

*Center for Renaissance  
& Baroque Studies*



*Annual Report 2001-2002*

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# Mission



The Center for Renaissance & Baroque Studies was established in the spring of 1981 to consolidate existing strengths in early modern studies at the University of Maryland. It has built on these strengths to create interdisciplinary programs of national and international reputation. To promote teaching and research in the Renaissance and Baroque periods at the University of Maryland, the Center offers public programs in all disciplines of the arts and humanities, as well as in allied fields such as the history and philosophy of science.

The Center has built expertise in areas beyond the Renaissance and Baroque time frame implied by its title by offering professional development programs in the liberal arts to public school teachers. New state and national curricular imperatives have led the Center to develop programs on topics ranging from ancient non-Western literatures to contemporary politics. Inspired by the rapid evolution of digital media, the Center has included a technology component in many recent programs and has concentrated

increasingly on pedagogical issues raised by the use of computers in the classroom. Although such programs may appear to be outside the scope of Renaissance and Baroque studies, they follow in the European Renaissance traditions of exploration and inquiry, relating older traditions of knowledge to new discoveries and research.

The Center aspires to fulfill the following goals: (1) to provide new research and teaching opportunities for faculty and graduate students within the College of Arts and Humanities; (2) to foster cross-departmental collaboration in the College; (3) to be a national and international presence in Renaissance and Baroque studies through symposia and published proceedings volumes; (4) to encourage creative applications of new technologies for research, teaching, and publishing projects in the humanities; (5) to promote ties with other area research and cultural institutions, increasing the visibility of the College and the campus; and (6) to establish and maintain partnerships with secondary and middle school faculty in Maryland schools, as part of the campus' public service commitment to the state.

# University of Maryland Campus Programs ❁



The Center for Renaissance & Baroque Studies offers a wide variety of interdisciplinary programs designed to meet the needs of many different constituencies, both on campus and in the surrounding community. Campus programs, such as symposia, colloquia, and interdisciplinary courses, serve the University's faculty, graduate students, and undergraduates, as well as a national and international scholarly audience. All Center programs are subject to careful review by program participants and by Center staff and advisory boards.

This year, the Center's goal was to expand campus programs in response to extensive discussions with the Center's faculty advisory board and with other faculty and graduate students in the College of Arts and Humanities. Initiatives included additional special lectures by visiting scholars in the departments of English and Art History; *Works-in-Progress* sessions in a variety of formats; two panels—one on staging, one on research and teaching—occasioned by the Shakespeare Theatre's production of John Webster's *The Duchess of Malfi*; and a reception for faculty and graduate students concentrating in Medieval, Renaissance, and Baroque studies. In

addition, the Center supported campus activities such as the English Department's mini-symposium "Reading Renaissance Ethics"; MITH's celebration on the occasion of meeting its Challenge grant; and the University's annual Maryland Day.

Two programs in particular bridged the Center's efforts to bring together members of the campus community across departments and to serve a wider public, especially humanities high school teachers and students in the state of Maryland. The first of these, *Shakespeare in Performance*, in November, convened faculty and students from the University and from area high schools to experiment with stage combat, explore ways in which film can be used to teach Shakespeare, understand the differences between English and Spanish stages of the seventeenth century, watch a director and two actors develop a scene, and hear from a Shakespeare text editor. The second of these programs, *Talk about Teaching*, a monthly discussion series, offered opportunities for university faculty, graduate teaching assistants, community college professors, and teachers from area high schools to share the ways in which they approach a broad range of themes, common texts, and classroom challenges.



## MINI-SYMPOSIUM

### *Shakespeare in Performance*

November 3, 2001

This day-long symposium was designed to provide faculty from the University and area colleges and high schools, graduate students, undergraduates, and high school students with an insider's view of Shakespeare's works as appropriated by theater professionals and academics. Aaron Posner, founder of the Arden Theatre Company, directed Kate Norris and Scott McKenzie in a read-through of a scene from *The Tempest*. In his slide-illustrated lecture entitled "Reconstructing Shakespeare's Globe Theatre," Franklin Hildy, Department of Theatre, traced the decisions and research underpinning the Globe Theatre project. Participants then chose between learning the principles of stage combat with Michael Jerome Johnson and Anne Gullede, both from the Department of Theatre, and approaches to teaching Shakespeare on film with Hardy Cook, Bowie State University. Barbara Hodgdon, Drake University, concluded the day by illustrating the many ways in which modern editors alter meaning as they introduce stage directions in her lecture, "Who Is Performing in these Text(s)? Or, *Shrew-ing Around*." Interested participants then

enjoyed a guided tour of the performance spaces of the Clarice Smith Performing Arts Center at Maryland.

### THE DUCHESS OF MALFI: *Production, Teaching, and Research Perspectives*

The Center organized these two events on campus in honor of Michael Kahn's production of John Webster's infrequently produced play.

### MEET THE DIRECTOR: MICHAEL KAHN'S *The Duchess of Malfi*

March 6, 2002

Panel:

Michael Kahn, The Shakespeare Theatre  
Franklin Hildy, Department of Theatre  
Theodore Leinwand, Department of English

Michael Kahn articulated the reasoning behind his conceptualization of John Webster's *The Duchess of Malfi* at the Shakespeare Theatre, which ran from January 22 through March 10, 2002. With his trademark charm and urbanity, Kahn answered questions from the panelists and the audience that ranged from the issue of blind

casting to the problems raised by a play that is by turns medieval, early modern, and baroque, to audience reaction to Kelly McGillis' baring her breasts. Audience members were intrigued by the challenges facing a stage director as he or she adapts a play text for the stage.

### RESEARCH AND TEACHING PERSPECTIVES ON *The Duchess of Malfi*

March 13, 2002

*"Like Some Reverend Monument / Whose Ruins are Even Pitied": John Webster's The Duchess of Malfi and the Death of Prince Henry*

Jane Donawerth, Department of English

*Marriage in Malfi*

Theodore Leinwand, Department of English

*"What is that Bosola?": Deciphering Webster's Intelligencer*  
William Sherman, Department of English

During this lively afternoon, panelists presented three very different responses to Webster's play. Jane Donawerth placed the play within one of its historical contexts, its initial production in 1613, and examined the play's relationship to the death of Prince Henry. Ted Leinwand argued that the sensuality of the play reflects a yearning, represented from time to time on early modern London stages, for refuge in the intimacy and

privacy of marriage. Prompted by the different meanings of “intelligence,” Bill Sherman linked the play to the larger context of espionage and information networks during the period.

Perhaps because of the format—three short papers presented to approximately forty faculty and graduate students seated in a square around seminar tables—the hierarchy of the speakers was dramatically diminished. The result was an animated question-and-answer period followed by an extended conversation about ways of reading and representing this play and its often opaque protagonists.

## WORKS-IN-PROGRESS SERIES

The *Works-in-Progress* series, inaugurated in 1999, enables humanities scholars at the University of Maryland to share their latest research on the early modern period and to benefit from an informal, interdisciplinary roundtable discussion of their current projects. In the past, speakers have come solely from the campus community; for the 2001–2002 year, however, affiliate and visiting faculty contributed as well. To facilitate conversation, participating faculty circulate drafts of their work prior to the colloquia.

**October 16, 2001**

*The Oldest Theatre in Spain, the Corral de Comedias at Almagro*

Franklin Hildy, Department of Theatre

**November 13, 2001**

*The Political Implications of Early American Humor in the English Colonies*

Alison Olson, Department of History

**December 4, 2001**

*Sex and Repentance in Renaissance Venice*

Laura McGough, College of Charleston;  
Affiliate of the Department of History

**February 19, 2002**

*Foundations for Music in Fifteenth-Century Ghent*

Barbara Haggh-Huglo, School of Music

**February 21, 2002**

*Revising the Past in Eighteenth-Century Britain: John*

*Hamilton Mortimer and Francis Williams as Case Studies*

William Pressly, Department of Art History and  
Archaeology

Vincent Carretta, Department of English

**February 26, 2002**

*Worldly Goods, Envy, and the Rise of Competition*

Dennis Romano, Department of History,  
Syracuse University

**March 5, 2002**

*“The detestable,” “the clumsy,” and “the superlatively odious”:  
Victorian Writers and the Declining Taste for the Baroque*  
Leoneé Ormond, King’s College, University of  
London; Affiliate of the Department of Art  
History and Archaeology

**March 19, 2002**

*Perceptions and Depictions of Women on the French  
Renaissance and English Restoration Stages*

Heidi Castle-Smith, Carrie Cole, and Ben Fisler,  
Department of Theatre

**April 16, 2002**

*“Diverse Bookes of Diverse Sortes”: A Gentry Family and  
Its Reading in Early Seventeenth-Century England*  
Eric Lindquist, Libraries

## RENAISSANCE STUDIES CITATION

The citation is designed to furnish undergraduate students with a solid grounding for continuing in Renaissance studies in any humanities graduate program. It offers students a cross-disciplinary concentration of advanced-level courses in a number of humanities departments, centered around Renaissance ideas, subjects, and

themes. Because the Center is a non-instructional unit within the College, the citation is housed in the Department of English with Jackson Barry serving as the advisor. The Center enlists the support of undergraduate advisors and arts and humanities faculty, publicizes the citation every semester, and maintains the citation website. In addition, every semester the Center posts a listing of medieval, Renaissance, and Baroque courses offered within the College on the Center's website.

## MARYLAND DAY

April 27, 2002

The Center viewed Maryland Day 2002 as an opportunity to offer a sampling of its programs to the community. In collaboration with teachers from Northwestern High School, Center staff celebrated the achievements of participants in the *Schools for a New Millennium* program at Northwestern High School, funded by the National Endowment for the Humanities (NEH). Teachers shared electronic curriculum units they had developed over the past two years with interested members of the community. Center staff also gave children the chance to experience the arts by making paintings. Over three hundred children and their parents visited

this booth. Their paintings turned the Arts and Humanities tent on McKeldin Mall into a gallery celebrating the Terrapins and the vitality of the American spirit.

## SPECIAL LECTURES

Throughout each academic year, the Center invites scholars and artists in the Baltimore/Washington, DC, area to lecture and discuss their work or to perform at the University of Maryland. Lectures and workshops are informal events and are open to faculty and students from all University departments. In organizing its diverse series of lectures, colloquia, and other special events, the Center enjoys the support and co-sponsorship of departments within the College of Arts and Humanities.

**September 20, 2001**

*Opportunities for Interdisciplinary Research with the Index of Elizabethan Verse*

Steven W. May, Folger Fellow

Co-sponsored with the Department of English

**October 15, 2001**

*"Suche neues as on the Quenes bye wayes we have Mett":  
The News and Intelligence Networks of Elizabeth Talbot,  
Countess of Shrewsbury (c. 1527–1608)*

James Daybell, Research Fellow in History,  
University of Reading, UK

Co-sponsored with the Department of English

**February 12, 2002**

*Atrocity and History: Grey, Spenser, and the Massacre at  
Smerwick*

Vincent Carey, Folger Fellow

Sponsored by the Department of English

**April 11, 2002**

*Images of Renaissance Art in Victorian Fiction and Poetry*

Leoneé Ormond, King's College,

University of London

Co-sponsored with the Department of Art  
History and Archaeology

# Outreach Programs



## CENTER ALLIANCE FOR SCHOOL TEACHERS (CAST)

In addition to serving its academic constituency on campus, the Center maintains an ongoing commitment to making educational and cultural resources available to teachers across the state of Maryland through the Center Alliance for School Teachers (CAST). The NEH was an extremely generous patron to CAST for an eight-year period, enabling the program to establish a reputation among Maryland's secondary school English teachers for designing outstanding text-based professional development programs offered free of charge.

With the termination of the Endowment's support in 1996, CAST modified its mission and began forging economic and academic alliances with the Maryland State Department of Education and with individual counties and schools in Maryland. This new strategy now allows CAST to deliver enrichment programs for teachers of English, social studies, and the fine arts on a cost-sharing basis. Participating counties cover at least half of the program costs for both planning and implementation. One happy result of this arrangement has been the expansion of CAST programs, not only in terms of their content (originally limited to the study of

canonical literature), but also in the range of academic disciplines which they cover.

CAST currently provides a broad range of professional development workshops where teachers can explore texts or discuss academic writing with University of Maryland scholars and then develop teaching and assessment materials. Updating scholarship for teachers is a major focus of these programs, as is the development of multicultural and interdisciplinary arts and humanities courses, and hands-on training to integrate electronic resources into classroom teaching. This year, the emphasis of many CAST workshops was on broad pedagogical issues such as rubric-based assessment and classroom performance, as well as the specific challenges posed by controversial or difficult texts in a time of national crisis.

### *Scholar to Teacher Programs*

ANNE ARUNDEL COUNTY PUBLIC  
SCHOOLS

March 12, 2002

Romeo and Juliet *from the Inside Out*  
Erin E. Kelly, Department of English

## BALTIMORE CITY PUBLIC SCHOOLS

**November 10, 2001**

*Reading Strategies for Nonfiction and Fiction*  
Leigh Ryan, Department of English

**November 17, 2001**

*Confronting Sensitive Issues in Contemporary Literature*  
Erin E. Kelly, Department of English

**January 28, 2002**

*Demystifying Shakespeare*  
Erin E. Kelly, Department of English

**January 28, 2002**

*Getting the Most "Out of" Fiction*  
Susan Leonardi, Department of English

## HARFORD COUNTY PUBLIC SCHOOLS

**November 5, 2001**

*Confronting Sensitive Issues in Contemporary Literature*  
Erin E. Kelly, Department of English

**November 5, 2001**

*Contemporary Language and the Teaching of English*  
George Oliver, Department of English

**November 5, 2001**

*Using Drama in the English Classroom*  
Ben Fisler, Department of Theatre

## Talk about Teaching

This academic year, with the support of a Scholarship of Teaching and Learning grant from the Center for Teaching Excellence and books donated by Bedford/St. Martin's Press, Perfection Learning Corporation, and Houghton Mifflin, CAST sponsored an informal discussion group for teachers at all academic levels. During these sessions, held at the Center on the last Thursday of each month, university and high school faculty, graduate and undergraduate students met to discuss topics taught across several disciplines and teaching levels, and to exchange lesson plans. Most popular were sessions devoted to teaching specific works, particularly controversial texts, and to the management of challenging classroom situations. Following these meetings, Nancy Traubitz, CAST director, met with participating teaching assistants (Karen Ackerman, Sherri Cook-Woosley, Ben Fisler, Mark Levensgood, Korey Rothman, Erin Sadlack, Anita Gilman Sherman, Stacey Stewart) to discuss the ways the sessions fortified their teaching. CAST maintained a list-serv of colleagues who teach courses in the arts

and humanities at the University, in local community colleges, and in public and private schools, to help facilitate these discussions beyond the regularly scheduled meetings.

**September 13, 2001**

*The Greeks*  
Lillian E. Doherty, Department of Classics

**October 25, 2001**

*Censorship*  
Patricia Gafford, Montgomery County Public Schools

**November 29, 2001**

*Shakespeare*  
Jackson Barry, Department of English

**February 28, 2002**

*The Harlem Renaissance*  
Scot Reese, Department of Theatre

**March 21, 2002**

*The Wife of Bath and Her Sisters*  
Charles Rutherford, Department of English

**April 25, 2002**

*Writing*  
Jeanne Fahnestock, Department of English

## SCHOOL-UNIVERSITY PARTNERSHIPS

### *Northwestern High School Partnership*

The Center for Renaissance & Baroque Studies maintains a partnership with Northwestern High School, initiated in 1996, that continues to develop programs to meet the specific needs of Northwestern teachers and students. The primary focus of this partnership for 2001–2002 was the final phase of the *Schools for a New Millennium* collaboration.

#### SCHOOLS FOR A NEW MILLENNIUM

Made possible by a grant from the National Endowment for the Humanities.

The *Schools for a New Millennium* project, funded by a grant from the NEH, grew out of the partnership noted above. The grant supports a school-wide professional enrichment program of summer institutes and academic-year seminars which introduces teachers to current scholarship on Native American culture, African-American culture, and the history of immigration to the United States. Most importantly, this ambitious

program seeks to revitalize humanities instruction by involving teachers, students, parents, administrators, area businesses, and area cultural institutions in this school-wide reform effort, thereby transforming the way the school and its teachers function.

During the 2001–2002 academic year, following the second summer institute entitled “The Immigrant Experience,” and in preparation for the final summer’s work on “African-American Cultures,” teachers continued their scholarly activities. Gary Gerstle, Department of History, presented information concerning “Hispanic Patterns of Immigration” in October, and Jo Paoletti, Department of American Studies, led a session entitled “In Small Things Forgotten: Material Culture and the Study of Immigration” in December. In the spring, teachers turned to African-American culture. David C. Driskell, Professor Emeritus, Department of Art, made the transition between the two content areas in February with a masterful presentation of slides illustrating links between African culture and American art and architecture. In March, Herbert Brewer, Department of History, gave an overview of the trends in the historiography of slavery and featured some of the audio recordings from the Works Progress Administration’s archive of oral histories made with survivors of slavery during

the 1930s. In April and May, teachers met to discuss the texts assigned for the summer institute.

Teachers used these meetings during the school year to build their technology skills and to refine their materials for the project’s ever-expanding website, “In Pursuit of the American Dream” (<http://www.inform.umd.edu/nehnw>). “Jubilee,” the first component of this web site, developed during the planning phase of the grant in 1998 and honed in 1999, focuses on African-American life during the Reconstruction period. The second segment, “Many Nations Under the Sun,” drafted during the first summer institute in 2000, explores issues related to Native American culture. “Kaleidoscope,” the portion designed during “The Immigrant Experience” institute, includes immigrant stories and histories for use in the high school classroom as well as an archive of students’ own immigrant stories. The project as a whole encourages the school community to develop its own kaleidoscope of narratives of the border crossings people make during their lives.

Teachers have, at the same time, continued the related projects of evaluating these teaching resources and sharing them. They used the electronic materials developed for “In Pursuit of the American Dream” in their classrooms and described their projects to parents, students, col-

leagues, and community members on their school bulletin boards, at their school's "Grand Opening" ceremonies in October, at the National Council of Teachers of English national conference in November, at Maryland Day in April, and to Trinity College humanities faculty in May. The Steering Committee (Elzora Bellamy, Linda Cunningham, Pat Eckel, Flo Hendershot, Jack Klein, Ann Snowling, and Mamie Stewart), Center staff, and Annie Moyer, the liaison in the school, met throughout the year to assess progress and set goals for the project.

The group capped this three-year collaboration with a summer institute. From June 24 through June 28, 2002, thirty-one humanities teachers and several University of Maryland humanities faculty and staff met daily to study African-American history and culture. Lead scholar, Ira Berlin, Department of History, presented a comprehensive review of the history of the first two hundred years of slavery in North America, framed within the wider context of the history of the sugar trade and European colonial expansion. His lecture was based upon his study *Many Thousands Gone: The First Two Centuries of Slavery in North America*. Berlin also led a discussion about the pedagogy of slavery. He grounded this conversation on narratives recorded as text and audio tapes in *Remembering Slavery: African*

*Americans Talk about Their Personal Experiences of Slavery and Freedom* and considered the many challenges of using memory-based narratives in the study of history.

Other University of Maryland faculty members contributed to the conversation as well. Carla Peterson, Department of English, paired Charles Chesnutt's *The Marrow of Tradition* (1901) and Frederick Douglass' *The Heroic Slave* (1853), allowing each text to illuminate the other as she considered their larger generic, literary, and historical contexts. Adrienne Childs, Department of Art History, provided an introduction to African-American art and surveyed representations of slavery in art from the early sixteenth century to the present. The themes, artists, and musical conventions of blues music were presented by Barry Pearson, Department of English, and, at the end of a very full week, Scot Reese, Department of Theatre, energized the group by asking the teachers to share their particular concerns for their classrooms. Reese then connected their questions to an extensive survey of African-American film, actors, playwrights, comedians, and theater traditions.

Teachers spent their afternoons synthesizing the information they gleaned from these discussions with projects they were creating for both the traditional and electronic classroom. They

were assisted in these endeavors by Janel Brennan-Tillmann, Lenita Williamson, and Catherine Hays Zabriskie, who led workshops in digital audio, video, and image editing to help teachers sharpen specific technological skills.

In a closing session at the end of the one-week institute, teachers presented their electronic modules to one another and commented upon each other's work. They will continue to polish and test these projects with the help of Northwestern students over the course of the coming school year. The teachers' goal is to have the modules ready for publication on the project website in time for a presentation and celebration at Maryland Day in April 2003, which will mark the official end of the project.

## *Wheaton High School Partnership*

Carmen Roman, Department of Spanish and Portuguese, introduced Principal George Arlotto and Vice Principal Chris Garran to the Center staff, thereby beginning a partnership with administrators and teachers at Wheaton High School. During the week of July 15 through 19, faculty and staff used the facilities of St. Mary's Hall to hold professional development sessions and a staff retreat. The Center is currently exploring a number of possible programs that

would be mutually beneficial to both the Center and Wheaton High School.

### *From Page to Stage*

Made possible with support from the Henry & Ruth Blaustein Rosenberg Foundation, Inc., and the Travelers Foundation (now Citigroup Foundation).

*From Page to Stage*, a popular after-school program that allows academically unmotivated high school students to explore theater arts with a Theatre professor, has been offered numerous times in many of the Center's partnership schools over the last decade. The most recent version of the program took place at Forest Park High School in Baltimore's inner city during February and March 2002. Twenty students, grades nine through twelve, from the school's Futures program, participated in a series of five after-school workshops. Students in the Futures program enter high school already identified as unlikely to graduate, and many read well below grade level. However, in a first-time introduction to and immersion in the world of drama, they devoured the plot, characterization, and vocabulary of Shakespeare's *A Midsummer Night's Dream*. Led by Drew Kahl, a faculty member in the Department of Theatre at the Community

College of Baltimore County, students read aloud scenes from the play, and learned the meanings of difficult words while untangling the sense of the poetry. Students shared the directorial role, blocking scenes according to the play's dialogue and the relationships they perceived between their characters. Theater games, aimed at honing listening and speaking skills, were occasions for contagious excitement as each student clamored for a turn to take center stage. Forest Park teacher Helen DeVinney encouraged students to appreciate the unique relationship that exists between performer and audience. The students exhibited a newfound understanding and respect for theater as well as a curiosity about college life when they spent a day on campus attending a performance at the Clarice Smith Performing Arts Center. For most of the group, this was a first experience with live theater, as well as a first visit to a university campus. The students concluded the program with their own version of *A Midsummer Night's Dream*, and demonstrated improved reading skills and pleasure in poetry and performance.

## FINE ARTS INSTITUTE

### *Crossing Borders/Breaking Boundaries: The Arts of Ancient Greece*

Made possible by a grant from the Maryland State Department of Education.

As part of the University's overall commitment to educational outreach, the Center for Renaissance & Baroque Studies, in collaboration with the Maryland State Department of Education, developed the second in a series of arts-based summer institutes for secondary-school educators. *Crossing Borders/Breaking Boundaries: The Arts of Ancient Greece* (July 8–15, 2002) was a program that fused performance and scholarship with content-based education in several arts disciplines.

This year, the institute planning committee, comprised of Center staff, previous institute participants, and institute faculty, elected to enroll teachers of non-arts disciplines who were nevertheless interested in using the arts in their classrooms to enhance student learning and to increase the connections that students make between their academic subjects of study. *The*



*Arts of Ancient Greece* program attracted 24 teachers in 12 disciplines, including biology, dance, English, Greek, Latin, music, physics, social studies, technology, theater, visual arts, and world studies.

The program included lectures from university scholars, performance classes with area artists, and opportunities to create interdisciplinary lesson plans. Arts advocate and keynote speaker, Carol Benson of the Maryland Humanities Council, celebrated the rich material legacy of ancient Greece—a legacy participants witnessed first-hand when they visited the newly renovated Walters Art Gallery in Baltimore for a guided tour of their Greek art collection. Lectures by Lillian E. Doherty on classical Greek theater and women in Greek art, and by Greg Staley on Ovid's myths of the artist, inspired intense discussion throughout the week. The teachers were also energized by performance master classes in which they studied and resurrected ancient Greek dance, learned techniques for constructing and using theatrical masks, and practiced epic storytelling skills. They were assisted by such distinguished artists as Isabelle Anderson of The Shakespeare Theatre, Jayme Klinger Host of Lock Haven University and the Carver Center for the Arts, Priscilla Mooradian of the Kennedy Center, and Peter Wylie of Olney Theatre

Center. Teachers were also introduced to a wealth of freeware teaching resources when Janel Brennan-Tillmann and Maria Saldaña provided two methodology classes on teaching the arts with technology.

Participants created interdisciplinary lesson plans based on the information from these sessions, assisted by facilitator Nan Collins, a visual art teacher and resource teacher in the humanities at Centennial High School in Howard County. Study of a single topic area helped create a sense of unity for a diverse group of educators as they worked across the boundaries and methodologies that typically divide academic disciplines.

Follow-up to the eight-day summer program includes two return visits to the University of Maryland for a lecture on Greek architecture and continued work on an electronic archive of teachers' interdisciplinary lesson plans that will ultimately be housed with the lessons created by alumnae of the 2000 arts institute (<http://www.inform.umd.edu/finearts>). These campus visits give participants a forum for sharing their adventures in interdisciplinary curriculum development and implementation.



# Publication Series



An active sponsor of interdisciplinary symposia in the arts and humanities, the Center extends its support of outstanding scholarly achievement by publishing its symposia proceedings as thematic volumes of collected essays. The success of the publication series stems from the Center's ongoing collaboration with the University of Delaware Press in conjunction with Associated University Presses.

## VOLUMES IN PRINT

### *Culture and Change: Attending to Early Modern Women*

Proceedings volume of the 2000 symposium, edited by Margaret Mikesell and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, forthcoming.

### *Crossing Boundaries: Attending to Early Modern Women*

Proceedings volume of the 1997 symposium, edited by Jane Donawerth and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 2000.

### *The Public and Private in Dutch Culture of the Golden Age*

Edited by Arthur K. Wheelock, Jr. and Adele Seeff. Newark: University of Delaware Press;

London and Toronto: Associated University Presses, 2000.

### *Attending to Early Modern Women*

Proceedings volume of the 1994 symposium, edited by Susan D. Amussen and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1998.

### *In Iberia and Beyond: Hispanic Jews between Cultures*

Edited by Bernard Dov Cooperman. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1998.

### *Attending to Women in Early Modern England*

Proceedings volume of the 1990 symposium, edited by Betty S. Travitsky and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1994.

### *The Picaresque: A Symposium on the Rogue's Tale*

Edited by Carmen Benito-Vessels and Michael Zappala. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1994.

### *Action and Reaction: Proceedings of a Symposium to Commemorate the Tercentenary of Newton's Principia*

Edited by Paul Theerman and Adele Seeff.

Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1993.

*Settlements in the Americas: Cross-Cultural Perspectives*

Edited by Ralph Bennett. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1993.

*The French Academy: Classicism and Its Antagonists*

Edited by June Hargrove. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1990.

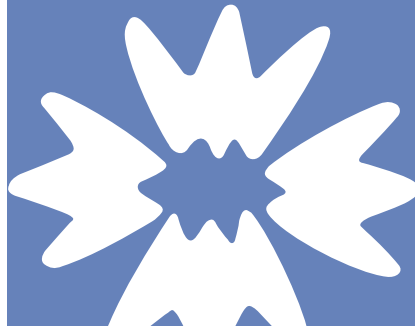
*Urban Life in the Renaissance*

Edited by Susan Zimmerman and Ronald F. E. Weissman. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1989.

*Print and Culture in the Renaissance: Essays on the Advent of Printing in Europe*

Edited by Gerald P. Tyson and Sylvia S. Wagonheim. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1986.

## Cross-Campus Collaboration



The individuals listed below participated in one or more Center programs during the 2001–2002 academic year.

AMERICAN STUDIES: Jo Paoletti, *Schools for a New Millennium*

ART: David C. Driskell (Professor Emeritus), *Schools for a New Millennium*

ART HISTORY AND ARCHAEOLOGY: Adrienne Childs, *Schools for a New Millennium*; Margaret Morse, student representative to the Faculty Advisory Board; William Pressly, *Works-in-Progress*

CLASSICS: Lillian E. Doherty, *Talk about Teaching, Crossing Borders/Breaking Boundaries*; Greg Staley, *Crossing Borders/Breaking Boundaries*

COLLEGE OF ARTS AND HUMANITIES: Janel Brennan-Tillmann, *Crossing Borders/Breaking Boundaries, Schools for a New Millennium*; Lenita Williamson, *Schools for a New Millennium*; Catherine Hays Zabriskie, *Schools for a New Millennium*

ENGLISH: Jackson Barry, Renaissance Studies Citation, *Talk about Teaching*; Vincent Carretta, *Works-in-Progress*; Sherri Cook-Woosley, *Talk about Teaching*; Jane Donawerth, *Attending to Early Modern Women* planning committee, *The Duchess of Malfi*;

Jeanne Fahnestock, *Talk about Teaching*; Catherine Field, student representative to the Faculty Advisory Board; Erin E. Kelly, CAST; Theodore Leinwand, *The Duchess of Malfi*; Susan Leonardi, CAST; George Oliver, CAST; Barry Pearson, *Schools for a New Millennium*; Carla Peterson, *Schools for a New Millennium*; Charles Rutherford, *Talk about Teaching*; Leigh Ryan, CAST; Erin Sadlack, *Talk about Teaching*; Anita Gilman Sherman, *Talk about Teaching*; William Sherman, *The Duchess of Malfi*

FRENCH AND ITALIAN: Virginie Cassidy, student representative to the Faculty Advisory Board

HISTORY: Karen Ackerman, *Talk about Teaching*; Ira Berlin, *Schools for a New Millennium*; Herbert Brewer, *Schools for a New Millennium*; Gary Gerstle, *Schools for a New Millennium*; Mark Levensgood, *Talk about Teaching*; Alison Olson, *Works-in-Progress*

LIBRARIES: Otis Chadley, *Schools for a New Millennium*; Eric Lindquist, *Works-in-Progress*

MUSIC: Barbara Hagg-Huglo, *Works-in-Progress*

SPANISH AND PORTUGUESE: Carmen Roman, Wheaton High School Partnership

THEATRE: Heidi Castle-Smith, *Works-in-Progress*; Carrie Cole, *Works-in-Progress*; Ben Fisler, CAST, *Works-in-Progress*, *Talk about Teaching*; Anne Gullede, *Shakespeare in Performance*; Franklin Hildy, *The Duchess of Malfi*, *Shakespeare in Performance*, *Works-in-Progress*; Michael Jerome Johnson, *Shakespeare in Performance*; Scot Reese, *Schools for a New Millennium*, *Talk about Teaching*; Korey Rothman, *Talk about Teaching*; Stacey Stewart, *Talk about Teaching*

# Outside Funding



The Center has always relied on external funding for its public programs—whether for scholarly academic audiences or for the school community of teachers and students. In recent years, such funding has become even more imperative but increasingly difficult to obtain because of fierce competition among non-profit arts and humanities organizations seeking financial backing. Nevertheless, the Center has maintained its momentum by shaping exciting programs around available funds and creating coalitions of funders. Thanks in large part to the generous support of the following donors, the Center is gratified to have provided vital programs for hundreds of participants this year.

The Center for Renaissance & Baroque Studies received support from the following donors:

*Bedford/St. Martin's Press*

*The Clarice Smith Performing Arts Center at Maryland*

*The College of Arts and Humanities*

*The Friends of Attending to Early Modern Women*

*The Henry & Ruth Blaustein Rosenberg Foundation, Inc.*

*The Gladys Krieble Delmas Foundation*

*Houghton Mifflin*

*The Maryland State Department of Education*

*The National Endowment for the Humanities*

*Perfection Learning Corporation*

*Pizza Hut*

*Travelers Foundation (now Citigroup Foundation)*

# Future Programs

During the coming year, the Center will continue the *Works-in-Progress* series and the *Talk about Teaching* discussion group. Special programs include two *Shakespeare in Performance* workshops, one on October 26, 2002, with Maynard Mack, Jr. as the keynote speaker, and the second on February 8, 2003, centered on Carey Upton's production of *Romeo and Juliet* at the Clarice Smith Performing Arts Center at Maryland. The Shakespeare Theatre's production of Ben Jonson's *The Silent Woman* will provide the occasion in February for a panel on teaching and editing Jonson's works. The *Crossing Borders/Breaking Boundaries* summer institute series will enjoy its third incarnation with a program on *The Arts of the Renaissance* (July 14–21). Co-sponsored by the Center and the Maryland State Department of Education, the institute will help Maryland's secondary school educators to blend into their curricula Renaissance dance, music, theater, and visual arts.

The Center is also expanding its programs to serve a wider constituency. One such program is a summer Shakespeare Camp for middle school students, tentatively scheduled for July 21 through August 1, 2003, in cooperation with the Department of Theatre and the Maryland-National Capital Park and Planning Commission.

The fifth *Attending to Early Modern Women* symposium is scheduled for November 6 through 8, 2003. The conference planning committee has selected the plenary speakers and workshops and will continue the work of program planning this year; details will be posted at the conference website, [www.inform.umd.edu/atw5/](http://www.inform.umd.edu/atw5/). The plenary topics foreground the political and social frameworks within which early modern women constructed their sense of identity, an emphasis that is reflected in the conference title, *Structures and Subjectivities*. For 2003, plenary topics are: Geographies and Politics; Degree, Priority, and Place; The Built Environment; and Pedagogies. The Center anticipates that the upcoming conference will, as it has in years past, draw an international audience of early modern scholars to the University of Maryland to share their rich and pioneering research with one another. One indication of the importance of this symposium series to the scholarly community is the generous support provided during the Friends of *Attending*

*to Early Modern Women* campaign, begun this year under the direction of Adele Seeff, with assistance from the planning committee.

The Center's work is collaborative. Faculty and graduate students in the College of Arts and Humanities contribute ideas and time to Center programs. A number of agencies—the National Endowment for the Humanities, the Maryland State Department of Education, school districts across the state, and other research and cultural institutions in the Baltimore-Washington area—enrich and support the Center's work. These partnerships and exchanges are always fruitful, and the Center welcomes further scholarly collaborations.

The Center  
gratefully acknowledges support  
from its many patrons 