1.

Write on the following passage from Titus Andronicus 3.2. Place it in its narrative and dramatic context and comment on its language. What do the characters say and what do they mean by saying it this way? How do their words and actions typify the dramatic style of this peculiar play and help to make it what it is?

TITUS [To Lavinia] Thou map° of woe, that thus dost talk in signs,
   When thy poor heart beats with outrageous beating
   Thou canst not strike it thus to make it still!
   Wound it with sighing, girl: kill it with groans,
   Or get some little knife between thy teeth
   And just against ° thy heart make thou a hole,
   That all the tears that thy poor eyes let fall
   May run into that sinkº and, soaking in,
   Drown the lamenting fool° in sea-salt tears.
   (a term of endearment)

MARCUS Fie, brother, fie! Teach her not thus to lay
   Such violent hands upon her tender life.

TITUS How now! Has sorrow made thee dote° already?
   Why, Marcus, no man should be mad but I.
   What violent hands can she lay on her life?
   Ah, wherefore dost thou urge the name of hands
   To bid Aeneas tell the tale twice o'er
   How Troy was burnt and he made miserable?
   O, handle not the theme, to talk of hands,
   Lest we remember still that we have none.
   Fie, fie, how franticly I square° my talk
   As if we should forget we had no hands
   If Marcus did not name the word of hands!
   Come, let's fall to; and, gentle girl, eat this.

TITUS Here is no drink! Hark, Marcus, what she says.
   I can interpret all her martyred signs.
   She says she drinks no other drink but tears,
   Brewed with her sorrow, mashed° upon her cheeks.
   Speechless complainer, I will learn thy thought.
   In thy dumb action° will I be as perfect°
   As begging hermits in their holy prayers.
   Thou shalt not sign, nor hold thy stumps to heaven,
   Nor wink, nor nod, nor kneel, nor make a sign,
   But I of these will wrest an alphabet
   And by still° practice learn to know thy meaning.

Titus Andronicus, 3.2.12-45
2.

This part asks you to comment briefly on one of the productions of *Titus Andronicus* you've seen, giving an account of the way that production addresses a particular feature of or episode in the text. This need not be a full-fledged essay, but it should address the prompt you choose in coherent and continuous prose. Go into detail.

- **If you saw the Schwartz Center’s production of *Titus Andronicus*:**

  ➥ Comment on the way the company used the myth of Philomela and Tereus as told by Ovid as a source and paradigm for the action of *Titus A.* – invoking it in the onstage action, citing it frequently, and drawing parallels between the Ovidian prototype and the Roman action. How does their use of the Ovidian myth give meaning and motivation to the work of the characters of *Titus A.?*

- **If you saw Julie Taymor's *Titus* (1999):**

  ➥ Comment on the way the film stages the pageant of Revenge, Rape, and Murder (5.2.1-148) as a semi-hallucinatory vision, and use your discussion to show how this bizarre episode organizes the conflict between Tamora (and Demetrius and Chiron) and Titus. Just who is mad and how? – and what kinds and degrees of madness insure victory (if there is one) in the insane world of the play?