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CENTER FOR RENAISSANCE
&
BAROQUE STUDIES

ANNUAL REPORT
1998–99



UNIVERSITY OF MARYLAND

❧ ADMINISTRATION ❧

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Founding director: S. Schoenbaum (1927–1996)

Director: Adele Seeff

Associate director: Susan Jenson (through May 1999)

Associate director: Karen Nelson (appointed August 1999)

Director of CAST: Diane B. Rowland (grant-supported)

Director of publications: Lee Vedder

Computer/graphics specialist: Richard Chapman

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Daniel Abraham, Jaime Osterman (graduate assistants
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through October 1998); Gretchen Bender (undergraduate stu-
dent); Jerry Bodman (Web designer through December 1998)

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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 many 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 provide new research and teaching opportunities and increased professional exposure for faculty within the University's College of Arts and Humanities; (2) to enhance programs in the College by fostering cross-departmental collaboration; (3) to be a formative presence in national and international Renaissance and Baroque studies through symposia and published proceedings volumes; (4) to encourage creative applications of new technologies for research, teaching, and publishing projects in the humanities; (5) to increase visibility for the College and the campus by promoting ties with other Maryland and Washington, D.C. area research and cultural institutions; and (6) 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 ❧

This year, the eighteenth of the Center's existence, was characterized by change, most visibly a major change in administration. After a seven-year tenure at the Center, Associate Director Susan Jenson accepted a position as Director of EDSITEment with the National Endowment for the Humanities. This new position will give Dr. Jenson a national perspective as she explores more actively the role technology plays in humanities classrooms throughout the country. During her tenure at the Center, she contributed in significant ways to the Center's expansion into new program areas. Her colleagues at the Center and in her Arts and Humanities family will miss her energy and her unwavering commitment to academic excellence. As its new associate director, the Center welcomes Karen Nelson, a graduate of the University of Maryland's Department of English, whose dissertation on the early modern pastoral won the Alice L. Geyer dissertation prize for 1998. The Center staff looks forward to working with Dr. Nelson throughout the coming year.

Since its founding in 1981, the Center has offered a wide variety of highly successful programs. Many of these disappear as the external funding for them is exhausted and other new programs are added to the Center's roster. This past year was one of unprecedented developments; established programs flourished while exciting new programs were launched, all of which was made possible by new sources of external funding. The results remind us of the potential of such funds to transform fledgling projects into rich, rewarding academic programs. Each of the three major grants received this year was for a program whose major focus has become integral to the Center's mission; each of these grants enabled a program to evolve in ways that might have been unimaginable only a few years ago.

When the Center's 1996 *Teaching the Humanities Through Technology* summer institute brought several Northwestern High School teachers to the Center for training in how to make the best use of the computer equipment that would be available in the school's new, state-of-the-art facility, no one supposed that a full-fledged partnership would quickly develop between the Center and the high school. Since that eventful summer institute two years ago, the Center

has connected Northwestern High with the expertise of scholars and administrators in the College of Arts and Humanities. For example, teachers have joined with the Department of Spanish and Portuguese to establish a mentoring program; they are working with the Libraries to plan a college preparatory course for Hispanic students, and are collaborating with faculty in the departments of English and Comparative Literature to host campus visits for the school's honors students. The fundamental goal of all of these programs, in addition to encouraging students to pursue a college education, is to establish intellectual ties between the University and a community public high school. In addition, a Schools for a New Millennium planning grant from the National Endowment for the Humanities (NEH) has strengthened the connections between the school and the University, enabling the Center to continue the training of Northwestern's teachers that began in 1996. Guided by University faculty members expert at using digitally mediated resources in the classroom, eight Northwestern teachers have revised their eleventh-grade American history and literature courses, creating in their place an interdisciplinary study of the experience of African Americans immediately following Emancipation. Integral to this course is the development and use of Web-based teaching resources. The Center is currently working with Northwestern on a follow-up grant, which will allow all of the school's humanities faculty members to immerse themselves in a study—enriched by electronic resources—of the historic struggle for equality experienced by Native Americans, African Americans, women, and immigrants. The goal of this proposed program is to transform both the content and delivery of humanities instruction by exposing teachers to current scholarship—available electronically and traditionally—in these areas at the school.

Another of the Center's programs that has come to fruition with the help of outside funding is the Committee for Creative Humanities Applications in the New Technologies (CHANT). This interdisciplinary group, committed to fostering projects involving information technologies, has been remarkably active since its founding in 1995, hosting two major symposia, a summer institute, training workshops for University faculty, and a campus colloquium series. Last year this energetic group—expanded to include Fred Suppe (Philosophy), Frederick Winter (then in History), Jennifer Fajman and Terry Moore (Academic and Distributed Services), Charlotte Groff Aldridge (Language Center), Christopher Higgins (Language Center), Katie King

(Women's Studies), Mitchell Lifton (Comparative Literature), and Ruth Lozner (Art) and chaired and administered by the Center's director Adele Seeff—developed a proposal for the NEH Challenge Grant Office requesting funds to establish a center on campus devoted to infusing technological resources into the research and teaching of humanities faculty on campus as well as in high schools in Maryland through a comprehensive program of fellowships and faculty training. In November 1998 the group was delighted to learn that their proposal had garnered for the University one of only thirty challenge grants awarded nationally. The \$410,000 from NEH, contingent on a four-to-one match over the next four years, will establish the Maryland Institute for Technology in the Humanities (MITH) in McKeldin Library. The Center congratulates CHANT in the realization of its mission and looks forward to extensive collaboration with MITH in the future.

A third program that will benefit from a significant grant is the Center's *Attending to Early Modern Women* symposium series. A second grant from the Gladys Kriebel Delmas Foundation will support a fourth *Attending to Early Modern Women* symposium, scheduled for November 9–11, 2000. Entitled *Attending to Early Modern Women: Gender, Culture, and Change*, this event will allow us to look back at and ask what has been learned from the past twenty-five years of research on early modern women. The Center is already far along in planning what promises to be a successful year-2000 symposium.

Other longstanding Center programs saw exciting developments during the past year. The Center continued its tradition of hosting an annual interdisciplinary symposium with *State of the Arts: Production, Reception, and Teaching in the Digital World*. The conference drew an audience of educators, artists, museum curators, archivists, and the general public to campus to explore the role of technology in teaching, performing, and research. This occasion marked the Center's first effort to develop a symposium with a significant online component; it will not be the last.

The Center Alliance for Secondary School Teachers and Texts (CAST), established in 1988, continued to expand its offerings of programs for high school faculty to include social studies, film, and the fine arts. CAST was a significant force in bringing high school teachers from around the state of Maryland to campus for the Center-sponsored public programs in connection with the Art Gallery's exhibition of African American art, *Narratives of African American*

Art and Identity: The David C. Driskell Collection. Teachers' reactions to the lectures, tours, and workshops underscored the need for programs on the history and traditions of African American art in order to expand arts and humanities curricula at many public schools.

The Center also extended its programs designed specifically to benefit the educational development of undergraduate students at the University of Maryland. In fall 1998, the Center developed an honors humanities seminar for first-year students based on one of its interdisciplinary, team-taught Arts and Humanities (ARHU) courses. Because ARHU courses are usually taught at the 400 level and reserved for advanced students, the Center's honors humanities seminar, *Finding Yourself in Renaissance England*, required modifications to the usual ARHU course format. The Center anticipates offering this course again and looks forward to developing other ARHU honors humanities seminars in the future. As a further contribution to undergraduate studies, the Center is revising its citation in Renaissance Studies in order to expand the course offerings and, perhaps, institute more flexible citation requirements for students enrolled in the program.

Also during the past year, with the help of Marshall Grossman (English), the Center launched a new program that will be expanded in the future: a lunchtime discussion series entitled *Works-in-Progress*. The program provides a forum for faculty in the College of Arts and Humanities to discuss preliminary work on their research projects focusing on the early modern period. Further meetings in this series are scheduled for the upcoming academic year, and a number of scholars in the College have expressed interest in participating.

Overall, the year has been full of exciting developments. The Center looks forward to offering new programs and to enriching established programs so that it can fulfill its mission of serving faculty, graduate students, and undergraduates on campus and benefiting schools throughout the state with unique academic opportunities for teachers.



❧ 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 courses, 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. Even though nearly all its University programs reflect a commitment to Renaissance and Baroque studies, the Center has, in the last few years, developed an interest in the potential of information technology to enhance teaching and research, resulting in a number of programs centered around exploring 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 adjustments to ongoing programs.

Arts and Humanities Courses

In keeping with its interest in cross-departmental collaboration, the Center oversees an ongoing series of 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.

Customarily, ARHU courses are designed for upper-level students only. This year, however, the Center coordinated the revision of a highly successful 400-level ARHU course for a very different student population. *Arts, Humanities, and Literatures in Early Modern Europe: Portraits and Portrayals—Media, Uses, and Performances*, a course originally offered in the spring semester of 1996, was transformed into *Finding Yourself in Renaissance England*, a humanities seminar for first-semester honors students. Teaching as a team, Marvin Breslow (History)

and Jane Donawerth (English) explored a wide range of Renaissance texts, arts, and events from both a historic and a literary perspective in order to give students a broad overview of Renaissance culture and the theoretical debates on self-fashioning and the shaping of identities.

As with previous ARHU offerings, much of the new course was taught in a state-of-the-art electronic learning environment. The class met once a week in a computerized teaching theater with the professors, ably assisted by Karen Nelson (English), making use of electronic resources during their lectures and the students “publishing” their final projects online. In the future, the Center hopes to repeat this course and to develop other ARHU courses as honors humanities seminars.

Renaissance Studies Citation

Two years ago in response to student interest, 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. 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 from a variety of departments within the College. 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. Over the past two years while Robert Coogan (English) served as advisor, the groundwork was laid for the future success of the Renaissance Studies citation; a number of students have begun the required coursework, and advisors and students across campus have become aware of this and other College of Arts and Humanities citation programs.

Building on the experience gained during the program’s first two years, the Center has begun to consider how best to facilitate the process by which students pursuing the citation can fulfill the course requirements. Because a number of departments have recently added to or modified the courses they offer related to Renaissance studies, the Center is currently updating and expanding

the list of courses from which students can select in order to complete the citation. The revisions now underway, executed with the assistance of the newly appointed citation advisor, Kent Cartwright (English), will guarantee the continuing vitality of the Renaissance Studies Citation program in the future. In the meantime, the Center will continue to promote the citation by enlisting the help of undergraduate advisors and arts and humanities faculty.

Works-in-Progress Series

This year, the Center, with assistance from Marshall Grossman (English), launched a new series of informal colloquia for faculty, graduate students, and undergraduates at the University of Maryland. *Works-in-Progress* enables scholars who study the early modern period to share their latest research and to benefit from an informal roundtable discussion of their current projects. To encourage in-depth discussion, a participating faculty member circulates a working draft one week before his or her colloquium. Only two colloquia were offered this year, but monthly events are scheduled for the upcoming academic year. Among these will be a session for doctoral candidates to present sections of their dissertations for discussion.

The series is publicized electronically by a campus mail reflector list, a forum for communication among faculty and graduate students whose work focuses on the early modern period. Faculty members who subscribe are encouraged to provide information on their current research interests. It is the Center's hope that the reflector list will encourage interaction between faculty in departments across the College Park campus and facilitate collaborative, interdisciplinary work. The list will also be used to promote local and on-campus events relevant to early modern studies.

Puritanism and Sexuality: Song of Songs and the Puritan Life of Matter

Sharon Achinstein

March 30, 1999

The first colloquium in the new series featured Sharon Achinstein (English), author of *Milton and the Revolutionary Reader*. Her paper, a section of her current book-length project with the working title, *Puritanism and its Discontents*, considered Puritan renderings of the most sexually arousing section of the Bible,

Song of Songs, in order to examine seventeenth-century discourses of gender, sexuality, bodies, and matter.

James Jefferys's Shakespearean Illustrations: The Artist as Original Genius

William Pressly

April 27, 1999

This colloquium grew out of William Pressly's (Art History and Archaeology) research for a study of British artists of the late eighteenth century who were among the first in England to attempt history painting, a genre traditionally defined as art's highest category. Pressly focused on the drawings of James Jefferys (1751–84), who attempted to portray himself as a native English artistic genius (thus challenging such Continental masters as Michelangelo, Raphael, Rubens, and Poussin) by associating his work as a visual artist with the work of dramatist William Shakespeare, considered during the eighteenth century to be the most characteristically English example of an untutored imaginative genius.

Committee for Creative Humanities Applications in the New Technologies (CHANT) and the Maryland Institute for Technology in the Humanities (MITH)

In 1995, eager to build upon the University's eminence in academic computing and information technologies and their applications to instruction and research, the Center established CHANT, an interdisciplinary cross-departmental working group, to shape and foster the use and development of humanities applications of the new technologies. Over the past four years, the committee—comprised of members from the Center, the College of Arts and Humanities, the University Libraries, and the Academic and Distributed Services unit of the Office of Information Technology (ADS)—has hosted two major symposia, including *State of the Arts: Production, Reception, and Teaching in the Digital World* (1998) and *Attending to Technology: Directions for Humanities Teaching and Research* (1996); a summer institute for forty high school teachers (1996); the University of Maryland system conference, *Technological Tools for Arts and Humanities Faculty and Graduate Students* (1998), organized by Robert Kolker (English); and an annual lecture series, *Afternoons at the Computer*.

CHANT realized its overarching mission this past fall with the award of a challenge grant from NEH to establish MITH in fall 1999. A joint venture with the University of Maryland Libraries, the College of Arts and Humanities, and ADS, MITH's overall goal will be to promote the use of technological resources in humanities research and teaching. Housed in McKeldin Library, to emphasize its connections to research materials both print and digital, as well as its centrality to the University's future, MITH will offer a comprehensive program of fellowships, polyseminars, colloquia, conferences, and student and faculty mentoring. Through such programs, MITH will produce sophisticated implementation models for digital resources. In order to invent and distribute electronic resources, all of MITH's programs will be designed to foster partnerships across departments and colleges, with like-minded institutes and initiatives at other universities, and with electronic publishers. Equally important for MITH's mission will be its ambitious outreach component enacted through partnerships with Maryland's K-12 schools.

Planning for MITH began immediately after the NEH announced the award. An interim steering committee, in which many members of CHANT actively participated, labored for 10 months to launch the new institute and to begin the laborious process of raising matching funds. In addition to the business of organizing a new administrative unit on campus, the committee also selected the first MITH research fellows, who will begin their semester-long residencies in spring 2000. Selected from a strong pool of candidates, the fellows will pursue projects that promise to strengthen MITH's presence campus-wide, nationally, and internationally. Katie King (Women's Studies) will extend her work in print over the past decade as she produces Web publications and electronic resources, including SGML encoding of video, for women's studies courses. Jo Paoletti (American Studies) will expand on her previous work in creating online environments for multicultural education as she develops an InterCultural Learning Center site and tests it with college and high school students.

This past summer, Martha Nell Smith (English) was appointed first academic director and she, together with two graduate assistants appointed to the MITH staff, Jason Rhody (Ph.D. candidate, English) and David Silver (Ph.D. candidate, American Studies), took over the management of MITH. In January 2000 they will be joined by another MITH staff member, the Coordinator for Humanities Digital Technology, and the two research fellows.

MITH's greatest challenge, beyond developing and implementing its ambitious program, will be to raise the necessary \$1,640,000 in matching funds from the private sector according to conditions set by NEH's Challenge Grant Office. Endowment funds will be the most difficult to secure. To date, however, with generous assistance from Don Riley, the campus's chief information officer, Charles Lowry, dean of the Libraries, and Jennifer Fajman, executive director of ADS, MITH has far exceeded its equipment matching requirement for the year ending July 31, 1999. Apple Computer, Inc., donated \$22,000, IBM Corporation \$253,000, and Sun Microsystems \$30,000 in equipment grants. Moreover, MITH has submitted a proposal for additional matching funds to Lucent Technologies Foundation, currently under review.

Although CHANT has now been subsumed by the MITH initiative, its members are committed to MITH's mission, particularly in the K-12 environment where the need for teacher training is so great. Indeed, many of CHANT's members will serve on the MITH Internal Advisory Board. The Center's commitment to MITH is as a curriculum transformation project, a theme which runs through most, if not all, of the Center's programs whether they serve a campus audience or a constituency of high school teachers and their students in the state of Maryland. The Center, as do the former members of CHANT, offers its whole-hearted support to MITH in the realization of its ambitious, optimistic mission.

Annual Interdisciplinary Symposium

University of Maryland, College Park, October 8-11, 1998

State of the Arts: Production, Reception, and Teaching in the Digital World

Made possible by a grant from the Maryland State Arts Council and support from the Maryland State Department of Education, CHANT, ADS, the College of Arts and Humanities, and the Graduate School, University of Maryland

As a member of the advisory board for First Lady of Maryland's two-year, statewide "Celebration of the Arts," the Center's director, Adele Seeff, was invited to host a symposium highlighting the role of new technologies in the arts and humanities. The resulting conference attracted over 200 participants,

including K–16 educators, artists, museum curators, and archivists, to the campus for plenary papers, workshops, and training sessions. It raised awareness among the general public about the creative potential of new technologies by showcasing digitally mediated innovations in the studio, the museum, the school, and the University through thirteen online satellite sites scattered across the state of Maryland and through the presentations at the conference itself.

State of the Arts was, arguably, the most unusual symposium ever organized by the Center in that it had such wide-ranging goals and attracted such a diverse audience. Participants attending the conference ranged from internationally recognized experts on innovative uses of technology to novices interested in learning how digital technology could energize their teaching, research, and learning.

Two distinguished speakers gave keynote addresses. The First Lady of Maryland, Frances Hughes Glendening, opened the conference by paying tribute to the University's strengths in arts and humanities and to technology's role in shaping those disciplines for the twenty-first century. Her remarks were a call for the centrality of the arts in education and, by implication, the use of digital technology in making that vision a reality. Linda Roberts, Director of the Office of Educational Technology of the U.S. Department of Education, the second keynote speaker, touched on the vital issues of connectivity for public schools, universal access, and the ongoing need for teacher training nationwide.

An exciting array of topics were explored in the conference plenary sessions that followed. Some highlights included a presentation by Barbara McManus (Classics, College of New Rochelle), "Teaching Antique Art in Cyberspace" on VROMA, an online environment that situates linguistic and cultural information in a simulated space, a virtual city built out of actual historical places as well as imagined locations. McManus also shared her online Latin course in which two Latin-speaking robotic mice learn Latin sentences! Kenneth M. Price (English, College of William and Mary) and Martha Nell Smith (English) discussed their Web-based project on the poetry of Walt Whitman and Emily Dickinson in "Teaching Dickinson and Whitman in a Time of Transition." Price and Smith's undertaking is unique in its aim to present not only an electronic edition of the work of a single author or a collection of

texts by multiple authors, but rather a hypertext critical edition of works by multiple authors that experiments with cross-referencing in pedagogically provocative ways. These plenaries were among several that emphasized the ways in which technology, art, and pedagogy converge.

Each plenary session was followed by a set of thematically linked, concurrent workshop demonstrations that allowed individuals and groups to present their projects. A number of workshop presenters demonstrated how they have used digital technology to help students produce or create works for public display, including “Playing at Production: Realizing Dramatic Texts on the World Wide Web” by Karen Nelson (English) and Michele Osherow (Ph.D. candidate, English) and “Using the World Wide Web to Validate the Student as Artist” by Karen Gallant (Art, Green Acres School) and Brian McLaughlin (Art, Green Acres School). Other workshops focused on how digital technology can make primary sources easily available to students; for example, “Exploring the Colonial Eastern Shore” by M. Wayne Ackerson (History, Salisbury State University) puts colonial property inventories online, and “The Dragon in the Basement: Converting a Slide Collection to an Electronic Teaching Resource” by Lauree J. Sails (Assistant Curator, Visual Resources Center) and Sarah Miller (Curator, Visual Resources Center) makes images from the University of Maryland’s Visual Resources Center available online.

One of the highlights of the program was “*Romantic Circles*, a Resource for Teaching and Research” in which project leaders Neil Fraistat (English) and Carl Stahmer (English, University of California, Santa Barbara) taught participants how to explore the various features of their Web site. This site, an NEH EDSITEment resource (one of nineteen Web sites selected by teachers nationwide as an exemplary Internet resource), is a collaborative, open-ended meta-resource encompassing carefully selected and edited online scholarly editions, a real-time interactive MOO, and an online journal. Fraistat described his plans for integrating these resources into K–16 classrooms. This workshop also demonstrated the ways in which scholars are collaborating in an electronic community.

In addition to plenaries and workshop demonstrations, the conference program included a number of training sessions offering educators hands-on experience with the technology demonstrated in other areas of the symposium.

One such training session was “Don’t Surf, Swim: Approaches to Finding Useful Web-Delivered Resources,” which taught participants how to locate and evaluate good scholarly resources on the Web and how to navigate more efficiently within their chosen sites. Another workshop, “Multimedia What? Project Planning and Software Selection for the Interactive Classroom,” demonstrated the immediate applications of technology to the classroom with its focus on creating interactive educational materials using simple authoring tools.

Even more innovative was the conference’s role as the hub for many statewide satellite sites created by Maryland educational, research, and cultural institutions, which extended the purview of *State of the Arts* geographically, conceptually, and chronologically beyond the four-day event that took place on the College Park campus. The satellite site at Howard Community College (HCC), for example, allowed members of the general public to see how that institution’s Humanities and Performing Arts divisions use digital technology not only in instructional areas but also to promote performances, exhibitions, and other creative activities. The site included examples of actual course materials developed and currently in use at HCC, as well as video clips of live performances and selections from online art exhibitions. Another conference satellite site, which had a more physical presence across the state, was an exhibit of digitally mediated innovations by Maryland artists curated by David Yager, executive director of the Fine Arts Gallery at the University of Maryland, Baltimore County (UMBC). The exhibit included installations at the Fine Arts Gallery at UMBC, Salisbury State University Galleries, Howard County Center for the Arts, and Frostburg State University. Other satellite sites included a Web site created by Discovery Channel Online to preview new, digitally enhanced educational programs and an interactive catalogue created by the Baltimore Museum of Art to accompany an exhibition of masks.

State of the Arts also featured performances illustrating the full range of the research, teaching, creative, and performance potential inherent in digital media. These included: (1) a multimedia performance, a Virtual Reality Modeling Language (VRML) installation by Matthew G. Kirschenbaum (English, University of Virginia) entitled *Lucid Mapping*, which experiments with the textual and narrative possibilities of a three-dimensional on-screen writing space; (2) a CD-ROM/DVD project encapsulating a dance performance

based on Alexander Pope's *Rape of the Lock* by A. William Smith (Dance, Ohio State University); (3) a digital art project, *The Perpetual Bed* by Mary Flanagan (Media Study, SUNY Buffalo); (4) and *Calling*, a performance of the computer-aided musical composition for flute and computer-generated tape by Robert Gibson (Music).

Two talks captured—in very different ways—many of the ideas and issues touched on in plenary sessions, demonstrations, and performances. At lunch on Friday, October 9, Tom Snyder, executive producer and co-creator of *Dr. Katz: Professional Therapist*, discussed the potential and the perils of new communications technology. Using the witty example of a very young student who, in his online research on Martin Luther King Jr., follows a series of Web site links until he has arrived at a site ludicrously tangential to his original topic of inquiry, Snyder pointed out that the use of technology does not necessarily yield educational improvement and progress. Rather, the new technologies require sustained professional development for teachers to use technology effectively in the classroom and emphasize the need to train students in basic conceptual and critical thinking skills. The conference closed with a mind-expanding talk/performance by Jaron Lanier, lead scientist for the National Tele-Immersion Initiative, composer, author, and originator of the term “virtual reality.” His presence, his eloquence, and his call to political action in the face of corporate pressure on consumers and his metaphoric description of the limits and the potential of digital media dazzled the audience.

Several themes recurred throughout all of the events of the *State of the Arts* conference: the excitement and anxiety that teachers, artists, and scholars feel toward new technology; the persistence of unequal access to the latest technologies; and the enormous potential of technology to change the way individuals teach, learn, create, think, and communicate. The Center was pleased to help articulate and explore so many of these issues by hosting *State of the Arts*.



❧ COMMUNITY OUTREACH ❧ TO SCHOOLS

In addition to serving its academic constituency on campus, the Center maintains its ongoing commitment to making a variety of educational and cultural resources available to citizens across the state of Maryland. Most of these programs serve teachers and their students by extending the teaching resources of the University to secondary school faculty. For example, the Center Alliance for Secondary School Teachers and Texts (CAST), established in 1988 with a grant from NEH as a text-based literature program, has expanded over the past two years to offer educators a wide range of professional development seminars led by University of Maryland scholars. A major focus of these programs is the teaching of multicultural and interdisciplinary courses in the humanities as required by the state's Core Learning Goals.

Additionally, the Center works with individual schools, among them Northwestern, DuVal, and Wootton high schools, to develop interdisciplinary programs and to support their efforts to teach with technology. The Center's burgeoning partnership with Northwestern High School includes not only a number of small, but important, programs that benefit students and teachers, but also the new initiatives funded by a 1998–99 Schools for a New Millennium planning grant from the NEH. The Center looks forward to collaborating with these and other public schools throughout the state.

Public Programs for *Narratives of African American Art and Identity:
The David C. Driskell Collection*

University of Maryland, College Park, October 22–November 21, 1998

Made possible by a grant from the Maryland Humanities Council

As part of the University's overall commitment to community outreach, the Center and CAST, in collaboration with the Art Gallery, organized a series of public programs centering around an exhibition of David C. Driskell's extensive personal collection of works by African American artists. For elementary and secondary school teachers (including teachers from Northwestern

High School) as well as members of the general public, the program series explored the historical traditions that contributed to a vital African American presence in literature, drama, music, and art, thus providing a rich cultural context for the exhibition. University of Maryland Arts and Humanities faculty offered cross-disciplinary colloquia in conjunction with slide presentations, gallery talks, and visits to the studios of contemporary artists.

David C. Driskell's full collection spans almost four decades of collecting and includes African art and nineteenth-century African American art, as well as twentieth-century European and American art. One hundred paintings, including two by the artist-collector himself, were selected from this large collection for exhibition from October 22 through November 21, 1998. These works, when displayed together, gave the spectator a sense of the variety and power of the art created by the best-known African American artists of the past 100 years.

The exhibition in the main Art Gallery was supplemented by a small display (thirty-four paintings) of David Driskell's own work mounted in the West Gallery. Both exhibitions are a testimony to Driskell's personal aesthetics as an artist, which have shaped his attitude to African American art history. As a collector since the late sixties, David Driskell has fostered and sustained the tradition of American artists of African descent and has done so with a profound sense of educational mission and with a deep appreciation of the tradition into which he fits, and which, thanks in part to his example as artist, collector, and curator, will continue for future generations.

The most memorable program the Center sponsored was the gallery tour and slide lecture on Thursday, November 19, given by David Driskell. Driskell, who has served on the Center's External Advisory Board since its inception, happily honored the Center's request to lead a guided tour of his collection. He delighted the audience with his introduction to some of the art objects on display, while providing a rich reminiscence of his personal history of collecting, much of it accomplished through personal experience with other artists who were his teachers, mentors, or friends; some of it through actual exchanges with fellow artists; some of it through purchase; and some, as in the case of the \$2.98 Matisse linocut found at the Thieves' Market in Alexandria, Virginia, in 1962, through luck aided by the most discerning of eyes. Beyond the pleasure he derives from the art objects and books

in his collection, Driskell makes clear his desire to preserve a legacy and an archive for the future and to make a statement about care for the past, indeed for many pasts. In his public lecture, illustrated by slides of works in his complete collection, including some works not on display in the exhibition, Driskell presented an ongoing narrative of African American social history and culture as expressed through painting and sculpture.

Flanking Driskell's gallery tour and lecture were two days of public programs that provided a broad historical and cultural context for the works in the collection. The first of these, an all-day colloquium on Thursday, November 12 entitled "Music, Poetry, Drama, and Literature of the Harlem Renaissance," highlighted the cultural forces that not only changed African American visual art during the Harlem Renaissance but also sparked parallel transformations in other art forms. In the first presentation, English professor, folklorist, and accomplished blues guitarist, Barry Pearson (English) demonstrated how the blues bridged American folk culture and popularized African American music when singers such as Billie Holiday and Bessie Smith carried the rural traditions of blues singing with them into Harlem. These performers, moreover, had a profound influence on poets such as Langston Hughes and Sterling Brown, who incorporated blues themes and rhythms into their poetry to create a uniquely African American literary aesthetic. Shirley Moody (Ph.D. candidate, English) went on to discuss the connections between rural southern culture and Harlem Renaissance literature by demonstrating that Zora Neale Hurston transformed the traditional European genres of the novel and the short story by weaving materials from her own folklore research on African American folk traditions into her literary creations.

Another topic the colloquium considered was the evolution of Harlem Renaissance drama. Starting with a detailed history of African American theatrical performance in the nineteenth century, Scot Reese (Theatre) discussed how Harlem Renaissance playwrights—including Angelina Weld Grimké, Georgia Douglas Johnson, Zora Neale Hurston, Langston Hughes, and others—radically changed African American drama when, in an effort to promote race consciousness, they began portraying realistically all aspects of African American life. To underscore Reese's point, two of his students presented a moving scene from one such play, Langston Hughes's *Soul Gone Home*, which implies that blame for a child's death belongs as much to a corrupt, racist society as to his destitute, neglectful mother.

In the final presentation of the day, Richard Wexler (Music) discussed jazz, another kind of performance that flourished during the Harlem Renaissance. Using slides as well as selections from famous recordings of noted black jazz musicians, Wexler created a kind of auditory kaleidoscope that captured the heady sense of excitement of performers and audiences who witnessed the unfolding of this new art form. Wexler focused particularly on the compositions of Duke Ellington who, through his more than 2,000 original compositions and his live radio performances from the Cotton Club in Harlem, was the first musician to introduce jazz to huge American, and eventually international, audiences. The day concluded with a panel discussion as the four speakers answered questions from the audience. Participants in the discussion period noted repeatedly the need for such programs in both public schools and community colleges.

Because the colloquium was organized by CAST, special attention was paid to the needs of the teachers present. They found it especially stimulating to discover how African Americans had contributed to the visual, literary, and performing arts during the Harlem Renaissance, and they were delighted to receive a packet of resource materials—including an exhibition checklist, slides of some of the works, and a bibliography on African American artists—for use in classes and programs that celebrate diversity in the arts and humanities.

On Friday, December 4, another public program, led by Adrienne Childs (M.A. candidate, Art History and Archaeology) in the University's AT&T teaching theater, showcased the latest Web-based resources for learning more about the history of African American art and culture. Since the participants varied in their level of experience with navigating the Web, Ms. Childs included in her presentation a review of basic skills for searching the Internet, evaluating Web resources, and downloading materials for classroom use. However, it was her exploration of Web sites, most notably those available through the Driskell exhibition site, *Narratives of African American Art and Identity*, that the educators found especially exciting. The participants, guided by Ms. Childs, also visited other exceptional sites, including the New York Public Library site, *Schomburg Center for Research in Black Culture*; *ArtsEdNet*; *Artnoir*, the North Texas Institute for Educators on the Visual Arts site; *African American Art Curriculum*; and Stanford's *Africa: South of the Sahara*. These resources

will be of great use to the program participants as they create their own lists of online materials on African American art for their students to use in arts and humanities classes.

The final program, held on the afternoon of December 4, provided a context for some of the most contemporary works in the Art Gallery exhibition. Members of the public and teachers were transported by bus to the art studios of colorist Sam Gilliam and printmaker Lou Stovall, both of whom are represented in the Driskell collection. Mr. Stovall treated the audience to a tour of his personal art collection, which includes works by David Driskell. Most fascinating to the group was the opportunity to see Mr. Stovall's studio and to hear him explain his process for conceptualizing designs for silkscreened prints. Not only did the artist demonstrate the actual print-making process, but he also allowed the group to "collaborate" by adding motifs to a design that he then printed for each participant to take home.

Sam Gilliam led program participants through his studio, discussing his interests as a collector and some of the people and events that inspired his own work. Mr. Gilliam accompanied his talk with slides as he explained his artistic development as one of the major artists in what became known as the Washington color school, a group strongly influenced by Helen Frankenthaler's draped, pigment-stained canvases. Studio visitors were particularly delighted by the slides of some of Mr. Gilliam's most recent works, which, at the time, were being exhibited at the Kreeger Museum. As a parting memento, the artist gave his visitors a catalogue of the Kreeger exhibition featuring freestanding and bas-relief sculptures.

Because contemporary art is often considered inaccessible to all but the most trained spectators, the opportunity to see two living artists at work generated great enthusiasm among the the program participants, prompting them to request a repeat of the studio visits.

In December 1998, shortly after the Art Gallery exhibition closed and the collection began its travels to museums and galleries across the United States, David Driskell retired from the University of Maryland, where he had spent twenty-one years as a teacher, mentor, colleague, artist, curator, and collector. As someone in the forefront of preserving and celebrating the legacy of African American artists, and as a preeminent representative of

that rich tradition, David Driskell graced the campus with his presence. Both the Center and the University will miss him.

Northwestern High School Partnership

This adopt-a-school partnership has continued to be both fruitful and congenial. In fall 1997 James F. Harris, Dean of the College of Arts and Humanities, asked Adele Seeff to convene University and Northwestern High School administrators and teachers to establish this relationship. Since that time a number of programs that strengthen intellectual ties between the University and the school have taken place. The Northwestern Partnership steering committee meets regularly, and while some programs are still in the planning stage—a mentoring program with the Department of Spanish and Portuguese, a college preparatory mini-course for heritage language students, and a From Page to Stage program—others, such as the students' campus visit and Northwestern's program for academically underachieving male students, are well established. The Schools for a New Millennium project funded by the NEH is also based at this high school. The Center finds working in partnership with a "whole school" especially satisfying, because it offers opportunities to connect with all faculty members and to participate in areas that extend beyond the arts and humanities.

1998–99 Programs for Northwestern High School

Northwestern Honors Students Campus Visit

University of Maryland, College Park, May 4, 1998

In a reprise of one of last year's most successful partnership programs, tenth- and eleventh-grade honors students from Northwestern spent a day at the University to attend model classes and meet with Maryland undergraduates. Jane Donawerth repeated the class she presented the year before, asking students to analyze sonnets written by early modern women and to present their findings to their classmates. Mitchell Lifton (Comparative Literature) offered a new model class that demonstrated digital narrative to the students. As before, the campus visit included lunch with undergraduate chaperones who answered questions about campus life. After lunch,

Associate Dean Gabriele Strauch gave a lively presentation on the admissions process.

Students were delighted with the level of interaction in both model classes and found the lunch with the Maryland undergraduates in the Student Union especially enlightening. Several students remarked that the visit had stimulated their interest in applying to the University of Maryland. The Center hopes to offer Northwestern's honors students the opportunity to visit campus every year.

Planning for the New Millennium: Pursuit of the American Dream

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

In January 2000, Northwestern High School will move into a new facility with state-of-the-art technological capability. This development, together with the teachers' expressed desire to reinvigorate their teaching and to engage their students more actively, provided the impetus for the NEH planning grant of 1998–99 as well as for the three-year implementation grant currently being developed. The planning grant has funded a professional development program for eight Northwestern teachers who have, over the course of the year, acquired the technical skills and confidence to revitalize their teaching practices by incorporating electronic resources into a redesigned cross-disciplinary American Studies course, which all eleventh-grade students are required to take.

During the past academic year, these eight Northwestern teachers—three social studies teachers, two English teachers, an art teacher, a music teacher, and the school's library media specialist—collaborated with scholars on a comprehensive review of the extensive electronic resources relating to the historic struggle of African Americans after Emancipation. Also of great use to the teachers were the public programs associated with the exhibition of David C. Driskell's collection: the exhibition itself, the lectures, the electronic resources workshop, and the gallery tour added to the Northwestern teachers' understanding of the interdependence of the fields of African American art, history, and literature. Finally, the teachers applied their new expertise to creating an interactive teaching unit on the era of Emancipation and Reconstruction that integrates into a learning module electronic multimedia resources, traditional texts, and works

of art and music. Entitled "Jubilee," this learning module in CD-ROM format provides student-oriented lesson plans and course materials focusing on the life of a newly freed person. The teachers hope that "Jubilee" will serve as a core around which other learning modules will be constructed to enrich the new course content.

Grant Proposal for Implementation Phase of Schools for a New Millennium

A central goal articulated by the NEH for the planning grant was to develop a blueprint for reforming the way humanities instruction is delivered to an entire school. This blueprint informs the current proposal to the NEH to fund a three-year school-wide professional development program. A comprehensive program of summer institutes and academic-year seminars will expose teachers to the most current scholarship on Native Americans, African Americans following Emancipation, and immigrants, while enhancing the teachers' abilities to master innovative uses of technology in their classrooms. In collaboration with University faculty, teachers will develop multimedia learning modules related to the study of African American history and culture, while adding modules focused on the experiences of Native Americans and immigrant and ethnic groups in the United States. Most importantly, the implementation phase of this ambitious program to revitalize Northwestern will reform the entire school community by involving teachers, students, parents, administrators, area businesses, and cultural institutions. The proposal will be submitted to NEH in October 1999.

Center Alliance for Secondary School Teachers and Texts (CAST)

Professional development needs in the public schools are wide-ranging. Teachers face challenges from every quarter. Since state-mandated requirements in English, social studies, and the fine arts demand that teachers take responsibility for standards of student achievement in such unfamiliar areas as visual literacy, interpretation of film, composition skills, and mastery of non-Western texts, teachers require assistance in teaching to these statewide goals. They also need help with curriculum revision and with developing interdisciplinary humanities courses. Moreover, they often lack the training

required to integrate electronic resources into their classroom teaching. The percentage of teachers nationwide who teach comfortably in an electronic teaching environment remains startlingly low, and, as a consequence, the call for training in the effective use of digitally mediated materials will only increase as more equipment is installed in schools. Then, too, as the teacher population ages and curricular imperatives change, there is an ongoing need for reeducation in changing liberal arts fields.

The Center, under the aegis of CAST and through its networks within the College of Arts and Humanities and beyond, is adept at convening teams of University faculty and staff who can develop programs to address these pressing needs. Indeed, CAST scholars from the University of Maryland departments of English, History, Economics, and Government and Politics have become skilled at blending content with state-mandated, discipline-specific Core Learning Goals, which students must master to pass standardized exit examinations; the scholars have, over the past year, presented a number of innovative programs designed for English and social studies teachers. For example, at the request of county English supervisors, most of the CAST English programs have emphasized such literary elements as diction, voice, and tone as strategies for analyzing a text. Explorations of how a writer establishes a mood, displays an attitude, defines a character, or elucidates a theme through effective use of language and authentic voice have dominated discussions. English programs to help student writers master revision strategies and recognize diction, voice, and tone in their own compositions have been featured in three school districts. Last fall, for the first time in many years, all Baltimore City Public School English students in grades nine through twelve received new textbooks. During the academic year, the publisher of these books sponsored several in-service workshops on how best to use these text materials. The teachers, however, needed additional help integrating the English Core Learning Goals—particularly those related to recognizing voice and tone and analyzing diction—into their new, system-wide lesson plans, which will essentially form a new high school English curriculum for Baltimore City. To meet these special needs, CAST offered a series of eight day-long workshops. A film program offered this year was based on the Core Learning Goal that requires students to respond to a non-print text by learning the “language of film.” In that program, teachers explored the best ways to integrate the study of film into their English curriculum. Conversely, social

studies programs have concentrated exclusively on topics and themes—many of which are new to the curriculum—such as the role of women in the American Antebellum and post-Civil War periods, the history of the African Diaspora, and the economics of Pacific Rim countries.

In addition to offering programs designed to fulfill professional development needs in individual counties, CAST also played a major role in the outreach component of the David Driskell Exhibition, the day-long workshop at the University on the art, music, and literature of the Harlem Renaissance. Since CAST has been invaluable in helping the Center build its partnership with Northwestern High School, it will explore the efficacy of building more partnerships with individual public schools. When such programs use University training facilities and staff, and take place on teacher in-service days, teachers' most critical needs can be met at a reasonable cost, an important factor now that funding for CAST is more dependent on county support than it was during the years of generous NEH support.

CAST 1998–99 Programs

Exploring Universal Themes, Voice, and Tone in American, British, and World Literature: Composition Revision Strategies and Text Evaluation

Frederick County, August 27, 1998

The Language of Film

Harford County, September 3, 1998

In-Service Workshop Emphasizing MSDE Core Learning Goals for English and Social Studies Teachers, Grades Six through Twelve

Howard County, September 4, 1998

All the World's a Stage

Baltimore City, October 16, 1998 to May 21, 1999

Made possible by grants from the Traveler's Foundation and the Blaustein Rosenberg Foundation

A generous grant from the Traveler's Foundation, supplemented by funds

from the Baltimore-based Blaustein Rosenberg Foundation, supported a new after-school theater program for ninth-, tenth-, and eleventh-grade students identified as being at risk of dropping out of school. Forest Park High School in inner-city Baltimore was chosen as the site for this program because of its small size and the enthusiasm of its faculty and administrators. Approximately thirty students, selected by their English teachers, met eight times in the fall semester and ten in the spring in the school's cafeteria on Friday afternoons. The program also included field trips to Baltimore's Center Stage theater to see three plays.

The choice of this particular school as the site for the program presented considerable challenges since the school is also the location for a twilight program for students who have dropped out of regular classes. The use of the cafeteria as a rehearsal space proved challenging as well. Although it presented an unusual set of circumstances, the character of this school reminded CAST staff of the value of educational outreach programs for at-risk students. Such programs offer students more than academic enrichment or encouragement to stay in school until graduation; more importantly, they expose students to positive role models who are pursuing successful careers in education and the arts. "I learned about different lives from mine," was one student's poignant evaluation of the program.

In the fall, Sam McCready (Theatre, University of Maryland, Baltimore County) and Joan McCready (Theater, Park School), who have taught regularly in previous after-school theater programs for CAST, engaged the students in theater games and exercises to introduce students to improvisation techniques. In one exercise, students were divided into four groups and encouraged to improvise scenes, while in another, students worked on speaking and listening skills by playing "gossip." Many of the students enjoyed the attention they received from their instructors, who were ably assisted by two of Sam McCready's students at the University of Maryland, Baltimore County (UMBC). These student-instructors were especially sensitive to the enormous challenges and rewards of teaching students in an inner-city school and took great satisfaction in watching these students discover their talents.

Students grew even more excited as their first visit to the theater drew near, because many of them had never before attended a live theatrical performance. Mesmerized by a three-hour production of *As You Like It*, some of the

students commented that their inability to totally comprehend the language did not undermine the quality of their experience at all. As one student said, “It was magic!” Indeed, as an instructor wrote in assessing his teaching experience in this program, “Taking these students—some of whom are parents themselves and some of whom are parentless—to plays and providing them with a safe place to learn and have fun after school allowed them to escape the stressful reality of their lives and experience the joys of childhood again.”

In the spring, those students most interested in performing were given an opportunity to hone their acting skills. New instructors were engaged because Professor and Mrs. McCready had other commitments; Laura Sligh, a professional actress and drama teacher, as well as a director at Baltimore’s Arena Stage, the nation’s oldest African American community theater, was joined by three students majoring in drama at Coppin State University. Ms. Sligh gave the students scripts and developed an effective program showcasing each student to his or her best advantage in both poignant and comedic situations. Students cast in the show took their roles seriously and attended extra rehearsals to perfect their performances. During the last session, they performed for the other students, a few parents, and some of the faculty and administrators, all of whom were impressed with the players’ abilities. The hour-long presentation was filled with pantomime, poetry, dance, and song.

But the highlight of the spring term, as all the students agreed, was attending the other two plays at Center Stage: August Wilson’s *Jitney* and the new African American musical *I Could Stop on a Dime and Get Ten Cents Change*. After the last performance, members of the cast surprised the students by informally chatting with them in the theater lobby; these professional performers, quite spontaneously, emphasized the importance of a good education to anyone pursuing a career as an actor. That kind of advice may have been just what was needed to solidify the resolve of some of these would-be actors to stay in school and to graduate.

Social Studies Workshop on Core Learning Goals
Washington County, November 4, 1998

Writing Workshops on English Core Learning Goals
Baltimore City, November 18 and December 16, 1998

Garrett County, November 30, 1998

*The History of African American Drama Prior to and During
the Harlem Renaissance*

Frederick Community College, April 8, 1999

*English In-Service Workshops on Aligning New Textbooks with
Core Learning Goals*

Baltimore City, April 22, 23, 29, 30 and May 4, 5, 11, 12, 1999



❧ 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, the proceedings from its 1997 symposium, *Attending to Early Modern Women: Crossing Boundaries*, edited by Jane Donawerth and Adele Seeff, are being reviewed for publication. 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

Attending to Early Modern Women

Edited by Susan Amussen and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1999.

In Iberia and Beyond: Hispanic Jews Between Cultures

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

Attending to Women in Early Modern England

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

The Picaresque: A Symposium on the Rogue's Tale

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

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

Edited by Paul Theerman and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1993.

Settlements in the Americas: Cross-Cultural Perspectives

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

The French Academy: Classicism and Its Antagonists

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

Urban Life in the Renaissance

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

Print and Culture in the Renaissance

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

Forthcoming Volume

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 co-sponsorship of departments within the College of Arts and Humanities.

Margaret Roper, the Humanist Political Project, and the Problem of Agency

Mary Ellen Lamb, Southern Illinois University

March 11, 1999

Co-sponsored with the Department of English and the College of Arts and Humanities

Cultures of the Tragic

Colloquium organized by William MacBain (French and Italian) and

Hervé Campagne (French and Italian)

April 23–24, 1999

Co-sponsored with the departments of French and Italian, Classics, Germanic Studies, and Theatre, as well as the Comparative Literature Program and the College of Arts and Humanities.

❧ CROSS-CAMPUS COLLABORATION ❧

The individuals listed below participated in one or more Center programs during the 1998–99 academic year:

ACADEMIC AND DISTRIBUTED SERVICES: Ellen Borkowski, *State of the Arts*, CHANT; Jennifer Fajman, CHANT; Terry Moore, MITH; Paulette Robinson, *State of the Arts*; Jaimie Spriggs, MITH

AMERICAN STUDIES: Jo Paoletti, Northwestern High School Partnership; David Silver, *State of the Arts*, MITH; Gregory Wahl, CAST

ARCHITECTURE: Christine Hinajosa, Northwestern High School Partnership

ART: David C. Driskell, Driskell public programs; Ruth J. Lozner, CHANT, MITH; Nare Ratnapala, *State of the Arts*

ART GALLERY: Terry Gips, *State of the Arts*, Driskell public programs, CHANT

ART HISTORY AND ARCHAEOLOGY: Adrienne Childs, *State of the Arts*, Driskell public programs; William Pressly, *Works-in-Progress*; Sally Promey, CHANT

CENTER FOR TECHNOLOGY AND LEARNING: Kathleen Fulton, CHANT, Northwestern High School Partnership

CLASSICS: Gregory Staley, CAST

COLLEGE OF ARTS AND HUMANITIES: Michele Eastman, MITH; James F. Harris, Northwestern High School Partnership, MITH; Catherine Hays, CHANT, *State of the Arts*, Northwestern High School Partnership, MITH; Kathy Russell, MITH; Gabriele Strauch, Northwestern High School Partnership

COLLEGE OF EDUCATION: Marilyn Chambliss, *State of the Arts*; Kathleen Fulton, CHANT, Northwestern High School Partnership; Ann McKillop, *State of the Arts*; Joan Rosenberg, Thomas Weible, Northwestern High School Partnership

COMPARATIVE LITERATURE: Mitchell Lifton, *State of the Arts*, Northwestern High School Partnership, MITH

COMPUTER SCIENCE: Ben Shneiderman, CHANT, *State of the Arts*

ENGLISH: Traci Abbott, CAST; Sharon Achinstein, *Works-in-Progress*; Jonathan Auerbach, Steve Canaday, CAST; Vincent Carretta, ARHU course; Kent Cartwright, Renaissance Studies Citation, CAST; Robert Coogan, Renaissance Studies Citation; Tish Crawford, Nancy Dickson, CAST; Jane Donawerth, ARHU course, Northwestern High School Partnership, CAST, publications editor; Neil Fraistat, CHANT, *State of the Arts*, MITH; Marshall Grossman, *Works-in-Progress*; Robert Kolker, CHANT, *State of the Arts*, MITH, CAST; Maynard Mack Jr., CAST; Shirley Moody, Driskell public programs; Karen Nelson, *State of the Arts*, ARHU course; Michele Osherow, *State of the Arts*; Barry Pearson, Driskell public programs, CAST; William Patterson, CAST; Jason Rhody, MITH; Leigh Ryan, Eleanor Shevlin, CAST; Martha Nell Smith, CHANT, *State of the Arts*, MITH; Suzanne Spoor, CAST

FRENCH AND ITALIAN: William MacBain, Hervé Campagne, *Cultures of the Tragic*

GOVERNMENT AND POLITICS: Donald Piper, CAST

HISTORY: Marvin Breslow, ARHU course; Douglas Bristol, James Frusetta, Kenneth Holum, John Lampe, Claire Lyons, CAST; Leslie Rowland, CAST, Northwestern High School Partnership; Linda Sargent, Northwestern High School Partnership; David Sicilia, CHANT, CAST; Fred Winter, MITH

LANGUAGE CENTER: Charlotte Groff Aldridge, MITH

LIBRARIES: Betty Day, CHANT, MITH; Trudi Hahn, Northwestern High School Partnership; Charles Lowry, MITH

MUSIC: Robert Gibson, CHANT, *State of the Arts*; Richard Wexler, Driskell public programs

OFFICE OF INSTRUCTIONAL TECHNOLOGY: Christopher Higgins, MITH

PHILOSOPHY: Fred Suppe, MITH

SPANISH AND PORTUGUESE: Carmen Roman, Northwestern High School
Partnership

THEATRE: Scot Reese, Driskell public programs, CAST

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

WOMEN'S STUDIES: Katie King, MITH

VISUAL RESOURCES CENTER: Sarah Miller, Lauree J. Sails, *State of the Arts*



❧ FUTURE PROGRAMS ❧

The Center looks forward to several new initiatives in the year ahead. For the very first time, the Center is collaborating with the University's Clarice Smith Performing Arts Center and the Maryland State Department of Education to inaugurate the first in a series of fine arts summer institutes for arts educators across the state. It is particularly rewarding, after working together to make the *State of the Arts* symposium a success, that the Center and the Maryland State Department of Education will continue their fruitful, longstanding partnership as both institutions collaborate on this new project. Currently, work is underway to plan the initial institute, *Crossing Borders/Breaking Boundaries: A Multidisciplinary Institute for Arts Educators*, scheduled for July 9–22, 2000. This program seeks to assist teacher participants in the building of new arts curricula and in strengthening the position of the arts in their schools. The institute will be varied and intense, encouraging the teachers to develop performances within and between arts disciplines, exposing them to new scholarship in the arts, and introducing them to new approaches to arts education. The Center is looking forward to building upon its expertise in reaching out to public schools and facilitating curriculum transformation.

A new initiative that will benefit the campus community is the Center's sponsorship of a mini-symposium entitled *New Directions: Exploring Identity in the Early Modern Period* scheduled for October 14, 1999. David Norbrook (English), Ralph Bauer (English), and Susan Amussen (Union Institute Graduate School) will speak on the lives and writings of individuals—republican writer Margaret Cavendish, explorer Alvar Nuñez, and English colonist Richard Ligon, respectively—who exemplify the development of a quintessentially modern sense of the individual self in the early modern period. This event will not only explore some of the most current critical work in the field of early modern studies but will also showcase the Department of English's new strength in the study of sixteenth- and seventeenth-century English texts.

Under consideration are ways that the Center can connect the University's many experts on the early modern period to educators and students off-campus. For example, the Center is investigating the possibility of creating a catalogue of educational resources combined with an online database of

exemplary teaching materials developed by university, community college, and high school teachers for their classes on the Renaissance and Baroque periods. The Center would make these materials available to anyone interested in teaching the literature, history, art, and culture of the early modern period.

Additionally, Virginia Beauchamp (Professor Emeritus, English) invited the Center to consider sponsoring an Elderhostel program on the Renaissance for groups of intellectually curious senior citizens interested in the period. The Center is eager to plan exciting educational opportunities for such a dynamic population of nontraditional students.

The Center will also develop new partnerships with schools in the future, such as DuVal High School in Prince George's County. Now that the school has obtained a number of new computers, through the mediation of the Center, DuVal's humanities teachers are anxious to receive some basic training in the fundamentals of using computers and in how to use digital media effectively in the classroom environment. In response to this need, the Center will host a professional development day for twenty-five of DuVal's teachers on November 11, 1999. Eventually, DuVal's teachers and administrators hope to develop a relationship with the Center similar to the existing partnership between the Center and Northwestern High School.

CAST will certainly be an active force in these partnerships as it redirects its efforts toward programs for individual schools as well as workshops on computers as teaching tools. A number of the CAST events currently scheduled are professional development programs for middle school teachers. Since many Maryland counties are currently dissatisfied with the performance scores of middle school students, it is expected that CAST will be called upon to provide more programs for teachers of sixth, seventh, and eighth graders in the future. The focus and the impact of CAST have broadened since its inception and will continue to do so in the future.

Other established Center initiatives will develop in the next year. If the NEH Schools for a New Millennium implementation initiative is funded, Center staff, in partnership with all of Northwestern High School's humanities teachers and school administrators, will have a unique opportunity to embark on a three-year period of school reform.

On campus, the Center's *Works-in-Progress* series will expand to include five roundtable discussions, one of which will be devoted to showcasing the dissertation research of several graduate students. The Center is pleased to sponsor this colloquium series to promote a sense of community among faculty and graduate students.

The Center also hopes to encourage interdisciplinary studies on campus in the arts and humanities through new developments in established programs. The Center's ongoing series of upper-level College of Arts and Humanities (ARHU) courses continues in spring 2000 with a new offering, *The Anglophone Black Atlantic during the Long Eighteenth Century*, which will be taught by a team of four professors from the departments of English, History, and Art History and Archaeology. Studying contemporary newspapers and magazines, historical and literary texts, as well as works of art, students will explore the ways English-speaking writers of African descent living on both sides of the Atlantic represented themselves and were portrayed by others in words and images from the late seventeenth through the early nineteenth centuries.

Much of next year will be devoted to the planning and organization of the fourth symposium in the *Attending to Women* series, *Attending to Early Modern Women: Gender, Culture, and Change*. This symposium series has become a forum attracting scholars from around the world to share research and teaching strategies. Since the inaugural conference in 1990, two subsequent symposia have expanded the focus of the series to include the study of women throughout Europe and around the world. Meanwhile, the ever-increasing number of published editions and critical studies of works by women as well as histories of women's lives is testimony to the continuing vitality of this field of study. The upcoming symposium will take as its topic the latest theoretical controversies surrounding the study of women and the study of gender. Fittingly, the Center will host this symposium, which will investigate future directions for scholarship on the study of early modern women, as the first academic year of the new millennium begins.

For all of its programs, the Center welcomes ideas from faculty and graduate students in the College of Arts and Humanities and looks forward to working with all of its colleagues on the campus and its partners in the state in the coming year.

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

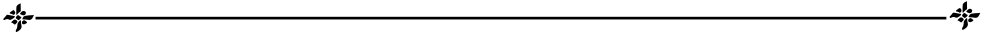
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