

*Center for Renaissance
& Baroque Studies*



Annual Report 2002-2003

www.crbs.umd.edu

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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. Since then, the Center has built on these strengths to create interdisciplinary programs of international reputation and to promote teaching and research in the Renaissance and Baroque periods at the University by offering public programs in all disciplines of the arts and humanities.

The Center has also 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 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 an 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, thereby 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's 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 an international scholarly audience. All Center programs are subject to careful review by program participants, Center staff, and advisory boards.

One of the Center's goals during 2002–2003 was to expand its programs in order to introduce the Renaissance to an even broader constituency. On-campus offerings included a panel on research and teaching occasioned by the Shakespeare Theatre's production of Ben Jonson's *The Silent Woman*, and a visit as campus distinguished lecturer from Carole Levin, Willa Cather Professor of History at the University of Nebraska-Lincoln, who, in addition to her public lecture on Elizabeth I and dreams, led a seminar on Katherine Parr and Shakespeare's *The Taming of the Shrew* for interested faculty and graduate students. The Center's lively Works-in-Progress sessions, together with additional special lectures by visiting scholars in the departments of English, Art History, and Theatre, further engaged the campus community.

The Center also sought to strengthen ties between the campus and the community, especially humanities high school teachers and students in the state of Maryland, by sponsoring a number of programs designed to address the research and pedagogical needs of the wider public. Two day-long symposia, *Shakespeare in Performance II* in October, 2002, and *Focus on Romeo and Juliet* in February, 2003, convened faculty and students from the University and area high schools to experiment with stage combat, clowning, and Renaissance dances; examine editorial practices; analyze the impact of sixteenth-century English performance spaces on Shakespeare's plays and his actors; watch directors and actors workshop scenes; and explore the design process in relation to costumes, sets, and lighting. Center staff developed *Focus on Romeo and Juliet* around the Department of Theatre's spring production of the play. *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 their approaches to a range of themes, texts, and classroom challenges, such as censorship. The year concluded with a summer institute for fine arts and humanities public school teachers entitled *Crossing Borders/Breaking Boundaries: The Arts of the Renaissance* and a Shakespeare Camp for students aged eleven to fourteen.

MINI SYMPOSIA

Shakespeare in Performance II

October 26, 2002

This mini symposium invited faculty and students from the University, area colleges, and high schools to participate as teachers, actors, directors, stage combatants, or clowns while considering multiple facets of Shakespeare's plays as performance or as literary texts. Maynard Mack Jr., Department of English, opened the day with a rousing presentation, "An October Morning's Dream: Stasis, Metamorphosis, and Marriage in Shakespeare's *A Midsummer Night's Dream*." Aaron Posner, founder of the Arden Theatre Company in Philadelphia, directed actors Kate Norris and Scott McKenzie as they rehearsed a scene from *A Midsummer Night's Dream*. Participants then chose to attend sessions on clowning led by Carey Upton of the Department of Theatre, stage combat demonstrated and taught by Lewis Shaw of the Society of American Fight Directors, or textual analysis led by David Snider of the Shakespeare Theatre. Franklin Hildy, also from the Department of Theatre, gave a slide presentation, "Authentic Shakespeare? Lessons from the Reconstructed Globe, London," that illustrated the physical features of the Globe—doors, bal-

cony, posts, and traps—which allowed players to establish relationships with each other and with the audience. The day ended with a tour of the Clarice Smith Performing Arts Center at Maryland.

Focus on ROMEO AND JULIET: Shakespeare in Performance

February 8, 2003

The Center hosted its second *Shakespeare in Performance* symposium for this academic year in response to Carey Upton's request for a symposium to frame his production of *Romeo and Juliet*. Classroom teachers and their students, University faculty and students (both graduate and undergraduate), theater professionals, and members of the public from all over the Washington metropolitan area were delighted by this opportunity to focus on *Romeo and Juliet* in production. The day began with a discussion of the play led by Maynard Mack Jr., Department of English. A sequence of concurrent workshops followed. Participants could choose a session on the text of the play, offered by director Carey Upton and Rob Berry, or a participatory demonstration of stage combat, conducted by fight choreographers Carrie Cole and Michael Johnson. Later, participants chose between a session on the production's

set, costume, and lighting, offered by Pegi Marshall-Amendson, Debra Sivigny, and Harold Burgess respectively, or choreographer Virginia Freeman's Renaissance dance session, which gave participants an opportunity to learn the galliard. Most of the afternoon was devoted to observing the opening fight scene and the balcony scene in rehearsal. Upton elicited audience comments and suggestions throughout.

THE SILENT WOMAN: Research and Teaching Perspectives

February 26, 2003

Panel:

Theodore Leinwand, Department of English
Winfried Schleiner, Department of English,
University of California at Davis

The Center organized this event in honor of Michael Kahn's production of Ben Jonson's *The Silent Woman* at the Shakespeare Theatre. Professor Schleiner opened the day's conversation by suggesting contexts for the play at two different historical moments. First, he considered the role of magic, witchcraft, and impotence, and argued for a relationship between the play and the divorce proceedings brought against the Earl of Essex in 1613. Second, Schleiner related the play to a letter

from John Selden to Ben Jonson, written in 1616. Both Schleiner and Jason Rosenblatt view this particular letter as a learned exercise in biblical hermeneutics which advocated the biblical prohibition against cross-dressing as a legal construct that could culturally distinguish the Hebrew tribe from the other tribes surrounding them.

Professor Leinwand then grappled with the question, "What happens when one is disappointed by a play?" He contrasted Jonson's work with Shakespeare's tragedies and suggested that Shakespeare's plays display a sensitivity and intelligence that Jonson's work lacks. Members of the audience enjoyed a stimulating discussion as they pondered what was at stake, both in Leinwand's comparison and in Kahn's decision to produce *The Silent Woman* for a Washington, D.C., audience of theater-goers.

WORKS-IN-PROGRESS SERIES

The Works-in-Progress series, inaugurated in 1999, allows humanities scholars at the University of Maryland to share their latest research on the early modern period and to benefit from an informal interdisciplinary round-table discussion of their current projects. Generally, speakers come from the faculty of the College of Arts and Humanities, but affiliate faculty, visiting faculty, and doctoral candidates are also welcome. To facilitate conversation, participating speakers circulate drafts of their work prior to the colloquia.

September 24, 2002

The Love-Dream of Thomas Chatterton's Unrecorded Face
William Pressly, Department of Art History and Archaeology

October 15, 2002

Hamlet and Me
Marshall Grossman, Department of English

November 19, 2002

Memory and Oblivion in Don Quixote's Final Chapter
Hernán Sánchez M. de Pinillos, Department of Spanish and Portuguese

March 13, 2003

Dissertations-in-Progress

Entering into the Study of Renaissance English Drama
Brandi Adams, Department of English

Early Modern Satire and the Bishops' Order of 1599: Manuscript, Print, and Stage
Bryan Herek, Department of English

An Officer and a Gentlewoman: Representing the Monarch in If You Know Not Me, You Know Nobody
Helen Hull, Department of English

March 18, 2003

Hans Memling's Diptych of Martin van Nieuwenhove and Problems of Male Embodiment in Fifteenth-Century Bruges
Andrea Pearson, Department of Art and Art History, Bloomsburg University of Pennsylvania and Center Affiliate

April 1, 2003

Paths of Long Study: Reading Chaucer and Christine de Pizan in Tandem
Theresa Coletti, Department of English

RENAISSANCE STUDIES CITATION

Designed to furnish undergraduate students with a solid foundation for continuing in Renaissance studies in any humanities graduate program, the citation offers students a cross-disciplinary concentration of advanced-level humanities courses centered around Renaissance ideas, subjects, and themes. Professor Jackson Barry, Department of English, serves as the citation advisor. For its part, the Center enlists the support of both undergraduate advisors and arts and humanities faculty, publicizes the citation every semester, and maintains the citation website, which includes an updated list of medieval, Renaissance, and Baroque courses offered within the College. This year, eight students earned the citation.

MARYLAND DAY

April 26, 2003

The Center viewed Maryland Day 2003 as an opportunity to offer a preview of its summer programs to the community. In order to highlight the summer institute for Fine Arts teachers, Center staff provided painting materials so that interested visitors could turn the Arts and Humanities tent on McKeldin Mall into a mini-gallery. In addition, to publicize the upcoming summer

Shakespeare Camp, students from Rockville High School delighted audiences as they performed scenes inspired by The Reduced Shakespeare Company's *Hamlet* on the steps of Francis Scott Key Hall. A tall slender female Hamlet clad in a purple sweater, blue jean shorts, and purple-and-green-striped leggings suspended her "To be or not to be" soliloquy in order to take advice shouted from the audience-as-chorus.

SPECIAL LECTURES

Throughout each academic year, the Center invites scholars and artists in the Baltimore/Washington, D.C. area to lecture, discuss their work informally, or perform. These lectures and workshops 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.

October 4, 2002

Zephon

Jason Rosenblatt, Department of English,
Georgetown University

Co-sponsored with the Department of English
and the Milton Seminar

April 3, 2003

Shakespeare's Globe Goes Global

Vanessa Schormann, The Shakespeare Globe
Center, Germany

Co-sponsored with the Department of Theatre

April 10, 2003

*Portraits, Stolen and Unstolen: The Busts of Louis XIV
and Monsignore Montoya by Lorenzo Bernini*

Rudolf Preimesberger, Institute of Art History,
Freie Universität, Berlin

Co-sponsored with the Department of Art
History and Archaeology

April 10, 2003

*Sacred Blood and Monarchy: The Intersection of Dreams,
Religion, and Politics in Elizabethan England*

Carole Levin, Department of History, University
of Nebraska-Lincoln

Co-sponsored with the Office of Research and
Graduate Studies and the Departments of
English and History

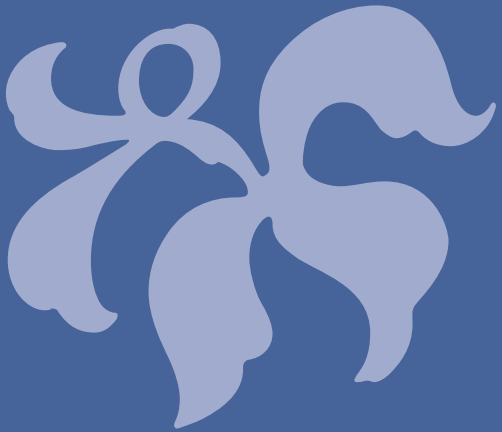
April 11, 2003

*The Taming of the Queen: Foxe's Katherine Parr and
Shakespeare's Kate*

Carole Levin, Department of History, University
of Nebraska-Lincoln

Co-sponsored with the Office of Research and
Graduate Studies and the Departments of
English and History

Outreach Programs



CENTER ALLIANCE FOR SCHOOL TEACHERS (CAST)

In addition to serving its academic constituency on campus, the Center is committed to making a variety of educational and cultural resources available to teachers across the state of Maryland through the Center Alliance for School Teachers (CAST). The National Endowment for the Humanities 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 has modified its mission and has forged economic and academic alliances with the Maryland State Department of Education and with individual counties and schools in Maryland. This strategy permits CAST to offer professional development programs in the liberal arts for teachers of English, social studies, and the fine arts on a cost-sharing basis with school districts. 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 terms of the academic disciplines which they cover.

CAST now provides a broad selection of professional development workshops where teachers can explore texts or discuss academic writing with University of Maryland scholars and then generate teaching and assessment materials. While these programs focus primarily on updating scholarship for teachers, they also seek to foster the development of multicultural and interdisciplinary arts and humanities courses, and to provide hands-on training to integrate electronic resources into classroom teaching. This year, most CAST workshops have emphasized teaching writing effectively and using theater in the classroom.

Scholar to Teacher Programs

BALTIMORE CITY PUBLIC SCHOOLS

September 27, 2002

Contemporary Grammar

George Oliver, Department of English

September 27, 2002

Rhetoric for Writing Teachers

Jeanne Fahnestock, Department of English

WICOMICO COUNTY PUBLIC SCHOOLS

October 7, 2002

Writing in World and United States History Classes

Leigh Ryan, Department of English

HOWARD COUNTY PUBLIC SCHOOLS

August 29, 2003

Using Drama in the Language Arts Classroom to Enhance Comprehension and Interpretation

Ben Fisler, Department of Theatre

August 29, 2003

Major British Poets

Elizabeth Loizeaux, Department of English

August 29, 2003

Promoting Student Growth in the Writing Process

George Oliver, Department of English

August 29, 2003

Performance Strategies for Theater Teachers

Korey Rothman, Department of Theatre

August 29, 2003

19th Century America: The Literature of Personal Reflection

Leigh Ryan, Department of English

Talk about Teaching

Once again, CAST sponsored this 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, and graduate and undergraduate students met to exchange lesson plans and to discuss topics taught across several disciplines and teaching levels. Most popular were sessions devoted to teaching controversial texts and to classroom management in challenging situations. Participants received examination texts and free instructional materials from Bedford/St. Martin's Press, Perfection Learning Corporation, and Houghton Mifflin. High school teachers who attended all six sessions and submitted a portfolio of materials were eligible for one Continuing Professional Development credit from the Maryland State Department of Education. CAST also maintained a listserv of colleagues who teach courses in the arts and humanities at the University, local community colleges, and public and private schools in order to extend these discussions beyond the regularly scheduled meetings.

September 12, 2002

Ancient Greece: Interdisciplinary Instruction

Nan Collins, Centennial High School,

Howard County Public Schools

Lillian E. Doherty, Department of Classics

October 10, 2002

Writing: Rubric-Based Assessment

Betsy Brown, Program Supervisor, K–12

English/Language Arts, Montgomery

County Public Schools

Leigh Ryan, Director, Writing Center;

Department of English

Readers of the Educational Testing Services

English Advanced Placement Exam:

Jackson Bryer, Department of English

Charles Rutherford, Department of English

Nancy Traubitz, Director, CAST

November 14, 2002

Shakespeare: Classroom Performance

Sharon Lundahl, Hoover Middle School,

Montgomery County Public Schools

Scot Reese, Department of Theatre

February 13, 2003

Harlem Renaissance: Historical Context

Herbert Brewer, Department of History

Ben Fisler, Department of Theatre

March 6, 2003

The Wife of Bath and Her Sisters: Document-Based Instruction

Debra Adkins, Einstein High School,

Montgomery County Public Schools
Charles Rutherford, Department of English
Erin Sadlack, Department of English

April 25, 2003

Censorship: Parent/Community Context

Pam Bellino, Northwestern High School, Prince

George's County Public Schools
Adele Cabot, Department of Theatre
Erin Kelly, Department of English
Mary Helen Smith, Education Leadership
Program, George Mason University

SCHOOL-UNIVERSITY PARTNERSHIPS

Northwestern High School Partnership

The Center's partnership with Northwestern High School, initiated in 1996, made possible a number of jointly designed programs for teachers and students that have fostered stronger ties

between the University and this neighborhood school. The award of a National Endowment for the Humanities Planning Grant in 1998, followed by an NEH *Schools for a New Millennium* grant in 2000 to support a three-year school-wide professional enrichment program of summer institutes and academic-year seminars (Cyber Cafés), can without doubt be credited to the vitality of this partnership.

SCHOOLS FOR A NEW MILLENNIUM
Made possible by a grant from the National Endowment for the Humanities.

Since 2000, the *Schools for a New Millennium* project has introduced teachers to the latest scholarship on Native American culture, the history of immigration to the United States, and African-American culture. Most importantly, this program had as a goal the revitalization of humanities instruction through two foci: updating scholarship and helping teachers to integrate web-based research and other digital materials into their teaching. This ambitious program has sought to change the intellectual culture at the school. As the project draws to a close, it is appropriate to thank the school's administration and all the teachers who were involved in the array of activities over a five-year period for their support, enthusiasm, and goodwill. All of the

teachers would agree that, over the course of the past five years, they have added to their repertoire of teaching skills. More importantly, they have acquired a new respect for one another as intellectual resources. As one teacher remarked in her evaluation, "The academic rigor of summer sessions and 'cyber cafés,' the exchange of ideas with scholars and colleagues, and the creation of usable 'lessons' that we participated in over the last three years have been invaluable to my teaching and my own professional growth."

The sniper attacks of fall 2002 severely restricted any extracurricular activities at the high school. However, in the spring of 2003, it was possible to resume afternoon Cyber Cafés on topics sparked by the summer institutes on the American immigrant experience and African-American culture. A variety of reading materials accompanied each of the sessions listed below.

February 6, 2003

The Langley Park Project: Residential Mobility, School Performance, and the Marginal Latino

William Hanna, Department of Urban Studies

March 12, 2003

An Environmental Theory of Crime and Violence: Young Black Men at Risk

Paul Ruffins, Journalist

April 9, 2003

A Transnational Theory of Immigration: Immigrants from Central and South America

Ana Patricia Rodriguez, Department of Spanish and Portuguese

May 15, 2003

Bringing Theater Alive in the Classroom: A Practical Workshop

Scot Reese, Department of Theatre

Materials developed over the course of the project are housed at the project website, <http://www.crbs.umd.edu/nehnw>.

Wheaton High School Partnership

Carmen Roman, the Community Outreach Coordinator in the Department of Spanish and Portuguese, who has worked with the Center on the Northwestern High School Partnership, introduced Wheaton High School Principal George Arlotto and Vice Principal Chris Garran to the Center staff in hopes of brokering another fruitful school-university partnership. The Wheaton High School relationship led ultimately to the successful *From Page to Stage* program described below. Staff at the Center and at Wheaton hope to build on this partnership effort.

From Page to Stage

Made possible with support from the Gilbert and Jaylee Mead Family Foundation.

From Page to Stage, a popular after-school program that allows academically unmotivated high school students to explore theater arts with a theater professor, has been offered many times in a number of CAST's partnership schools throughout the state over the last decade. The most recent iteration of the program took place at Wheaton High School in Montgomery County, Maryland, during November and December 2002. Supported by David Field, a teacher at Wheaton, Professor Scot Reese worked with a group of high school students on improvisation, voice-building techniques, and stage combat. Along the way, they explored adaptations of Shakespeare's plays. Small groups of students produced brief performances and then critiqued each other's work. Students in the program and teachers at the school were also invited to spend a day on campus at the Center's symposium, *Focus on Romeo and Juliet: Shakespeare in Performance* in February, 2003, and they received tickets to attend the Department of Theatre's production of *Romeo and Juliet* in March, 2003.

FINE ARTS INSTITUTE

Crossing Borders/Breaking Boundaries: The Arts of the Renaissance

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 third in its series of arts-based summer institutes for secondary school educators. *Crossing Borders/Breaking Boundaries: The Arts of the Renaissance* (July 14–21, 2003) was a program that fused performance and scholarship with content-based education in several arts and non-arts disciplines. *The Arts of the Renaissance* program attracted twenty-one teachers in six academic disciplines, including dance, music, theater, English, social studies, and reading.

As in the past, the institute combined lectures from university scholars, performance classes with area artists, and opportunities for teachers to create interdisciplinary lesson plans. The institute opened on a high note. Keynote speaker Maynard Mack Jr. had participants on their feet,

speaking Enobarbus's description of Cleopatra, "The barge she sat in, like a burnish'd throne, / Burnt on the water . . ." (II.ii.191-204). The group recited the passage together, then in turn line by line, emphasizing single words within lines, then shifting the emphasis in a third recitation. Throughout the entire week, the teachers returned again and again to their sense of discovery and wonder at Shakespeare's extraordinary manipulation of language.

All of the presenters, whether university faculty and staff such as Donna Hamilton, Department of English, Carey Upton, Department of Theatre, Edward Maclary, School of Music, Marvin Breslow, Department of History, and Christopher Higgins, Office of Information Technology, or distinguished artists and lecturers from the Washington, D.C., community such as Cheryl Stafford, Artistic Director of The Court Dancers, Russell Sale, Senior Lecturer at the National Gallery of Art, and Scott Schweigert, Director of the Suzanne H. Arnold Art Gallery at Lebanon Valley College, worked wonderfully well as a team. Lectures on the relationship between print, public authorship, and English Renaissance poetry, the principles of Renaissance architecture, the intricacies of Italian Renaissance music, and the influences on Italian Renaissance artists were counterbalanced by

absorbing performance classes on original staging practices of Elizabethan drama and the choreography of Renaissance dances found in Shakespeare's plays. Teachers enjoyed the contrast between information-packed lectures and the performance classes where they found themselves concentrating on meditative relaxation techniques or learning the relatively simple steps to a pavane or a galliard. Evening film screenings of *Elizabeth* and *Shakespeare in Love* allowed teachers to ponder the application of film to their classrooms, even when, as in the case of *Elizabeth*, the director collapses, elides, and distorts the historical sources.

Fortuitous scheduling made it possible for teachers to take advantage of the "Elizabeth I, Then and Now" exhibition at the Folger Shakespeare Library and the "Dream Anatomy" exhibition at the National Library of Medicine. In each case a knowledgeable guide led participants through the exhibit. At the Folger, participants marveled at the collection of Renaissance documents, letters, engravings, and portraits assembled to commemorate the 400th anniversary of the death of England's Gloriana. At the National Library of Medicine, the exhibition curator lectured as he demonstrated spectacular Renaissance visions of the body inspired by the scientific revolution in anatomy. The week was capped by a visit to the National Gallery of Art

where Russell Sale walked participants through the gallery's vast Renaissance painting collection.

Nan Collins, a visual art teacher and resource teacher in the humanities at Centennial High School in Howard County, acted as facilitator as she had done the previous year. In regularly scheduled discussion sessions, she helped teachers create interdisciplinary lesson plans around a common text: a 100-line excerpt from a Shakespeare play. Discussion sessions were focused less on the lesson and more on connections between academic disciplines and across methodologies.

Follow-up to the two-week summer program includes two return visits to the University of Maryland, one in the fall of 2003, one in the spring of 2004, for additional lectures and discussions, as well as continued work on an electronic archive of interdisciplinary lesson plans that will ultimately be housed with the lessons created by alumni of the 2000 and 2002 arts institutes at <http://www.crbs.umd.edu/finearts>. These campus visits give participants a forum for sharing their adventures in interdisciplinary curriculum development and implementation, and of course, the visits re-connect them to the campus community.

The Center staff gratefully acknowledges the contribution and devotion of program coordina-

tor/publications assistant Jaime Osterman Alves, who completed her tenure at the Center at the end of August. Her commitment and enthusiasm have spurred the development of the Fine Arts Institutes into rich pedagogical experiences for all those involved. She is greatly missed.

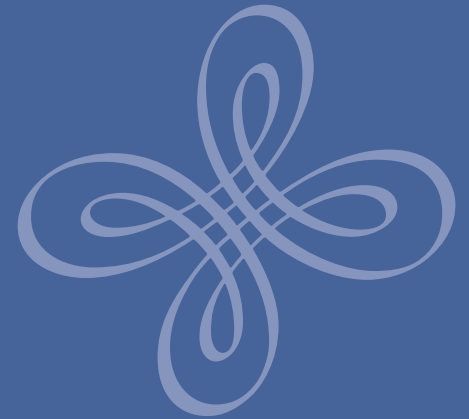
Shakespeare Camp

A collaboration with the Maryland-National Capital Park and Planning Commission and the Department of Theatre

This was the Center's first foray into programs designed for a younger age group, an experiment encouraged by Faculty Advisory Board member Jane Donawerth. The camp, which ran from July 21 through August 1, was a fun-filled, learning-infused, rousing success. Drew Kahl and Becky Kemper, both of the Frederick Shakespeare Project, were responsible for the camp's day-to-day success and for the final Friday evening public performance. They led the campers through an amazing series of acting and movement exercises that familiarized them with Shakespeare's language and then taught them quite sophisticated acting techniques. These activities encouraged the students to master Shakespeare's language and to memorize their parts. Lewis Shaw, of the Society of American Fight Directors, introduced

the children to stage combat and fight choreography; Barbara Kahl showed them basic costume design concepts and helped them develop costume characterizations for themselves, and Joe Musumeci assisted campers as they created a set. On any given day, small groups of students could be observed in rehearsal, using physical exercise to find the emotion demanded by the text. On one occasion, the experience was so intense that one boy, overcome by his exploration of Oberon's motivations, began to cry, and was comforted by Becky Kemper, who reminded him (and those observing) of the power of Shakespeare's words.

Kahl and Kemper were assisted by theater assistants Dominic D'Andrea, Katie Masterson, and Eve Rounds, and by camp counselors John Riley and Jennifer Kramer. Parents and friends helped close the camp as they watched a standing-room-only performance of scenes from *A Midsummer Night's Dream* in the Lab Theatre of the Clarice Smith Performing Arts Center at Maryland. The court group, the fairy troupe, and the rustics, triple-cast in many cases, performed with gusto for an appreciative audience. Thanks to all, particularly to the Maryland-National Capital Park and Planning Commission, for encouragement and support.



Publication Series ❁



An energetic sponsor of interdisciplinary symposia in the arts and humanities, the Center continues to promote outstanding scholarly achievement by publishing its symposia proceedings as volumes of thematically related 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, 2003.

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 2002–2003 academic year.

ART HISTORY AND ARCHAEOLOGY:
Margaret Morse, student representative to the Faculty Advisory Board; William Pressly, Works-in-Progress

CLASSICS: Lillian Doherty, *Talk about Teaching*

ENGLISH: Brandi Adams, Works-in-Progress; Jackson Barry, Renaissance Studies Citation; Jackson Bryer, *Talk about Teaching*; Theresa Coletti, Works-in-Progress; Jane Donawerth, *Attending to Early Modern Women* Planning Committee; Jeanne Fahnestock, CAST; Catherine Field, student representative to the Faculty Advisory Board; Marshall Grossman, Works-in-Progress; Donna Hamilton, *Crossing Borders/Breaking Boundaries*; Bryan Herek, Works-in-Progress; Helen Hull, Works-in-Progress; Erin Kelly, *Talk about Teaching*; Theodore Leinwand, *The Silent Woman*; Elizabeth Loizeaux, CAST; Maynard Mack Jr., *Crossing Borders/Breaking Boundaries, Focus on Romeo and Juliet, Shakespeare in Performance II*; George Oliver, CAST; Charles Rutherford, *Talk about Teaching*; Leigh Ryan, CAST, *Talk about Teaching*; Erin Sadlack, *Talk about Teaching*

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

HISTORY: Marvin Breslow, *Crossing Borders/Breaking Boundaries*; Herbert Brewer, *Schools for a New Millennium*, *Talk about Teaching*

MUSIC: Edward Maclary, *Crossing Borders/Breaking Boundaries*

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TECHNOLOGY: Christopher Higgins, *Crossing Borders/Breaking Boundaries*

SPANISH AND PORTUGUESE: Ana Patricia Rodriguez, *Schools for a New Millennium*; Carmen Roman, Wheaton High School Partnership; Hernán Sánchez M. de Pinillos, Works-in-Progress

THEATRE: Dominic D'Andrea, Shakespeare Camp; Rob Berry, *Focus on Romeo and Juliet*;

Harold Burgess, *Focus on Romeo and Juliet*; Adele Cabot, *Talk about Teaching*; Carrie Cole, *Focus on Romeo and Juliet*; Ben Fisler, CAST, *Talk about Teaching*; Franklin Hildy, *Shakespeare in Performance II*; Pegi Marshall-Amendson, *Focus on Romeo and Juliet*; Scot Reese, *From Page to Stage*, *Schools for a New Millennium*, *Talk about Teaching*; Korey Rothman, CAST; Eve Rounds, Shakespeare Camp; Debra Sivigny, *Focus on Romeo and Juliet*; Carey Upton, *Crossing Borders/Breaking Boundaries*, *Focus on Romeo and Juliet*, *Shakespeare in Performance II*; Dan Wagner, Shakespeare Camp

URBAN STUDIES: William Hanna, *Schools for a New Millennium*

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 support. At the present time, because of state cutbacks in funding, the pressure to find external sources of funds has intensified. As a small unit within the College of Arts and Humanities, supported by state funds but totally reliant on external funding for all of its larger programs, the Center has turned to a direct mail solicitation campaign to help fund one important program and continues its strategy of seeking coalitions of donors for other programs. The Center has succeeded in maintaining its momentum in these ways. Thanks in large part to the generosity of the following contributors, 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:

Ashgate Publishing Company

Barnard College

Bedford/St. Martin's Press

The College of Arts and Humanities

College of Staten Island, CUNY

The Friends of Attending to Early Modern Women

Georgetown University

The Gladys Krieble Delmas Foundation

Houghton Mifflin

Ledo's Pizza

The Gilbert and Jaylee Mead Family Foundation

Maryland-National Capital Park and Planning Commission

The Maryland State Department of Education

The National Endowment for the Humanities

Perfection Learning Corporation

Papa John's Pizza

Pepsi-Cola, Inc., Fund for Campus Enhancement

Pizza Hut

The Samuel H. Kress Foundation

Society for the Study of Early Modern Women

Shopper's Food Warehouse

The Center gratefully acknowledges support from its many patrons ↻

Future Programs

The Center looks forward with excited anticipation to the fifth *Attending to Early Modern Women* symposium, scheduled for November 6 through 8, 2003. Complete details about the conference program are available at <http://www.crbs.umd.edu/atw5>. The conference will explore the lives and work of early modern women from an interdisciplinary perspective by focusing on political, cultural, and social frames within which early modern women constructed their identities. This emphasis 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 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. The conference offers an opportunity for graduate students, particularly those from the University of Maryland, to convene

workshops and to meet scholars from a variety of disciplines. One indication of the importance of this symposium series to the scholarly community is the generous support provided by the Friends of *Attending to Early Modern Women* campaign, begun in 2002 under the direction of Adele Seeff, with assistance from the planning committee. Known informally as “The Maryland Conference,” *Attending to Early Modern Women* projects the University of Maryland into the wider scholarly community.

During the coming year, the Center will continue both the Works-in-Progress series and the *Talk about Teaching* discussion group. With the assistance of Michael Olmert and undergraduates, graduate students, and faculty in the Department of English, the Center will inaugurate a *Table Readings* series to bring rarely produced plays to life in an informal, lively manner. The Center will also offer an Arts and Humanities Winterterm course: “Wenches, Wives, and Witches: Attending to Women in Shakespeare.”

Special programs contingent on outside funding include *Shakespeare in Performance IV* on February 28, 2004; *Teaching East and West: A Comparison of Tokugawa Japan and Elizabethan England*, a symposium for high school teachers to be offered April 1 through 3, 2004; and the fourth summer institute for Maryland high school fine arts teachers, this one

entitled *Crossing Borders/Breaking Boundaries IV: The Impact of Islamic Culture on the Arts of the Renaissance*, from July 19 through 26. In addition, the Center hopes to maintain its partnership with the Maryland-National Capital Park and Planning Commission and the Department of Theatre by offering a second Shakespeare Summer Camp. To cap the year, the Center was fortunate enough to secure funding from the National Endowment for the Humanities to support a five-week summer institute for college and university teachers entitled *Persecutions in Early Modern Cultures*, from June 14 through July 16, 2004. Lead scholars Donna Hamilton and Ralph Bauer, both in the Department of English, and Adele Seeff will co-direct the institute. Additional information, including the list of distinguished visiting scholars, can be found at <http://www.crbs.umd.edu/persecutions/>.

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.