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Reflections on the 2012 Institute on Roman Comedy and Performance:
Revising the Procedures of the National Endowment for the Humanities through
Theatre Production as Research and Pedagogy

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For many theatre historians, a life in research and criticism presents few opportunities for studio work or performance; and yet, participation in live theatre is what brought a number of us to our academic and pedagogical careers, myself included. Thus, I was very intrigued when a call went out over the American Society for Theatre Research (ASTR) list-serve in 2011 for visiting scholars to spend part of their summer at University of North Carolina at Chapel Hill acting in an experimental program with the National Endowment for the Humanities. Each summer, as I would learn, the National Endowment for the Humanities offers a series of fellowship programs designed for scholars to engage in collaborative, intensive research and study of topics pertinent to collegiate humanities pedagogy.¹ The 2012 summer institute, “Roman Comedy in Performance,” was considered an unconventional experiment among NEH

¹ “NEH Programs for School and College Educators,” *National Endowment for the Humanities*, 2012.

officials not only for its interdisciplinary nature, as it would attract scholars from a range of disciplines, including classics, literature, religious studies, modern languages, acting, directing, and theatre history, but also because it combined more traditional academic techniques, such as scholarly readings and seminar-style discussions, with a firm mandate for performance: to be a fellow at this institute, each participant, regardless of his/her field, would have to act. Setting aside the more common means of scholarly articulation such as the publishable paper, this institute culminated with professionally-filmed performances of scenes from the works of Plautus and Terence, each featuring scholars as actors. The video recordings of scenes were then placed on-line to be free and accessible to any theatre or classics enthusiast who wished to view them or instructor of primary, secondary, or collegiate-level classes who wished to teach with them.

Although this institute was not officially classified as “performance as research” or “PAR,”² the categorization fits. Throughout the program, we combined traditional methods of research—close reading of primary texts and pictorial artefacts, and discussion and analysis of secondary articles with experts in the field—with exercises in embodied engagement that brought a “human element” and fresh understanding to our work. These disparate yet complementary endeavors enhanced one another, coalescing into a rhythm of exploration that was both enjoyable and, I believe, successful. By engaging with PAR, over the course of the institute we were able to bring often-neglected pieces of ancient theatre to new life with invigorating results. In this essay, I will further report and reflect upon the procedures and outcomes of the NEH Institute on Roman Comedy and Performance through a performance as

² In the United States, the acronym PAR, as opposed to PaR or PbR (“practice-based research”) in the UK and Europe, is most commonly used in theatre and performance contexts. See the introduction of *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*, eds. Shannon Rose Riley and Lynette Hunter (London: Palgrave-Macmillan, 2009) xv-xxiv.

research lens. Drawing on my own experiences and anecdotal evidence provided by fellow participants, I will discuss the ways in which embodied engagement with Classical texts (1) suggests potential insights into ancient practices and (2) offers guideposts to how these plays may be performed today.

Many historians approach PAR with a dose of skepticism, and it is easy to understand why. There are few set methodologies or protocols that define a PAR activity, and those that do exist can seem too malleable and fluid. Given this slipperiness, viable PAR projects can be hard to conceive, let alone fund, conduct, analyze or archive. They also tend to be rather personal; often, performance-as-research endeavors are borne of the curiosities of artist-scholars with interests in both practice and scholarship, in understanding through doing. As Robin Nelson states in his study *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, given the “binary rift between theory and practice in the Western intellectual tradition since Plato,” it can be difficult to make a case for the rigor of any type of knowing other than the positivist and empirical, where conclusions are predicated on a strict separation between the researcher and her research subject.³ PAR tends to fly opposite of this, embracing a blending of subject and object. Still, the concept of PAR has gained increasing traction in recent years, and this growth remains constantly dependent on the belief in the validity of performance as a way to grapple with a past that has left little behind for the theatre artist or scholar who is trying to revive the ephemeral. As we are all too aware, the use of textual artifacts as indicators of embodied theatre is not always adequate. For instance, in his research on theatre historiography, Jim Davis calls upon the work of Joseph Roach and Diana Taylor to assert that “traces of performance may be communicated *physically* over time,” thus underlining the authority of the

³ Robin Nelson, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (London: Palgrave Macmillan, 2013) 48.

voice and the body as “legitimate points of focus” for researchers.⁴ This precept allows us to exercise not only our faculties of logic, but also our capacities to engage in the speculative—yet evidentially grounded—use of our physicalized imaginations when attempting to understand past production practices.

The application of such a methodology to ancient texts with theatre artists/scholars and scholars from other fields is a fairly radical act, yet a worthwhile one. For one thing, the dearth of evidence from this period often results in speculation and disagreement among Classics scholars. As there is so little material evidence extant for the Ancient Mediterranean, newer methods of engagement such as PAR can open up fresh avenues of research and exploration and help lead to distinctive discoveries that help resolve contestations. And though the material record of Roman performance may be scant, the impact of Roman comedy has been great. Although Roman comedic formulas inspired much of the comedy we have today, from stock characters to common, comic scenarios, conceptualizing and staging the original Roman plays is difficult. Most include storylines of rape, slavery, systematic torture, and culturally-sanctioned violence so disturbing that debate remains over whether or not these plays were funny in their own time, let alone now in the 21st century. Teaching them in today’s classroom is difficult, and public performances of Roman comedies are rare.

With these challenges in mind, as an interdisciplinary cohort of artists and scholars, we engaged in performance-as-research practices in order to analyze these ancient plays and determine how they might resonate today, both as historical artifacts and embodied performances in our own present moment. To help further illustrate the work of the institute and aid in the flow of this essay, I will draw upon the methodology developed in Baz Kershaw’s *Research Methods in Theatre and Performance*. In this study, Kershaw lays out five characteristics that serve as the

⁴ Jim Davis, “Researching Theatre History and Historiography,” 92.

building blocks of most performance as research pieces. These are “Starting Points,” “Aesthetics,” “Locations,” “Transmissions” and “Key Issues.”⁵ Throughout this analysis, I will use these keywords as well, and I will begin at the beginning, with our program’s “starting points.”

The 2012 NEH Institute on Roman Comedy and performance was conceived and led by classics professors Sharon James of the University of North Carolina at Chapel Hill and Timothy Moore of Washington University in St. Louis, long-time scholars, enthusiasts, and teachers of Roman comedy who sought to enrich pedagogical practices in their field with the type of active learning, or a “get-out-of-the-seats” pedagogy, that the study and practice of theatre can readily provide. A key issue for them was to reach out to scholars both within and outside of the field of classics in areas such as history, languages, and religion—anyone who had a stake in the classical tradition and was willing to turn their classrooms into a performance space when they returned in the fall. The thinking behind this was simple, but something sometimes taken for granted: To learn a play, it is good to *do* the play; hence, the call for theatre artists and scholars to participate. A notice was circulated seeking graduate students, professors of all ranks, and arts professionals with a background in theatre and interest in the Roman world, or vice versa, to participate in a National Endowment for the Humanities research project. I applied and was accepted.

Our institute was not located in Rome, but at the University of North Carolina at Chapel Hill. We utilized two performance spaces on-campus, the Forest Theatre—an outdoor amphitheater made of stone, reminiscent of those utilized in ancient Rome—and an indoor space, Gerard Hall, an 1837 chapel converted into an auditorium for performance. The institute ran for

⁵ Baz Kershaw, “Practice as Research,” 64.

4 weeks, and readings were assigned for completion beforehand.⁶ We spent most mornings in seminars led by established classical scholars, and afternoons were spent in breakout groups with each cast working on one or two particular scenes that they would later film. Evenings were often taken up with optional Latin meter and musicality workshops led by Tim Moore, and a number of our free hours on nights and weekends were given over to extra scene rehearsals. While the last week was devoted to filming, the first three weeks of study and preparation were organized topically into units, such as “The Practicalities of Ancient Performance,” “Music and Dance,” “Themes and Social Background,” “Metatheatrical,” and “Modern Performance.” Some of the morning sessions most popular among the participants were those that took a rather direct PAR approach. These lessons in mask work, costumed movement, and Roman “stock” scenarios, such as the “servus currens” or “running slave” bit where a messenger takes as much comedic time as possible to dart about the stage and relay messages to and from superiors or fellow partners-in-crime, fostered our somatic knowledge through physical practice and learning-by-doing. Three years on, these sessions have also proved to be some of the most memorable for me.

One of our motivating questions for the institute was, “how can experimentation with performance styles help illuminate these plays for students?” To answer this, each group was assigned to work on two scenes from the canon of Roman comedies, one unique to each group, and a “shared scene” or specific text that each group would produce in a different style of performance, resulting in 5 different interpretations of the same piece. This shared scene was an excerpt from Plautus’s *Pseudolus*, a play about a clever slave and his lovelorn master, which 2100 years later would inspire Stephen Sondheim’s *A Funny Thing Happened on the Way to the*

⁶ For a bibliography of assigned material, see the institute’s website, *NEH Summer Institute: Roman Comedy in Performance*, at <http://nehsummer2012romancomedy.web.unc.edu/readings/assigned-readings-during-the-neh-institute/>.

Forum. While *Forum* is fairly easily classified as a musical comedy, its source material is not so clearly amusing. In this particular *Pseudolus* scene, the pimp and slaveholder, Ballio, is alternatively whipping, ridiculing, and ordering about his labor slaves while threatening his prostitutes with torture and rape if they do not bring in enough money. One group was assigned to produce this scene as a straight reconstruction of original Roman practices. Perhaps needless to say, a large challenge for this group was to understand with their 21st century sensibilities how this subject matter could play comically in the first place, as their task required them to research and then embody what an original production would look like to ancient audiences. They performed in the outdoor amphitheater, wore period-style costumes, and spoke all of the lines in the original Latin. They decided to base their blocking on their research of pictorial images on primary artifacts, such as vases and mosaics. Modeling their bodies after these figures proved to be very interesting, if not also quite vexing for two reasons in particular: (1) the issue of what Davis calls the “referential dilemma,” or “the gap between the actuality of events in the past and how they have been represented”⁷—in this particular case, the possibilities of artistic interpretation and idealization on the part of the vase-painter who, like any of us, would have been influenced according to the conventions of his time—and (2) the inherent pitfalls of using fixed, two-dimensional evidence to illuminate a multi-dimensional, kinetic practice such as theatre. But it is this physical nature of performance that allows for—or some would say demands—embodied, kinesthetic attention on the part of the researcher. For, as Katie Normington suggests in her study on researching medieval drama, if one can open her/himself to the possibility, “the past can be brought alive, and to some degree inscribe itself on the body of the historian.”⁸ This was certainly what the researcher-performers experienced.

⁷ Davis 95.

⁸ Kate Normington, “Researching Theatre History and Historiography,” 89.

Take, for example, two actors who performed in this original practice, Latin-language excerpt from *Pseudolus*. Both were colleagues in the field of classics—one, a male classicist with acting experience who played the role of the pimp, and the other, a female classicist who had never acted before who took on the role of the prostitute-slave.⁹ In the scene, the male touched the female, not for something like a handshake in the hallway or a pat on the back after a lecture, as they would have been used to. Instead, he placed his hand on her shoulder, purposefully close to her neck, as a sign of the pimp’s ownership of the female prostitute’s body. The actress in the role later admitted in a feedback session that receiving this touch was “chilling,” for it was born of a foreign cultural and historical moment that she would not have been able to experience so fully if not for her new engagement with performance and performance as research techniques.¹⁰



Pseudolus A (Latin-language version)
 Filming in the Forest Theatre
 Credit: Amy R. Cohen

⁹ To maintain the appearance of all-male performers, the female performers in this scene were fully covered in floor-length veils and garments.

¹⁰ For more on the blending of “the personal and ephemeral” from an actor-specific perspective, see Ian Watson’s essay, “An Actor Prepares: Performance as Research (PAR) in the Theatre” in *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*, eds. Shannon Rose Riley and Lynette Hunter (London: Palgrave-Macmillan, 2009) 84-90.

From left: Tarik Wareh, Mike Katchmer, Christopher Bungard

To our modern ears, this play *Pseudolus* does not sound like comedy, and yet it was considered such for thousands of spectators in ancient times. Was it funny to us researchers? For the overwhelming majority of us, no, the scene was not funny, not when performed in Latin or presented again in English. It was disturbing to most, and to some, frightening. But, each of the five groups that performed this text *did* get laughs from the slapstick-style physical comedy that these plays so easily lend themselves to, just as much now as they did in the past. It seems that sight gags, from one clown tripping over another to co-conspirators mistaking one another's identity during a fight, may indeed be timeless. Other research groups sought not so much reconstructions of original practices, but modernized revivals that could breathe new life into the texts, translating the past into the present. For instance, a group working with Terence's *The Eunuch*, a complex play featuring two rival lovers, staged their scene in the style of the 1980's sit-com, *Three's Company*, complete with a laugh track. Another group working on Plautus's *Truculentus*, about a deceitful and powerful prostitute and the men she seduces, performed their scene in the style of an early twentieth century radio drama. Emotionally-exaggerated line readings and a live pianist providing accompanying mood music highlighted moments of melodrama and suspense already inherent in the ancient text. A third group completely modernized a scene from Plautus's *Mercator*, in which a wealthy, adulterous husband comes home in a suit, not in a toga, to face his knowing wife who, in this version, is wearing a polka-dot shirtwaist dress, a cardigan sweater, and carries a color-coordinated box of Kleenex. Yet another group decided to explore the similarities between ancient Roman comedy and the commedia dell'arte of neoclassical Italy by performing their shared scene in Renaissance era

half-masks and incorporating a wooden slapstick and several *lazzi*, or bits of physical comedy popular in original commedia shows, into their staging.



Mercator (modernized to 21st century)
 Filming at the forest theater
 Credit: Amy R. Cohen
 From left: Chris Woodworth, Christopher Bungard

A scene that I was personally involved in was a modernization of the shared master-slave scene from *Pseudolus*. Inspired by the work of the queer performance collaborative Split Britches, our group used an all-female cast, some of us in drag as the pimp and manual labor slaves, and others in straight female dress. Our piece became meta-theatrical. Using improvisational and devising techniques in our rehearsals, we created our own “breakout-scene” to add to the performance. Approximately 80% of the way through the original script, we stopped, visually stepped out of character by pulling our hair out of our ponytails or from underneath our hats, and as our regular selves discussed the questions we struggled with while crafting our scene. For instance, Meredith, who played an un-named, male slave, admitted,

I think I’m still just processing some of this stuff. We’ve got a classical text, we’re in a modern replication of a classically-inspired theatre space, we’re performing that classical text following a post-modern performance tradition; we’ve been reading contemporary feminist criticism and we’re using Drag King

performance as our key visual motif. I mean, how many layers of meaning do we want this cake to have?

Offered Chris, who played the lead role—a highly comedic and clever slave:

I think the important thing to remember is that, in some ways, we're simply reversing the trajectory of gender-crossing from a classical to a modern context: whereas the play was originally performed by an all-male cast using its own culturally-codified visual elements to indicate a character's sex, we're performing it with an all-female cast using our own version of those visual elements.

After we discussed this idea for several lines, Jeanne, a classics scholar who played a wealthy young man in love with a prostitute, stated,

I think part of my concern is that we recognize that classical cross-dressing and contemporary cross-dressing on stage operate very differently.

Replied Meredith, the anonymous slave:

Exactly. The Greeks and Romans cross-dressed because women weren't allowed to perform on stage.

Chimed in Chris:

So the cross-dressing itself can be read as an example of the misogynistic practice of *that* culture. Whereas *today's* cross-dressing reads as a pretty overt political – or at least social – commentary. Women and men can use cross-dressing in 21st century performance to actually reject gender assignments whereas the Greeks and Romans used it to solidify and support those gender assignments by banning women from the stage.

But then Jeanne pointed out, exasperatedly:

[So,] are we subverting a dominant paradigm still in place?

Said Chris:

... subverting it or supporting it?

Said I:

And is that decision made by us or by the audience?

Said Meredith:

And is the audience for a classical comedy watching for contemporary relevance or historical accuracy?

With that, we segued back into our original scene and let the questions lie. For, as Meredith ironically stated, the show was “dragging on, and “the ‘slaves’ were waiting for a Starbucks break.”¹¹



Pseudolus C (all-female cast)

Ballio, Pseudolus, prostitutes and Calidorus

Credit: Nancy Sultan

From left: Mimi Kammer, Chris Woodworth, Erin Moodie, Amy R. Cohen, Nancy Sultan, Jeanne Neumann, Sophie Klein

As for me, I found that playing the powerful, male pimp Ballio in this all-female version to be both challenging *and* exhilarating. I admit, all that power was a rush, and characters like Ballio who are in such clear control come rarely to me. Like most any other actor, my physicality has long dictated the course of my acting resume. Being below-average in height and female, I had never had (nor will I probably have again) the opportunity to play so strongly against my “type,” though clearly in this instance, my own body shone through—despite the painted on

¹¹ Elizabeth Patterson, Meredith Safran, Jeanne Neumann, Chris Woodworth and Mimi Kammer, “Breakout Scene for Pseudolus, All-Female Cast.” See <https://www.youtube.com/watch?v=ZiFOTA3Rn08&feature=plcp>.

beard and fake pot-belly, I was obviously female. During our breakout scene, my long hair let out from under my hat seemed to turn the potbelly into a pregnancy pad, which actually highlighted my femaleness, regardless of the fake beard. In fact, my strongest realizations from this process stemmed from those moments in which my cast-mates and I exposed and then re-hid our long, traditionally-feminine hair. Despite my years of reading critical theory, it was that moment of theatrical performance that made me truly realize that gender *is* performative, and this realization (if not revelation) is one that I have carried with me into subsequent studio and classroom work. The fact that this discovery came through the revision of an ancient text in a PAR setting added yet another layer to our scene's "meaning cake."

As my account of this *Pseudolus* scene suggests, though we fellows were able to reach a number of conclusions by the end of the institute, we found that some of our key issues could not yet be fully resolved. For instance, while debate still remains on the question of how Romans would have responded to the scenes that we today find disturbing, we were able to make much headway on whether the ancient plays have anything to say to our own society. This question, of course, is one that historians of many eras grapple with regularly, and our answer was yes, these plays can still resonate today. Therefore they should be preserved as artifacts and clues into an ancient era, as well as narrative pieces that call out the ills that remain in our own society, from more philosophical issues such as the nature of love and the ugliness of hypocrisy, to material concerns including corporal punishment, rape, slavery and sexual slavery, all of which still happen too frequently.¹² It is also worthwhile to note that the underpinnings of Roman comedy, particularly its plot scenarios, physical bits, and stock characters, have been highly influential since medieval and neoclassical times and are still with us today, perhaps most evidently in the

¹² See, for instance, the United Nations Educational, Scientific and Cultural Organization (UNESCO) Trafficking Statistics Project at <http://www.unescobkk.org/culture/diversity/trafficking-hiv/projects/trafficking-statistics-project/>.

forms of physical slapstick and situational comedy, from *The Three Stooges* to *Seinfeld*.

Furthermore, reviving these ancient plays can enhance our present understanding of the Roman world, perhaps even supplementing our pop culture preoccupations, such as a fascination with the gladiators and the battles of the arena.

Additionally, our “transmission” of this PAR Project, to use Kershaw’s key word, has been quite a success. As of June 2015, our videos have been watched on YouTube nearly 16,000 times with views in 49 states and 114 countries.¹³ Our institute blog chronicling our work with these scenes has received excellent feedback as well. Perhaps most importantly, we are now all better-equipped to return to our classrooms with the know-how and fortitude to produce these problem plays. For example, in his report on the procedures of his ancient drama class, Brigham Young University classics professor and institute alum Seth Jeppesen related his experiences with using performance in a non-theatre classroom:

After reading and discussing a number of Greek and Roman tragedies and comedies, [we] chose to perform a full production of Plautus’ *Amphitruo*...¹⁴ We decided to take this challenge as an opportunity to redress the misogynistic tone of the original by bringing in Juno as a sympathetic character to catch and punish Jupiter for his infidelity. This change to the plot required us to go back and lightly adapt certain scenes from the rest of the play so as to create a coherent storyline. We also added a number of modern references to punch up the humor and replace the jokes from the original that require a footnote for a modern audience to understand. The performance was very well received by students and faculty alike, and the student actors have all independently expressed what an invaluable educational experience this was for them. In the end, the class proved what I had already learned at the NEH Institute for Roman Comedy in Performance: the best way to understand ancient drama is to experience it in performance.¹⁵

Given my own experiences, I fully concur with Jeppesen—the best way to know a play, though it may be far removed from our time, is to do it. I have realized this time and again since my completion of the Institute, both inside the classroom and in the rehearsal studio. For

¹³ Statistical report provided by Sharon James.

¹⁴ Plautus’ *Amphitruo* recounts Jupiter’s adultery and the resultant birth of Hercules.

¹⁵ Seth Jeppesen, “Amphitruo in Performance,” *Roman Comedy in Performance*, 1 March 2014. Web. 9 May 2014.

example, in my fall 2014 Plays and Performance: Ancients through Eighteenth Century theatre history course, I challenged several students to perform a scene without much preparation time from Plautus's *Miles Gloriosus*, a play about a "swaggering soldier" who has kidnapped a young girl, which forced them to confront the play's troubled "comedy" head-on. For the remaining students, I used an activity created by classics educator and scholar Amy Richlin¹⁶ that she taught at the Institute. I asked each audience member to watch the play from a detailed point-of-view specific to ancient Roman society; thus, even though these students were not on-stage, they were still undertaking a performative role by quietly adopting the circumstances of a person from the past. I asked, suppose you were a long-time Roman senator, how would you receive this play? What if you were a newly-freed and homeless slave, or an injured soldier just home from war, or an enslaved mother whose child was sick? I then asked each student to write a reflection on his/her experience, and I received some very creative and thoughtful responses that we were later able to discuss as a class.

Though it is not an ancient play, I approached my March 2015 production of Shakespeare's *Pericles* at my home institution in a performance-as-research mindset borne of the skills that I developed at the Roman performance institute. Due at least in part to its fragmentary nature, *Pericles* is probably one of Shakespeare's least popular plays. Set in the pre-Christian eastern Mediterranean, it follows Prince Pericles of Tyre from youth to old age as he travels through six different locales and encounters over 25 different characters. For some, it is an adventure tale of strength and hope; for others, it is merely a jumble of scenes very loosely connected by the desires of the title figure of the play. After working intensively with classical plays at the Institute, I felt better prepared to abridge and adjust the challenging text, finding

¹⁶ For more on this activity, see Amy Richlin's article, "Role Playing in Roman Civilization and Roman Comedy Courses: How to Imagine a Complex Society" in *The Classical Journal* 108.3 (2013): 347-361.

cohesion in the storyline by expanding the role of Diana, the *dea ex machina* of the play, by combining her with Gower, the narrator of the story who appears at the beginning of each act.¹⁷ Also, by doubling, tripling and quadrupling roles and experimenting with repetitions of visual motifs and blocking patterns from scene to scene, we were able to uncover a number of points of connection throughout the piece, including a series of interdependent moments that highlighted the complex relationship between human beings and nature.

While I had previously tended to view PAR with some skepticism myself, my work with the institute has improved my outlook on the field considerably. I take to heart Jim Davis's reminder that "the study of theatre history and historiography is something of an adventure, not so much a survey of what was, as an investigation of what might have been. It is about questions not answers and it should continually allow new approaches and new possibilities."¹⁸ As I have also sought to suggest in this essay, such an approach to history afforded by PAR can be quite fruitful, whether in the classroom, on the stage, or in a hybrid space that combines both. This spirit of exploration motivated our unconventional NEH program on Roman theatre. One of our primary goals was to make these difficult, ancient plays more accessible, and by using research-as-performance and production techniques, we were able to achieve success. After these experiences, I am also eager to engage in future PAR projects of oft-forgotten or overlooked texts.

¹⁷ The actress was present in 12 of the play's 22 scenes, the same amount in which Pericles appears.

¹⁸ Davis 97.



Pseudolus D
Two male actors
Credit: Amy R. Cohen
From left: James Hanson, Mike Lippman



Pseudolus B (commedia version)
Filming in the Forest Theatre
Credit: Amy R. Cohen
Pictured: Laura Lippman

Appendix:
List of Links to Production Blogs and Finished Scenes

1. *Pseudolus A* (all-male cast; Latin)

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/pseudolus-group-a/>

Video: <https://www.youtube.com/watch?v=CLk5FqsqfDE&feature=plcp>

2. *Pseudolus B* (in style of commedia dell'arte; English)

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/pseudolus-group-b/>

Video: <https://www.youtube.com/watch?v=KJNPK-wche4&feature=plcp>

3. *Pseudolus C* (all female cast; English)

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/pseudolus-group-c/>

Video: <https://www.youtube.com/watch?v=ZiFOTA3Rn08&feature=plcp>



Pseudolus C (all-female cast)

Full Cast Photo

Credit: Nancy Sultan

From left: Elizabeth Patterson, Angela Horchem, Meredith Safran, Nancy Sultan, Mimi Kammer, Erin Moodie, Chris Woodworth, Amy R. Cohen, Jeanne Neumann, Sophie Klein

4. *Pseudolus D* (with hip-hop style percussion; English)

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/pseudolus-group-d/>

Video: <https://www.youtube.com/watch?v=ITyO5i1udIQ&feature=plcp>

5. *Pseudolus E* (mixed styles; English)

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/pseudolus-group-e/>

Video: <https://www.youtube.com/watch?v=XAa8hOSoUp0&feature=plcp>

6. *Bacchides*

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/bacchides/>

Video 1 (sung in Latin):

<https://www.youtube.com/watch?v=Vx1riw3NmRE&feature=plcp>

Video 2 (with masks; English):

https://www.youtube.com/watch?v=e_7W7BlqCuE&feature=plcp

Video 3 (without masks; English):

<https://www.youtube.com/watch?v=byu6ETFSSNM&feature=plcp>

7. *Casina*

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/casina/>

Video 1 (with masks; English):

https://www.youtube.com/watch?v=xQ6B_9VOoxs&feature=plcp

Video 2 (with wigged masks; English):

https://www.youtube.com/watch?v=xmA_uQMGBsE&feature=plcp

Video 3 (partially improvised; English):

https://www.youtube.com/watch?v=Zwcoi_0tyO8&feature=plcp



Casina (full-masks with wigs)

Drawing lots

Credit: Amy R. Cohen

From left: Elizabeth Patterson, Nancy Sultan, Mike Lippman, Giangiacomo Colli

8. *Eunuchus*

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/eunuchus/>

Video 1 (with masks; Latin):

<https://www.youtube.com/watch?v=Gal7AClqMjk&feature=plcp>

Video 2 (1853 translation; English):

<https://www.youtube.com/watch?v=4WLz9lmhW6U&feature=plcp>

Video 3 (in style of a sit-com; English):

<https://www.youtube.com/watch?v=hXp677wj12k&feature=plcp>

9. *Mercator*

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/mercator/>

Video 1 (modernized to 21st century; Latin):

https://www.youtube.com/watch?v=4_XHAZcZHV4&feature=plcp

Video 2 (modernized to 21st century; aggressive Dorripa; English)

<https://www.youtube.com/watch?v=AP8DzGapfyo&feature=plcp>

Video 3 (modernized to 21st century; passive Dorripa; English)

<https://www.youtube.com/watch?v=pJJzPhL1W5Q&feature=plcp>

10. *Persa*

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/>

Video (modernized to 21st century; sung, with oboe accompaniment; Latin):

<https://www.youtube.com/watch?v=aDMT4vWewNA&feature=plcp>

11. *Truculentus*

Blog: <http://nehsummer2012romancomedy.web.unc.edu/blog/truculentus/>

Video 1 (modernized to 21st century; sung, with oboe accompaniment; Latin):

<https://www.youtube.com/watch?v=8CCpYeqzBgA&feature=plcp>

Video 2 (in the style of 20th century radio drama with piano accompaniment; English):

<https://www.youtube.com/watch?v=edXXFVWuh-k&feature=plcp>

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