



CENTER FOR RENAISSANCE  
&  
BAROQUE STUDIES

ANNUAL REPORT  
1997-98



THE UNIVERSITY OF MARYLAND

## ❧ ADMINISTRATION ❧

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## ❧ MISSION ❧

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

By offering professional development programs in the liberal arts to public school teachers, the Center has built expertise in areas outside the Renaissance and Baroque periodization implied by its title. New curricular imperatives in the Maryland high schools have led the Center to develop programs focused around such topics as postcolonial, non-Western literature and contemporary politics. In addition, the Center, inspired by the rapid evolution of digital technology, has included a technology component in some recent programs and has concentrated increasingly on pedagogical issues raised by the use of technology in the classroom. Although such programs might appear to be outside the scope of Renaissance and Baroque studies, they follow in the European Renaissance traditions of exploration and of attempts to relate older traditions of knowledge to new discoveries and research.

The Center aspires to fulfill the following goals: (1) to enhance programs in the University's College of Arts and Humanities by fostering cross-departmental collaboration; (2) to provide new research and teaching opportunities and increased professional exposure for faculty within the College; (3) to encourage creative applications of new technologies for research, teaching, and publishing projects in the humanities; (4) to increase visibility for the College and the campus by promoting ties with other Maryland and Washington, D.C. area research and cultural institutions; (5) to be a formative presence in national and international Renaissance and Baroque studies through symposia and published proceedings volumes; (6) to internationalize and expand secondary school and post-secondary curricula in ways that facilitate cross-cultural and bicultural explorations; and (7) to create and maintain partnerships with secondary and middle school faculty in the Maryland public schools, thereby fulfilling the campus's public service commitment to the state.





## ❧ FOREWORD ❧

The Center for Renaissance and Baroque Studies entered its seventeenth year building on its record of success in collaborating with other academic institutions. The most notable of these efforts during the past year grew out of the Center's long-standing relationship with the *Attending to Women* Planning Committee in New York, which began in 1990 when the Center initiated the *Attending to Women* symposium series. This year's symposium, *Attending to Early Modern Women: Crossing Boundaries*, an extraordinary event, was the third in this series, which is now recognized as the major interdisciplinary conference on the study of early modern women. The Center contributes to the university community by bringing internationally known scholars to the campus for such events as the latest *Attending to Women* conference and also the Renaissance Society of America's annual meeting, which the Center hosted in College Park this past spring.

The Center's ongoing collaboration with a neighboring educational institution, Northwestern High School in Prince George's County, flourished during the academic year because of a happy convergence of interests. Northwestern's plans for a new building with state-of-the-art teaching technology, to be completed in 2000, coincided with the Center's interest in promoting the use of technology in teaching the arts and humanities. Since the inception of this partnership, beginning with the Center's 1996 *Teaching Humanities with Technology* summer institute, the Center has addressed Northwestern's call for technology training.

More recently, the collaboration with Northwestern has expanded considerably to meet the school's broader academic needs. During this academic year, the Center acted as a facilitator to link the high school's many needs with the University's abundant resource of research facilities, enrichment programs, and academic experts. Partly as a result of a commitment from the College of Arts and Humanities to adopt Northwestern High, partly as a result of Assistant Principal Ronald Anderson's energy, the Center has been able to meet the needs of Northwestern students with programs that encourage students to succeed academically in high school and to pursue college education.

Additionally, the Center has worked with the high school to obtain funding for some of its more ambitious projects. Although a grant proposal to the Fund for the Improvement of Postsecondary Education (FIPSE) did not receive approval, an application to the National Endowment for the Humanities' (NEH) new initiative, Schools for a New Millennium, was successful. This NEH award—one of 20 funded projects selected from 80 applications—will afford the Center the opportunity to work with Northwestern High School on revising its arts and humanities curriculum to include digital resources. The grant covers the planning phase for the program; a three-year implementation phase will begin in the spring of 2000, following another funding competition in the fall of 1999.

One of the Center's programs, the Center Alliance for Secondary School Teachers and Texts (CAST), has long been committed to collaboration with high schools and University faculty. Since 1988, CAST has been a model of collaborative funding, receiving generous support from the NEH, the Geraldine R. Dodge Foundation, the George A. Ohl Trust, as well as support from the campus and participating school districts. Now in its tenth year, CAST has successfully negotiated its independence and currently designs and offers programs in financial partnership with participating schools in Maryland. Spurred by requests from a number of these schools, CAST is expanding its offerings to include programs in social studies, the fine arts, and film.

The Center has always had a close relationship with members of the University's faculty and staff; exciting programs have grown out of these collaborations. The need to extend support to University faculty incorporating information technology into their work led the Center to establish CHANT, the Committee for Creative Humanities Applications in the New Technologies, in 1995. This year, the members of this committee undertook several ambitious projects. Assisted by Frederick Winter (History), Fred Suppe (Philosophy), and others, CHANT prepared a grant application to the NEH's Office of Challenge Grants on behalf of the College of Arts and Humanities, the University Libraries, and Academic Information Technology Services (aITs). Funds are being sought to establish a Maryland Institute for Technology in the Humanities. Housed in McKeldin Library, such an institute would serve both campus and community school faculty.

CHANT was also active in assisting the Center with the development of conferences on technology. Robert Kolker (English), a member of the committee, received a grant to fund the two-day symposium *Technological Tools for Arts and Humanities Faculty and Graduate Students*, which brought together humanities faculty from the entire University System to explore the wide range of possibilities for computer-mediated teaching and research. The conference, organized with the help of CHANT and administered by the Center, was a huge success because it met a faculty need to see examples of the potential of media technology to facilitate their work as teachers and scholars. CHANT, working in collaboration with representatives for the First Lady of Maryland, Frances Hughes Glendening, is currently finalizing plans for *State of the Arts*, a conference scheduled for October 1998, which promises to be a stellar event.

Working with departments in the College of Arts and Humanities, the Center has also developed programs that make new educational opportunities available to undergraduate students. This year, together with the Departments of Art History and Archaeology, English, French and Italian, Germanic Studies, History, Spanish and Portuguese, and Theatre, the Center launched a cross-disciplinary citation in Renaissance studies. Also, the Center expanded its contribution to undergraduate studies by revising its cross-disciplinary arts and humanities course “Arts, Humanities, and Literatures in Early Modern Europe: Portraits and Portrayals,” as well as beginning to develop a new course on medieval literature and culture. These new courses will be offered in the 1998–99 academic year.

The year was rich and full, and in all areas the Center fulfilled its mission to serve faculty, graduate students, and undergraduates on campus and to aid schools throughout the state by offering unique and academically exciting opportunities.





## ❧ UNIVERSITY OF MARYLAND ❧ CAMPUS PROGRAMS

The Center for Renaissance and Baroque Studies offers a wide variety of interdisciplinary programs designed to serve the needs of many different constituencies, both on campus and in the surrounding community. On-campus programs, such as symposia, colloquia, interdisciplinary course offerings, and performances (often designed in collaboration with area cultural and research institutions) serve the University's faculty, graduate students, and undergraduates, as well as a national and international scholarly audience.

Most of the Center's university programs reflect a commitment to Renaissance and Baroque studies. In the last few years, however, the Center has developed an interest in the potential of information technology to enhance teaching and research and is now committed to offering faculty training programs in the uses of this powerful new tool.

All Center programs—whether for a campus or a community audience—are subject to intense review by program participants and by Center staff and advisory boards. Program evaluations are used to shape future programs and to allow for mid-course readjustments to ongoing programs.

### Annual Interdisciplinary Symposium

University of Maryland, College Park, November 6–8, 1997

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

Supported by the Gladys Krieble Delmas Foundation, the Consortium of Universities of the Washington Metropolitan Area, and the Maryland Humanities Council

*Attending to Early Modern Women: Crossing Boundaries* was the third in a series of interdisciplinary symposia that has projected the University into the international community of leading Renaissance women's scholars. Organized in collaboration with a planning committee of scholars from institutions in the East Coast area, including the University of Maryland, College Park, the 1997 symposium attracted over 350 participants for three days of plenary sessions, workshops, and performances.

The conference expanded the scope of the 1990 and 1994 *Attending to Women* symposia in several intriguing ways. The focus was extended geographically to include scholarship about women in Asia and the colonial Americas. Plenary sessions were enriched, therefore, by considerations of race, ethnicity, and nationality, as well as of class and religion. Disciplinary perspectives expanded to include musicology, history of science, Chinese studies, and South American studies. A third amplification was the addition of a session on electronic resources relevant to the teaching of gender in the early modern period.

As in the past, this symposium combined formal presentations with interdisciplinary workshops. Each plenary addressed a major focus of interest for the study of early modern women. The first of the plenary sessions, “The Body and the Self,” asked how notions of the female self during the early modern period were shaped through society’s gendering of the human body. Katharine Park (History of Science, Harvard University) explored the intellectual, political, and iconographic implications of illustrations of female dissection in Andreas Vesalius’s anatomy text; Judith Zeitlin (Chinese Studies, University of Chicago) described the trope of the idealized portrait of a deceased female that appears in Chinese literature (usually a self-portrait created during illness to serve posthumously as a commemorative image); and Suzanne G. Cusick (Music, University of Virginia) theorized a female subjectivity for singer, teacher, and theatrical composer Francesca Caccini. Workshops following this plenary session continued these discussions by investigating how social constructions of gender around such specific objects as jewel boxes, salons, and gardens shaped a female sense of self in the early modern period.

“Law and Criminality,” the second plenary session, raised provocative questions regarding crime and legal procedures as they pertained to early modern women. Anne Llewellyn Barstow (History, SUNY College at Old Westbury) spoke eloquently of witch-hunting as women-hunting while stressing the distortion of current perceptions of gender issues caused by the contemporary historian who evades any discussion of atrocities committed against women persecuted as witches. Lena Cowen Orlin (The Shakespeare Association of America; English, University of Maryland, Baltimore County) compared two pamphlet accounts of a murder case in

seventeenth-century England, highlighting her methodology for dealing with the contradictions in the accounts as well as the implications of studying women as victims. Mary D. Garrard (Art History, American University) tackled the question of how women's legal rights differed from those of men in her consideration of the painter Artemisia Gentileschi, whose career changed significantly after she publicly accused Agostino Tassi of rape. Workshops on related legal issues of the period included examinations of women's involvement in religious crimes, famous female criminals, images of sex and violence, and women's legal testimony.

Margo Hendricks (English, University of California, Santa Cruz) introduced the third plenary session, "Travel and Settlement," with a consideration of two key questions: Where, when, and why did early modern women travel? and What values and stereotypes survived their travel to a new world, and what new ones emerged? Hendricks discussed three narratives that depict how exile from their home countries forced complex identities and conflicted loyalties upon women transported to the New World. Jodi Bilinkoff (History, University of North Carolina-Greensboro) also considered subject positions for women in the New World through her examination of seventeenth-century hagiographic tracts about male and female saints. The role of New World religious females figured again in a paper by Electa Arenal (Women's Studies, Graduate Center, CUNY) that revisioned the meanings and context of a triumphal arch designed for the viceroy of Mexico City by Sor Juana de la Cruz, a seventeenth-century Spanish nun living in the Spanish colonies. Related workshops raised such issues as mapping communication routes between women, imaginary places created by women writers, land exchange and gender issues, travel fictions, and the assimilation of foreign cultures.

The theme of travel was wittily extended in Karen Newman's (Comparative Literature and European Cultural Studies, Brown University) keynote address entitled "Armchair Travel." The lecture, sponsored in part by the Maryland Humanities Council, attracted the general public as well as conference participants. Using reading as a metaphor for travel, Newman focused on what early modern urban women in London and Paris read, stressing in particular their consumption of inexpensive travel books produced in developing European capitals and early examples of romance novels. These

genres allowed women to experience travel to distant lands vicariously without leaving their homes or even their armchairs.

In the final plenary, “Pedagogy,” participants turned their attention to classroom study of early modern women. Barbara F. McManus (Classics, College of New Rochelle) argued that studying the female authorial voice within an interpretive and theoretical framework can encourage students to find their own voices. Frances E. Dolan (English, Miami University) offered a lively, personal testimony inspired by the comment of a former student, “If we can’t know what ‘really’ happened, why should we study the past?” Both she and Martha Howell (History, Columbia University) proposed a teaching method that foregrounds often conflicting primary legal, economic, and literary documents and argued in favor of abandoning the linear narrative often employed in undergraduate history courses. Related pedagogy workshops dealt with new technologies for teaching students about early modern women, such as the Brown Women Writers Project Textbase, and with the pedagogical issues that arise when music, the visual arts, and drama are incorporated into the typical literature, history, or philosophy course.

An Electronic Resources Workshop, led by Patricia Herron (McKeldin Library) and Betty Day (McKeldin Library) with assistance from Esther Simpson (English), was a significant addition to the program. Participants were impressed by the number of electronic resources available for scholarly work and came away with the remarkable discovery that the LION database not only gives scholars access to hundreds of early modern poems online, but also allows a researcher to perform specialized searches of the entire database.

Every *Attending to Women* symposium includes a performance. On this occasion, there were two memorable performances. A riveting presentation titled “(En)gendering Performances: Early Modern Plays by Women” was given by Alison Findlay (English, Lancaster University), Stephanie Hodgson-Wright (English, Sunderland University), and Gweno Williams (English, University College of Ripon and York St. John). Video clips of student productions of *The Tragedy of Mariam*, *The Convent of Pleasure*, and *The Concealed Fancies* demonstrated that plays by early modern women are powerfully effective in performance, thus challenging long-held assumptions that they were not intended for performance, were never performed, and are unperformable. For many attending the presentation, the video dramatization transformed their think-



ing about these early dramatic texts by women. Indeed, many commented that the presentation changed the way they will present these texts in the classroom.

Symposium participants were treated to a second enthralling performance, "Women Composers of the Italian xviii Century: *Musica Vocale*." Under the direction of François Loup (Music), students from the University of Maryland's School of Music performed *motetti* and *madrigali* as well as excerpts from Francesca Caccini's opera *Ruggiero Liberato*. Suzanne G. Cusick provided the context for the evening's performance with a witty, informative biography of Caccini while student performers enlivened their pieces with illuminating commentaries. The standing ovation that Professor Loup and his students received affirmed their hard work and the exceptional professional quality they achieved in reviving rarely performed music composed by early modern women.

In their evaluations of the *Attending to Early Modern Women: Crossing Boundaries* symposium, conference participants consistently praised the range of interdisciplinary subject matter presented during plenary sessions and the open discussion that characterizes the workshop format. One participant, who indicated that she has attended all three *Attending to Women* symposia, commented, "The workshops continue to be the most rewarding conference experiences I've had. . . . I learn more at this symposium than at any other conference."

The Center and the *Attending to Women* Planning Committee are committed to the high standards of intellectual debate, pedagogical exploration, and interdisciplinary discussion that have become a tradition for this symposium series. The fourth conference on the topic is planned for the year 2000.

## Renaissance Society of America Annual Meeting

University of Maryland, College Park, March 26–29, 1998

The Center for Renaissance and Baroque Studies and the University of Maryland were pleased to host the annual meeting of the Renaissance Society of America on the College Park campus with the support of two other area institutions. Founded in 1954, the Renaissance Society of America (RSA) is the leading interdisciplinary organization in North America for the study of Renaissance society and culture. The Center is one of RSA's nearly 4,000 members.

Over the four-day period, 250 leading scholars from institutions throughout the United States and abroad participated in 80 lectures and panel discussions. Particularly notable were the sessions that explored large theoretical and pedagogical issues current in Renaissance Studies. One panel, chaired by University of Maryland faculty, Marshall Grossman (English) and Ted Leinwand (English), for example, presented a roundtable discussion on the state of Renaissance studies that “address[ed] current practices in scholarship and pedagogy with respect to the acts and arts of reading.” During the course of the discussion, Ann Baynes Coiro (English, Rutgers University), Jonathan Crewe (English, Dartmouth College), Linda Gregerson (English, University of Michigan), and David L. Miller (English, University of Kentucky) each presented a brief position paper defending their respective theoretical approaches to analyzing Renaissance texts. What followed was an extremely lively debate among the panelists and the attending audience.

Plenary speakers Bruce Smith (English, Georgetown University) and Jean Howard (English, Columbia University) gave their papers “Shakespeare and Homoeroticism to Date” and “Reading Beyond Shakespeare” in the Elizabethan Theatre at the Folger Shakespeare Library.

The meeting concluded with a closing reception at the National Gallery of Art and a lecture on “Portraits and Masks in Medicinal Florence” given by this year’s recipient of the Josephine Waters Bennett award, Charles Dempsey (Art History, Johns Hopkins University). Professor Dempsey’s lecture and select papers from RSA’s annual meeting will be published in future issues of *Renaissance Quarterly*.

The RSA conference attracted a more diverse group of scholars than those who regularly attend Center-sponsored events. A number of University of Maryland faculty noted that the opportunity to network with scholars from such an array of institutions inspired several new, collaborative projects.

## Committee for Creative Humanities Applications in the New Technologies (CHANT)

CHANT met for the first time in the fall of 1995 in response to faculty interest in creating a cross-departmental resource center where projects involving communication technologies could be fostered and coordinated. Eager to shape the use and development of humanities applications, CHANT sponsors symposia, lectures, and faculty demonstrations that introduce University faculty, staff, and students to the potential of new technologies to enrich humanities teaching and research. CHANT also assists the K-12 community in transforming its humanities curricula through the introduction of computer-mediated resources.

As an interdisciplinary, cross-College working group open to the entire campus, CHANT encourages graduate, undergraduate, faculty, and staff participation, especially around the development of a particular project. Project-specific working groups arise out of special initiatives and disband when a project is realized. As a result, CHANT's membership is fluid. The activities of CHANT are coordinated by a core executive committee chaired by the Center's director, Adele Seeff. Advisory members include Ellen Borkowski, Academic Information Services (arts), Betty Day (McKeldin Library), Neil Fraistat (English), Kathleen Fulton (College of Education), Walt Gilbert (arts), Robert Gibson (School of Music), Terry Gips (Art Gallery), Catherine Hays (Electronic Media Center), Chris Higgins (Foreign Language Institute), Susan Jenson, Robert Kolker (English), Kathleen Russell (College of Arts and Humanities), Martha Nell Smith (English), Ben Shneiderman (Computer Science), Jamie Spriggs (arts), and Fred Suppe (Philosophy).

Two projects occupied CHANT's agenda during the 1997-98 academic year. The first of these was the planning and administration of a two-day symposium entitled *Technological Tools for Arts and Humanities Faculty and Graduate Students*, made possible by a \$5,000 University of Maryland System grant awarded to Robert Kolker. Organized and staffed by the Center, the symposium attracted an audience of 75 faculty and administrative staff from University of Maryland System institutions and beyond, including a number of international visitors. The event was intentionally held over the winter break to allow faculty and graduate students time to develop and apply

some of the ideas presented at the symposium, particularly those demonstrated in small workshops.

On the first day, participants heard a series of presentations that addressed current theoretical, technical, and pedagogical issues involved in the use of computer technology in the arts and humanities. Paul Miers (English, Towson State University) explored the theoretical implications of distributing class materials electronically. William Kleinsasser (Music, Towson State University) discussed some of the technical aspects of computer technology in music composition. Both Randi Bass (Center for Electronic Projects in American Culture Studies, Georgetown University) and David Seaman (Electronic Library Center, University of Virginia) focused on issues raised by the easy accessibility of electronically archived primary source materials. Bass looked at the faculty-student relationship in this context, and Seaman dealt with the wider academic audience. The topic of foreign language pedagogy was introduced by Roberta Lavine (Spanish and Portuguese, University of Maryland), who assigns her students authentic, Web-based research tasks geared to their career goals. Both Lavine and Bass conveyed their enthusiastic commitment to creating an interactive classroom, where students determine course content and play an active role in the learning process. In discussing their online projects, CHANT members, Neil Fraistat and Martha Nell Smith, demonstrated their strategies for engaging students more closely in textual analysis in the classroom. Presentations ranged from the highly technical to the highly theoretical, from the practical application of computer-based methodologies in the classroom to the work of digital archivists and artists.

The variety of humanities applications presented on the first day generated a high level of enthusiasm for the second day, which was devoted entirely to training workshops that allowed participants to apply some of the lessons from the day before. Both Randi Bass and David Seaman led workshops on the use of online archival material. Seaman demonstrated some of the standards for marking up archival material, and Bass showed how students of cultural history can engage in constructive projects with such resources. Paul Miers, Jamie Spriggs, Patricia Herron, Eric Lindquist (College of Library and Information Services), and Chris Higgins offered glimpses into HTML, the Internet as a virtual library, computer-mediated language acquisition, and archival imaging.

The success of the symposium owed much to the balance between the presentations and the range of workshops. Relative novices searching the Internet for classroom assignments and faculty at ease with advanced problems in archival imaging were intrigued by the talks and the hands-on demonstrations alike. Both days of the conference allowed faculty members to demonstrate the potential of technology as a teaching tool for their less-experienced colleagues, but the event was especially invaluable in allowing participants ample opportunities to acquire and practice new skills on the second day. Audience response during the symposium convinced organizers of the need throughout the University of Maryland System for more programs like this.

The second ambitious project CHANT undertook during the past year, with the assistance of Frederick Winter (History), and Fred Suppe (Philosophy), and the committed support of the deans of the participating colleges, was the development of a grant proposal to NEH's Office of Challenge Grants on behalf of the College of Arts and Humanities, the University Libraries, and arts. Several arts and humanities faculty—Charlotte Groff Aldridge (Language Center), Sharon Gerstel (Art History and Archaeology), Katie King (Women's Studies), and Mitchell Lifton (Comparative Literature)—also contributed to the writing of the proposal. If funds are awarded, they will endow a Maryland Institute for Technology in the Humanities (MITH). This institute will consolidate existing humanities technology initiatives and support new projects. It will also offer faculty fellowships; organize colloquia, polyseminars, and conferences; and sponsor professional development programs for the K–12 community. MITH, which will be housed in McKeldin Library, the University's main research library, will provide advanced technological resources for the dissemination of technology-based arts and humanities scholarship and instruction. Moreover, the initiative, if funded, will establish the University of Maryland as a leader in the use of new technologies in arts and humanities teaching and research.

## Arts and Humanities Courses

In keeping with its interest in cross-departmental collaboration, the Center oversees an ongoing series of upper-level, interdisciplinary courses offered by the College of Arts and Humanities under the ARHU rubric. Focusing on arts, humanities, and literatures of different periods, these courses are taught by teams of faculty from various departments in the College. Coordinating these faculty teams is a designated host faculty member who attends every class and is responsible for grading exams and assignments.

Although no course was offered for the 1997–98 academic year, the Center was invited to revise its spring 1996 course, “Portraits and Portrayal—Media, Uses, and Performances,” for the Honors Humanities program. The revised course, “Finding Yourself in Renaissance England,” will be taught in the fall of 1998 by Jane Donawerth (English) and Marvin Breslow (History), with Karen Nelson (English) as a technical assistant. The course will define and explore the English Renaissance in the context of self-identity and the development of human rights. Students will have an opportunity to explore these issues in a computer teaching theater, as well as through class visits to a museum and a theater performance.

Additionally, Marie Spiro (Honors Humanities Director) approached the Center about developing a medieval studies course for her program based on an interdisciplinary workshop presentation, “A Medieval Pilgrimage through Virtual Space: Travel and Culture in the Age of Chaucer,” given by Susan Jenson (CRBS) and Lauree Sails (Art History and Archaeology) during the November 1996 *Attending to Technology* symposium. The new medieval studies course will be offered in the spring 1999 semester; classes will be taught by faculty from the Departments of English, History, and Germanic Studies as well as by curatorial staff from the Walters Art Gallery. Students enrolled in the course will benefit from the plethora of medieval sources and documents available electronically. They will also experience the challenges of working in an interactive classroom setting as they create collaborative online projects that can serve as medieval studies resources for other students and scholars.

## Renaissance Studies Citation

Last year, in response to interest expressed by students, the Center, with the support of chairs and faculty members from several departments in the College of Arts and Humanities, developed a citation in Renaissance Studies. Student enrollment for the program began in fall 1997. Because the Center is a non-instructional unit within the College, the citation is housed in the Department of English with Professor Robert Coogan as adviser. In order to meet the citation criteria, students are required to take a minimum of fifteen credit hours in Renaissance courses at the 300-level or higher. Essential courses include a European Renaissance and Reformation history course, an art history course, two literature courses in different disciplines, and one elective chosen from a list approved by the Center. The citation is designed to provide students with a solid grounding for continuing in Renaissance studies in any humanities graduate program or for seeking a career that requires a strong, well-rounded humanities education.

There are currently five undergraduate students enrolled in the program and they are making good progress toward completion. Over the next few years, a number of University of Maryland students will receive diplomas with a special seal signifying their receipt of the Renaissance studies citation. In the meantime, the Center will continue its efforts to promote the citation by enlisting the help of undergraduate advisors and arts and humanities faculty to publicize this opportunity to interested students.

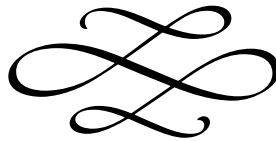
### *The Tempest* in the Old World and the New

University of Maryland, College Park, April 4, 1998

The Center regularly contributes to University programs, courses, and organizations that have a similar Renaissance and Baroque period focus. This year, the Center provided financial support for a day-long colloquium organized by William Sherman (English). The event invited scholars, editors, and writers to share their work on what is thought to be Shakespeare's last play, *The Tempest*.

Throughout the day, those in attendance reflected on the critical shift away from reading *The Tempest* as a romance or as Shakespeare's "farewell to the

stage” toward reading the play as a representation of colonial politics and power structures. Discussions explored the strengths and limitations of various interpretive strategies for reading the text. Scholars such as Eric Cheyfitz (English, University of Pennsylvania) and Donna Hamilton (English, University of Maryland) examined the value of readings that locate *The Tempest* in a colonial or postcolonial framework. Barbara Mowat (Folger Shakespeare Library), Alden Vaughan (History, Columbia University) and Virginia Vaughan (English, Clark University) debated their differing approaches to preparing new teaching editions of the play. The day ended with readings by creative writers, including Merle Collins (English, University of Maryland), of original, postcolonial rewritings of Shakespeare’s work. The colloquium offered participating faculty and graduate students from the University of Maryland and area universities a rare opportunity to investigate varied approaches to a literary text and to concentrate intensely on one Shakespearean play.





## ❧ COMMUNITY OUTREACH ❧ TO SCHOOLS

In addition to serving its academic constituency on campus, the Center has maintained its ongoing commitment to teachers and their students throughout the state of Maryland by providing programs that extend the teaching resources of the University to secondary school faculty. Most of these programs are administered by the Center Alliance for Secondary School Teachers and Texts (CAST), established in 1988 with a grant from NEH as a text-based literature program, but is now expanding to include other fields. The Center also extends professional development opportunities to teachers as well as support to students through its work with public schools in Prince George's County, in particular its ever-strengthening partnership with Northwestern High School.

Changing curricular imperatives in the public schools have created a need for professional development programs that facilitate the teaching of multicultural, interdisciplinary humanities courses. The anticipated connection of all Maryland public schools to the Internet has prompted requests for programs that train educators to use technology effectively as a teaching tool. The Center, through CAST and other outreach activities, brings together teams of university faculty, secondary school teachers and administrators, and county discipline supervisors to develop and obtain funding for programs that address these pressing needs.

### Center Alliance for Secondary School Teachers and Texts (CAST)

The National Endowment for the Humanities was, for an eight-year period, an extremely generous patron to CAST, enabling the program to establish a reputation among Maryland's secondary school English teachers for designing outstanding literature text-based professional development programs free of charge. With the termination of NEH support in 1996, however, CAST has had to modify its mission considerably and is now committed to forging successful economic and academic alliances with individual counties in

Maryland. Because of this new strategy, CAST has begun to offer enrichment programs for teachers of English, social studies, and the fine arts on a cost-share basis. Participating counties are expected to cover at least half of the program costs for both planning and implementation. One beneficial 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 for which they are designed.

The timing could not be better for establishing such county-University partnerships. The Maryland State Department of Education (MSDE) is currently requiring teachers to focus their teaching on discipline-specific Core Learning Goals in order to prepare students to pass standardized exit examinations by the year 2000. For the fine arts, MSDE has developed a slightly different framework: Essential Learner Outcomes. State education officials have encouraged CAST to assist as much as possible in training teachers to apply Core Learning Goals and Essential Learner Outcomes to their subject matter.

To this end, CAST has received in the last year a number of requests from county supervisors of language arts and social studies across the state to develop intellectually stimulating programs that focus extensively on Core Learning Goals. Most recently in Carroll County, for example, teachers of history, geography, government, and economics were offered a workshop on specific Core Learning Goals as these apply to the teaching of the African Diaspora, environmental problems, and legal due process. Similar programs are planned for Howard and Washington counties in the fall of 1998.

English supervisors, moreover, have requested mini-courses in the rhetoric of film as preparation for teaching students how to analyze film as text, also a Core Learning Goal. During the fall semester of 1997, Charles County funded two film workshops for middle and high school English teachers; in the summer of 1998, Montgomery County sponsored a film workshop for all of its secondary school English department chairs.

A second area of English instruction that CAST is undertaking for the first time is composition. Workshops on how to teach students to identify voice and tone in their own writing as well as in literary texts and presentations on revision strategies are planned for both Frederick and Howard counties. Sessions on teaching diction, voice, tone, and universal themes (all Core Learning

Goals) have already been offered during the summer of 1998 to teachers in Montgomery and Carroll counties.

## CAST 1997–98 Programs

### *The Language of Film*

Charles County, September 12 and October 13, 1997

Cecil County, October 24, 1997

Framed by the relevant Core Learning Goals, this program, presented to high school teachers from Charles and Cecil counties, provided a solid introduction to reading film as text. Joseph Miller (lecturer, English) opened his presentation with a general overview of the rhetoric of film. Using examples from a number of American films, Miller explored how technical choices available to a filmmaker—lighting, camera angles, color, and cutting—contribute to a film’s effect on its audience.

The second part of the program used as a case study the work of the renowned filmmaker, Alfred Hitchcock. Following a screening of the 1946 film *Notorious*, Miller engaged the teachers in a stimulating discussion of Hitchcock’s genius for using visual metaphor to communicate his unique point of view to his audience; according to Miller, such control of visual elements is what distinguishes gifted filmmakers. In evaluating the series, teachers from both counties expressed their sense of discovery at being introduced to concepts and terminology for “reading” film as text and requested follow-up programs, which will take place in the coming year.

### *Social Studies Summer Institute*

Carroll County, June 17–19, 1998

This summer institute marks the first of many programs that CAST is developing to address the Core Learning Goals for social studies as they apply to the study of government, American history, and world history. By raising sophisticated issues not usually discussed in high school social studies classes, all of the University of Maryland speakers over three days helped the teachers begin the process of expanding social studies curricula. Teachers who attended now have materials they can incorporate in their classes on

the history and definition of legal rights, antebellum America, and contemporary America.

The teachers were particularly interested in Wayne McIntosh's (Government and Politics) discussion of the limitations that can be placed on an individual's constitutional rights in the private sector. Focusing specifically on the role of the Supreme Court in developing the concept of due process, McIntosh explained that freedom of speech can be restricted on private property, such as a shopping mall, but not in a public space. Then, Don C. Piper (emeritus, Government and Politics) gave a history of the growing recognition of human rights as an international issue after the end of World War II. Piper noted that the United Nations, abetted by the United States's objection to treaties that would enforce human rights policies, has a record of refraining from upholding international human rights.

On the second day of the institute, Susan O'Donovan (lecturer, History) argued that tensions between the North and South in antebellum America were based largely on the North's rapid evolution in work patterns, religious beliefs, roles for women, and new social relationships among various classes between 1800 and 1860. Next, Linda Sargent (Ph.D. candidate, History) addressed problems involved in conceptualizing American history after World War II. She argued that the civil rights movement, the Vietnam War, and changes in the media in the United States in the late twentieth century have helped to create an unstable and divided culture.

On the final day, David Hostetter (Ph.D. candidate, History) explored the rich cultural connections between Africa and the Americas. He stressed that, although scholars disagree about precise dates for the African Diaspora, they concur that the spread of African cultural influences, which have shaped all aspects of American culture, occurred through both voluntary and involuntary migration. The final speaker, Shelley L. Sperry (Ph.D. candidate, History), lectured on the need to embed statistical environmental data in historical narratives if there is ever to be widespread recognition of the world's ecological crisis.

### *World Literature*

Baltimore County, April 15, 1998

Over the past several years, CAST has worked with Baltimore County to revise its English curriculum to include world literature. In the summer of 1997, CAST presented a week-long institute on literature from Africa, the Americas, and Russia to Baltimore County English department chairs to facilitate this process of curriculum transformation. Continuing the work of integrating non-Western and nontraditional texts into the high school classroom, CAST revisited the same audience this year with a program that extended the range of texts and topics discussed. Sangeeta Ray (English) lectured on a work that has already been added to the literature curriculum, *Yoruba Girl Dancing* by Nigerian author, Simi Bedford. Ray concentrated on the cultural conflicts presented by the novel through its heroine, a young Nigerian girl, who is sent to a traditional British boarding school.

### *Examining Universal Themes in Eleventh-Grade Anchor Texts*

Montgomery County, July 8–9, 1998

CAST with University of Maryland faculty and graduate students presented a two-day in-service workshop for more than 100 middle and high school English teachers from Montgomery County, which recently revised its eleventh-grade English curriculum around “anchor” or major texts and supplementary readings.

Lectures on the first day of this program explored major themes in some of the selected anchor texts. Sangeeta Ray addressed the theme of dissonance in Frank Chin’s *Donald Duk*, Richard Rodriguez’s *Hunger for Memory*, and Maxine Hong Kingston’s *Woman Warrior*; Brian Richardson (English) discussed thematic patterns in Arthur Miller’s *Death of a Salesman* and August Wilson’s *Fences*; Tish Crawford (Ph.D. candidate, English) emphasized the function of cultural traditions in Maya Angelou’s *I Know Why the Caged Bird Sings* and Ernest Gaines’s *A Lesson Before Dying*; and Diane Rowland (CAST) described ways in which authors use landscape as metaphor in Sherwood Anderson’s *Winesburg, Ohio*, F. Scott Fitzgerald’s *The Great Gatsby*, and Jill Ker Conway’s *The Road from Coorain*.

The second day featured the first half of Joseph Miller’s *Language of Film* program, which proved so popular with the teachers that they immediately asked for a follow-up program next summer.

*How Diction, Voice, and Tone Support Universal Themes in  
Ninth-Grade Literature*

Carroll County, August 17, 1998

This in-service workshop led by University of Maryland graduate students for approximately 70 Carroll County middle and high school English teachers focused on the Core Learning Goals that require all students to analyze diction, voice, tone, and universal themes in a variety of literary genres.

Erin E. Kelly (Ph.D. candidate, English) suggested that teachers can guide students to recognize and evaluate Shakespeare's use of sixteenth-century conventions of diction and imagery in *Romeo and Juliet* by comparing his language to that of other sixteenth-century poets and to late twentieth-century language conventions. Steve Canaday (Ph.D. candidate, English) urged teachers to focus on the effects that authors of short stories achieve through the various strategies of storytelling exemplified by Maupassant's "The Necklace," Saki's "The Interlopers," O. Henry's "Gift of the Magi," and Richard Connell's "The Most Dangerous Game." Suzanne Spoor (Ph.D. candidate, English) looked at four poems from different time periods—Homer's *Odyssey*, Tennyson's "Charge of the Light Brigade," Langston Hughes's "Harlem," and Gordon Parks's "The Funeral"—in order to develop methods for teaching a broad range of poems. Diane Rowland (CAST) stressed the importance of providing students with knowledge of historical and cultural contexts, as well as language conventions, to facilitate their understanding of the complexities of racial relations in *To Kill a Mockingbird*. Teachers' positive responses to this workshop demonstrate their need for further training in relation to Core Learning Goals.

### Northwestern High School Partnership

It is difficult to imagine an adopt-a-school partnership more congenial than this one. The Center's *Teaching the Humanities Through Technology* summer institute in the summer of 1996 brought the Center and several Northwestern High School teachers together, and since that time, Vice Principal Ronald Anderson has actively sought ways to expand the collaboration. His interest was matched by Dean James F. Harris (College of Arts and Humanities) who, in the fall of 1997, asked Adele Seeff to convene University and Northwestern administra-

tors to determine mutually beneficial ways their two institutions could collaborate. Early in the fall semester, school and University representatives met, and the high school produced a wish list. Experiences that might make the University campus more familiar and less daunting to their students, such as mentoring and campus visits, were high on this list. All of the school's requests reflect a desire for closer intellectual ties with the University for both teachers and students. The partnership produced a number of exciting programs in response to Northwestern's specific requests over the past academic year.

The steering committee reconvened in June 1998 to review the progress thus far and to plan for the coming academic year. A number of new programs that reflect the vitality of the group were planned during this meeting. In the fall semester of 1998, Carmen Roman (Spanish and Portuguese) will assign University of Maryland students in her classes as mentors for Latino high school students. Associate Dean James Newton (Undergraduate Studies) and Trudi Hahn (User Education Manager, McKeldin Library) are working to obtain campus library privileges for Northwestern teachers and advanced placement students. And to create easy access to the University's services, Ronald Anderson is attempting to establish a University of Maryland shuttle bus stop at Northwestern for teachers attending campus classes and events.

## 1997–98 Programs for Northwestern High School

### *Northwestern Honors Students Campus Visit*

May 8, 1998

Jane Donawerth (English) and Anthony Colantuono (Art History and Archaeology) conducted model college classes for the students, encouraging and receiving active student participation. The campus visit included lunch with University student chaperones who shared their experience of college education. Jo Paoletti (American Studies) introduced the students to the College Park Scholars program and to a typical college residential community. The Northwestern students were enthusiastic about their taste of campus life.

*School to Career Day*

The Inn and Conference Center, University of Maryland

University College

May 22, 1998

Adele Seeff (CRBS), Susan Jenson (CRBS), and Diane Rowland (CAST) were invited to attend Northwestern's School to Career program. The Center was asked to find ways to involve the College of Arts and Humanities in this program. Establishing creative internships on campus that might lead to a professional interest in arts and humanities was one idea. Another was to showcase the range of professions open to a graduate with a liberal arts background.

*University of Maryland Admissions Staff Visit to Northwestern High School*

May 27, 1998

Associate Dean Gabriele Strauch (College of Arts and Humanities) organized a follow-up visit to Northwestern High School for the Honors students who had visited Professors Donawerth's and Colantuono's classes on May 8. Dean Strauch and staff from the Office of Undergraduate Admissions provided the students with basic information on the application process, presented a video on campus residential life, and fielded questions from the students. This program is a prelude to developing a comprehensive plan to mentor Northwestern's juniors and seniors during the college application process.

*Northwestern Participation in Robotics Competition at the Smithsonian*

*Institution*

Spring 1998

Associate Dean Thelma Williams (College of Computer, Mathematical, and Physical Sciences) invited a group of Northwestern computer science students to the College Park campus. These students were subsequently urged to enter a high school robotics competition held annually at the Smithsonian Institution. Despite very limited preparation time, Northwestern's team tied for fifth place with the robot they constructed.



*Planning for the New Millennium: Pursuit of the American Dream*

Ongoing

The NEH, as part of its new initiative, Schools for a New Millennium, has awarded the Center a planning grant to begin development of a cross-disciplinary, eleventh-grade American studies curriculum for Northwestern High School. University of Maryland faculty, Jo Paoletti (American Studies) and Leslie Rowland (History), as well as an array of outside consultants, will work with eight Northwestern teachers—three social studies, two English, and an art and music teacher—and the school's library media specialist to review online resources. They will then develop electronic learning modules aligned with the state's Core Learning Goals for English and social studies and the Essential Learner Outcomes for the fine arts. At the end of academic year 1999, a blueprint for a three-year implementation of the new American studies curriculum will be submitted to the NEH for their consideration. If the NEH awards funding for this implementation proposal, the Center will collaborate with Northwestern's humanities faculty to revise its curricula.

*Grant Proposal for Northwestern High School/University of Maryland Partnership: "Connections: Building Bridges Across the High School/University Divide"*

Ongoing

Several Northwestern teachers and University faculty members collaborated on a FIPSE grant proposal submitted on October 23, 1997, predicated on building small learning communities of students grouped by academic interests, and supporting self-assessment through the creation of student electronic portfolios. Funds were not awarded, but some of the activities sketched in the proposal are taking place nonetheless.

## ❧ 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. Currently, Jane Donawerth and Adele Seeff are editing the proceedings from its 1997 symposium, *Attending to Early Modern Women: Crossing Boundaries*. 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

#### *Print and Culture in the Renaissance*

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

#### *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.

#### *The French Academy: Classicism and Its Antagonists*

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

#### *Settlements in the Americas: Cross-Cultural Perspectives*

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

#### *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.

*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.

*Attending to Women in Early Modern England*

Edited by Betty Travitsky and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1994.

*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.

Forthcoming Volumes

*Attending to Early Modern Women*

Edited by Susan Amussen and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses.

This volume addresses fundamental issues currently shaping scholarly discourse in the field of early modern women's studies: understanding women's voices, texts, and images; exploring the extent to which women were marginalized by their sex and how other affiliations, such as occupation, class, or religion, affected this marginalization; and finally, developing classroom strategies for expanding traditional conceptions of canon, sources, disciplines, genres, and periodization.

*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.

This volume focuses on how the balance between public and private identity was manifested and maintained in the social and cultural worlds of Dutch society during its most lustrous period, the seventeenth century. It also examines the state's and the Church's roles in the lives of Dutch citizenry. Historians and art historians discuss the tensions implicit in these relationships.

## ❧ SPECIAL LECTURES ❧

Throughout each academic year, the Center invites visiting scholars and artists in the Baltimore/Washington, D.C. area to lecture and discuss their work or to perform at the University of Maryland. Lectures and workshops are informal events held in conference or seminar rooms and are open to faculty and students from all departments on campus. In organizing its diverse series of lectures, colloquia, and other special events, the Center enjoys the support and cosponsorship of departments within the College of Arts and Humanities.

*Practicing Impossibilities: "Lesbian" Writing in Early Modern England*

Valerie Traub, University of Michigan

September 17, 1997

Cosponsored with the Comparative Literature Program and the Department of English

*Constructing a National Style in Fourteenth-Century Venice*

Debra Pincus, National Gallery of Art

November 19, 1997

Cosponsored with the Department of Art History and Archaeology as part of the department's Fall Lecture Series.

*Shakespeare's Plays in Performance: An Open Workshop/Discussion*

Tony Church, Royal Shakespeare Company

December 3, 1997

Cosponsored with the Department of English.

## ❧ CROSS-CAMPUS COLLABORATION ❧

The individuals listed below participated in one or more Center programs during the 1997–98 academic year:

ACADEMIC INFORMATION TECHNOLOGY SERVICES: Ellen Borkowski, Walter Gilbert, CHANT committee; Jamie Spriggs, *Technological Tools* symposium

AMERICAN STUDIES: Jo Paoletti, Northwestern High School Partnership, Schools for a New Millennium grant

ART GALLERY: Terry Gips, CHANT committee

ART HISTORY AND ARCHAEOLOGY: Anthony Colantuono, RSA, Northwestern High School Partnership; Sharon Gerstel, MITH grant; Marie Sprio, ARHU course; Arthur K. Wheelock Jr., proceedings editor

ASIAN AND EASTERN EUROPEAN LANGUAGES AND CULTURES: Eleanor Kerkham, *Attending to Women* Planning Committee

COLLEGE OF ARTS AND HUMANITIES: James F. Harris, Gabriele Strauch, Northwestern High School Partnership

COLLEGE OF COMPUTER, MATHEMATICAL, AND PHYSICAL SCIENCES: Richard H. Herman, Thelma Williams, Northwestern High School Partnership

COLLEGE OF EDUCATION: Patricia Costantino, Northwestern High School Partnership; Kathleen Fulton, CHANT committee; Willis D. Hawley, Joan Rosenberg, Thomas Weible, Northwestern High School Partnership

COMPARATIVE LITERATURE PROGRAM: Merle Collins, *The Tempest*; Mitchell Lifton, MITH grant

COMPUTER SCIENCE: Ben Shneiderman, CHANT committee

ELECTRONIC MEDIA CENTER: Catherine Hays, CHANT committee

ENGLISH: Mary Burke, *Attending to Women* symposium, RSA; Steve Canaday, CAST; Kent Cartwright, RSA; Robert Coogan, Renaissance Studies Citation; Tish Crawford, CAST; Jane Donawerth, *Attending to Women* Planning Committee, RSA, ARHU course, Northwestern High School Partnership, publications editor; Leigh Anna Eicke, RSA; Neil Fraistat, CHANT committee, *Technological Tools* symposium; Marshall Grossman, RSA; Donna B. Hamilton, RSA, *The Tempest*; Carie L. Jones, RSA; Erin E. Kelly, RSA, CAST, Northwestern High School Partnership; Robert Kolker, CHANT committee, *Technological Tools* symposium, MITH grant; Theodore Leinwand, RSA; Joseph Miller, CAST; Karen Nelson, *Attending to Women* symposium, RSA, ARHU course; Michele Osherow, *Attending to Women* symposium, RSA; Sangeeta Ray, Brian Richardson, CAST; William Sherman, RSA, *The Tempest*; Esther Simpson, *Attending to Women* symposium; Martha Nell Smith, CHANT committee, *Technological Tools* symposium, MITH grant; Suzanne Spoor, CAST

FOREIGN LANGUAGE INSTRUCTIONAL TECHNOLOGY: Chris Higgins, MITH grant

FRENCH AND ITALIAN: Hervé T. Campagne, RSA

GOVERNMENT AND POLITICS: Wayne MacIntosh, CAST; Don Piper, CAST

HISTORY: Marvin Breslow, *Attending to Women* symposium, ARHU course; David Hostetter, CAST; Amy Masciola, *Attending to Women* symposium; Susan O'Donovan, CAST; Leslie Rowland, Schools for a New Millennium grant; Linda Sargent, CAST, Schools for a New Millennium grant; Shelley Sperry, CAST; Frederick Winter, MITH grant, Northwestern High School Partnership, FIPSE grant

LANGUAGE MEDIA CENTER: Charlotte Groff Aldridge, MITH grant; Chris Higgins, *Technological Tools* symposium, MITH grant

MCKELDIN LIBRARY: Betty Day, *Attending to Women* symposium, CHANT committee, MITH grant; Trudi Hahn, Northwestern High School Partnership; Patricia Herron, *Attending to Women* symposium, *Technological Tools* symposium

MUSIC: Robert Gibson, CHANT committee

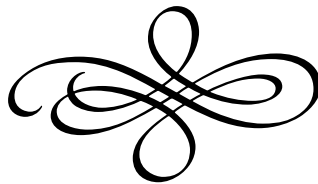
PHILOSOPHY: Frederick Suppe, MITH grant

SPANISH AND PORTUGUESE: Virginia Bouvier, RSA; Roberta Lavine, *Technological Tools* symposium; Carmen Roman, Northwestern High School Partnership

THEATRE: Catherine Schuler, *Attending to Women* symposium

UNDERGRADUATE STUDIES: Robert Hampton, James Newton, Northwestern High School Partnership

WOMEN'S STUDIES: Katie King, MITH grant; Claire Moses, *Attending to Women* symposium



## ❧ OUTSIDE FUNDING ❧

The Center has always relied on external funding for its public programs—whether for a scholarly academic audience or for the secondary school community of teachers and students. In recent years, such funding has become even more imperative but increasingly difficult to obtain.

Since the Center is located at a public university engaged in a capital campaign in a state where financial support for higher education has been meager, Center staff are required to spend more and more time on fund-raising. The National Endowment for the Humanities, which fully funded so many of the Center's distinctive and high-quality initiatives, can now support only a handful of exemplary projects, and competition for such grants is fierce. Nevertheless, even with shrinking funding opportunities for arts and humanities programs, the Center has maintained its momentum by shaping exciting new programs while modifying old programs around available funds.

For example, the CAST program has felt the NEH recession keenly, but its loss of broad-based external funding has provided an impetus for reinvention. CAST has successfully forged financial partnerships with Baltimore, Carroll, Charles, Prince George's, Montgomery, Howard, Frederick, and Harford counties and Baltimore City—more than a third of the state's school districts. As partners, CAST and each of these school districts have been seeking grants together, thus allowing CAST to share in the numerous federal and state professional development grants awarded to the school districts.

Additionally, CAST has had great success in the past year obtaining funds for specialized programs. In October 1998, CAST will commence *All the World's a Stage*, an after-school theater program for at-risk Baltimore City tenth-graders. This program, which will culminate in public performances by the students in the spring of 1999, will be supported by a \$25,000 grant from the Travelers Foundation, supplemented by \$2,500 from the Blaustein Rosenberg Foundation.

For other complex programs, such as the Center's annual interdisciplinary symposia, financial support has been creatively pieced together from several grants from smaller foundations to replace the larger grants that were more commonplace until five years ago. This year's *Attending to Women* symposium, for



example, was made possible by grants from the Gladys Kriebel Delmas Foundation, the Maryland Humanities Council, the Consortium of Universities of the Washington Metropolitan Area, and the campus. The upcoming *State of the Arts* conference has fared similarly with the Maryland State Department of Education, the Maryland Arts Council, and the campus as patrons. The professional development programs surrounding the much-anticipated David Driskell exhibition have been funded fully by a small grant from the Maryland Humanities Council; the exhibition itself has its own patchwork quilt of sponsors. Many foundations now require financial as well as administrative cooperation among applicant institutions as a condition for awards. For example, the application to the Challenge Grants office of the NEH to fund a Maryland Institute for Technology in the Humanities, if funded, will require a four-to-one match and, therefore, a broad coalition of funders.

While grant-seeking today can be daunting, one positive result is that strong partnerships must be formed in order to seek, pursue, and administer grants. Professor Kolker's *Technological Tools for Arts and Humanities Faculty and Graduate Students* was funded exclusively by a University of Maryland systems grant, but a lack of abundant financial support made collaboration among the Center, CHANT, and various departments on campus essential to run the event. The Center's successful bid for one of only 20 NEH Schools for a New Millennium grants was due largely to the University's ongoing partnership with Northwestern High School; in order to be eligible for NEH funding to implement the proposed program "Planning for the New Millennium: Pursuit of the American Dream," the Center must forge further cooperative ventures among the high school, middle schools, and the University. Even in the case of a grant proposal that is not successful, such as the FIPSE grant proposal, "Connections: Building Bridges Across the High School/University Divide," submitted by the Center and Northwestern High School, connections between institutions can be strengthened and, despite the absence of grant funds, some change effected.

While considerable effort and creativity are required to obtain outside funding, the results—the vitality of the programs and their impact on the hundreds of participants—are always gratifying. The Center remains optimistic about its fund-raising prospects for the future.

## ❧ FUTURE PROGRAMS ❧

The upcoming year offers an exciting opportunity for the Center to reach out to the entire state through its October symposium *State of the Arts: Production, Reception, and Teaching in the Digital World*. As a result of Adele Seeff's participation on First Lady Frances Hughes Glendening's planning board for the statewide 1997–98 Celebration of the Arts, the Center is host to an arts and humanities conference that will highlight innovative uses of technology in the fine and performing arts. Plenary sessions and workshops will take place on the University of Maryland campus on October 8–11, 1998, and a number of cultural and educational institutions throughout the state—among them the Baltimore Museum of Art, the Discovery Channel Online, Frostburg State University, and BWI Airport—will participate as well through online projects linked to the conference Web site or through open house tours. Jaron Lanier, composer, musician, computer scientist, and originator of the phrase “virtual reality,” has accepted an invitation as closing speaker for the conference.

As the CAST program expands its offerings to teachers throughout the state, it can also look forward to working with high school students once again through *All the World's a Stage*. Having successfully presented the after-school drama program *From Page to Stage* five times, directors of CAST wanted to honor the requests of those students who are eager for opportunities to perform. Funded for the 1998–99 school year, *All the World's a Stage*, a new program that contains a performance component, will be directed by Sam McCready, Professor of Theatre at UMBC, and his wife, Joan McCready, a drama teacher at Park School in Baltimore City. The program will enroll at-risk tenth-graders in the Baltimore City Public Schools. In addition to attending three plays at Center Stage, students will work on creating and performing a dramatic piece for community groups.

The partnership with Northwestern High School will also serve to bring University faculty and high school students together in a series of programs designed to overcome academic barriers to college admission. Teachers and students alike will benefit from the NEH award to support a humanities curriculum transformation at Northwestern in the year preceding its move into a new,

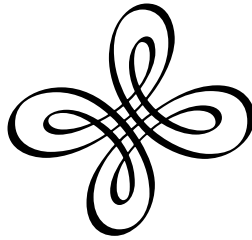
digitally equipped facility. The major work of this project—redesigning the eleventh-grade social studies curriculum—is scheduled to begin in October 1998. The project will be featured at the November meeting of the Federation of State Humanities Councils. This endeavor will demand new modes of collaboration from the Center, the University, and the community, and the Center is delighted to have this opportunity to work with an entire school.

On the College Park campus, plans are underway for a series of public programs funded by the Maryland Humanities Council to accompany the exhibition of David Driskell's art collection in the University of Maryland's Art Gallery. A tour of the exhibition by David Driskell (Art), lectures on the Harlem Renaissance, visits to artists' studios, and a demonstration of Web-based resources and CD-ROMs on African Americans' contributions to the arts will enrich the experience of visiting the exhibition. Public school fine arts, English, and social studies teachers throughout the state of Maryland, as well as the general public, will have an opportunity to attend these events and to bring back to their students an enriched sense of twentieth-century African-American art.

Barely a year after the third symposium, planning committee members have begun to envision *Attending to Women 2000*, the fourth in the *Attending to Women* symposium series. Meanwhile, the 1997 symposium proceedings are being prepared for review by the University of Delaware Press.

The Center's work is collaborative. Faculty and graduate students in the College of Arts and Humanities contribute ideas and time to Center programs. CHANT membership extends beyond the College of Arts and Humanities to the College of Education, arts, and the Human Computer Interaction Lab. A number of agencies—the NEH, the Maryland State Department of Education, school districts across the state, and other research and cultural institutions in the Baltimore-Washington area—enrich and promote the Center's programs. These partnerships and exchanges are always fruitful, and the Center welcomes further scholarly affiliations.

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



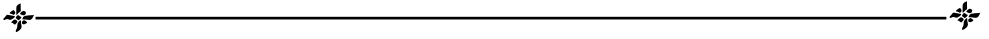
UNIVERSITY OF MARYLAND



*Center for Renaissance &  
Baroque Studies*



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CENTER FOR RENAISSANCE  
&  
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ANNUAL REPORT  
1997-98



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