

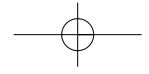
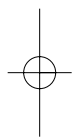
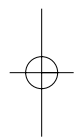
Center for Renaissance & Baroque Studies



Annual Report 2005-2006

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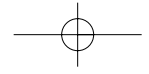
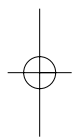
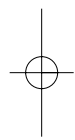
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Mission



The Center for Renaissance & Baroque Studies was established in the spring of 1981 to consolidate existing strengths in early modern studies at the University of Maryland. The Center has built on these strengths to create interdisciplinary programs of international reputation and to promote teaching and research in the Renaissance and Baroque periods at the University by offering programs for both academic and public audiences in many disciplines of the arts and humanities. The Center has garnered expertise in areas outside the Renaissance and Baroque time frame in its title by offering professional development programs in the liberal arts for public school teachers. The Center has developed programs on topics ranging from ancient Western literatures to contemporary politics and includes a technology component in most programs. Although such programs may appear to be outside the scope of Renaissance and Baroque studies, they follow in the European Renaissance traditions of exploration and inquiry, relating older traditions of knowledge to new discoveries and research.

The Center aspires to fulfill the following goals: (1) to provide new research and teaching opportunities for faculty and graduate students

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

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

University of Maryland Campus Programs



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In 2005–2006, the Center projects centered on providing access to Renaissance research and teaching at the University of Maryland. These included hosting informal events for faculty and graduate students so that members of departments across campus were aware of recent research; expanding the “Shakespeare in Performance” program into an even more hands-on gala event, a Shakespeare Fest; and continuing successful programs designed to excite middle school students as they begin studies in Shakespeare with the Shakespeare Monologue Contest and Shakespeare Camp. Preparations continued for *Attending to Early Modern Women—and Men*, scheduled for November 2006.

The most exciting new development is the Center’s launch of *Early Modern Women: An Interdisciplinary Journal*, a scholarly publication that is long overdue. This journal is edited by Adele Seeff and Jane Donawerth, with newly added support from Diane Wolfthal and the Arizona Center for Medieval and Renaissance Studies. There are now four interlinked scholarly enterprises: the *Attending to Early Modern Women* symposia series; the volume series of symposium proceedings published by the University of Delaware Press; the recently inaugurated journal; and the separate but related discipline association, The Society for the Study of Early Modern

Women. The Center can take credit for the first three. A good part of the year has been devoted to preparing both of these print collections for publication in late fall 2006. The ever-increasing number of publications in this area testifies to the continuing vitality of the field.

MINI-SYMPOSIUM

Shakespeare in Performance VI: Shakespeare Fest

February 25, 2006

This program was made possible by funds from the Office of Undergraduate Studies, the College of Arts & Humanities, the Departments of English and Dance, and the School of Music, with additional support from the Pepsi Fund for Campus Enhancement.

What a festive day! So many people registered at the door that the group overflowed the bounds of the Lab Theatre and had to find another, larger space in the Clarice Smith Performing Arts Center! The success of the day can be found in students’ (of all ages) hunger to understand how a 400-year-old text can be made to speak across time and across place to contemporary American audiences.

How do directors make it happen? And, when an audience watches “bad” Shakespeare, what has gone awry in the production?

The day began with Maynard (Sandy) Mack, Jr., (English) in a session entitled “Your Voice, Shakespeare’s Verse” in the Lab Theatre. Mack facilitated a discussion about the relationship between language and action and between language and self-awareness—or the lack of it—in *Macbeth*. He then used Enobarbus’s description of Cleopatra’s barge from *Antony and Cleopatra* to explore the power of language to mythologize. Students and faculty participated fully, particularly when Professor Mack referred to Romeo’s speech in Juliet’s tomb and pointed out the distance between the rhetoric of Romeo’s lines, “How oft when men are at the point of death / Have they been merry!” (5.3) and the actions embodied in the tomb. Mack’s session included acting exercises; participants were asked to “hand off” lines in a speech to one another, watching rhythm and line endings as they worked together.

By the second session, the group had moved to a larger space, which made it possible for a hundred participants to go on stage and join in the physical and vocal exercises (“vocal embodiment”) led by Leigh Smiley (Theatre) and Andrew Borthwick-Leslie (School of Communications and Theatre, Temple

University). Then, working with the group, Smiley and Borthwick-Leslie translated the exchange from *The Tempest*, “But dost thou love me?” from text into performance. It was quite extraordinary to watch both directors/teachers help the young actors to convert meaning into physical action.

After lunch, participants selected from a series of concurrent workshops. Smiley and Borthwick-Leslie conducted the second part of their Acting-Directing Workshop, using a scene from *Twelfth Night*. Viola entered and asked of Olivia’s household, “Which is the lady of the house? Which is she?” Smiley and Borthwick-Leslie asked student actors to use beach balls to emphasize the emotions they were enacting, which was especially effective as Viola expressed distress at the poor treatment she receives at the hands of Olivia and her maids-in-waiting.

Leslie Felbain (Theatre) helped participants “Play the Fool” in her workshop, which examined the vulnerability that lies at the heart of clowning. The Noble Blades introduced stage combat to their group, focusing on the importance of training, rehearsal, and making eye contact before an aggressive move is made. Cheryl Stafford (Artistic Director, The Court Dancers) taught her group the steps to the pavane and the galliard in a very lively session.

In the second series of concurrent workshops, Cheryl Stafford again taught Renaissance dance, and the Noble Blades demonstrated aspects of stage combat to another group. Two workshops offered different perspectives on Shakespeare’s texts. Becky Kemper (Artistic Director, Maryland Shakespeare Festival) examined his rhetorical practices, and Theodore Leinwand (English) offered a teach-in entitled “The *Hamlet* That Will Get You Fired.” Focusing on passages from *Hamlet*, *Romeo and Juliet*, *Macbeth*, and *Measure for Measure*, Leinwand raised for teachers difficult questions about how, if, and when to teach texts that are controversial because they are bawdy and libidinated. His enthralled audience responded very candidly during the discussion.

The afternoon concluded with a magical performance by opera singer Linda Mabbs (Music). She interspersed her performance of songs set to texts by Shakespeare with information about the composers and their relationship to the particular texts. Her selection included two versions of “Who is Sylvia? Who is she?” “Orpheus,” and “Come away, come away, death” and two versions of “O mistress mine.” The restive students were spellbound; just as the myth claims Orpheus was able to do, the music charmed the audience. The day was enormously satisfying.

WORKS-IN-PROGRESS SERIES

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

November 10, 2005

A New World of Secrets: Occult Philosophy and Local Knowledge in the Sixteenth-Century Atlantic World
Ralph Bauer, Department of English

February 21, 2006

Dissertations-in-Progress

Restoring John Donne's Manuscript Context: "Psalm 137" in British Library MS Add 25707
Lara M. Crowley, Department of English

"Sweet Practicer, thy Physic I will try": Helen and Her "Good Receipt" in All's Well That Ends Well
Catherine Field, Department of English

The Arts of Domestic Devotion in Renaissance Italy: The Case of Venice

Margaret Morse, Department of Art History and Archaeology

March 7, 2006

The Architecture of Public Life: Theaters and Civic Identity in Eighteenth-Century France

Lauren Clay, Department of French, Texas A&M University, and Center affiliate

March 28, 2006

The Meanings of Portents in Late Reformation Germany
Philip Soergel, Department of History

TABLE READINGS SERIES

Michael Olmert (English) directed a dedicated group of undergraduates, graduates, and recent alumni from various departments across campus in rehearsed table readings. He had such success with the program that he wrote his second original play for the series and offered a course based on table readings in the Spring 2006 semester.

September 6, 2005

Talking to Terrorists (2005), by Robin Soans

December 7, 2005

Great Creating Nature (2005), by Michael Olmert

February 14, 2006

Agamemnon, by Aeschylus

March 2, 2006

Sing Yer Heart out for the Lads (2002), by Roy Williams

April 11, 2006

The Black Prince (1989), by Iris Murdoch

May 4, 2006

Stuff Happens (2004), by David Hare

RENAISSANCE REVELS

Doctoral candidates from the Department of English organized sessions collaboratively for this informal (and often hilarious) series of Tudor-Stuart play readings around the Center conference table.

November 29, 2005

The Knight of the Burning Pestle (1607), by Francis Beaumont
Organized by Lara M. Crowley and Timothy Crowley, Department of English

March 3, 2005

A Chaste Maid in Cheapside (1613), by Thomas Middleton
Organized by Lara M. Crowley and Timothy Crowley, Department of English

MARYLAND DAY

April 29, 2006

As in years past, Center staff gave visitors the chance to experience the arts. Over three hundred students, children, and their parents visited the Center's tables on McKeldin Mall and experimented with tempera paints, glitter, and markers. Their drawings and paintings turned the Arts & Humanities Tent into a gallery celebrating the Terrapins on a glorious spring day.

In addition, Maryland Day activities included a participant reunion and follow-up session for one of the previous year's programs, *Crossing Borders/Breaking Boundaries: Looking East, Looking West: Europe and Arabia 1450-1750*, described more fully in the Outreach portion of this report.

SPECIAL PROGRAMS

Throughout each academic year, the Center invites scholars and artists in the Baltimore-Washington, D.C., area to discuss their work or to perform. These events are informal and open to faculty and students from all departments on campus. In organizing these lectures, colloquia,

and other special events, the Center enjoys the support and co-sponsorship of departments within the College of Arts & Humanities.

December 1, 2005

Banquo's Progeny: Hereditary Monarchy, the Stuart Lineage, and Macbeth

Malcolm Smuts, Professor of History,
University of Massachusetts, and Folger Fellow

Co-sponsored by the Center for Historical
Studies and the University Libraries

December 5, 2005

*Performing Piety: Shakespeare and the Body in Measure
for Measure*

Kent Cartwright, Department of English; Simon
DuToit, Department of Theatre; Donna
Hamilton, Department of English; Mitchell
Hebert, Department of Theatre; Heather
Nathans, Department of Theatre; Lindsey
Snyder, Department of Theatre

Co-sponsored by the Departments of English
and Theatre



Outreach Programs



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The Center continues to offer a variety of programs for off-campus constituencies designed to provide access to recent research in Renaissance Studies. These include the Shakespeare Monologue Contest and Shakespeare Camp, both of which target students ages eleven to fourteen; Shakespeare Fest, a one-day symposium for the campus community and area high school teachers and students; and *Crossing Borders/Breaking Boundaries*, a summer institute that brings secondary school teachers to campus for an intensive exploration of a Renaissance topic, viewed through the lens of arts integration practices.

In the spring of 2005, Dean James F. Harris (College of Arts & Humanities) named Adele Seeff, the Center's Director, as Director of Outreach for the College. She now manages several key College outreach programs, the most extensive of which are the Seminars for Teachers program and the Northwood High School Collaboration. Seminars for Teachers, initially funded by the Woodrow Wilson Foundation in partnership with school districts in Maryland, is now in its fifth year. The Northwood Collaboration was conceived in 2003 and continues to blossom under the care of many nurturing hands at the University and at Montgomery County Public Schools.

CENTER OUTREACH

Shakespeare Monologue Contest

February 16, 2006

This program was co-sponsored by the Center for Renaissance & Baroque Studies, the English-Speaking Union, the Washington Episcopal School, the Folger Shakespeare Library, and Imagination Stage.

Imagination Stage in Bethesda, Maryland, hosted the third annual Shakespeare Monologue Contest for middle school students. Prior to the contest, David Markey and Madeleine Burke of Imagination Stage prepared interested students with workshops held at Imagination Stage on Thursday, February 2, from 10 a.m. to noon, and Sunday, February 5, from 4:30 p.m. to 6:30 p.m. Madeleine Burke gave the students a list of practical tips that ranged from advice about concentrating on the punctuation for clues about breathing to an exhortation to understand exactly what their characters are seeking when they speak. She left them with these words, "HAVE FUN! Acting is a joy and working with Shakespeare's texts one of the highest delights of being an actor—so revel in the experience!" Many had developed their understanding and ability to perform their characters between the workshop

and the contest. During the contest itself, the students all did a marvelous job of acting upon Burke's advice. The performances were excellent, and it took the judges quite some time to select the winners.

This year's first-place winner was Gracie Terzian of Oakton High School, sponsored by teacher Robert Bromley. Julianna Canfield of the National Cathedral School, sponsored by teacher Christopher Snipe, was second. Tied for third were Samantha Reback of Eastern Middle School, sponsored by teacher Marcy Fine, and Clare Yenson of Oakcrest School, sponsored by teacher Lisa Coyne. In fourth place was Greg Atkins of Westland Middle School, sponsored by teacher Marjorie Lope.

Rachel Dempsey (Imagination Stage), Jacqueline E. Lawton (Folger Shakespeare Library), and Lee Viccellio, Ph.D. (Educational Consultant and Shakespeare Specialist) served as judges. David Markey and Madeleine Burke hosted the event. Fran Caterini (Washington Episcopal School) served as a consultant and co-organizer for the program. The Folger Shakespeare Library and the Center for Renaissance & Baroque Studies donated prizes for the judges and the student winners.

Fine Arts Institute: Crossing Borders/Breaking Boundaries

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

As part of the University's commitment to educational outreach, the Center for Renaissance & Baroque Studies, in collaboration with the Maryland State Department of Education, developed a series of summer institutes in 2000. These institutes were designed for Maryland secondary school teachers interested in using the arts to enhance student learning across the curriculum. Each year, the Institute focuses on different artistic and cultural periods; participants explore the social, cultural, and political contexts within which art is produced.

Looking East, Looking West: Europe and Arabia, 1450–1750, Follow-up Sessions November 10, 2005

The bulk of the workshop consisted of three sessions in which teacher participants convened in teams to present their lesson plans—developed during the summer Fine Arts Institute—and to discuss their implementation. Teachers also discussed professional development standards and

the ways *Crossing Borders/Breaking Boundaries* could help them meet professional development goals.

April 29, 2006

Curriculum design was at the center of the follow-up session for the *Crossing Borders* participants as they gathered at the University of Maryland to share their experiences teaching the materials they developed the previous summer. These lesson plans, archived online at the Center for Renaissance & Baroque Studies Fine Arts website (<http://www.crbs.umd.edu/finearts/index-all.html>), had evolved into effective classroom exercises. After lunch, Professor Edward DeCarbo of the Department of Art History and Archaeology, a specialist in West African art, offered a slide lecture. His presentation provided participants with an engaging view of the arts and artistic legacies of the West African Civilizations, 700–1600 C.E.

The Arts and Artistic Legacies of the West African Civilizations, 700–1600 C.E., Summer Institute

July 17–25, 2006

This institute attracted a dynamic, diverse group of teachers of visual arts, including digital art, music, world cultures, drama, foreign languages, and language arts, together with a media special-

ist. The Institute explored the societal structures and artistic creation of the major West African empires, the kingdoms of Ghana, Mali, and Songhai, before and after various pressures—both from within Africa and beyond Africa—began to transform them. The Institute also considered the artistic legacies of these civilizations, interrogating their aesthetic contribution to the contemporary world.

Keynote speaker Karen Gallagher, from the Arts Education Partnership, set the stage for the impact on student learners of an arts-integrated curriculum. She showed illustrative video clips from a CPB/Annenberg film, the source for *Third Space: When Learning Matters* by Lauren M. Stevenson and Richard J. Deasy (researched and published by the Arts Education Partnership in 2005), a compelling study of the transformative effect of an arts integration curriculum on ten high-poverty schools in the U.S. She defined arts integration as “bringing together the arts and the other disciplines in an authentic way.” Gallagher emphasized the importance of students being full members of the community of learners and the equal importance of the arts as a link between high school and the “lived worlds” of the students. Everybody in the room was riveted by the clips of classroom scenes, in particular the ways in which teachers had drama-

tized their unit on conquest and empire. Students were encouraged to construct an imaginary culture complete with its own language, religion, history, and customs. Then the teachers entered as conquerors to occupy and prohibit all local customs, use of the local language, and religion. The film focused on the horror, disbelief, and perplexity on the faces of these school children. The clips, along with Gallagher’s presentation, prompted an extensive discussion about the advantages and disadvantages of the “surprise” invasion.

In the afternoon, Professor Edward DeCarbo set the stage for the intellectual content of the Institute by posing two key questions: Why Africa? Do we treat African art and Western art in the same way? Teachers were intrigued by his slides, which illustrated the diversity of artifacts from Mali and Songhai.

Late afternoon that first day found the teachers seated in a circle in the Experimental Theatre, all with drums in front of them, learning the rhythmic patterns of West African drumming. It may have been 100 degrees outside, but inside the Black Box Theatre, teachers were focused on drum teacher Arthur Coe, drummer Nate Brown, and dancer Lakita Stukes, as they drummed—sometimes in unison, sometimes in call and response. Then Stukes led a group of

ten dancers through several sequences of a West African dance while the rest of the group accompanied them on drums. This hour-and-a-half session laid the groundwork for a performance on the penultimate day of the institute.

Joseph Miller, professor of history at the University of Virginia and a distinguished Africanist, captivated teachers on the second day with two lectures, one on “The Dynamics of History in Africa,” and a second on “Africa and the Atlantic Economy.” He combined a great deal of information on the linguistic history of Africa, the communal ethos, the mnemonic culture, and its diversity, while also concentrating on exploding many of the myths that cloud the public’s and the media’s perception of both ancient and contemporary Africa.

Isabelle Anderson, a specialist in movement and mask at the Shakespeare Theatre Academy, followed Professor Miller and offered a workshop on African masks. She demonstrated the difference between the mask of a hero, eyes lifted to the horizon, and the masks of character actors—the busybodies, the sneaks, the prideful, the ambitious, the crones, the clowns, the con artists—and their skewed perspectives. She matched these characters to their body movements, showed people how to walk and how, in turn, to center their weight in their knees, their

hips, their chests, and their necks. Within minutes, members of the group were moving through the Black Box Theatre, faces covered by character masks, body movements appropriately contorted to convey the characters demanded by the masks. Teachers spent the last half hour of their session making masks with feathers, paper, scissors, and shells. The imaginative vitality of the demonstration completely absorbed the teachers.

Tuesday evening was spent with Julie Geschwind, acquiring the most rudimentary skills in what is a very time-consuming, complex art—*bogolan*, the art of making mud cloths. This art was traditionally practiced and jealously guarded by women, with symbolic meaning contingent on particular village cultures. Today, many manufacture *bogolan*-inspired cloth, and it is readily available in the marketplace. While most agreed they would not ferment mud for their classrooms, they were interested in the patterns used by artisans and found the discussion of the context surrounding the symbolism and its links to particular cultural contexts quite useful.

A surprise awaited the teachers the next morning when, after looking at slides of breathtakingly beautiful Akan gold weights (miniature geometric shapes and figural representations of animals and birds), they were asked to construct

their own weights and their own currency by using a multiplicity of small objects—Lego pieces, beads, shells, rubber erasers, bread bag ties, paper clips, and more—and to begin the delicate process of bartering with a “trader” using their particular currency. It was a fascinating introduction to the monetary systems of the Akan, the Akan gold trade, the use of gold weights in Akan society, and the use of the proverbs that accompany the tiny individual gold weights.

Tierno Bah, anthropologist, Ghanaian linguist, and consultant for an upcoming PBS film series, focused his talk on the Mande and Fulbe cultures in Mali. He discussed the pervasiveness of the caste system, the pre-Islamic pantheon of gods, and the syncretism involved in the incorporation of Islam. He also introduced the concept of *griot*, the subject of the evening’s session.

In the evening, Alhaji Papa Susso (Suntu), master *kora* player, traditional musician, oral historian, virtuoso, and director of the Koriya Musa Center for Research in Oral Tradition, was joined by a singer and a *balafon* player, both from Mali. The three entertained and charmed the group with songs in the oral tradition of Mali. Susso explained how a *kora* is made and passed on from generation to generation in a family of *griots*. The *balafon* player explained how he had

constructed his instrument. Teachers were invited to dance to the music, which clearly had its roots in the Arab Middle Eastern world.

On Wednesday, Erin Haney from the National Museum of African Art introduced African art objects from 14th- to 16th-century Benin, Sierra Leone, and Ghana in a dazzling illustration of the contacts and interconnections between these particular communities and traders both from Europe and within Africa. One of the most striking examples was an ivory hunting horn commissioned by a Portuguese trader in the late 1500s. The horn, adorned with complex European iconography, was carved by an artisan of the Bullom or Tempe peoples in the area now known as Sierra Leone (<http://www.nmfa.si.edu/exhibits/firstlook/2005-6-9.html>).

In the afternoon, Lakita Stukes introduced the *Sundiata* epic to the group. Stukes’s teaching strategies were a perfect prologue to Karen Bernstein’s dance workshop in the late afternoon, in which she asked the teachers—in small groups—to choreograph lines from the *Sundiata* epic.

The day ended with a film from the PBS series *The Africans: A Triple Heritage*, narrated by Ali Mazrui, head of the Middle East and North African Studies Program at SUNY Binghamton.

The film served as an excellent capstone to the week, focusing as it does on Africa's triple heritage: Africa's indigenous peoples, the introduction of Islam, and the arrival of Europeans.

Friday was spent downtown at the National Museum of African Art. After an overview of the museum's online resources, Veronika Jenke, Assistant Curator of Education, Youth & School Programs at the museum, led the group on a tour focused on the museum's holdings from Mali, Ghana, and Sunghai. Participants visited the exhibition "Big and Small" and learned about the Archer figure and the Equestrian figure, both from Mali. These figures had graced the Institute's brochure and website. Jenke also pointed out the gold weights on display and discussed some of the proverbs associated with the figures, connecting her presentation nicely with that of Linda Andre's earlier in the week.

In the afternoon, teachers visited the Eliot Elisofon Photographic Archives at the National Museum of African Art to learn how extensive it is and how easily they can use it as a resource. The remainder of the day was theirs to explore the collection on their own or to visit one of the relevant exhibitions at other museums, including the "African Voices" exhibit at the National Museum of Natural History and the collection at the Textile Museum.

On Monday, Erin Haney made a second appearance to explore the influence of ancient Africa on contemporary African photography and the cultural uses to which this photography is put. She also discussed the ways in which conventions of portraiture vary over time and within different geographical and cultural contexts. She used a wide range of images to illustrate her discussion. Teachers were especially interested to see the ways that the arrangement of subjects and their dress echoed family groupings from the U.S. and Europe of the same periods. This commonality helped support Haney's point that, in the past as in the present, people living in the cities of Africa share with their American and European counterparts a more cosmopolitan world view than those living in the more isolated rural regions of the world. The afternoon was devoted to drumming and dance in the Black Box Theatre. Once again, Arthur Coe, Lakita Stukes, and Nate Brown led the participants, through their performance, in an extraordinary display of teamwork, spirit, high energy, and lack of self-consciousness.

On the culminating day of the Institute, the teachers shared arts-integrated lesson plans that they had developed during the week. Sydney Walker, mentor and facilitator, presided over the sessions. The Center for Renaissance & Baroque

Studies archives these lesson plans on its website for the benefit of participants and teachers around the world.

Participants who complete the entire program, including the follow-up sessions, are eligible for five MSDE Continuing Professional Development credits. Thanks to Susan Hendricks in the College of Education, this is the first year that we are able to offer graduate credit to participants.

This is the sixth institute in this series, and in many ways it was the most successful. At the level of content and of group dynamics, the institute achieved all of its goals. The mix of lectures, the gallery visit, and the art and performance workshops provided much needed variety and helped sharpen the interdisciplinary focus, as demonstrated on the concluding day, when the teachers—in interdisciplinary groups—presented their lesson plans. They were able to use every scrap of what they had learned in nine days and to integrate in meaningful, authentic ways the arts into their teaching.

Shakespeare Camp

July 3–July 14, 2006

This program was co-sponsored by the Center for Renaissance & Baroque Studies, the Office of the Assistant Provost for Equity and Diversity, and the Maryland-National Capital Park and Planning Commission.

This camp was the Center's fourth foray into this program designed for a younger age group, an experiment first encouraged by longtime Faculty Advisory Board member Jane Donawerth (English and Women's Studies). Carol Jordan (DuVal High School) directed the camp for a third time, assisted by Julianne Homokay. Other staff members included Jillian Bleggi, Sarah Espinosa, and Heather Stangle.

After introductions on the first day, participants played a series of theater games, acquainted themselves with *The Tempest*, and began to build *esprit de corp*. The second day of camp began with an assembly to assign roles to the participants. Many of these roles were doubled or trebled and appropriately gendered to reflect the preponderance of young girls at the camp. Carol Jordan asked campers to "hold cheers, groans, or any other commentary" until the end and noted that assignments would shift a bit as the play

evolved. Most of the assignments were met with happy looks (or blank looks from those who were unclear as to precisely who their character was). The participants who were assigned to play Ariel and water/air/fire/earth spirits then proceeded to the Experimental Theatre for warm-ups and to begin staging the storm scene. A counselor gathered the participants assigned to play Caliban and Clowns (Antonia, Trincula, and Stefanie) for their own warm-up and rehearsal.

On the third day, the air/fire/water/earth sprites continued to work on their dances. They were focused, clearly enjoying their choreography. The counselors supervised prop construction, which included a chess board, some island landscape, and palm fronds. Carol Jordan worked with the three Prosperas, four Ariels, Miranda, and Ferdinand. The participants who were assigned to the role of Prospera recited the bulk of the following speech together:

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous
palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,

Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. (4.1.148–158)

At the end, Jordan asked the campers if any of them knew what the words meant. One of them remembered analyzing it as a seventh-grader and observed that all of the things we think are so important in our lives, and worry about so much, come to an end in death. "Wow," the others said, "That's pretty pessimistic."

Parents and friends helped close the camp as they watched a standing-room-only performance of *The Tempest* in the Kogod Theatre of the Clarice Smith Performing Arts Center. Thanks to all, most particularly to Carol Jordan and to the Maryland-National Capital Park and Planning Commission, for their dedication and generous support.

COLLEGE OUTREACH

Seminars for Teachers

Teachers as Scholars is a national professional development program originally funded by the Woodrow Wilson National Fellowship Foundation. The program, now known as Seminars for Teachers at the University of

Maryland, brings K–12 teachers on campus for a seminar experience. The seminars, led by professors recognized by their institution as preeminent scholar-teachers, are held on a college or university campus away from the day-to-day responsibilities of school.

Since fall 2001, Seminars for Teachers at the University of Maryland has enabled selected teachers from partnering school districts and private schools to participate in seminars on the College Park campus. In 2005–2006, partners included the Charles E. Smith Jewish Day School, DeMatha Catholic High School, Mount Saint Joseph High School, Our Lady of Good Counsel High School, District of Columbia Public Schools, Montgomery County Public Schools, and Prince George’s County Public Schools.

September 21 and October 5 and 19, 2005
Slave Emancipation in the Americas
Barbara Weinstein, Department of History

September 28, 2005
Cladistics: The Scientific Method Meets the Diversity of Life
John W. Merck, Jr., Department of Geology

November 8, 2005
The United States and the Middle East
Shibley Telhami, Department of Government and Politics

November 9, 2005
How to Listen and React to Non-Western Music
Robert C. Provine, School of Music

February 9 and 23 and March 9, 2006
Atoms and the Forces between Them
Joseph Sucher, Department of Physics

February 14 and 28, 2006
The Civil Rights Movement in Literature, Art, and Film
Mary Helen Washington, Department of English

March 2 and 16, 2006
Religions of America, Religions of the World
Maxine Grossman, Jewish Studies Program

March 8 and 22 and April 5, 2006
Women and the Power of Art to Heal and Transform
Evelyn Torton Beck, Department of Women’s Studies

March 29, 2006
Immigration Populations in the Maryland Landscape
Judith Freidenberg, Department of Anthropology

April 6, 2006
Finding and Recreating History at Colonial Williamsburg
Michael Olmert, Department of English

The Northwood Collaboration

Established in 2003 by a memorandum of understanding signed by University of Maryland President C.D. Mote, Jr. and Montgomery County Public Schools Superintendent Jerry Weast.

Northwood High School and the University of Maryland are working together to create a collaborative learning community of students, faculty, staff, parents, businesses, and community organizations who together have created an “Early College High School” model. This model promotes cooperation among high school and college faculty and improves access to post-secondary institutions by offering high school students opportunities to earn college credit in high school. Parents at the school are encouraged to think of college as a viable option for their children.

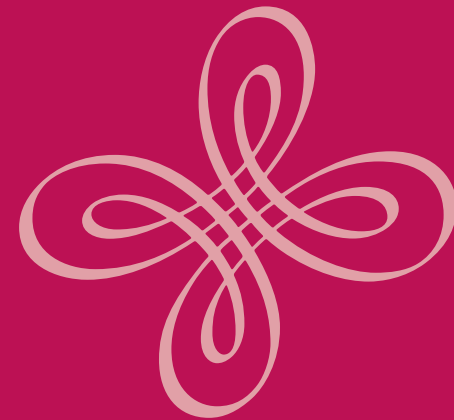
The collaboration seeks to increase equitable access to higher education for Northwood students, many of whom would be the first in their families to attend college; to improve articulation between high school and college; and to provide

rewarding opportunities for University of Maryland students to participate in service-learning and internships. The Wheaton Redevelopment Project is a fine example of a collaborative program that addresses the first of these goals in an innovative way. This community survey is an urban development project focusing on Wheaton, the neighborhood in which the high school is located. Northwood students and University of Maryland Urban Studies students work together using high-end Geographic Information Systems software and Palm Pilots as community inventory tools to assess the Wheaton neighborhood in terms of economic development and demographic change.

The collaboration also provides opportunities for University of Maryland staff and faculty to participate in joint professional development opportunities in public secondary school settings. During the 2005–2006 academic year, University of Maryland hosted two events for instructors from both institutions to develop relationships among faculty members and to encourage joint curriculum development. These types of programs will help improve articulation between secondary and post-secondary education.

Thanks to the exceptional skills and hard work of the collaboration's steering committee, the seeds for a student teaching internship pro-

gram have been sown and funds to support these interns through stipends, tuition remission, and health benefits have been committed. Starting in fall 2006, Northwood High School will be a Professional Development School for University of Maryland student teaching interns. This program will address the final overall goal of the collaboration to provide meaningful internship opportunities for University of Maryland students. It is evident from this small selection of projects that the collaboration has truly taken root this year at both institutions and promises to bear fruit in the years to come.



Publications



PUBLICATION SERIES: VOLUMES IN PRINT

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

Structures and Subjectivities: Attending to Early Modern Women

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

Culture and Change: Attending to Early Modern Women

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

Crossing Boundaries: Attending to Early Modern Women

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

The Public and Private in Dutch Culture of the Golden Age

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

Attending to Early Modern Women

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

In Iberia and Beyond: Hispanic Jews between Cultures

Edited by Bernard Dov Cooperman. 390 pp/1998.

Attending to Women in Early Modern England

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

The Picaresque: A Symposium on the Rogue's Tale

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

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

Edited by Paul Theerman and Adele Seeff. 324 pp/1993.

Settlements in the Americas: Cross-Cultural Perspectives

Edited by Ralph Bennett. 290 pp/1993.

The French Academy: Classicism and Its Antagonists
Edited by June Hargrove.
224 pp/1990.

Urban Life in the Renaissance
Edited by Susan Zimmerman and Ronald F. E. Weissman.
303 pp/1989.

Print and Culture in the Renaissance: Essays on the Advent of Printing in Europe
Edited by Gerald P. Tyson and Sylvia S. Wagonheim.
266 pp/1986.

EARLY MODERN WOMEN: AN INTERDISCIPLINARY JOURNAL

Early Modern Women: An Interdisciplinary Journal was launched in the spring of 2005 with financial support from Dean James F. Harris of the College of Arts & Humanities, and the Departments of English and Women's Studies, as well as the Society for the Study of Early Modern Women and the Sixteenth Century Studies Conference. It is especially heartening to have such visionary colleagues as Charles

Caramello (English) and Bonnie Thornton Dill (Women's Studies), who endorsed this project from the beginning, and Gary Hamilton (English), who continues to support *EMWJ* enthusiastically. Jane Donawerth (English and Women's Studies), Adele Seeff (CRBS), and Diane Wolfthal (Art History, Arizona State University) are co-editors; they have assembled a noteworthy Editorial Board. The Board includes Jane Couchman (French and Women's Studies, York University), Nancy A. Gutierrez (English, University of North Carolina, Charlotte), Amy Leonard (European History, Georgetown University), Margaret Mikesell (English, John Jay College, City University of New York), Karen Nelson (CRBS), Susanne Woods (English, Wheaton College), and Naomi Yavneh (Humanities, University of South Florida). *EMWJ* is also assisted by a Board of Advisors consisting of distinguished scholars in early modern studies.

EMWJ is structured to be a competitive, peer-reviewed academic journal; it follows the customary editorial practices for scholarly humanities publications. Following a call for papers and subscriptions issued in April 2005, the *EMWJ* received many submissions and numerous subscriptions and gifts. The first volume will be ready for sale at the fall 2006 *Attending to Early*

Modern Women—and Men symposium. *EMWJ* continues to negotiate with the Arizona Center for Medieval and Renaissance Studies and anticipates that ACMRS will agree to publish, store, and distribute Volume II.

Cross-Campus Collaboration



The individuals listed below participated in one or more Center programs during the 2005–2006 academic year.

ANTHROPOLOGY: Judith Freidenberg (Seminars for Teachers)

ART HISTORY & ARCHAEOLOGY: Meredith Gill (Advisory Board); Margaret Morse (Dissertations-in-Progress); William Pressly (Advisory Board); Adam Rudolphi (Advisory Board)

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

EDUCATION: Susan Hendricks (*Crossing Borders/Breaking Boundaries*)

ENGLISH: Ralph Bauer (Works-in-Progress); Charles Caramello (*Early Modern Women Journal*); Kent Cartwright (Performing Piety); Lara M. Crowley (Dissertations-in-Progress, Renaissance Revels); Tim Crowley (Renaissance Revels); Jane Donawerth (Advisory Board; *Early Modern Women Journal*); Catherine Field (Advisory Board; Dissertations-in-Progress); Donna Hamilton (Performing Piety); Gary Hamilton (*Early Modern Women Journal*); Theodore Leinwand (Shakespeare Fest); Maynard (Sandy) Mack, Jr. (Shakespeare Fest); Michael Olmert (Table Readings); Laura

Rosenthal (Advisory Board); Mary Helen Washington (Seminars for Teachers)

FRENCH & ITALIAN: Hervé Campagne (Advisory Board); Giuseppe Falvo (Advisory Board); Andrea Frisch (Advisory Board); Jacqueline Letzter (Advisory Board)

GEOLOGY: John W. Merck, Jr. (Seminars for Teachers)

GOVERNMENT & POLITICS: Shibley Telhami (Seminars for Teachers)

HISTORY: Marvin Breslow (Advisory Board); Andrea Goldman (Advisory Board); Philip Soergel (Advisory Board, Works-in-Progress); Barbara Weinstein (Seminars for Teachers)

JEWISH STUDIES: Maxine Grossman (Seminars for Teachers)

LIBRARIES: Yelena Luckert (Advisory Board)

MUSIC: Linda Mabbs (Shakespeare Fest); Robert C. Provine (Seminars for Teachers); Richard Wexler (Advisory Board)

PHYSICS: Joseph Sucher (Seminars for Teachers)

SPANISH & PORTUGUESE: Hernán Sánchez M. de Pinillos (Advisory Board)

THEATRE: Franklin J. Hildy (Advisory Board); Simon DuToit (Performing Piety); Leslie Felbain (Shakespeare Fest); Mitchell Hebert (Performing Piety); Heather Nathans (Performing Piety); Leigh Smiley (Shakespeare Fest); Lindsey Snyder (Performing Piety)

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

Outside Funding



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

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

DeMatha Catholic High School
(Seminars for Teachers)

District of Columbia Public Schools
(Seminars for Teachers)

English-Speaking Union
(Shakespeare Monologue Contest)

The Gladys Kriebel Delmas Foundation
(*Attending to Early Modern Women* symposium)

The Folger Shakespeare Library
(Shakespeare Monologue Contest)

Friends of Attending to Early Modern Women
(*Attending to Early Modern Women* symposium)

Imagination Stage
(Shakespeare Monologue Contest)

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

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

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

Mount Saint Joseph High School
(Seminars for Teachers)

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

Pepsi Fund for Campus Enhancement
(Shakespeare Fest)

Prince George's County Public Schools
(Seminars for Teachers)

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

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

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

Washington Episcopal School
(Shakespeare Monologue Contest)

The Center also gratefully acknowledges support from the following units on campus:

Center for Historical Studies
(Special Lectures)

Office of the Dean, College of Arts & Humanities
(*Early Modern Women Journal*; Shakespeare Fest)

Department of English
(*Early Modern Women Journal*; Renaissance Revels; Table Readings)

Department of Dance
(Shakespeare Fest)

Department of Theatre
(Performing Piety; Shakespeare Fest)

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

Office of the Assistant Provost for Equity and Diversity
(Shakespeare Camp)

Office of the Provost
(Seminars for Teachers)

Office of Undergraduate Studies
(Shakespeare Fest)

School of Music
(Shakespeare Fest)

University Libraries
(Special Lectures)

Future Programs



The Center looks forward to another exciting year. Its signature symposium, *Attending to Early Modern Women—and Men*, is scheduled for November 9–11, 2006, and a stellar slate of speakers has been organized around four topics. The keynote speaker will be Sarah Cohen (Art History, University at Albany-SUNY). The first plenary, “Theorizing Early Modern Masculinity and Maleness,” will feature Alexandra Shepard (History, University of Cambridge); Roger Freitas (Musicology, Eastman School of Music, University of Rochester); and Margaret Ferguson (English, University of California, Davis). “Childhood” is the subject matter of the second plenary, and speakers will include Amy Leonard (History, Georgetown University); Jeanice Brooks (Music, University of Southampton); and Valeria Finucci (Italian, Duke University). The third plenary will turn its focus to “Violence,” and speakers on this topic include Margaret Carroll (Art, Wellesley College); Randall Martin (English, University of New Brunswick); and Susan Niles (Anthropology and Sociology, Lafayette College). At the fourth plenary of the symposium, “Pedagogies,” attendees will be treated to talks by Judith Tucker (History, Georgetown University); Caroline Murphy (Art History, University of California, Riverside); and Katherine Crawford (History, Vanderbilt

University). Full use is being made of the conference website (www.crbs.umd.edu/atw6) as a location for reading abstracts, for registration information, and for announcing the availability of ten graduate student grants-in-aid for travel to the conference.

With support from the Provost, the Center has organized two key campus-wide initiatives for 2006–2007. Fall 2006 brings a “Semester on Comedy and Humor,” with courses, events, and readings coordinated to explore many of the uses of Comedy and Humor across cultures and time periods. Kent Cartwright, Department of English, and Larry Mintz, Department of American Studies, have led the initiative together with Adele Seeff. The coordinators solicited participation from units across campus, and the offerings are rich and varied. See www.comedy.umd.edu for a complete listing. January through June 2007 brings a season of “Shakespeare in Washington” to the area. Adele Seeff rallied faculty and campus units to develop a range of programs—play readings, performances, a film series, mini-symposia, and a performance of scenes from Davenant and Dryden’s opera *The Tempest* to support this celebration of Shakespeare orchestrated by the Kennedy Center and the Shakespeare Theatre. Those activities are described at www.shakespeare.umd.edu.

Other established initiatives will continue in the coming year. The *Shakespeare in Performance* series will continue with another iteration of Shakespeare Fest, which now includes even more active workshops on stage fighting, acting, and Renaissance dance for students, as well as dynamic lectures and a presentation on Baz Lurhmann's film, *Romeo + Juliet*. The Shakespeare Middle School Monologue Contest enters its fourth year, its third at Imagination Stage. Shakespeare Camp, in its fifth year, will be offered twice in response to popular demand. All of the Center's programs are expanding. As always, the Center welcomes ideas for new initiatives from both faculty and graduate students.

*The Center gratefully acknowledges
support from its many patrons ~*