

M.Litt./MFA

Folio

Spring 2003

MASTER OF LETTERS/MASTER OF FINE ARTS
IN SHAKESPEARE AND RENAISSANCE LITERATURE IN PERFORMANCE
AT MARY BALDWIN COLLEGE
IN PARTNERSHIP WITH SHENANDOAH SHAKESPEARE

Lecture, Symposium Spotlight Theatre History

Franklin J. Hildy, professor of theatre at the University of Maryland and director of the Research Archive of the Shakespeare Globe Centre (USA), will give a free, public lecture March 27 on the context of Shakespeare's theatre in its time. He will speak at 7:30 p.m. in the lounge of the Lyda B. Hunt Dining Hall at Mary Baldwin College.

Hildy, an authority on theatres of the Renaissance, is co-author with Oscar G. Brockett of the benchmark text, *The History of the Theatre*. Hildy will show slides of the theatres used by

Shakespeare's international contemporaries and local rivals: The Hotel de Bourgogne in Paris, built in 1548; the Noh Theatre at the Nishi-Honganji Temple in Kyoto, Japan, constructed about 1581; the Teatro Olimpico in Vicenza, Italy, erected in 1585; The Rose in London, put up in 1587; and the Bull, a Golden Age corral theatre, built in Almagro, Spain, in 1628. The lecture will feature Hildy's recent discoveries at the Bull, the best preserved of the Golden Age theatres.

The lecture is sponsored by Mary

Baldwin's Master of Letters and Master of Fine Arts in Shakespeare and Renaissance Literature in Performance — in partnership with Shenandoah Shakespeare.

To learn more:

The Shakespeare Globe Centre

www.sgc.umd.edu

Franklin J. Hildy

www.theatre.umd.edu

The Bull Theatre

www.coh.arizona.edu/spanish/comedia/graphics/almagro.html

The Southeastern Theatre Conference Symposium will convene in the lounge of Lyda B. Hunt Dining Hall at Mary Baldwin March 28 through 30 to discuss "Elizabethan Performances in North American Spaces."

Keynote presenters are Franklin Hildy and Vanessa Schormann, organizer of the Shakespeare Globe Centre in Germany and lecturer at Ludwig-Maximilians University in Munich. Some 20 other noted theatre historians will give papers to be published in one volume after the symposium.

The conference takes advantage of the Blackfriars Playhouse to explore how North Americans have presented Elizabethan and Jacobean texts and the spaces in which they have chosen to stage them. Presentations will be given Friday afternoon and evening, March 28; Saturday morning and afternoon, March 29; and Sunday morning, March 30.

The scholars will tour Blackfriars and view a special performance of *The Knight of the Burning Pestle* by Shenandoah Shakespeare.

MBC faculty, staff, and students who register in advance will be admitted to all sessions without charge. Please register by March 15 with Michelle Bassett, mbassett@mbc.edu.

For more information:

The Southeastern Theatre Conference

www.setc.org/publications/symposium.shtml

Schormann

www.shakespeareundpartner.de/evanessashormann.html

inside

Class Schedule	3
Student Focus: Megan McDonough	3
M.Litt. Directors On Blackfriars' Stage	4
Plans for Another Globe	4

For information about applying to the M. Litt./MFA in Shakespeare and Renaissance Literature in Performance, contact: Ashley Clark-Buchanan
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Shakespeare Program Attracts Funding, Students

In just its second year, Mary Baldwin College's unique master's degree program in Shakespeare and Renaissance literature in performance continues to draw considerable financial support and has more than doubled its enrollment, attracting students from all over the country.

The Philadelphia-based Carpenter Foundation has awarded Mary Baldwin \$1.5 million over five years to underwrite its master of letters (M.Litt.) and master of fine arts (MFA). Each degree combines stagecraft and scholarship.

Also, the family of Virginia Worth Gonder '39 has given the college \$200,000 to endow a Shakespeare fellowship in theatre in her name. Frank R. Southerington, Oxford-educated professor of English and director of the Shakespeare program, is the first Gonder fellow.

Eleven new students from California, Florida, Ohio, and Oklahoma, among other states, enrolled

for the fall semester, joining six who returned. The new students' backgrounds vary widely: teaching, acting, marketing, and industry. Colleges attended include Swarthmore and Mount Holyoke, the University of California and Boise State University.

Some students are recent graduates. Others are embarking on new careers and vocations. Their ambitions are hardly the same. Some intend to teach, others to act, still others to read and develop scripts or otherwise work in the theatre. All welcomed the opportunity to understand Shakespeare and his contemporaries in performance and in a rich context: historical, cultural, and artistic.

The master's program is offered in partnership with Shenandoah Shakespeare and the professional acting company's Blackfriars Playhouse, the world's only re-creation of Shakespeare's indoor theatre, which also serves as classroom and laboratory for the students.



First, Blackfriars. Now, the Globe.

Internationally acclaimed Shenandoah Shakespeare intends to construct a replica of the 1614 Globe — the new and improved one built after a fire destroyed much of the original — to complement its authentic recreation of Shakespeare's indoor theatre, Blackfriars Playhouse, which has been hailed as one of the most historically significant theatres in the world.

Blackfriars and Shenandoah Shakespeare, which is inspired by original staging of the Bard's works, have rapidly become a major draw in the Staunton area. Together, the two theatres are expected to be a big attraction for tourists, audiences, students, and scholars from around the world.

Blackfriars is open year-round for Shakespeare productions and other musical and theatrical events. The theatre also offers tours, workshops, and educational programs. The nonresident company, Shenandoah Shakespeare Express (the most active touring Shakespeare company in the world) will continue its remarkable life on the road.

Stay tuned.



Blackfriars Playhouse
Staunton, Virginia



The Globe
London, England

RENAISSANCE MUSIC AT MBC

February 25, Sandra McClain, adjunct associate professor of music, is bringing musician, teacher and scholar John Howell to the Mary Baldwin campus to talk about and play period musical instruments. He will be of special interest to M.Litt. students taking McClain's Renaissance music elective.

Howell, associate professor of music at Virginia Tech, has much experience in classical, commercial, and early music. He has worked as a professional entertainer



Lise Keiter-Brotzman, at piano, and Sandra McClain, members of the MBC faculty, in January performed a recital entitled "Inspired by the Bard: Shakespeare in Art Song and Opera" at Blackfriars Playhouse.

and music arranger for more than 40 years, performing on five continents and in all

50 states. Howell has been a member of the professional music group The Four

Saints, the Roanoke Symphony, the Lynchburg Symphony, the Southwest Virginia Chamber Orchestra, the Blacksburg Community Strings, and the Blacksburg Community Band.

At 7 p.m. February 25 in the Fletcher Collins Theatre at Mary Baldwin College, Howell will direct the Virginia Tech Early Music Ensemble, composed of students studying and performing music of the Medieval, Renaissance, and Baroque periods. The concert is free and open to the public.

Giles Block: Master of Words (Yes, Those Words)

Giles Block has a title like none other: master of words. The words are not just any words but the plays — their prose and verse — of William Shakespeare.

Block is one of several “masters” at the reconstructed Globe theatre in London, where, as at Blackfriars Playhouse in Staunton, Shakespeare’s plays are performed, in essential ways, as they were 400 years ago. During the fall semester, he was among the latest visiting faculty for a different type of master: Mary Baldwin’s master’s program — master of letters and master of fine arts — in Shakespeare and Renaissance literature in performance.

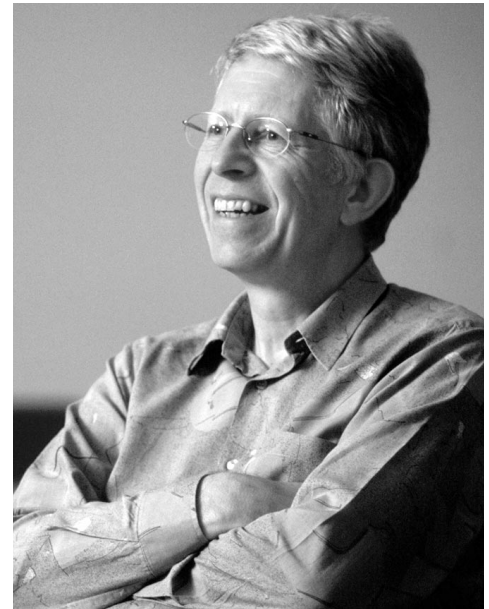
As master of words, Block helps actors understand Shakespeare’s text. He works with them on pacing and emphasis, on identifying and using the rhythms and rhymes. Once the actors have digested the words and developed

a feel for presenting them naturally, audiences can better grasp language that may seem odd or unfamiliar at times.

“We can’t change the text,” notes Block. “We don’t understand by following every word. We understand through a spray of words.”

As Shakespeare matured in his writing, the poetry — the beat, the pulse — became less obvious, the lines spoken by characters seemingly more spontaneous. But Shakespeare still maintained a deep sense of structure to what he wrote, says Block, however subtle it became.

A key part of notable productions in England, the United States, and Japan over the years, Block has acted extensively, and he continues to direct plays. His ongoing exploration of Shakespeare’s language is clearly a joy. “It kind of springs into life for me in a way that it didn’t before,” he says.



STUDENT FOCUS: Megan McDonough

Megan McDonough, a first year M.Litt. student from California, earned a bachelor’s degree in dramatic art with an emphasis in directing from the University of California at Santa Barbara. As the program’s first graduate assistant, McDonough works part time on its staff in exchange for tuition and a monthly stipend.

As a guest instructor, McDonough taught high school students and proudly directed them in *A Midsummer Night’s Dream*. Two 16-year-old boys, who played Bottom and Lysander, designed the costumes.

Hometown: Newbury Park, California

Education: Bachelor’s, dramatic art with an emphasis in directing, University of California, Santa Barbara

Concentration: Teaching

her baby niece and nephew are so far away. “There is such a feeling of being in on the start of something big here,” she says. “Sometimes it is so surreal to realize that a few years ago I was miserable in an office job and now I am studying for my master’s degree with the future — and under the current — great minds of Shakespearean scholarship.”

McDonough has experience in the operational side of theatre. She was manager of marketing and development for the Young Artists Ensemble, a youth theatre company in Thousand Oaks, California.

McDonough ventured east once before, to undertake a literary internship with the Women’s Project Theater Company in New York City.

McDonough says she is thrilled to be a part of the M.Litt. program, even though

SUMMER 2003 CLASS SCHEDULE

REN 640 Combat

REN 636 Clown

REN 552 Distance Learning





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Repeat Performance Andrew Gurr Returns

Renowned Shakespeare scholar Andrew Gurr will be on the campus of Mary Baldwin College for two weeks this spring, March 23 through April 6. Gurr, professor of English at the University of Reading in England and former head of research at the London Globe Theatre, was a Doenges visiting scholar at Mary Baldwin in 2001. He lectured about the reconstructed Globe, which he heavily influenced.

Gurr has written extensively about the design, archaeology, and sociology of London theatres in Shakespeare's time. His books appear often on M.Litt. reading lists and include *The Shakespearean Playing Companies*, *The Shakespearean Stage, 1574-1642*, and *Playgoing in Shakespeare's London*. He has been a visiting fellow at the Folger Shakespeare Library and Judith E. Wilson Drama Lecturer and a distinguished visiting professor at UCLA.

The Elizabeth Kirkpatrick Doenges Visiting Artist/Scholar Program brings distinguished professionals and scholars in visual and literary arts to MBC for an extended stay. Besides lecturing, Gurr visited classes and enjoyed lively conversations with students. He was soon recognized by his broad-brimmed leather hat — a hint of his growing up in New Zealand — and his ready smile.

Gurr also has close links to Shenandoah Shakespeare, where he delivered a keynote address to the Blackfriars Conference participants in October 2001.



SHENANDOAH SHAKESPEARE

AT THE BLACKFRIARS PLAYHOUSE

THE RESIDENT COMPANY

Twelfth Night

Richard III

Julius Caesar

Running in repertory
until March 23, 2003



THE TOURING COMPANY

Taming of the Shrew

Coriolanus

The Tempest

Returning to the Blackfriars and
running in repertory from
April 2 thru May 24, 2003

CALL FOR TICKETS (540) 885-5588

M.Litt. Directors on Blackfriars' Stage

The M.Litt. directing class presented Scenes from Shakespeare last December. The graduate students applied what they learned in class as well as their own ideas to scenes from *Macbeth*, *Henry IV Parts 1 and 2*, *Measure for Measure*, *Love's Labours Lost*, *Much Ado About Nothing*, and *The Tempest*.

Students directed two scenes from their chosen plays, making a distinct choice in their interpretation of the first scene and showing how that choice is reflected in the second scene. Casts were made up of Mary Baldwin undergraduates, community actors, James Madison University students, and fellow M.Litt. students.