

*Center for Renaissance
& Baroque Studies*



Annual Report 2007-2008

www.crbs.umd.edu

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Mission

Established in 1981 at the University of Maryland, the Center for Renaissance & Baroque Studies (CRBS) fosters exchange between disciplines in the arts and humanities and allied fields. As an independent unit within the College of Arts and Humanities, the Center serves the campus through an array of interdisciplinary programs including symposia, colloquia, and special programs and lectures. In addition, the Center publishes *Early Modern Women: An Interdisciplinary Journal* and a volume series of symposia proceedings, and proudly hosts the *Attending to Early Modern Women* symposium, which explores various aspects of the lives and creative productions of women in the Renaissance.

The Center aspires to fulfill the following goals: (1) to promote innovation and excellence in the humanities with a strong commitment to interdisciplinary studies; (2) to provide new

research and teaching opportunities for faculty within the College; (3) to be a formative presence in Renaissance and Baroque Studies through symposia, published proceedings volumes, and an interdisciplinary journal; (4) to increase visibility for the College and the campus by promoting ties with other area research and cultural institutions; (5) to maintain relationships with Maryland school teachers, thereby fulfilling the campus's public service commitment to the citizens of the state; (6) to increase access to current humanities scholarship for the community.



Highlights

The 2007–08 academic year, extending into the summer of 2008, was one of tangible production after a long period of development.

Early Modern Women: An Interdisciplinary Journal provided the best example. The Center's partner, the Arizona Center for Medieval and Renaissance Studies, published Volume 2 in October 2007. Much of the 2007–08 academic year was spent preparing the manuscript for Volume 3 for publication. A journal of this size—approximately 370 pages—and variety—six essays, ten book reviews, a forum on women as merchants, an abstract of a prize-winning student essay, an art exhibition review, and two bibliographies, one in Spanish and one in French—consumed considerable time and energy. The resulting publication will be glorious; work on Volume 4 is well underway.

The material record of the fall 2006 *Attending to Early Modern Women—and Men* symposium also took shape; the manuscript of the symposium proceedings was edited for review by the University of Delaware Press. Equally as rich as the journal, the published volume will include essays by Jeanice Brooks, Margaret D. Carroll, Sarah Cohen, Margaret Ferguson, Valeria Finucci, Roger Frietas, Amy E. Leonard, Randall Martin, Caroline P. Murphy, Alexandra Shepard, and

Judith E. Tucker, together with thirty workshop summaries. Abstracts of the papers are archived at www.crbs.umd.edu/atw/atw6.

A third product was a promotional video, funded by the Maryland State Department of Education, of the Center's summer institute, *Crossing Borders/Breaking Boundaries*. The videographers captured the 2007 summer institute on film and devoted the fall semester to visiting schools and filming teachers in action in their classrooms. Post-production—editing, music choices, the selection of an actor-narrator, and, in some cases, additional filming—was completed in the spring. The final product—a seventeen-minute lively record of the institute—will be extremely useful in the Center's recruitment efforts in the future.

The Center also built on past successes as Adele Seeff, together with Kent Cartwright (English), embarked on intensive planning for a third themed semester, *A Semester on War and the Representation of War*. Their collective experiences with *A Semester on Comedy and Humor* (fall 2006) and *Shakespeare in Washington* (spring 2007) have resulted in a set of procedures for harnessing the energies of large groups of faculty, students, and staff in order to galvanize a multi-faceted campus-wide project like this one. With a bank of sixty-four courses specifically created for A



Semester on War, events, performances, the creation of a stunning website, and participation from several colleges, schools, and offices across campus, as well as the Memorial Chapel and the Stamp Student Union, this semester promises to be the most successful yet.

Other products emerged in the form of infrastructure. The website was redesigned. Significantly, too, the Center database was completely reconfigured—an enormous effort given the scope of the Center’s mailing list, with over 9,000 records maintained for a varied constituency: campus students and faculty, school teachers and administrators in all Maryland counties as well as DC, Delaware, Pennsylvania, and Virginia; arts professionals and advocates throughout the mid-Atlantic region, and scholars across the country and around the world. This effort was especially essential as the Center manages the increasing subscriptions for the Journal..

This year was also a year of firsts. Through the University of Maryland / Northwood High

School Collaboration, the first cohort of Northwood high school students were enrolled in the fall and spring semester in one course each in the College of Arts and Humanities. Northwood High School also created a database to store all evaluation data for the collaboration between the school and the university. Thanks to the cooperation of the University of Maryland Foundation, Incorporated, the Center will venture for the first time into online payment for its journal subscriptions and program fees. And the Center supervised its first undergraduate intern, Rachel McCann (History).

The Center continued to offer a number of its signature programs, including Shakespeare Camp the Shakespeare Monologue Competition, and Shakespeare in Performance. While this last program has been successful in many iterations

since 2001, it became apparent that it has tried to meet the competing needs of too varied an audience. As one response, the Center will offer a one-day conference for teachers, designed by teachers, and scheduled on a day of teachers’ choosing in the fall. A second day-long conference, designed by and for faculty and graduate students, will be held in the spring.

Campus Programs



COLLOQUIUM: NEW VOICES IN RENAISSANCE RESEARCH

October 18, 2007

Meredith Gill, Art History and Archaeology, “Pure Act: Dante’s Angels and Renaissance Cosmology”

Andrea Frisch, French and Italian, “Classical Amnesia: Forgetting Differences in Seventeenth-Century France”

Gerard Passannante, English, “The Lucretian Paradox”

In a delightful afternoon session with a standing-room-only crowd, three recent additions to the faculty shared highlights of their current research.

MINI SYMPOSIUM: SHAKESPEARE FEST

February 23, 2008

This program was made possible by funds from the Office of Undergraduate Studies, the College of Arts and Humanities, and the Department of English.

This event, held on a Saturday in February, was preceded by a snowstorm on the previous Friday that closed schools and cancelled activities and activity buses for the weekend. Thus, in spite of a very successful promotional effort that had yielded 150 registrants, only 70 students and teachers attended the event.

In spite of the relatively low attendance, individual sessions were lively. Katherine Eggert, English, University of Colorado, Boulder, opened with her keynote entitled “Alchemy in Shakespeare’s Time.” Eggert’s talk elicited excellent questions from the audience, including one very tenacious middle school student. The hands-on workshops—“Shakespeare’s Text into Action” by Leigh Smiley (Theatre), “For Students Only: Acting and Directing Shakespeare” by David Markey and Madeleine Burke (Imagination Stage), “Stage Combat Workshop” and “Single Sword Stage Combat Workshop” by Michael Jerome Johnson (Music) and Lewis Shaw (Theatre), “Designing Shakespeare,” a costume design workshop by Helen Huang (Theatre), “Renaissance Dance in Shakespeare’s Plays” by Cheryl Stafford (the Court Dancers), and “‘Do you bite your thumb at me?’ Shakespearean Insults” by Jasmine Lellock (English)—were invigorating. Humanities scholars offered new perspectives on

interpretations of Shakespeare's times with informative talks: "Illustrated Shakespeare" by William Pressly (Art History and Archaeology); "Women in Shakespeare's Plays" by Jane Donawerth (English); "Gallants, Gulls, and Groundlings: Playhouses and Playgoing in Shakespeare's London" by Anita Sherman (The American University). Kelly Newman O'Connor directed her students from Montgomery Blair High School in scenes from Shakespeare's plays to end the day on a charming note. While the sessions were gem-like in quality, the program as a whole suffered from the limited number of participants. Those present provided enormously useful feedback, and the re-evaluation that followed this event is one positive result. The *Shakespeare in Performance* series has tried to be all things to all people. In its future iterations, these day-long events will focus more pointedly on audience, with a program for teachers and a separate program for a campus audience of faculty and students.

TABLE READING SERIES

Michael Olmert (English) directed a group of dedicated undergraduates, graduates, and recent alumni from various departments across campus in rehearsed table readings. Highlights included

Aeschylus's *The Libation Bearers* and Olmert's original play, *Great Creating Nature*.

September 26, 2007

Rock 'n' Roll (2006) by Tom Stoppard

October 10, 2007

Choephoroe [The Libation-Bearers] (458 BC) by Aeschylus

October 31, 2007

The Seagull (1896) by Anton Chekhov

November 14, 2007

Power (2003) by Nick Dear

December 5, 2007

Great Creating Nature (2005) by Michael Olmert

April 16, 2008

The War that Still Goes On (1991) by John Barton

RENAISSANCE REVELS

This year, graduate students Margaret Rice (English) and Jasmine Lellock (English) organized these informal readings of sixteenth- and seventeenth-century drama. The sessions are always filled with discovery and loud laughter.

October 9, 2007

Volpone (1607) by Ben Jonson

November 15, 2007

The Winter's Tale (1623) by William Shakespeare

April 23, 2008

A Chaste Maid in Cheapside (1630) by Thomas Middleton

MARYLAND DAY

April 26, 2008

As in years past, Center staff, assisted for the second year in a row by Northwood High School students, gave visitors the chance to experience the arts. More than three hundred students, children, and parents visited the Center's art tables on McKeldin Mall and experimented with tempera paints, glitter, and markers. Their drawings and paintings turned the Arts and Humanities tent into a gallery celebrating community on a radiant spring day. Visiting Northwood students also toured the University campus with student buddies.

In addition, Maryland Day, as it has done for years, included a reunion and follow-up session for the 2007 summer institute, *Crossing Borders/Breaking Boundaries: The Portuguese Empire in the Sixteenth and Seventeenth Centuries: Artistic and Cultural Exchange*, described elsewhere in this report.

Outreach Programs



The Center continues to offer a variety of programs for off-campus constituencies of teachers and their students. Designed to provide access to recent research in Renaissance Studies, these programs include the *Shakespeare Monologue Competition* (in its fifth year) and *Shakespeare Camp* (in its sixth year) both of which target middle and high school students. *Crossing Borders/Breaking Boundaries* (now in its eighth year) is a summer institute that brings public school teachers to campus for an interdisciplinary exploration of arts-integration practices.

Adele Seeff, the Center's Director, has served as the Director of Outreach for the College of Arts and Humanities since the spring of 2005. In this capacity, she manages several key College Outreach programs, the most extensive of which are the *Seminars for Teachers* program (formerly *Teachers as Scholars*) and the *Northwood High School Collaboration*. *Seminars for Teachers*, initially funded by the Woodrow Wilson Foundation in partnership with school districts from Maryland, is now in its sixth year. The *Northwood Collaboration* was conceived in 2003 and continues to blossom under the care of many nurturing hands at the University and in Montgomery County Public Schools.

CENTER OUTREACH

Shakespeare Monologue Competition for Students Grades Six through Nine

February 7, 2008

This program was co-sponsored by the Center for Renaissance & Baroque Studies and Imagination Stage.

David Markey and Madeleine Burke of Imagination Stage have transformed this event from a competition to a festival. They now offer two workshops, one in January and a second in February, to help students prepare their monologues. Of the eight students who attended the first workshop and the ten who attended the second, all were quite accomplished and knowledgeable about their particular play. The first hour of each workshop was spent on physical and vocal warm-up exercises such as walking with a purpose and vocalizing in different pitches. By the end of the warm-up session, the students were relaxed and ready to focus on their monologues. They each received very detailed critiques of their work from Markey and Burke with attention to the characters' motivation and

thought processes. These workshops are very valuable components of the Monologue Competition, because students receive different levels of coaching and preparation assistance from sponsoring teachers, and teachers themselves have varied backgrounds in staging Shakespeare.

Students used these warm-up exercises again at Imagination Stage prior to the Competition itself, in order to relax and focus. The Competition was very varied. Because the list of possible monologues published on the website has been considerably expanded, students took risks. There were, of course, several Helenas from *A Midsummer Night's Dream*. There was also, however, a Tamora from *Titus Andronicus*, a Hermione from *A Winter's Tale*, and a Juliet in the Capulet tomb, as she prepares to take the potion. These are not monologues that necessarily resonate with the life experience of a thirteen-year-old, and the results were uneven. While the judges deliberated to select the winners, the students sat in a circle on the stage to share their experiences and to respond to each other's fine work. During this time, the young actors revealed their maturity, thoughtfulness, and respect for each other's talents and efforts.

The Competition has been modified so that in place of a single winner, several contestants

can succeed in such categories as Most Specific Interpretation of Text, Boldest Physical Character Choices, and Strongest Creation of Given Circumstances. The five winners won six weeks of classes entitled "Finding your Funny" at Imagination Stage. For the program next year, organizers hope to include more contestants from Prince George's County and Washington, DC.

Crossing Borders/Breaking Boundaries: A Multidisciplinary Summer Institute for Maryland School Teachers

These programs were made possible by a grant from the Maryland State Department of Education.

As part of the University's commitment to educational outreach, the Center for Renaissance & Baroque Studies, in collaboration with the Maryland State Department of Education, developed a series of summer institutes in 2000. These institutes were designed for Maryland school teachers interested in incorporating the arts as a teaching strategy across the curriculum in order to enhance student learning. Each year,

the institute focuses on different historical and cultural periods, thereby allowing participants to explore the social, cultural, and political contexts within which art is produced.

This collaboration with the Maryland State Department of Education has been especially productive and fruitful. Identified as a model professional development program by the state of Maryland in 2006, the institute continues to offer an example of best practices in cross-disciplinary curriculum development.

Crossing Borders/Breaking Boundaries VII: The Portuguese Empire in the Sixteenth and Seventeenth Centuries: Artistic and Cultural Exchange

Follow-Up Sessions

November 3, 2007

April 26, 2008

Fall and spring follow-up sessions reconvened the group who participated in the summer institute held in July 2007 (described in the Center's annual report for 2006–07). Each session began with a round-table discussion focused upon a particular set of issues that have emerged for the group; participants then discussed how their lesson plans had evolved. One teacher reflected that presenting her lesson "gave me validation

for creating and implementing my unit. It is always a benefit to hear other educators share their experiences and lessons; I gain insights to use with my students.” Teachers also shared information about resources they had discovered. For this group, the wiki offered an excellent way for teachers to link to one another’s lesson plans and to continue the conversation outside the parameters of their meetings on campus.

These interactive sessions were followed by lectures in each instance. In November, Victor Vicente (Music) gave his lecture entitled, “Empire of Sound: Musical Exchange along the Portuguese Trade Routes,” which surveyed various interactions between Portuguese sacred music and musical traditions along the trading networks. Vicente shared samples of music and dance (including a video of a dance performance that featured members of his family) from Goa, Brazil, Macau, and West Africa in order to show the hybridization of styles that resulted from Portuguese influence.

In April, the teachers enjoyed a lecture by Robert DeCaroli (Art History, George Mason University), entitled “Royal Lives in Mughal India,” which surveyed works of South Asian art and architecture during the Mughal Empire, 1556–1658. DeCaroli showed images of stunning paintings that depicted the emperors and

ladies at court in various political and social settings. This presentation offered an excellent prelude to the summer’s institute.

Crossing Borders/Breaking Boundaries VIII: The Arts of India, 1556–1658

Summer Institute

June 23 through July 1, 2008

The program investigated a period when the Mughal Empire wielded enormous political power in India and, at the same time, used their courts to foster artistic creativity. Court patronage was essential to the production of art; royal artists’ workshops, like the courts themselves, were culturally and religiously diverse. Teachers explored this diversity as a context for the production of Mughal court albums.

Such a multi-faceted topic covering the reigns of three powerful Mughal emperors required a diverse program of lectures on Indian religions, artistic influences and forms, the production of textiles, and architecture and landscape design. As with recent institutes, this summer’s content was linked to an exhibition at a downtown museum, the Arthur M. Sackler Gallery’s display of small paintings and calligraphies from luxurious imperial albums known as *muragga*, a Persian word which means “patched.” The wide

range of regional, religious, and artistic expressions in Mughal India, not to mention the Persian influence on artistic forms, allowed participants to explore Indian art forms over a century (1556–1658) as a patchwork of Persian, Central Asian, Hindu, and Muslim traditions.

Debra Diamond, curator of the exhibition at the Sackler, gave a dazzling introduction to the program on the opening day of the institute, which was followed by an array of sessions that provided a historical framework for the flowering of Indian arts. Lectures by Gregory Alles (McDaniel College) on religious pluralism and exclusivism, by Lourdes Alvarez (Catholic University of America) on Sufism, and by B.N. Hebbbar (George Washington University) on Hinduism, guided teachers through the diverse religious landscape of Mughal India, in which a Muslim minority ruled over a predominantly Hindu majority. Teachers drew upon their knowledge of Hinduism during interactive arts workshops led by distinguished teacher-artists who explored various episodes from the *Mahabharata* and the *Ramayana* through dance and dramatization. Art history lectures by Amita Sarin (Honors) and Daniel Ehnbohm (University of Virginia) prepared teachers for their visit to the Sackler, where they recognized many of the paintings and borders from the slides they had

admired throughout the week. It was almost impossible to appreciate, in one visit, the exquisite detail crowded into a single folio page: plant and animal life, images of silk-robed courtiers relaxing at a picnic, and everywhere one looked, sensuous calligraphy. Participants spent that afternoon in the brilliantly decorated art classroom at the museum, where Stephen Eckert and Jessica Braiterman, Educators for Family Programs at the Sackler, shared album-making techniques and ideas with the group.

With the guidance of Shelley Johnson, mentor and facilitator *par excellence*, participants created interdisciplinary lesson plans based on the content and techniques gleaned from these sessions. At the end of nine days, teachers came away with refined lesson plans, lavish images of emperors and courtiers from the exhibition, images of the *Mahabharata* performed in an Indian village, sounds of a sitar, Indian dance, and their own textiles made with the supervision of a master craftswoman.

A full schedule of program offerings, resources, and faculty information are archived online at www.crbs.umd.edu/crossingborders/ai2008.

Shakespeare Camp

June 23 through July 3, 2008, at the Clarice Smith Performing Arts Center

July 7 through 18, 2008, at the Clarice Smith Performing Arts Center and at the Bowie Center for the Performing Arts

As noted in the introduction to this report, this year was the first that the Center sponsored *three* Shakespeare Camps for students: two for middle school students and one for high school students. One camp director, Jasmine Lellock (English), chose *The Comedy of Errors* for the first camp for middle school students, which ran from June 23 through July 3 at the Clarice Smith Performing Arts Center. Lellock, assisted by Ashley Duncan (Theatre), decided, very wisely, to portray the lengthy narrations (*dilatatio*) in the play using shadow puppets; Blue Sky Puppet Theater Company offered a workshop to teach the campers the rudiments of shadow puppetry. This technique proved extremely effective and took some of the pressure off the students, who had struggled to learn their lines over a nine-day period! Their final performance was high-spirited.

Lellock again chose *Errors* for her high school campers two weeks later, on this occasion using a slightly more sophisticated version of shadow

puppetry. It was gratifying to find that out of twelve students, seven were alums who had “aged out” of the middle school camp. The alums declared it “the best camp ever.” Their performance of *Errors* featured an outstanding Antipholus and two Dromios who just burst with energy. Unsurprisingly, the performance also revealed the added maturity and sophistication of these older students, who have less difficulty than their middle-school counterparts grasping some of the most intricate lines ever written in English.

Nonetheless, at the third camp (the second for middle school students), held at the Bowie Center for Performing Arts and directed by Erin Steele Bone (Theatre) and Natalie Tenner (Theatre), campers clearly knew their intricate lines and performed with aplomb. Here, too, the play was *The Comedy of Errors*. The campers wore glorious, colorful masks that helped the audience understand the relationship between the two sets of “twins.” Nick Newlin of *NicoloWhimsey* offered clowning workshops for the campers and helped choreograph a festive, carnivalesque opening to the play. The production entertained and delighted the audience, and the campers seemed quite pleased with their efforts. Once again, the Dromios and Antipholi excelled.

COLLEGE OUTREACH

Seminars for Teachers

Teachers as Scholars is a national professional development program originally funded by the Woodrow Wilson National Fellowship Foundation. The program, now known as *Seminars for Teachers* at the University of Maryland, brings K–12 teachers on campus for a day-long seminar experience. The seminars, led by professors recognized by their institution as preeminent scholar-teachers, are held on a university campus away from the day-to-day responsibilities of school. Since fall 2001, *Seminars for Teachers* at the University of Maryland has allowed teachers from partnering school districts and private schools to participate in seminars on the College Park campus.

In 2007–08, partners included Anne Arundel County Public Schools, Charles County Public Schools, Montgomery County Public Schools, and Prince George's County Public Schools, as well as the following private schools: Bishop McNamara High School, Charles E. Smith Jewish Day School, DeMatha Catholic High School, Garrison Forest School, the Key School, Mount Saint Joseph High School, and Our Lady of Good Counsel High School.

Wednesday, October 10 and 24, 2007

Slavery, Freedom, and the American Civil War
Leslie Rowland, History

Thursday, October 18 and November 1, 2007

Memory Portraits: The Power of the Human Face
Evelyn Torton Beck, Women's Studies

Thursday, October 25, 2007

Winning Negotiation Tips and Tactics
Joyce Russell, Robert H. Smith School of Business

Wednesday, November 7, 2007

Black Identity in the Art of the Harlem Renaissance
Renée Ater, Art History and Archaeology

Thursday, November 15 and 29, 2007

Men, Women, and Monsters: The Drama of The Odyssey
Lillian Doherty, Classics

Wednesday, November 28, 2007

Architecture of the Islamic World
Robert Lindley Vann, School of Architecture, Preservation, and Planning

Wednesday, February 20 and March 5, 2008

Think Spatial! Geographic Information Systems: Connecting Children to Community
Alexander Chen, School of Architecture, Preservation, and Planning

Thursday, February 21, 2008

The Impact of Brain Research on Education
Nathan Fox, College of Education

Wednesday, February 27 and March 12, 2008

Teaching the Literature of the Holocaust
Sheila Jelen, English

Thursday, April 24, 2008

Immigration Populations in the Maryland Landscape
Judith Freidenberg, Anthropology

The Northwood Collaboration

In December of 2003, President Mote and Superintendent Jerry D. Weast signed a Memorandum of Understanding cementing a collaboration between the University of Maryland and Northwood High School.

The collaboration, which has the support of James F. Harris, the dean of the College of Arts and Humanities, has three major goals: (1) to increase access to higher education for Northwood students, many of whom would be the first in their families to attend college, and many of whom are historically under-represented in post-secondary education; (2) to improve articulation between high school and college; and (3) to provide rich opportunities for University of Maryland students to participate

in service-learning and internships. Since 2003, programs have been developed with the goal of making college a viable reality for high school students who might not otherwise see higher education as an opportunity. Northwood students participating in the program can visit campus, meet with professors, and take college classes. For University students who participate, the partnership offers student-teaching internships (Northwood is a Professional Development School), and tutoring opportunities. The University of Maryland / Northwood Collaboration is administered by an Executive Committee which guides the collaboration and meets annually, and a Steering Committee chaired by Adele Seeff, assisted by Michael Sullivan, Academy Coordinator for Northwood High School (NHS), and Charla Levine, Coordinator of Higher Education Partnerships for the Department of Enriched and Innovative Programs at Montgomery County Public Schools (MCPS), who, together, function as a caucus.

All programs must be evaluated to determine the effectiveness of specific interventions. A small evaluation subcommittee meets frequently to develop comprehensive evaluation procedures. The subcommittee includes Alexander Chen (Urban Studies and Planning); Sharon La Voy,

(Director of Assessment, Office of Institutional Research and Planning), Charla Levine (MCPS); Suzanne Merchlinsky, (Evaluation Specialist, Department of Shared Accountability, MCPS); Jessica Mislevy, (Office of Institutional Research and Planning); Adele Seeff; and Michael Sullivan (NHS).

Some of the outstanding projects that have grown out of this collaboration are the Dual Enrollment Program, the Wheaton Redevelopment Project, and the Professional Development School.

Dual Enrollment Program

The University of Maryland/Northwood High School Dual Enrollment Program allows academically eligible Northwood High School seniors to take courses at the University. In the fall of 2007, eighteen twelfth-grade students enrolled in a single course each in the College of Arts & Humanities. In order to support the students and to ensure that their experience on campus was a positive one, each student was paired with a faculty/staff mentor and an undergraduate student buddy. Mentors who participated included James F. Harris (Dean, ARHU); Robert Gibson (Director, School of Music); Wallace Southerland (Acting Director, McNair Program); Chris Mahan (Assistant

Director for Administration, Academic Achievement Programs); Darius Greene (Assistant Director for Student Affairs, ARHU); and Wendell Hall (Graduate Assistant, President's Office). Mentors met with Northwood students to offer academic and career advice; buddies answered questions about campus life and helped the students negotiate the bewildering array of campus resources and services. This support system was modeled on the University of Maryland Incentive Awards Program, which provides extensive access to advising, mentoring, and other resources.

Wheaton Redevelopment Project

The Wheaton Redevelopment Project, now in its third year, involves a cohort of high school students, seniors in 2007–2008, who conduct a demographic study of the Wheaton community over a one-year period. The urban community of Wheaton functions as a living laboratory. The goal of the program is to promote engagement with the community. Under the tutelage of Alexander Chen (Urban Studies and Planning), Northwood students use current industry-standard technologies, including high-end global positioning tools such as geographic information systems (GIS), digital video (DV), and personal data assistants (PDAs), to conduct an inventory or audit of community assets in Wheaton:

streets, trees, buildings, and their quality. What makes this program unique is that students use advanced technologies common to professionals. They document neighborhood conditions, measure urban growth and change, and examine the relationship between people and the environment. Students engage with members of the community and become active participants in a dialogue on community issues. At year's end, they present their findings with an accompanying video to the local community in a public session.

Professional Development School

In November 2005, Steve Koziol, Chair of the Department of Curriculum and Instruction (Education), submitted a proposal to make Northwood High School a Professional Development School. His proposal was approved in February 2006, and MCPS agreed to allocate funds for tuition remission, stipends, and health benefits for eleven student-teacher interns at Northwood. Professional Development Schools are designed to benefit both the University of Maryland students and the schools where the student-teacher interns teach by a) providing high quality novice teachers to the schools and b) providing College of Education students with valuable real-world experience and professional development opportunities. The success of the program is illustrated by the fact that Principal

Henry Johnson hired seven of the eleven teaching interns for the 2007–08 academic year. The University and Northwood have renewed the program for the 2008–09 school year, when once again, eleven student-teacher interns will be chosen to participate.

Tutoring Program

University of Maryland students also tutor Northwood students who need support in High School Assessment areas. Building on the success of a math tutoring program introduced in the 2005–06 academic year, nine University students volunteered to tutor at Northwood in the spring 2007 semester and an additional six in fall 2007. Charles Alexander, Academic Intervention Specialist at Northwood High School, conducted orientation sessions for the tutors on the University of Maryland campus. These student volunteers tutored Northwood students in a variety of subjects, and in turn, earned service learning credits.

Field Trips

On November 15, 2007, students from Northwood and Newport Middle School attended a reception at the Clarice Smith Center and a performance of "Later the Same Evening: An Opera Inspired by Five Paintings of Edward Hopper." The students loved the opera and are

looking forward to attending another cultural event on campus.

The collaboration is flourishing. Dealing with concurrently enrolled students is a challenge because of pressure on seats for regular University of Maryland students. A second challenge presents itself when seeking to evaluate minors; permission must be granted by both the Institutional Review Board and the MCPS Office of Shared Accountability. However, good will on the part of a dedicated staff and many influential campus citizens has ensured that serving these high school students is a priority.



Publications

VOLUMES IN PRINT

These volumes are published in conjunction with The University of Delaware Press and Associated University Presses.

Structures and Subjectivities: Attending to Early Modern Women

Proceedings volume of the 2003 symposium, edited by Joan Hartman and Adele Seeff. 394 pp/2007.

Culture and Change: Attending to Early Modern Women

Proceedings volume of the 2000 symposium, edited by Margaret Mikesell and Adele Seeff. 380 pp/2003.

Crossing Boundaries: Attending to Early Modern Women

Proceedings volume of the 1997 symposium, edited by Jane Donawerth and Adele Seeff. 332 pp/2000.

The Public and Private in Dutch Culture of the Golden Age

Edited by Arthur K. Wheelock, Jr. and Adele Seeff. 278 pp/2000.

Attending to Early Modern Women

Proceedings volume of the 1994 symposium, edited by Susan D. Amussen and Adele Seeff. 278 pp/1998.

In Iberia and Beyond: Hispanic Jews between Cultures
Edited by Bernard Dov Cooperman. 390 pp/1998.

Attending to Women in Early Modern England

Proceedings volume of the 1990 symposium, edited by Betty S. Travitsky and Adele Seeff. 382 pp/1994.

The Picaresque: A Symposium on the Rogue's Tale

Edited by Carmen Benito-Vessels and Michael Zappala. 191 pp/1994.

Action and Reaction: Proceedings of a Symposium to

Commemorate the Tercentenary of Newton's Principia
Edited by Paul Theerman and Adele Seeff. 324 pp/1993.

Settlements in the Americas: Cross-Cultural Perspectives

Edited by Ralph Bennett. 290 pp/1993.

The French Academy: Classicism and Its Antagonists

Edited by June Hargrove. 224 pp/1990.

Urban Life in the Renaissance

Edited by Susan Zimmerman and Ronald F. E. Weissman. 303 pp/1989.

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

Edited by Gerald P. Tyson and Sylvia S. Wagonheim. 266 pp/1986.



EARLY MODERN WOMEN: AN INTERDISCIPLINARY JOURNAL

Early Modern Women: An Interdisciplinary Journal (*EMWJ*), a collaboration between the Center for Renaissance & Baroque Studies and the Arizona Center for Medieval and Renaissance Studies, is the only annual journal dedicated solely to the interdisciplinary study of women from 1400–1700.

The inaugural volume, published in October 2006, considers a gratifyingly broad range of interdisciplinary topics, including an analysis of the responsibilities and accomplishments of an English woman who managed a large family estate; an examination of the power dynamic between a Spanish mystic and her confessors; a survey of French women philosophers; and an explication of what Elizabeth I's coronation robes have to tell us about the significance of 'hand me downs' in the cultivation of matrilineal communities. Volume I also features book reviews of key new studies in the field.

Volume 2, published in October 2007, includes essays on Queen Elizabeth's self-presentation at Tilbury; the aspirations and conflicts of

a female poet in China; the lives of nuns who lived in a now lost convent; and the testimonies of two prostitutes in the courts of early modern Rome. It contains book reviews, an extensive bibliography of English-language publications about early modern women, and a review of a recent exhibition on "Italian Women Artists from Renaissance to Baroque" at the National Museum for the Women in the Arts.

Volume 3, the most ambitious volume yet, slated for publication in October 2008, is far-reaching, with essays exploring a variety of themes, such as the depiction of marital violence in fifteenth- and sixteenth-century German texts, sanitary customs and prejudice towards menstruation in early modern England, early modern women's practices of self-representation in the public sphere, and the portrayal of women in the religious contexts of Mosaic Law and sainthood. This issue also features a special forum on the role of early modern women in a rising mercantile economy. In addition, the journal has ten book reviews, as well as bibliographies of French and Spanish language publications that focus on early modern women, and a review of the art exhibition "Images of Women in Old Master Prints and Drawings" at the Spaightwood Galleries in Upton, Massachusetts.

EMWJ benefits from the support of James F. Harris, Dean of the College of Arts and Humanities; Kent Cartwright, Chair of the Department of English; and Bonnie Thornton Dill, Chair of the Department of Women's Studies at the University of Maryland, as well as the Society for the Study of Early Modern Women and the Sixteenth Century Studies Conference. Jane Donawerth (English and Women's Studies), Adele Seeff, and Diane Wolfthal (Art History, Arizona State University) are the co-editors; they have assembled a noteworthy Editorial Board and a Board of Advisors consisting of distinguished scholars in early modern studies, whose names are listed on the Center's website at www.emwjjournal.umd.edu/editorial.shtml. *EMWJ*'s subscription base and its reputation for publishing innovative, interdisciplinary work on early modern women continue to grow.

Cross-Campus Collaboration



The individuals listed below participated in one or more Center programs during the 2007–08 academic year.

ADMISSIONS: Shannon Gundy (*Northwood Collaboration*)

ANTHROPOLOGY: Judith Freidenberg (*Seminars for Teachers*)

ARCHITECTURE, PRESERVATION, AND PLANNING: Alexander Chen (*Northwood Collaboration; Seminars for Teachers*); Robert Lindley Vann (*Seminars for Teachers*)

ART HISTORY AND ARCHAEOLOGY: Renée Ater (*Seminars for Teachers*); Steven Cody (*Advisory Board*); Meredith Gill (*Advisory Board, New Voices in Renaissance Research*); William Pressly (*Advisory Board; Shakespeare Fest*); Adam Rudolphi (*Advisory Board*)

ARTS & HUMANITIES: Darius Greene (*Northwood Collaboration*); James F. Harris (*Early Modern Women Journal, Northwood Collaboration, Shakespeare Fest*); Audran Ward (*Northwood Collaboration*)

BUSINESS: Joyce Russell (*Seminars for Teachers*)

EDUCATION: Susan Hendricks (*Crossing Borders/Breaking Boundaries*); Stephen Koziol (*Northwood Collaboration*)

ENGLISH: Kent Cartwright (*Early Modern Women Journal*); Tita Chico (*Advisory Board*); Jane Donawerth (*Advisory Board; Attending to Early Modern Women Planning Committee; Early Modern Women Journal; Shakespeare Fest*); Sheila Jelen (*Seminars for Teachers*); Jasmine Lellock (*Advisory Board; Renaissance Revels; Shakespeare Camp; Shakespeare Fest*); Michael Olmert (*Table Reading Series*); Gerard Passannante (*New Voices in Renaissance Research*); Margaret Rice (*Renaissance Revels*)

ENVIRONMENTAL SCIENCE AND POLICY: Wendy L. Whittemore (*Northwood Collaboration*)

FINANCIAL AID: Sarah Bauder (*Northwood Collaboration*)

HISTORY: Marvin Breslow (*Advisory Board*); Andrea Goldman (*Advisory Board*); Rachel McCann (*Intern*); Leslie Rowland (*Seminars for Teachers*); Philip Soergel (*Advisory Board*)

HONORS: Amita Sarin (*Crossing Borders/Breaking Boundaries*)

INSTITUTIONAL RESEARCH, PLANNING, AND ASSESSMENT: Sharon La Voy (*Northwood Collaboration*); Jessica Mislevy (*Northwood Collaboration*)

LANGUAGES, LITERATURES, AND CULTURES: Hervé Campagne (*Advisory Board*); Giuseppe Falvo (*Advisory Board*); Andrea Frisch (*Advisory Board; New Voices in Renaissance Research*); Jacqueline Letzter (*Advisory Board*); Martha Maus (*Advisory Board*); Hernán Sánchez M. de Pinillos (*Advisory Board*)

LIBRARIES: Yelena Luckert (*Advisory Board*)

LIFE SCIENCES: Wendy Whittemore (*Northwood Collaboration*)

MUSIC: Barbara Haggh-Huglo (*Advisory Board*); Michael Jerome Johnson (*Shakespeare Fest*); Victor Vicente (*Crossing Borders/Breaking Boundaries*); Richard Wexler (*Advisory Board*)

OFFICE OF THE PRESIDENT: Wendell Hall (*Northwood Collaboration*)

THEATRE: Ashley Duncan (*Shakespeare Camp*); Franklin Hildy (*Advisory Board*); Helen Huang (*Shakespeare Fest*); Lewis Shaw (*Shakespeare Fest*); Leigh Smiley (*Advisory Board; Shakespeare Fest*); Erin Bone Steele (*Shakespeare Camp*); Natalie Tenner (*Shakespeare Camp*)

UNDERGRADUATE STUDIES: Georgette Hardy DeJesus (*Northwood Collaboration*); Katherine C. McAdams (*Northwood Collaboration*); Chris Mahan (*Northwood Collaboration*); Wallace Southerland (*Northwood Collaboration*)

URBAN STUDIES AND PLANNING: Alexander Chen (*Northwood Collaboration*)

WOMEN'S STUDIES: Evelyn Torton Beck (*Seminars for Teachers*); Bonnie Dill (*Early Modern Women Journal*)



Outside Funding



The Center for Renaissance & Baroque Studies gratefully acknowledges financial support from units on campus:

College of Arts and Humanities (*Early Modern Women Journal; Shakespeare Fest, Northwood Collaboration*)

Department of English (*Early Modern Women Journal; Shakespeare Fest; Table Readings*)

Department of Women's Studies (*Early Modern Women Journal*)

Office of the Provost (*Northwood Collaboration; Seminars for Teachers*)

Office of Undergraduate Studies (*Shakespeare Fest*)

School of Music (*Shakespeare Fest*)

The Center for Renaissance & Baroque Studies and Outreach for the College of Arts & Humanities received support from the following external donors and partners:

Anne Arundel County Public Schools (*Seminars for Teachers*)

Arizona Center for Medieval and Renaissance Studies (*Early Modern Women Journal*)

Bishop McNamara High School (*Seminars for Teachers*)

Charles County Public Schools (*Seminars for Teachers*)

DeMatha Catholic High School (*Seminars for Teachers*)

Imagination Stage (*Shakespeare Monologue Competition*)

Garrison Forest School (*Seminars for Teachers*)

Maryland-National Capital Park and Planning (*Shakespeare Camp*)

Maryland State Department of Education (*Crossing Borders/Breaking Boundaries*)

Montgomery County Public Schools (Northwood Collaboration; *Seminars for Teachers*)

Mount Saint Joseph High School (*Seminars for Teachers*)

Our Lady of Good Counsel High School (*Seminars for Teachers*)

Sixteenth Century Studies Conference (*Early Modern Women Journal*)

Society for the Study of Early Modern Women (*Early Modern Women Journal*)

The Charles E. Smith Jewish Day School (*Seminars for Teachers*)

The Key School (*Seminars for Teachers*)

Future Programs



The Center anticipates a year filled with cross-college collaboration. One highlight of 2007–08 is *A Semester on War and the Representation of War*. Coordinated with Kent Cartwright of the Department of English, *A Semester on War* encompasses sixty-four courses and a wide range of events including performances, film series, play readings, lectures, exhibitions, and a public commemorative reading. Perhaps most exciting has been the coordination between the College of Arts and Humanities, the College of Behavioral and Social Sciences, the School of Public Health, the Memorial Chapel, the Stamp Student Union, the Clarice Smith Performing Arts Center at Maryland, the First Year Book Program, and many other units on campus.

Other events include “Teaching Chaucer, Elizabeth I, and Shakespeare,” a symposium designed by and for Maryland public school teachers, scheduled for November 8, 2008. A second symposium, “Renaissance Spectacle,” is tentatively scheduled for spring 2009, and promises to bring a number of scholars in the field of literary history and performance studies writ large to the University.

Established initiatives will continue as well, thanks in large part to fruitful partnerships with area institutions. *Shakespeare Camp*, in its seventh year, will be offered at the Bowie Center for the Performing Arts and at the Clarice Smith Center for the Performing Arts, thanks to a partnership with the Maryland National-Capital Park and Planning Commission. *Shakespeare Monologue Festival for Students Grades Six through Nine*, now in its sixth year, will again take place at Imagination Stage in February 2009, and *Crossing Borders/Breaking Boundaries* will continue in the summer of 2009 focused on a different historical period and, it is hoped, another downtown exhibition.

The Center is also finalizing plans for *Attending to Early Modern Women: Conflict, Concord*, scheduled for November 5 through 7, 2009. To amplify the overarching symposium theme, participants will consider four plenary topics: “Negotiations”; “Economies”; “Faiths and Spiritualities”; and “Pedagogies.” Workshop proposals suggest that this interdisciplinary exploration will be the liveliest of the seven in this series.

The Center’s programs are ever-expanding. As always, the Center welcomes ideas for new initiatives from faculty and graduate students.



*The Center gratefully acknowledges
support from its many patrons. ↪*

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