety of different scenes. Have a go at playing the characters with different genders. What does this change about the role and how does it affect your reading of the story and character from an audience perspective?
AARON: CHARACTER ANALYSIS

“Chief Architect and Plotter of These Woes” (Marcus at the end of the play). During the play Aaron causes a lot of suffering – but why does he do it? Perhaps because he wants to help his lover, Tamora, get revenge against Titus, perhaps because he likes being bad, or is his behaviour a response to the way the Goths and Romans treat him throughout the play?

In Titus Andronicus Shakespeare makes a very big deal out of Aaron’s blackness, and draws on some 16th century stereotypes in its portrayal of Aaron’s character. For example, Aaron’s blackness is synonymous with evil throughout the play. He’s referred to as a “barbarous” Moor more times than we can count.

The interesting thing about Aaron is that he simultaneously embraces and defies these stereotypes. The clearest example of this is when Aaron declares he loves being a villain. While Aaron is very clearly the villain of the play (and we could even say he’s one of the evillest villains in all of Shakespeare), we do see a slight glimmer of humanity in him. Aaron, after all, seems like the only parent who’s willing to put his child first. In a world where Titus kills two of his children onstage for no good reason, and Tamora orders Aaron to “christen” her baby with a “dagger’s point,” Aaron’s defence of his new-born baby seems almost admirable. However promising Aaron may be as a father, the Romans see fit to punish him after he’s captured. When Lucius announces that Aaron will be buried up to his neck and left to die (raising the question of Rome’s so-called civility), Aaron remains defiant to the very end.

DISCUSS: How do you think the treatment of Aaron by the Goths and Romans in the play relates to modern society? What can the audience learn from this story?
ASK AN ACTOR

Check out our Q&A session with the cast: we got to ask them questions about the process of making the show, their characters and what they thought about the text.

CLICK HERE
https://www.youtube.com/watch?v=X9TLrIMHfCM