

**NATIONAL ENDOWMENT
FOR THE HUMANITIES**

SAMPLE APPLICATION NARRATIVE



Summer Institutes for College and University Teachers
Institution: American Shakespeare Center



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

DIVISION OF EDUCATION
PROGRAMS

1100 PENNSYLVANIA AVE., NW
WASHINGTON, D.C. 20506
ROOM 302

SEM-INST@NEH.GOV
202.606.8463
WWW.NEH.GOV

National Endowment for the Humanities Division of Education Programs

Narrative Section of a Successful Application

This sample of the narrative portion from a grant is provided as an example of a funded proposal. It will give you a sense of how a successful application may be crafted. It is not intended to serve as a model. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants are also strongly encouraged to consult with staff members in the NEH Division of Education Programs well before a grant deadline. This sample proposal does not include a budget, letters of commitment, résumés, or evaluations.

Project Title: *Shakespeare's Blackfriars' Playhouse: The Study, The Stage, and The Classroom*

Institution: American Shakespeare Center

Project Director: Ralph Cohen

Grant Program: Summer Institutes for College and University Teachers

Table of Contents

Application Cover Sheet

Narrative Description of “Shakespeare’s Playhouses Inside and Out 2008”

A. Our NEH History	Page 1
B. Implications of Renaissance Staging	Page 4
C. Description of the Institute	Page 8
D. Schedule	Page 11
E. Project Faculty and Staff	Page 13

Project Budget and Budget Attachments

Appendices:

Appendix 1.	2008 Projected Schedule
Appendix 2.	2008 Bibliography
Appendix 3.	2004 Schedule
Appendix 4.	2004 Participant Evaluations
Appendix 5.	2002 Participant Evaluations
Appendix 6.	Letters of Support from Past Participants
Appendix 7.	3 rd Blackfriars Conference Program
Appendix 8.	Project Director CV Ralph Alan Cohen
Appendix 9.	Letters of Support and CVs Alan Armstrong Stephen Booth Alan Dessen Roslyn Knutson Jeremy Lopez Paul Menzer Tiffany Stern
Appendix 10.	Project Staff Resumes Sarah Enloe Sarah Henley Colleen Kelly Jay McClure Anthony Smith
Appendix 11.	<i>Wall Street Journal</i> Review by Terry Teachout, September 15, 2006

Shakespeare's Playhouses Inside and Out 2008

Narrative Description

The American Shakespeare Center (ASC) is proposing a five-week Institute for college teachers during which we will use our celebrated re-creation of Shakespeare's Blackfriars Playhouse, a Globe II "footprint" and stage mock-up, our highly acclaimed resident Equity troupe, and eight significant scholars of early modern English drama to explore how an understanding of the playing space and the playing practices illuminate the text. Participants will hear from our visiting scholars in the morning, work on scenes with our actors during the day, prepare for their daily rehearsals with a visit to the world renowned Folger Shakespeare Library and with easy access to the collections of the University of Virginia's Alderman Library, see the ASC productions in the evenings, have a "mini-symposium" of future research work, and produce a full-length production of *Antony and Cleopatra* (editing, directing professional actors, and acting themselves) on the final day of the Institute. What we seek to accomplish (and by all accounts have accomplished in the past) is for the experience of working on Shakespeare, using his own processes, to inspire critical new thinking and refreshed teaching. In this regard the scholars will research primary materials that illuminate the ways in which these great plays came into being, and their secondary reading will include the work of people like the visiting scholars who have helped lead the way in exploring what we can discover about those processes. Thus, critical interpretations of *Antony and Cleopatra*, for example (or of the three other plays they will be seeing and discussing), are not the object of the Institute. Rather the object is to create the play anew by applying what we can know about the means of its original production. To use an architectural analogy, we are proposing to study the Parthenon by building it from the ground up. This rare access to production methods and research resources will give our scholars a deeper understanding of the way the play works and an empowering sense of ownership.

Our NEH History

Shakespeare and his company had two theatres: the indoor Blackfriars Playhouse and the outdoor Globe. In 1997 Shakespeare's Globe opened in London, England. In September of 2001 the American Shakespeare Center's Blackfriars Playhouse opened in Staunton, Virginia. By 2014, ASC plans to have built a re-creation of the 1614 Globe that replaced the building Sam Wanamaker re-created a decade ago.

In essence these theatres are laboratories for the study of Early Modern drama and a workshop for original practices. The American Shakespeare Center (ASC) has long been a pioneer in this field. In 1995, the NEH supported our first grant, rather grandly titled “The Center for Renaissance and Shakespearean Staging.” Without the Globe or a Blackfriars to work in, we were still able to inspire twenty-four participants to look more closely at the lessons of early modern practices and to use those lessons in their teaching and research.¹ In 2002 and 2004, we used the Blackfriars Playhouse supplemented by a two-week visit to the Globe in London. Using these two theatres as laboratories and workshops, ASC, in conjunction with Globe Education, conducted five-week NEH Institutes for university scholars at the Blackfriars and at the Globe. Those Institutes gave teachers and scholars of English Renaissance drama the first-ever opportunity to experience and experiment in historical re-creations of the two buildings for which Shakespeare designed his plays. The project offered participants both the place and the personnel to explore questions central to the way that Shakespeare’s plays work in their natural habitat – questions at the heart of teaching and of research.

We are proud of the work we did in 2002 and 2004, but at the heart of the program was a fissure, because the work that the participants did in Staunton gave them full access to ASC’s resident Equity troupe and they reached a level of knowledge and sophistication they could not put into action at the Globe. The evaluations have suggested that we give the Institute more continuity by focusing our energies on the work in Staunton. That sentiment makes particularly good sense in view of the fact that ASC’s plans for building a Globe II (on land owned by ASC in historic Staunton just a short walk from the Blackfriars Playhouse) have recently moved forward with a grant from the Virginia General Assembly. This news means that we will have a Globe footprint in Staunton by the summer of 2008 and that our participants, using the same Equity actors with whom they have developed good working relationships, can explore staging issues at the Blackfriars and still understand the implications of an outdoor theatre for the text and for their research. Moreover, we will introduce participants to the world renowned collections at the Folger Shakespeare Library and also provide them with regular access to the working spaces and collections at the University of Virginia’s Alderman Library. Altogether we think that “Shakespeare’s Playhouses Inside and Out 2008” offers a more unified experience and one that will lead as its predecessors have to renewed excitement for our participants in their careers and classrooms.

¹ c.f. the work of CRASS alumni Graham Paul, Michael Shurgot (his book *Stages of Play: Shakespeare’s Theatrical Energies in Elizabethan Performance*), Margaret Maurer (Colgate University), and Vincent Murphy (Emory)

Like the previous Institutes, “Shakespeare’s Playhouses Inside and Out 2008” will combine presentations by some of the world’s foremost experts on the original conditions of Shakespearean staging with daily workshops using Equity actors working on the two stages that most closely approximate those for which Shakespeare and his contemporaries wrote. Furthermore, the 2008 Institute refines the earlier programs, offering participants a more thoroughgoing investigation of original staging practices, the culmination of which will be a full, original-practice production of William Shakespeare’s *Antony and Cleopatra*.

As before, Institute’s goals are to inspire the teaching, research, and practice of Shakespeare. We aim to show teachers how serious consideration of literary texts as scripts designed for specific playing conditions will energize classroom teaching. We aim to prompt literary critics to think afresh about everything from the production of the text to its performance. We aim to have the Institute answer these essential questions: What do the playing conditions mean for an understanding of Shakespeare’s plays and the plays of his contemporaries? For the way we write about Shakespeare? For the production of plays written for the Renaissance stage? For the future of theatre? And, most centrally, to the ways in which we teach Shakespeare?

As an Institute for university scholars and teachers, “Shakespeare’s Playhouses Inside and Out 2008” has five overlapping goals:

- (A) to provide a training ground and laboratory that help literary scholars become familiar—even comfortable—with the process of converting abstractions about the plays into theatre,
- (B) to give participants the acting personnel and the settings to examine seriously the staging conditions at the heart of the world’s most productive dramatic period,
- (C) to apply the lessons of early modern English staging to the exploration of Shakespeare in the classroom,
- (D) to expose participants to the buildings for which Shakespeare wrote, to the literary and theatrical implications of those two buildings, and to the differences between the two, and
- (E) to give participants an initial exposure to the world-class collection at the Folger Shakespeare Library and to the collections and research time and space at the University of Virginia’s Alderman Library in Charlottesville, VA (just 40 minutes away from Staunton, VA).

Implications of Renaissance Staging

When teachers' workshops in Ashland or Stratford discuss the plays they see produced by the Oregon Shakespeare Festival or the RSC, they are frequently talking about production designs and ideas foreign to the conditions for which Shakespeare wrote. Such discussions can provide profitable perspectives on character and theme in the plays, but they can also lead away from, not toward, the study of Shakespeare's stagecraft and the way his language is tied to its setting and to the actors performing it.

The Two Stages

The Blackfriars. The Blackfriars Playhouse, opened in September 2001 in Staunton, Virginia, is a recreation of the indoor playhouse that Shakespeare and his partners acquired in 1596 and in which they played regularly after 1607. Designed by architect Tom McLaughlin with the advice of Andrew Gurr, Jon Greenfield, Walter Hodges, and Peter McCurdy (chief builder of Shakespeare's Globe), it recreates in size and material that original space. With the theatre at Drottningholm, Sweden, the Blackfriars is one of only two theatres in the world universally lighted, as Shakespeare's indoor plays were lighted, by chandeliers. The Blackfriars Playhouse is the home of the American Shakespeare Center, whose mission since 1988 has been to use original staging practices to recover an understanding and enjoyment of Shakespeare's plays. Two troupes perform all year in repertory under the artistic direction of Jim Warren.

The Globe II Footprint. In the coming year, under the supervision of Peter McCurdy, who built Sam Wanamaker's Globe in London, we will establish a footprint for Globe II and construct a temporary stage with a trap door, a balcony, and a *frons scena* that includes two stage doors and one "discovery space." That stage will replicate the size of the Globe II stage (for which we have dimensions from the Fortune contract) and give our participants not only a working space to explore the differences between playing indoors and out, but also a sense of sharing in the planning for a major new theatre.

What will participants learn here that they cannot learn elsewhere?

For scholars, the benefits of understanding the plays of Shakespeare by rehearsing and studying with actors and by working on these two stages are literally everywhere and are everywhere literary. Simply put, a grasp of the physical place of Shakespeare's plays has as much significance to understanding a Shakespeare scene as, for example, the knowledge of the shape of a baseball diamond has to an

understanding of the game; and until the completion of the Globe and the Blackfriars, it was as if Shakespeareans had been considering baseball as played on a basketball court. That is, where and how Renaissance actors and playwrights worked has staging implications that inevitably inform our comprehension of the text.

When directors and actors work through the practical and physical problems of staging a play, they have an unparalleled educational opportunity to study these issues and to be “inside” the plays. Consider the value of that opportunity in the very environments the playwright imagined as he wrote. The aim of this proposal is to give this opportunity—this laboratory for the study of English Renaissance plays—to all scholars.

Impact: A Training Ground for Performance Studies in Shakespeare

For three decades the interest in performance studies and performance-based pedagogy has been growing among Shakespeareans. The days of thinking about Shakespeare entirely as poet and only rarely as playwright are over. Generally, teachers of Shakespeare now accept the validity of approaching Shakespeare through performance, and many of them have developed ways of doing so.² But even larger numbers of teachers would like to try performance approaches in class but do not feel they have the training. This Institute gives them a chance to work with professional actors and develop the kind of confidence and experience required to make performance approaches feasible in class. For these teachers the unique opportunity of working with a company of professional actors opens that pedagogical door.

The Right People in the Right Place. This Institute provides both. Other teacher workshops find ways of making Shakespeareans more comfortable with performance pedagogy, but two things in particular set “Shakespeare’s Playhouses Inside and Out 2008” apart as a training ground and laboratory. Working through a play with actors on the kinds of stages for which the play was designed brings into focus a nexus of connected issues and makes possible an extraordinary kind of discussion about the works. A scholar who can see in his or her mind’s eye the same spaces that the playwright envisioned reads and teaches differently. An instructor who can see in his or her mind’s eye architecturally grounded possibilities for the staging of the play can translate that knowledge to a classroom of students who are

² See for example, Milla Riggio’s book, *Teaching Shakespeare through Performance* (MLA 1999, a collection of essays on pedagogy that is performance-based), or my own book, *ShakesFear and How to Cure It: A Handbook for Teaching Shakespeare* (Prestwick House 2008), which urges classroom staging.

visualizing while they consider practical staging options. Seeing such possibilities and developing that kind of vision is next to impossible in the abstract; it requires the experience of working with actors, of seeing action in time and space, and of learning what choices are “playable” and how they would play.

The Actors. The first resource is the presence of professional actors who are wholly at the disposal of the participants and prepared to be tolerant and helpful. Teachers, unaccustomed to directing, to seeing quickly the physical and vocal choices in a theatrical text, and to showing players those choices, will not turn easily from simply reading the text in class to the habit of demonstrating it with the help of students. The resource of helpful and practiced actors – veteran actors of Shakespeare and actors wholly familiar with the Blackfriars stage – offers the training to encourage that transition. Teachers learn how to elicit discussion by the choices inherent in the direction, order, and manner of an entrance or an exit—moments that do not require any vocal acting from their students. Teachers learn such techniques as “feeding in” in which students can be directed and “act” without books in the hand by having “feeders” behind them—readers on book feeding them the necessary lines in a whisper. Teachers also learn how to give helpful instructions to their “players,” and how to limit those instructions to the most revealing choices. In short, the Institute helps make its participants comfortable taking the text off the page and putting it quickly and entertainingly before the class in its theatrical form.

The stages. The second resource for teachers is the experience of the buildings themselves. Just as the experience of being in an English churchyard makes it easier to teach Grey’s *Elegy* or having been to a bullfight helps a teacher bring *The Sun Also Rises* to life for students, seeing clearly in the mind’s eye the space of these plays gives to the teacher of Shakespeare the clear focus of an inner sight that makes the imagined world of the work “present” to his or her students. Shakespeare imagined his plays performed in real places—places with knowable dimensions, places with knowable entrances, places with audiences in knowable configurations—and teachers from this Institute, having worked in those places, bring an immediacy into the classroom with their inner sight. Participants will have practiced turning their classrooms into mini-Globes and mini-Blackfriars.

Proof of the pudding. Since the 2002 and 2004 Institutes, there has been a new focus on approaching Shakespeare via performance, particularly vis-à-vis teaching—take for example Domnica Radescu’s *The Theater of Teaching and the Lessons of Theater*, Paul Menzer’s *Inside Shakespeare: Essays on the Blackfriars Stage*, or Alan Dessen’s *Recovering Shakespeare’s Theatrical Vocabulary*. The 2008

Institute will further this trend and bring it new energy. Such a claim comes with the assurance not only of my thirty-six years in the classroom but also on the basis of the previous programs. Participants in those programs have already made the lessons of the Institutes a part of their teaching and their scholarship. Some have directed plays for the first time using Shakespeare's own staging as their guide. Others have been doing further research into the ways in which original staging opens the text. Denise Whalen of Vassar College, for example, was a featured speaker at 2003's Shakespeare Theater Association—a rare instance in which an academic was invited to address a professional theatre group—and she spoke on the contributions made to her thinking by 2002's Institute. Theatre professors Joe Ricke, Elizabeth Swain, and Todd Lidh, among others from the 2002 Institute, directed plays based on what they had learned at the Blackfriars, and later presented papers on the results of their work at the Second Blackfriars Conference. English Professors Melissa Aaron, Bob Madison, Jennifer Matisoff, and Roger Ochse also gave presentations at that conference. The same gratifying pattern seems to be holding for the 2004 participants. Several have joined the Shakespeare Association of America and are participating in its seminars; twelve (almost half) are submitting papers to the Third Blackfriars Conference, and Laury Magnus has already had accepted an article on *Merchant of Venice* in which she compares an original production at Blackfriars to the Pacino film of the play, with special attention to its difficult political issues. We attach as an appendix the program from the Third Blackfriars Conference, and we have marked all of the papers and workshops of alumni of the Institutes.

Our evaluations include such remarks as the following, each from a different evaluator (to show the continuity of response, we have included comments from 2002):

This Institute was the single most important thing that has happened to me intellectually and professionally since I completed my master's thesis in 1974. Not to be flippant, I have rediscovered my inner nerd. (Evaluator #1, 2004)

I have used the NEH experience in every class I have subsequently taught, and it informs all of my current scholarship. Hands-down, it was the best academic experience of my entire life, and was a watershed in my understanding of Shakespeare and early modern performance. (Evaluator #2, 2004)

Since the Institute, I have been able to inform my Shakespeare acting classes with knowledge derived at the Institute. The NEH Institute, in its unusual, but essential, wedding of the scholarly and the practical was directly responsible for the honing of my work (Evaluator #3, 2004)

This Institute was superb. It fulfilled its goal of combining academic and theatrical approaches to Shakespeare studies and went far beyond that goal by applying that information creatively on the spot. (Evaluator #4, 2004)

It was fulfilling in every way. Intellectually, I feel I have reconnected with vital strands of contemporary Shakespeare studies. [The Institute] brought in some fantastic scholars who talked about ongoing research ...relevant to my teaching and research ... Being able to work on that stage with the talented and amiable actors was vital. (Evaluator #5, 2004)

The opportunity to work with the actors and to experience for myself the qualities of both of Shakespeare's playhouses was invaluable and could not be replicated any other way. I am changing my ...Shakespeare courses to reflect this experience. (Evaluator #1, 2002)

Cohen and the American Shakespeare Center organization have successfully accomplished something that is ten times more complex than anything I ever envisioned...I have to mention that I think something truly remarkable is going on at the Blackfriars in Staunton in terms of the recovery of original performance practices... (Evaluator #2, 2002)

The Institute was the best professional development experience that I have had the privilege of sharing. (Evaluator #3, 2002)

Both within the Shakespeare Association of America and within the College English Association, the alumni of these groups have created panels and sessions devoted to the literary and pedagogical implications of studies in original staging. They have not only written widely and often out of that experience, many of them have directed their own productions or served as dramaturges for others. Here is what Stephen Booth, one of our visiting scholars, has to say about the influence of the experience:

As far as I can see, your Institute was the most harmonious, most strenuous, and most intellectually rewarding experience you could possibly have imagined for its fortunate participants. The previously unknown group who participated have become increasingly influential presences in the world of Shakespeare scholarship and pedagogy. Their influence is particularly strong at the annual meetings of the Shakespeare Association of America, and as a result what they learned from their time with the American Shakespeare Center has benefited — and continues to benefit — undergraduates indirectly all over the country, not just the particular students that the participants teach directly in their own classrooms.

Description of the Institute

The proposal before you builds upon a successful 1995 Institute (Center for Renaissance and Shakespearean Staging) and the 2002 and 2004 summer Institutes (Shakespeare's Playhouses Inside and Out) that were able to take advantage of Shakespeare's playhouses. We are, however, making three major alterations in the program. First, because we will have the Globe II footprint and mockup stage available, we are doing all five weeks of the Institute in Staunton. This change is both a concession to the cost of the London portion of the program (the dollar has weakened enormously against the pound since 2002) and a

response to the overwhelming sense of the evaluations that working directly with the Equity actors at the Blackfriars was the most illuminating part of the Institute for our scholars (the Globe actors are not similarly available) and that the Staunton and London portions of the Institute seemed somewhat disparate. Second, we are devoting a number of specified days of the program to conduct library work at the University of Virginia's Alderman Library (in nearby Charlottesville, VA) and to a day of looking at primary sources at the world class Folger Shakespeare Library in Washington DC (a three hour drive from Staunton). Third, we are making the process of working with the actors accord more with the rehearsal practices described by Tiffany Stern in her seminal book *Rehearsal from Shakespeare to Sheridan*, and rather than having the scholars produce eight disparate scenes from different plays we will have them use their textual studies to put together an entire play.

Why *Antony and Cleopatra*?

We have chosen *Antony and Cleopatra* for a variety of reasons supportive of the mission of the Institute. As A.C. Bradley pointed out almost 100 years ago, *Antony and Cleopatra* defies our concepts of genre: from a Roman point of view and in the Western tradition, the play is a tragedy about a man who gave "all for love." But even as Dryden, who used that title for his version of the play, understood, the play leaves an audience with an unexpected exhilaration, a sense of exultation that kept Bradley from including the play in his great work *Shakespearean Tragedy*. This generic ambiguity lends itself perfectly to an Institute exploring stage choices and their impact on the text and purposefully interrogating the concept of genre.

The play, moreover, is a kaleidoscope of scenes – 42 altogether, fifteen more than any other play by Shakespeare – which move from setting to setting and will give participants an opportunity to examine early modern practices with regard to scene changes. How does the text, through its language and its embedded stage directions and through such choreographic elements as the number of characters in a scene and their activities, move the audience from place to place? These are issues deeply at the heart of work of five of our Visiting Scholars and central to the concerns of our actors and directors. Finally, *Antony and Cleopatra*, perhaps more than any other of Shakespeare's plays, has the greatest multicultural sweep. It is a play in which the West and the East collide, in which the values of Europe and North Africa compete, and in which categories from those of race to gender get deconstructed.

Design of Institute

Mornings. During the Institute, participants will meet daily at nine in the morning for a half hour during which the project director makes announcements, participants raise any difficulties they have encountered, and both parties find solutions. At nine-thirty each morning the visiting scholar will make a presentation about original staging to the participants. That presentation may be a lecture, a discussion, or a workshop. Actors will be present to help with any necessary demonstrations, and visiting scholars will also have available aids such as DVD players, PowerPoint, and overhead projectors.

Afternoons. After a ninety-minute break for lunch, participants will reconvene in rehearsal sessions with the actors. These sessions will begin with a thirty-minute warm-up designed to invigorate the participants and the actors, to increase focus, and to lower inhibitions. After the warm-ups, we will divide into eight directorates of three participants each. Each directorate will be responsible for cutting, casting, preparing sides and a prompt copy, and then acting and directing one eighth of *Antony and Cleopatra*. Four of those directorates will go into the first of two ninety-minute rehearsal sessions with the actors, and the remaining twelve participants will observe or work at the library. At the end of the first rehearsal session, there will be a thirty-minute break, and then the observers will go in to action as directorates. Visiting scholars will also sit in on the rehearsal sessions. All rehearsal sessions will take place in one of four spaces, one of which will be the main stage of the Blackfriars and another of which will be the Globe II stage mock-up (the other two spaces will be taped off to duplicate its dimensions). Rehearsal spaces will be rotated so that all participants will have an opportunity to work in the Blackfriars and the “Globe” every other day.

Evenings. At five in the afternoon, we will break for supper, and in the evening participants will attend the regularly scheduled Blackfriars productions. Those productions will serve not only as the basis for discussion the next morning but also as a foil to whatever production decisions each directorate is making.

Mini-Symposium. One of the most successful facets of the last two Institutes was a “mini-symposium” in which each of the participants presented an eight-minute paper on some aspect of the work he or she has done and on how he or she plans to pursue that work after the Institute. These presentations can range from the formal to the informal, but a surprising number of them have led on to publication.

Because the entire Institute will be in Staunton participants can work steadily on their research throughout the time in order to prepare for that paper in the final week. This year an entire morning of responses will follow the “mini-symposium”

Final Presentation. On the final Friday in Staunton, the eight directorates will stage their sections from *Antony and Cleopatra* in sequence in a public performance on the Blackfriars stage, thus presenting an entire production of one Shakespeare's most challenging plays. A full discussion and analysis, led by Professors Armstrong, Cohen, and Menzer, of the play will follow, and we will begin posing questions about different staging at the Globe.

Schedule

Week One. We will spend the first day introducing the participants to the theatre and explaining the Institute. We will be dividing them into their directorates and giving them their daily schedules. We will also discuss ways of speaking the language of professional actors that differ from normal professor-student discourse. That evening, Mary Baldwin College will host a banquet for the participants. On Tuesday, we will begin to deal with the editing of the text, not only in *Antony and Cleopatra* but in shorter Shakespeare scripts such as Q1 of *Hamlet* and the short quarto of *Henry V*. The participants will meet the actors for their first project work. Starting on Wednesday Tiffany Stern will be lecturing in the mornings on early modern rehearsal practices and staging, the subjects of her two books and the week's assigned reading, and in the afternoons she will work with the actors and participants to apply what they have learned as they rehearse. In the evenings during this first week, participants will also be seeing the ASC productions of *Measure for Measure*, *King Lear*, and *Twelfth Night*. The week will end with a Fourth of July party at the home of the director.

Week Two. We will begin the week with a visit to the Folger Shakespeare Library in Washington, DC, under the supervision of Paul Menzer, once managing editor of *Shakespeare Quarterly* and an employee of the Folger. Richard Kuhta and the staff will greet us and show us primary sources of interest to the project. On Tuesday morning, Professor Menzer will first look with participants at the work on the editing of scripts with a particular eye to the goal of two-hour traffic of the stage for *Antony and Cleopatra*. In the afternoon, Professor Menzer, whose doctoral work was at the University of Virginia, will help participants with their orientation at the University of Virginia's Alderman Library in

Charlottesville, VA (40 minutes from Staunton). There they will research various questions of early modern theatrical practice related to the composition of the plays. On Wednesday, Professor Menzer will lecture on the collaborative process between early modern playwrights and the actors and observe the participants with the ASC actors in rehearsal in the afternoon. On Thursday morning, Stephen Booth will speak on *Twelfth Night* and the audience, the subject of the last half of his book *Precious Nonsense*. Rehearsal work will continue in the afternoons. On Friday, Professor Booth will lecture on acting and on early modern doubling, a subject on which he is the leading authority. Rehearsals will take place as usual in the afternoon. We will encourage participants to use the Alderman Library over the weekend.

Week Three. On Monday Professor Cohen will lead a morning session on teaching and his text will be his book *ShakeFear and How to Cure It*. The afternoon will be devoted to library research. By this time the Institute's scholars should have from Professor Stern a strong handle on their rehearsal techniques and from Professor Menzer a high level of comfort with the scripts they have prepared. Professor Booth's ideas on doubling and on audience, because they stress the essential duality of performance and the elasticity of audience response should have (always have had) a liberating effect on the deliberations of each "directorate." On Tuesday Alan Dessen will begin his work with the participants on recovering Shakespeare's theatrical vocabulary (the title of his assigned book on the subject) and on understanding early modern stage directions. That material will feed each day of the third week into rehearsal work, as the participants and the actors get their scenes up.

Week Four. As on the previous Monday, Professor Cohen will lead a morning session on teaching, this time a discussion of the methods recommended in Milla Riggio's book, *Teaching Shakespeare Through Performance*. Monday afternoon will again be an opportunity for the scholars to use the Alderman Library for researching their mini-symposium papers. On Tuesday Professor Roslyn Knutson, whose books on the business of early modern theatre are the week's assignment, will look at matters of properties and costume, in effect bringing to the work of the directorates an understanding of the visual offerings of early modern theatres. She will continue that work on Wednesday and Thursday, and her presentation will include having the scholars "produce" on short notice scenes from the Henslowe repertory. She will also be observing the work of the directorates in afternoon rehearsals. On Friday, Professor Jeremy Lopez, whose book on theatrical conventions in early modern England is already the standard, will help enlarge the scholars' sense of the dynamic between audience and performance.

Week Five. Because of the two large events – the mini-symposium and the final production – scholars will have no reading assignments for this week. Monday morning of the final week will begin with a continuation of Professor Lopez’s work on convention. Scholars who are still looking at material from the Alderman for their symposium papers will have one more afternoon to do so. Tuesday morning we will hold our “mini-symposium” during which each scholar has eight minutes to present an idea that has come out of the research and the process. Tuesday afternoon the rehearsals continue. On Wednesday morning, Alan Armstrong and Paul Menzer will act as respondents to the presentations from the day before and the twelve visiting scholars from “the other troupe” will also contribute their thoughts. Thursday morning Professor Armstrong, who works as a dramaturg for the Oregon Shakespeare Festival, will put original practices in the context of modern staging. In the afternoon, the dress rehearsals for each directorate will take place on the Blackfriars stage. Friday, the last day of the Institute, is of course the grand finale, at which the big event is the NEH participants’ production of *Antony and Cleopatra*. This production will be open to the public and vigorously advertised. Our expectation is that this special matinee will have nearly a full house, and we will record the performance for our archives. After lunch, Professors Armstrong, Cohen, and Menzer will respond to the play and lead a discussion of its implications and its discoveries. The Institute will then close with a party at the director’s house.

Project Faculty and Staff

Project Director (see Appendix 8)

Ralph Alan Cohen is the Executive Director, Education Director, and co-founder of the American Shakespeare Center, and Professor of English at Mary Baldwin College. As project director of "Shakespeare's Playhouses Inside and Out," he will shape the schedule and overall curriculum; be in daily communication with the participants and visiting scholars; help to lead workshops with actors and participants; deal with any unexpected difficulties that might arise; and make a final report on the Institute.

Professor Cohen has twice guest edited special teaching issues of *The Shakespeare Quarterly*, and has published articles on teaching Shakespeare, on Shakespeare, Jonson, and early modern English staging. He has directed professional productions of fifteen of Shakespeare's plays as well as plays by Jonson, Marlowe, Beaumont, and Middleton. A frequent reader at the Folger Shakespeare Library, he was a participant in the Folger's 1987 NEH seminar on Shakespeare in Performance, led by Michael Goldman.

In 1993 Professor Cohen led a two-day workshop called "From Critic to Director" for the Folger's NEH-sponsored "Shakespeare and the Language of Performance." In 1995 he directed the Center for Renaissance and Shakespearean Staging, an NEH-sponsored Institute for university teachers of Shakespeare and theatre. Every year since 1992, he has either directed summer workshops on teaching Shakespeare or been a visiting scholar for programs run by Southern Oregon University, Shakespeare and Company, or the Folger Shakespeare Library. He also leads a graduate course on Teaching Shakespeare in the Master of Letters and Fine Arts program he designed for Mary Baldwin College. In the summers of 2002 and 2004 he was the director of the American Shakespeare Center's NEH-sponsored Institutes. In 1987 he was one of the first recipients of Virginia's Outstanding Faculty Award, and he has twice been had honorary degrees conferred on him for his work in the staging and teaching of Shakespeare (Georgetown University 1997 and St. Lawrence University 2003). He was project captain for the building of the Blackfriars Playhouse, opened in 2001.

Institute Staff (see Appendix 10)

The ASC Education staff (Colleen Kelly, Sarah Henley, and Sarah Enloe) will be responsible for coordinating the overall Institute and its daily operation. Associate Artistic Director Jay McClure will stage manage the rehearsals and oversee the actors' schedules. ASC Managing Director Anthony Smith will be the grant administrator.

Visiting Scholars (see Appendix 9)

Alan Armstrong is Professor of Humanities at Southern Oregon University where he directs the Center of Shakespeare Studies. His close association with the Oregon Shakespeare Festival at Ashland makes him especially adept at discussing the competing claims of innovation and tradition in presenting the plays.

Stephen Booth is Professor of English at the University of California, Berkeley. His book on *Macbeth* and *King Lear* and his work on the sonnets are the standards in the field. His most recent book is *Precious Nonsense*, a book that looks in part at *Twelfth Night*, which he co-directed for the American Shakespeare Center.

Alan Dessen is emeritus Professor of English at the University of North Carolina, Chapel Hill, and former Managing Director of ACTER. In 1995-96, he co-directed the NEH-sponsored "Shakespeare Examined through Performance." He is the author of *Jonson's Moral Comedy* and three influential books on the original staging of Shakespeare's plays. He co-authored *A Dictionary of Stage Directions in English Drama 1580-1642*.

Roslyn Lander Knutson is Professor of English at the University of Arkansas at Little Rock and the recipient of that university's Excellence in Teaching award. She is the author of *Shakespeare's Repertory, Playing Companies and Commerce in Shakespeare's Time*, and has recently directed *The Tempest*.

Jeremy Lopez is Assistant Professor of English at the University of Toronto. He is the author of *Theatrical Convention and Audience Response in Early Modern Drama* and the forthcoming study *Renaissance Dramatic Forms* and is the theatre-review editor of *Shakespeare Bulletin*.

Paul Menzer is Assistant Professor of English at the University North Texas and co-architect of the American Shakespeare Center's 1995 NEH Institute "The Center for Renaissance and Shakespearean Staging." His publications include the edited collection, *Shakespeare Inside and Out: Essays on the Blackfriars Stage* and articles on text, acting, and theatre history in publications such as *Shakespeare Quarterly*, *Renaissance Drama*, and *Shakespeare Bulletin*.

Tiffany Stern is Lecturer in English Literature, Oxford University, and Tutor in English Literature, University College, Oxford. Dr Stern specializes in Shakespeare, theatre history from the sixteenth to the eighteenth century, book history and editing. Her monographs are *Rehearsal from Shakespeare to Sheridan*, and *Making Shakespeare*; with Simon Palfrey she is co-authoring *Shakespeare in Parts* (Oxford University Press, forthcoming).