**Andrea Stevens**

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**professional history**

University of Illinois at Urbana-Champaign

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

2016-2021: Director of Undergraduate Studies, Department of English

2007-2013: Assistant Professor, Department of English

Affiliate, Department of Theatre (2010-)

Affiliate, Program in Medieval Studies (2012-)

**education**

2007: Ph.D., University of Virginia

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

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

**teaching and research interests**

Drama of Shakespeare and his contemporaries

Theater history from the fifteenth to the seventeenth century

Shakespeare ‘original practices’

**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.

*The Fatal Contract* (William Heminge, 1639), ed.,in *The Routledge Anthology of Early Modern Drama*,

general ed. Jeremy Lopez (2020)

*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. Examines the centrality of this trope to court entertainments attached to the Stuart Queen Consort Henrietta-Maria, showing how the convention is used to promote the Queen’s brand of conservative white feminism.

*Shakespeare, Gender, 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 ordinary language philosophy, theories of poetics, and performance studies as it investigates the commonplace as an ‘action that a man might play.’

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*’:Remedying 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

Adaptor and co-dramaturg, *Titus Andronicus*, dir. Robert Anderson, Krannert Center for the Performing Arts (Fall 2019)

Dramaturg and adaptor, *Romeo and Juliet*, dir. Robert Anderson, Krannert Center for the Performing

Arts (March 2-12 2017)

Director and adaptor, *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

Invited speaker, Editing *The Fatal Contract*, London Shakespeare Seminar, King’s College, London, UK

(October 2020)

Invited speaker, Blackface Disguise at the Court of Queen Henrietta Maria (1625-1649), European Union

Center, UIUC (September 2020)

Invited speaker, ‘Renaissance Studies NOW: Old Margins and New Centers’ symposium, Indiana

University Bloomington Renaissance Studies Program (April 2019)

Invited Speaker, *The Eunuch Much Sears Her Breast*: Classifying, Editing, and Performing William

Heminge’s 1639 Rape-Revenge Tragedy *The Fatal Contract*, Dalhousie University, Halifax, NS (September 2019)

---. University of Toronto Pre-Modern English Research Symposium (February 2019)

----. Huron University College, London, ON (February 2019)

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

Invitation, 38th International Shakespeare Conference, Shakespeare Institute, Stratford-Upon-Avon, UK

(August 2020; canceled for covid)

‘Spoken by Nigrello in a Man’s Habit, Her Face Discovered’: The Performance of Blackness in Elkanah

Settle’s *Love and Revenge* (1674). Canadian Society for Eighteenth-Century Studies (October

2019)

‘Shakespeare, Gender, and the Performance of the Commonplace.’ Panel Session on Rhetorics

of Performance, Shakespeare Association of America (April 2019)

‘From the Pastoral to Black Camp: The Evolution of the Trope of the Maid-as-Moor.’ Sixteenth

Century Society and Conference (November 2018)

‘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)

‘The Global, Circa 1639: The Case of *The Fatal Contract*.*’* Global Shakespeare and the Early

Modern Theater, NYUAD Institute Workshop (November 2016)

‘*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)

**fellowships and awards**

2021-22: Summer Research Award, Humanities Research Institute (formerly IPRH)

2018-19: 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-: 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

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

June 2013: National Humanities Center Summer Institute in Literary Studies fellowship ($1500)

Feb 2013: Lorado Taft lectureship grant award ($500), College of Fine and Applied Arts;

2007-16: Scholars’ Travel Funds, Campus Research Board, UIUC

**COURSES TAUGHT (2007-21)**

**\*SEE ICES FORMS FOR RANKINGS**

Undergraduate:

ENGL 117: *Shakespeare on Film* (Spring 2013; Fall 2017; Spring 2020)

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

2014; Spring 2020)

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; Fall 2018 ; Spring 2019 ; Fall 2019)

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 ; Fall

2018; Fall 2020)

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 in Pedagogy (Spring 2016; Spring 2018)

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

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

ENGL 524: *Topics in Seventeenth-Century Drama* (Fall 2014 ; Spring 2010; Fall 2019)

**ACADEMIC SERVICE (selected)**

SERVICE TO PROFESSION

2019: Reviewer, *Studies in English Literature*

2018: Reviewer, *Early Theatre*

2013-: Manuscript review, Bloomsbury Publishing/Arden Press (multiple MS)

2011-: Editorial Board, *The Hare*

2011: External Reviewer for Swarthmore’s Honors Program, Swarthmore, PA (also May 2012, May

2017, May 2018)

UIUC CAMPUS SERVICE

2020 - Review board, Campus General Education Board

2019-2021: Advisory board, Humanities Research Institute

Fall 2018: Search Committee, Director of Humanities Professional Resource Center (LAS)

2015-17: College of Liberal Arts and Sciences (LAS) General Education Committee

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

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

Fall 2019: Search committee member, TT poetry search

2016-21: Director of Undergraduate Studies

2018-20: Department Events Coordinator (appointed)

2018-19: Kirkpatrick committee

Fall 2018: Chair, search committee, undergraduate advisor

2014-16: Graduate Job Placement Director

Fall 2013: Writing Studies Job Search Committee

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

2008-09: Graduate Admissions (also 2012-13)

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

2008-09: Teaching Awards Committee (2011-12; 2012-13)

2011-12: Grievance Committee

2011-12: Undergraduate Honors Awards Committee (also 2014)

2008-09: Graduate Studies Committee (also 2010-11; 2013-2014)