

ANDREA STEVENS

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PROFESSIONAL HISTORY

University of Illinois at Urbana-Champaign

2016- Director of Undergraduate Studies

2013-present: Associate Professor, Department of English, Theatre, and Medieval Studies

2007-2013: Assistant Professor, Department of English
Affiliate, Department of Theatre (2010-)
Affiliate, Program in Medieval Studies (2012-)

University of Virginia

2006-07: Director of First-Year Writing

2004-05: Coordinator of Studies, Hereford Residential College

2001-04: Graduate Instructor

EDUCATION

2007: Ph.D., University of Virginia

1998: M.A. English Literature, Dalhousie University (Halifax, NS)

1997: B.A. English Honors, Huron University College at Western (London, ON)

TEACHING AND RESEARCH INTERESTS

Drama of Shakespeare and his contemporaries

Theater history from the fifteenth to the seventeenth century

Shakespeare 'original practices'

Performance studies, especially theories of the performing body

RESEARCH

BOOKS

Inventions of the Skin: The Painted Body in Early English Drama 1400-1642 (Edinburgh University Press, July 2013, Edinburgh Critical Studies in Renaissance Culture series)

Inventions of the Skin considers a crucial aspect of the visual field of the early modern stage: the painted body of the actor. Organized as a series of studies, the four chapters of this book examine goldface and divinity in York's Corpus Christi play, with special attention to the pageant representing *The Transfiguration of Christ*; bloodiness in Elizabethan and Jacobean drama, including blood's unexpected role as a device for disguise in plays such as *Look About You* (Anon) and Shakespeare's *Coriolanus*; racial masquerade within seventeenth-century court performances and popular plays, from Ben Jonson's *The Masque of Blackness* to William Berkeley's *The Lost Lady*; and finally whiteface, death and 'stoniness' in Thomas Middleton's

The Second Maiden's Tragedy and Shakespeare's *The Winter's Tale*. Recovering a crucial grammar of theatrical representation, this book argues that the onstage embodiment of characters – not just the words written for them to speak – forms an important and overlooked aspect of stage representation.

(Reviewed *Shakespeare Bulletin*, 32.4 Winter 2014, 765-770)

Racial Masquerade at the Caroline Court, 1625-1642 (in progress)

Assembles and explicates an archive of performance texts and more ephemeral theatrical events, at court and in the public all-male theatre, involving the trope of the Maid-as-Moor: the plot device of an aristocratic white woman who temporarily masquerades as an African but whose true identity is revealed at the play's end.

Shakespeare and the Performance of the Commonplace (in progress)

Examines how Shakespeare's plays represent the circulation of various forms of 'commonplace' wisdom: moralizing couplets and sententiae; jokes and cuckold jokes; ballads and songs; and gossip or hearsay. The book draws from both ordinary language philosophy and performance studies as it investigates the commonplace as an 'action that a man might play.'

Under contract: edition of William Heminge's *The Fatal Contract* (1639) for inclusion in *A New Anthology of Renaissance Drama*, ed. Jeremy Lopez (Routledge, 2019; glossed text with the editor)

Commissioned/under contract: article on the 'Cultural History of Insects', for Renaissance volume in series on *Insects in Literature and Language* (Bloomsbury; in progress)

PEER-REVIEWED ARTICLES AND BOOK CHAPTERS

'Yet I have a braver way than these': A Performance History of *Edward II*.' *Edward II: A Critical Reader*, ed. Kirk Melnikoff (Arden Early Modern Drama, February 2017), 43-72

'The Spotting of Lady Conscience in the *Three Ladies of London*.' Performance as Research in Early English Theater Studies: *The Three Ladies of London* in Context (<http://threeladiesoflondon.mcmaster.ca/contexts/box.htm>)

'Shakespeare Without Resources: Staging Shakespeare in the Midwest.' *Shakespeare on the College and University Stage*, ed. Andrew Hartley (Cambridge University Press, 2014) 110-125

'Cosmetic Transformations.' *The Effects of Performance in the Theatres of Shakespeare and His Contemporaries*. Eds. Farah Karim-Cooper and Tiffany Stern (Arden, 2013) 94-117

'*The Eunuch Much Sears Her Breast*': Remediating Adulteration in William Heminge's *The Fatal Contract*.' *Thunder at a Playhouse: Essaying Shakespeare and the Early Modern Stage*. Eds. Peter Kanelos and Matthew Kozusko (Susquehanna Press, 2010) 212-33

'Drama as Performance and Text.' *A New Companion to English Renaissance Literature and Culture*. Ed. Michael Hattaway (Wiley-Blackwell, 2010) 502-12

'Mastering Masques of Blackness: Jonson's *Masque of Blackness*, The Windsor text of *The Gypsies Metamorphosed*, and Brome's *The English Moor*.' *English Literary Renaissance* 39 (2009) 397-427

'Assisted by a Barber: The Court Apothecary, Special Effects, and Ben Jonson's *The Gypsies Metamorphosed*.' *Theatre Notebook* 61.1 (2007) 7-11

SELECTED ESSAYS AND REVIEWS

Performance Review, 'Malvolio and the Ethics of Spectatorship' on *I, Malvolio* (Tim Crouch); *Shakespeare 400 Chicago: Reflections on a City's Celebration of Shakespeare* (Chicago Shakespeare Theater, 2017) 163-65

Performance Review, 'Oddball Hamlet' on *Celebrity One-Man Hamlet* (David Carl); *Shakespeare 400 Chicago* (Chicago Shakespeare Theater, 2017) 183-185

Performance Review, 'Blood, Clowns, and Metadrama' on *The Complete Deaths* (Spy Monkey); *Shakespeare*

- 400 Chicago* (Chicago Shakespeare Theater, 2017) 296-298
- Book Review, Peter Hyland, *Disguise on the Early Modern English Stage* (Ashgate, 2011). *Shakespeare Bulletin* 30.2 (2012) 232-7
- Performance review, *Taming of the Shrew* (new Induction by Neil Labute), Chicago Shakespeare Theatre. *Shakespeare Bulletin* 28.4 (2010) 491-5
- Review Essay, Bob Komar's film *Measure for Measure*. *Shakespeare Bulletin* 27.2 (2009) 261-5
- Performance review, *Edward II*, Chicago Shakespeare Theatre. *Shakespeare Bulletin* 27.1 (2009) 117-22
- Review essay, The American Shakespeare Center 2007 Actors' Renaissance Season and Summer Season. *Shakespeare Bulletin* 26.1 (2008) 181-6
- Review essay, Emmanuel Moses's *Last News of Mr. Nobody: Selected Poems. Verse*, French Poetry and Poetics special issue, 24.1-3 (2007) 336-8
- Essays on 'Robertson Davies;' 'Billy Bishop Goes to War;' 'Princess Pocahontas and the Blue Spots.' *The Columbia Encyclopedia of Modern Drama*. 2 Vols. Eds. Gabrielle H. Cody and Evert Sprinchorn. (New York: Columbia University Press, 2007) 1.159; 1.329-30; 2.1100-1
- Performance review, 'Macbeth at Live Arts.' *Shakespeare Bulletin* 24.2 (2006) 103-7

PERFORMANCE-AS-RESEARCH

- Dramaturg, *Romeo and Juliet*, dir. Robert Anderson, Krannert Center for the Performing Arts (March 2-12 2017)
- Director, *The Duchess of Malfi*, Free Armory Theatre, UIUC (February 27-28 2015)
- 'Be Stone No More:' public talk followed by performance piece co-directed with Sara Thiel on *The Second Maiden's Tragedy/The Winter's Tale*, Channing-Murray Centre, UIUC (September 2013)
- Dramaturg, *Macbeth*, dir. Robert Quinlan, Illinois Shakespeare Festival (Summer 2013)
- Dramaturg, *Midsummer Night's Dream*, dir. Lisa Gaye Dixon, Krannert Center for the Performing Arts (Spring 2011)
- Original Practices Consultant, *Macbeth*, dir. Robert Anderson, Krannert Center for the Performing Arts (Fall 2010)

INVITED LECTURES

- Panel on Original Practices, Shakespeare Lecture Series, Illinois Shakespeare Festival, ISU, July 2014
- 'Lunch and Learn' Shakespeare Lecture Series, Illinois Shakespeare Festival, ISU, July 2013
- 'Cosmetic Transformations.' King's College, London, UK, November 2013
- 'Blackface Disguise and the 'Real.' American Shakespeare Center, Staunton, Virginia (March 2009)
- 'Enter Martius, Bloody.' York University, Toronto, Ontario (January 15 2007)
- 'Summer on the Lawn' Shakespeare Seminar Lecture Series, University of Virginia (June 2005; June 2007)

SELECTED CONFERENCE AND PAPER PRESENTATIONS

- 'Buried in One Monument': Bizarre Love Triangles in *The Fatal Contract*, Queer Theory seminar, Shakespeare Association of America (April 2018)
- 'Gender and the Performance of the Commonplace.' Ninth Blackfriars Conference, American Shakespeare Center (October 2017)
- 'Derivativeness as Metadrama: William Heminge's *The Fatal Contract*', Shakespeare Theatre Conference at Stratford, ON (June 2017)
- '*Edward II* in Performance.' Marlowe Society of America Panel, MLA (January 2016)
- 'Friendship in 'parts': Dueling Maxims.' Conference on 'The Halved Heart: Shakespeare and Friendship,' Globe Theatre, London, UK (April 2015)
- 'Quick Changes, Eternity, and an Afterlife for Love: The York Pageant of *The Transfiguration of Christ*.' Conference on 'Liminal Time and Space in Medieval and Early Modern Performance' University of Kent, Canterbury, UK (September 2014)
- Respondent, Shakespeare without Print seminar, Shakespeare Association of America (April 2014)

- ‘Vulnerable.’ Panel on ‘The Complete Works of Shakespeare,’ Seventh Blackfriars Conference, American Shakespeare Center (October 2013)
- ‘In the eyes of all posterity: Commonplace Wisdom.’ Knowing Language in Shakespeare’s Poems seminar, Shakespeare Association of America (March 2013)
- ‘Performing Commonplaces.’ Shakespeare Performance Group, American Society for Theatre Research (November 2012)
- ‘Staging Ugliness in Thomas Heywood’s *Love’s Mistress, or the Queen’s Masque*.’ Renaissance Society of America (March 2012)
- Co-organizer (with Dr. Genevieve Love) Prosthetics and Performance seminar, Shakespeare Association of America (April 2011)
- ‘Sudden Light, Sacred Blood: *The Transfiguration of Christ* in the York Cycle.’ Illinois Medieval Association Conference, DePaul University (February 2011)
- ‘Blackface, Women Actors, and Walter Montagu’s *The Shepherds’ Paradise*.’ Fifth Blackfriars Conference, American Shakespeare Center (October 2009)
- ‘The Limits of Original Practices.’ Original Practices seminar, Shakespeare Association of America (March 2008)
- ‘William Heminge’s *The Fatal Contract: Borrowing from Shakespeare*.’ Fourth Blackfriars Conference, American Shakespeare Center (October 2007)
- ‘The Case of John Rumler.’ Performance: Primary Sources, 1500-1642 seminar, Shakespeare Association of America (April 2006)
- ‘*Enter Martius, Bloody: Bloodface in Performance*.’ Third Blackfriars Conference, American Shakespeare Center (October 2005)

HONORS AND AWARDS

- 2018-2019: Folger Shakespeare Library short-term fellowship
- 2018-19: Illinois Program for Research in the Humanities Faculty Fellowship
- 2011-12: Illinois Program for Research in the Humanities Faculty Fellowship
- 2009-10: Humanities Released Time Fellowship, Campus Research Board, UIUC
- 2007-09: Tomlinson Postdoctoral Fellowship, McGill University (declined)
- 2005-06: Folger Institute Dissertation Seminar Fellowship
- 2005-06: University of Virginia Faculty Senate Dissertation-Year Fellowship
- 2000-04: Social Science and Humanities Research Council of Canada Doctoral Fellowship
- 1997-98: Izaak Walton Killam Memorial Pre-doctoral Fellowship
- 1997-98; 1998-99: Ontario Graduate Scholarship (declined; declined)
- 1994-95: Dr. and Mrs. Rodney Poisson Book Prize in English
- 1994-95: Huron College Faculty Association Award for Intellectual Accomplishment
- 1993-94: Bishop Luxton Prize in Philosophy
- 1993-94: John Gordon Rowe Prize in History
- 1993-94: Percival Prize in English
- 1993-97: Catharine Ridley Entrance Scholarship and Bursary

TEACHING AWARDS

- 2015: UIUC all-campus Excellence in Undergraduate Teaching Award
- 2015: The Lynn M. Martin Award for Distinguished Women Teachers (awarded by the College of Liberal Arts and Sciences, UIUC)
- 2007-present: multiple rankings on UIUC ‘List of Teachers Ranked Excellent’ based on anonymous student evaluations compiled by the Center for Innovation in Teaching and Learning
- 2003: English Department Outstanding TA Award, UVA
- 2003: Seven Society Graduate Fellowship for Superb Teaching honoree, UVA

GRANTS

December 2013: FAA Creative Research Award (\$750; with Peter Davis)

June 2013: National Humanities Center Summer Institute in Literary Studies fellowship for participation in seminar on 'Versions of *The Winter's Tale*: Theater, Literature, Film, and Philosophy' (\$1500)

February 2013: Lorado Taft lectureship grant award (\$500), College of Fine and Applied Arts; secured grant to bring in speaker

2007-14: Scholars' Travel Funds, Campus Research Board, UIUC

COURSES TAUGHT

*SEE ICES FORMS FOR RANKINGS

Undergraduate:

ENGL 117: *Shakespeare on Film* (Lecture, Spring 2013; seminar, Fall 2017)

ENGL 199: *Shakespeare and his Audiences* (Seminar, Campus Honors Program, Spring 2014)

FAA 199: *Art, Creativity, Diversity* (Seminar for first-years, Spring 2010)

FAA 110: *Exploring Arts and Creativity* (Seminar, Spring 2014; Fall 2014; Spring 2016 ; Fall 2017)

ENGL 200: Introduction to the Study of Literature (Fall 2016)

ENGL 218: *Introduction to Shakespeare* (Seminar, Fall 2012; Summer 2016; Summer 2017)

ENGL 209: *British Literature to 1800* (Lecture, Spring 2011; Spring 2014; Spring 2016)

ENGL 204: *Renaissance Literature and Culture* (Seminar, Spring 2008; Spring 2010)

ENGL 300: *Writing About Literature: The Lyric Poem* (Seminar, Fall 2013)

ENGL 398: *Shakespeare in his Context* (English Honors Seminar, Fall 2015)

ENGL 416: *Drama of Shakespeare's Contemporaries* (Seminar, Spring 2009 ; Spring 2017)

ENGL 418: *Shakespeare* (Seminar, Fall 2007; Fall 2008; Spring 2012; Fall 2012)

ENGL 419: *Shakespeare* (Seminar, Spring 2008*; Spring 2009)

ENGL 465: *Drama of Shakespeare and his Contemporaries* (Seminar, Fall 2013)

Graduate:

ENGL 593: Seminar on Pedagogy (Spring 2016; Spring 2018)

THEA 591: Special Topics: *Shakespeare* (Fall 2014; for MFA Theatre students)

ENGL 524: *Shakespeare and his Audiences* (Fall 2014)

ENGL 519: *Shakespeare and Shakespeare Criticism* (Spring 2012)

ENGL 524: *Topics in Seventeenth-Century Drama: The Revenge Tragedy* (Spring 2010)

ACADEMIC SERVICE

PUBLIC ENGAGEMENT

March 2015: Invited speaker, talk-back, *Tis Pity She's a Whore*, Krannert Center for the Performing Arts, UIUC

July 2012: Invited speaker, 'Shakespeare: *As You Like It*,' Osher Lifelong Learning Institute, UIUC

April 2011: Creative consultant and contributor, DoCha Chamber Music Festival, Champaign, IL

March 2011: Dessert and Conversation public talk on *Midsummer Night's Dream*, Krannert Center for the Performing Arts, UIUC

October 2010: Dessert and Conversation public talk on *Macbeth*, Krannert Center for the Performing Arts, UIUC

January 2011: Introduction to film of *Love's Labor's Lost* (2010, Globe Theatre Production) The Art Theatre of Champaign

SERVICE TO PROFESSION

Manuscript review, Bloomsbury Publishing/Arden Press

2011-present: Editorial Board, *The Hare*

May 2011, May 2012, May 2017, May 2018: External Reviewer for Swarthmore's Honors Program, Swarthmore, PA

UIUC CAMPUS SERVICE

2015-2017: College of Liberal Arts and Sciences (LAS) General Education Committee

Fall 2015: Application Reviewer for Humanities Without Walls Initiative, IPRH

Spring 2015; 2016: Faculty presenter, LAS Admitted Student Days

Fall 2014: Facilitator and participant, Provost's Committee for Campus Conversation on Undergraduate Education

2012-14: Contributing member of Mellon-funded interdisciplinary, multi-institutional team led by Charles Wright on 'Performing the Middle Ages'

DEPARTMENTAL SERVICE, UIUC

2016- Director of Undergraduate Studies

2014-2016: Graduate Job Placement Director

Fall 2013: Writing Studies Job Search Committee

2009-10; 2012-13; 2013-2015: Member, Advisory Committee (elected)

2008-09; 2012-13: Member, Graduate Admissions

2008-09; 2012-13; 2013-2014; Early Modern Workshop faculty liaison

2008-09; 2011-12; 2012-13: Member, Teaching Awards Committee

2011-12: Member, Grievance Committee

2011-12; 2014: Member, Undergraduate Honors Awards Committee

2008-09; 2010-11; 2013-2014; Graduate Studies Committee