Middlebury

The Bread Loaf School of English

2010 Summer Programs
**ADMINISTRATION**

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CHERYL GLENN, On-Site Director of Bread Loaf in New Mexico

VALERIE SMITH, On-Site Director of Bread Loaf in North Carolina

JOHN FYLER, On-Site Director of Bread Loaf at Lincoln College, Oxford

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**BREAD LOAF STAFF**

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The Bread Loaf School of English, as a graduate school of Middlebury College, is accredited by the New England Association of Schools and Colleges. Middlebury College complies with applicable provisions of state and federal law that prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by the College outside the United States. This is consistent with the College’s intent to comply with the requirements of applicable law. Individuals with questions about the policies governing such programs should direct inquiries to James Maddox.

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**Summer 2010 Dates and Fees**

**New Mexico Campus**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>June 15</td>
<td>Arrival and registration day</td>
</tr>
<tr>
<td>June 16</td>
<td>Classes begin</td>
</tr>
<tr>
<td>July 27</td>
<td>Classes end</td>
</tr>
<tr>
<td>July 28</td>
<td>Commencement</td>
</tr>
</tbody>
</table>

Tuition: $4,355
Room & Board: $2,790
Facility Fees: $170
Total: $7,315

**North Carolina Campus**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>June 15</td>
<td>Arrival and registration day</td>
</tr>
<tr>
<td>June 16</td>
<td>Classes begin</td>
</tr>
<tr>
<td>July 27</td>
<td>Classes end</td>
</tr>
<tr>
<td>July 28</td>
<td>Commencement</td>
</tr>
</tbody>
</table>

Tuition: $4,355
Room & Board: $2,600
Facility Fees: $300
Total: $7,255

*The room and board charge for a single room will be $2,990

**Oxford Campus**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 28</td>
<td>Arrival day</td>
</tr>
<tr>
<td>June 29</td>
<td>Registration day</td>
</tr>
<tr>
<td>June 30</td>
<td>Classes begin</td>
</tr>
<tr>
<td>August 6</td>
<td>Classes end</td>
</tr>
<tr>
<td>August 7</td>
<td>Commencement</td>
</tr>
</tbody>
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Comprehensive Fee: $9,340

**Vermont Campus**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 21</td>
<td>Arrival for first-year students</td>
</tr>
<tr>
<td>June 22</td>
<td>Arrival and registration day</td>
</tr>
<tr>
<td>June 23</td>
<td>Classes begin</td>
</tr>
<tr>
<td>July 16</td>
<td>Midterm recess</td>
</tr>
<tr>
<td>August 4</td>
<td>Classes end</td>
</tr>
<tr>
<td>August 7</td>
<td>Commencement</td>
</tr>
</tbody>
</table>

Tuition: $4,355
Room & Board: $2,340
Total: $6,695

This publication was printed on recycled paper.
Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its four campuses: St. John’s College in Santa Fe, New Mexico; the University of North Carolina at Asheville; Lincoln College, Oxford, in the United Kingdom; and the Bread Loaf Mountain campus in Vermont. Students may take courses in continuing graduate education, or they may enroll in full degree programs, leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

Bread Loaf’s faculty come from many of the most distinguished colleges and universities in the United States and the United Kingdom and offer courses in literature, literary theory, creative writing, the teaching of writing, and theater arts. Students normally enroll in two one-unit (three semester hours) courses each summer.

Since it was established in 1920, the Bread Loaf School of English has been a cornerstone of Middlebury College’s reputation for excellence in the teaching of literature. The Bread Loaf School is one of 12 summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Portuguese, Russian, and Spanish, and the Bread Loaf Writers’ Conference. Middlebury College offers no graduate program in English during the regular academic year.
The Campuses

Each year, some 500 students come to the Bread Loaf School of English from all regions of the United States and around the world to study literature, creative writing, the teaching of writing, and theater arts. Students may attend any of Bread Loaf’s four campuses, and they may attend different campuses in different summers. The single residency requirement is that students pursuing a degree must spend at least one summer at the Vermont campus. See the front inside cover for a complete schedule of dates.

The Bread Loaf School of English at St. John’s College, Santa Fe, New Mexico
June 15–July 28, 2010

Bread Loaf offers courses at St. John’s College, at the foot of the Sangre de Cristo Mountains in Santa Fe, New Mexico. Bread Loaf in New Mexico enrolls approximately 70 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon American Indian literature, American Hispanic literature, and writing of the Southwest.

Students are lodged in double rooms at St. John’s College. The Bread Loaf office can give advice to students with families seeking housing in Santa Fe. Students living on campus take their meals together at St. John’s.

In the larger area around Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, and some of the most significant archeological sites in the United States. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are easily reachable from, but not in close proximity to, Santa Fe.

The Bread Loaf School of English at the University of North Carolina in Asheville
June 15–July 28, 2010

Bread Loaf offers courses at the University of North Carolina in Asheville, at the foot of the Blue Ridge Mountains. Bread Loaf in North Carolina enrolls approximately 70 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon literature of the South and African American literature.

Students will be lodged in single and double rooms on the UNCA campus, which is located within Asheville, one mile north of downtown. Students living on campus will take their meals together in the UNCA Dining Hall.

Asheville is a small city; it is both intensely regional and strikingly cosmopolitan—regional in being a center for local Appalachian arts and country and bluegrass music, cosmopolitan for so small a southern city in its varied ethnic restaurants and ubiquitous sidewalk cafes. Mountain sports and activities around Asheville include hiking, mountain climbing, and whitewater rafting.
This summer the Bread Loaf School of English will enroll about 70 students at Lincoln College. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Students select one seminar as a two-unit (six semester hours) summer program. There are usually six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together twice a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the Oxford college with which the tutor is affiliated.

At Oxford, students have single accommodations, occasionally consisting of a living room and a bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are available at Lincoln for students with spouses, and there are a limited number of semi-private accommodations outside of Lincoln for students with families (students with spouses can live on campus or in these other accommodations).

Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges. The School promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have, either officially or unofficially, taken excursions to locales associated with the courses.

Dormitory housing is available for students without families accompanying them; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Although the Bread Loaf office provides housing lists, securing off-campus housing is the responsibility of the student. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn.

For those who enjoy outdoor life, the Bread Loaf campus is ideally located at the edge of the Green Mountain National Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are movies and dances in the Bread Loaf Barn. The extensive campus and nearby lakes and rivers offer many opportunities for recreation. A softball and soccer playing field and tennis and volleyball courts are available. Running and hiking trails are everywhere.
The Master of Arts (M.A.) Degree
Candidates must hold a bachelor’s degree from an accredited college. To earn the M.A., students must successfully complete the equivalent of 10 courses; the M.A. is usually earned in four or five summers. No thesis is required. A grade of B– or better is required in order to receive course credit. Students must complete work leading to the M.A. within 10 years of their initial enrollment.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. Upon the student’s request, any one of these six distribution requirements may be waived.

The Master of Letters (M.Litt.) Degree
The Master of Letters program is designed for highly qualified candidates who already hold an M.A. in English. The program builds in a concentrated way on the broader base of the M.A. Students choose a field of specialization in which most or all of their course work is to be done. That field may be a period such as the Renaissance, a genre such as the novel, or an area such as American poetry.

The M.Litt. can be earned in four or five summers by following a program of 10 courses or Independent Reading Projects. Students draw up a program of studies by the end of the first summer in the degree program in consultation with the associate director. Of the 10 courses, up to three may be electives not directly related to the field of concentration. No thesis is required, but in the final summer a student must pass a comprehensive written and oral examination, or the equivalent, in his or her field of concentration. Students must complete work leading to the M.Litt. within 10 years of their initial acceptance.

Credits
The normal summer program of study consists of two courses (two units) in New Mexico, North Carolina, and Vermont, and one course (two units) at Oxford. At all campuses except Oxford, each course meets five hours a week. Each one-unit course at Bread Loaf receives the equivalent of three semester hours (or four and one-half quarter hours) of graduate credit. After the first summer, in exceptional circumstances only, students with an excellent academic record may request permission to take a third course for credit in New Mexico, North Carolina, or Vermont or an independent tutorial (for one unit of credit) at Oxford. No course counted for a degree elsewhere can be used as part of a Bread Loaf degree.

Continuing Graduate Education
The School allows students not seeking a degree to enroll for a summer in a nondegree status. Upon the student’s successful completion of a summer’s study, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program
Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their bachelor’s degree and may take up to two units of course work. Their courses may be transferred to their home institutions, or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

Transfer Credits
Up to two units (six semester hours or nine quarter hours) of graduate credit may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer by the associate director, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of a grade of B or better. Graduate credits, whether they are earned at Bread Loaf or transferred from another institution, cannot count toward a degree after 10 years have elapsed.
Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

**The Program in Theater**

Virtually since its beginning, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of the Bread Loaf program in Vermont is the presentation of a wide variety of performance projects.

Bread Loaf each year brings professional actors to the Vermont campus to assist in mounting the summer’s major production, produced in Bread Loaf’s Burgess Meredith Little Theater; these actors constitute the Bread Loaf Acting Ensemble. The Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing.

New plays written by Bread Loaf students are occasionally produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. Opportunities also exist for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

**Independent Reading Projects**

With the approval of the associate director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project, which consists of reading, research, and writing during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed reading project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the reading project is to be undertaken. Each reading project culminates in a long essay, a draft of which is submitted in early April following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A reading project successfully completed is the equivalent of a regular Bread Loaf course. A tuition fee of $2,180 is charged for each reading project.

**Independent Summer Reading Projects**

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the summer project and for submitting a well-conceived prospectus for the summer’s work; students should submit the prospectus no later than February 15. The summer project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or higher.

**Oxford Independent Tutorials**

Exceptional students attending Bread Loaf at Lincoln College, Oxford may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course at one of the other three campuses. Project proposals must be approved by both the director and a member of the Bread Loaf/Oxford faculty, who will supervise the student’s work during the ensuing summer. Students should register for the tutorial when they register for their other courses, and submit a prospectus no later than February 15. A Bread Loaf student must be enrolled in one of the regular Bread Loaf/Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of $2,180 will be charged for each tutorial.

**Course Registration**

Course registration begins on February 15. All enrolled students will receive detailed registration instructions. At all campuses except Oxford, students may, with the instructor’s permission, audit another course in literature, in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the director.

In recent years, major productions at Bread Loaf in Vermont have included:

- *Twelfth Night*
- *Pirandello’s Henry IV*
- *The Changeling*

The 2010 production will be Caryl Churchill’s *Mad Forest*. Vermont students will have the opportunity to study Caryl Churchill’s plays, including *Mad Forest*, in a Bread Loaf course this summer.
Admission

New students are admitted on a rolling basis beginning on January 8; as long as space is available, new applications will be accepted until May 15.

M.A. Program, Continuing Graduate Education, and Undergraduate Honors

Admission is based on college transcripts, letters of recommendation, a statement of purpose, and a writing sample.

M.Litt. Program

Admission is limited to students holding an M.A. in English with especially strong academic records. Candidates (including Bread Loaf M.A.s) will be evaluated primarily on the basis of their master’s degree course work and a sample of their graduate-level writing. Applicants holding a Bread Loaf M.A. are encouraged to apply by December 1.

As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.

Instructions for Application

New applicants should complete the online application form and mail supporting materials, along with a $55 application fee.

First-time applicants who were accepted for a previous summer but did not attend Bread Loaf may reactivate their applications online or submit a new application form; they will be considered for admission with other new applicants. They will not be required to pay the application fee again, or to resubmit supporting application materials if they reapply within two years (the Bread Loaf office will keep all such applications on file for two years only).

Re-enrollment

Returning students should re-enroll online at the end of the summer session or early in the fall. They will be notified of re-enrollment in December. Students whose work receives a grade below B will be placed on academic probation. Students who receive a second grade below B may be denied re-enrollment.

Returning students who have not attended Bread Loaf in the past ten years or more will be asked to submit new application materials.

Financial Aid

No interested applicant with strong credentials should fail to apply because of need. Because of the generosity over the years of Bread Loaf graduates, faculty, and friends, the School has steadily increased its financial aid resources.

Financial aid in the form of grants and loans is available at all campuses; aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Office of Student Financial Services. (For more information, downloadable forms, and the link to the online financial aid application, visit the Bread Loaf Web site at: www.middlebury.edu/academics/blse/finaid.) Requests for aid should be made when the application form is submitted to the School. Since financial aid is dispensed on a first-come, first-served basis, students are advised to return all completed materials as soon as possible after they are received. On-campus student jobs are available in Vermont and New Mexico.

Bread Loaf staff work throughout the year to raise funds for special fellowships. Information about any fellowships will be posted on the Bread Loaf Web site if and when they become available.
Fees
Fees for summer 2010 are listed on the front inside cover of this catalog. The tuition fee includes a fee for an accident insurance policy with limited coverage. An additional $2,180 is charged when students take a third course for credit.

Each accepted applicant who wishes to attend is required to pay a non-refundable $400 enrollment deposit, which is applied to the student’s total bill. An applicant is officially enrolled in the Bread Loaf program only upon receipt of this deposit. Money should not be sent until payment is requested. Rooms are assigned only to students enrolled officially. In order to be fair to students waitlisted for on-campus housing, students who intend to live off-campus must notify the Bread Loaf office no later than May 1. Students who move off-campus after this date will incur a penalty fee of $300.

Final bills are mailed mid-April and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

Refunds
Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

• before the end of first week of classes: 60 percent of tuition and 60 percent of board;
• before the end of second week of classes: 20 percent of tuition plus 20 percent of board;
• no refunds after the end of the second week of classes.

Transportation
Students are expected to make their own travel arrangements. They will receive information early in the spring about traveling to the campus at which they are enrolled.

Transcripts
Official transcripts from the Bread Loaf School of English will be issued by Middlebury College for a fee of $5 for each transcript ordered. Requests for transcripts must be made by the individual student in writing (not by e-mail or fax) to the Registrar’s Office, Forest Hall, Middlebury College, Middlebury VT 05753. Students can download a form from the Bread Loaf Web site. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the Middlebury Controller’s Office.

Letters of Reference
Requests for letters of reference should be made to the associate director of the School, through the Bread Loaf office, not to former Bread Loaf faculty.
Library Facilities
The facilities of the Middlebury College Library in Vermont, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

- In New Mexico, students have use of the library of St. John’s College, supplemented by books from the University of New Mexico.
- In North Carolina, students have use of the R. Hiden Ramsey Library and its resources.
- At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

Texts
Texts for each course are listed with the course descriptions found in this bulletin, usually in the order in which they will be studied. Students going to New Mexico, North Carolina, and Oxford must purchase their own copies of the texts to be used; Bread Loaf does not maintain bookstores at these campuses. An onsite bookstore for the sale of required texts is maintained at the Vermont campus.

It may occasionally be necessary to substitute other texts for those listed in the courses described in this bulletin. The Bread Loaf office will make every effort to inform students of any changes before the start of the session. Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

Computer Facilities
At Bread Loaf/Vermont a student computer center is equipped with both Macintosh computers and PC’s; instruction in the use of computers and of various forms of software is provided when needed. Computer facilities are also available at the other three campuses. Bread Loaf encourages students to bring their own computers for their personal use. There are wireless capabilities on the Vermont campus. There are direct Internet connections in student rooms in New Mexico, North Carolina, and Oxford.

BreadNet and the Bread Loaf Teacher Network
All Bread Loaf students receive a free account on BreadNet, an electronic network that links the classrooms of Bread Loaf teachers. The primary goals of BreadNet are to perpetuate the Bread Loaf community throughout the year and to encourage collaboration among all Bread Loaf teachers, faculty, and their classrooms. All Bread Loaf students, faculty, staff, and graduates are invited to join.

Lecture Program and Other Activities
The lecture programs at all Bread Loaf campuses introduce students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, critics, and teachers such as those listed on the opposite page.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

At most campuses, students have the opportunity to see classic or modern films. At all campuses they are invited to join the Bread Loaf Madrigalists or other singing groups. Students at all campuses give readings from their own writings.

Medical Facilities
At Bread Loaf/Vermont the Middlebury College medical director and his staff are available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At the other three sites, students with medical needs will be referred to local doctors.
The original mountain-and-forest area in which the School of English’s Vermont campus is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting, Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the conveniences of the original inn and the surrounding “cottages,” but the original nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last 90 years, Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, James Britton, Richard Brodhead, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, Oskar Eustis, A. Bartlett Giamatti, Laurence B. Holland, A. Walton Litz, Nancy Martin, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher.

No one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer, with but three exceptions, for 42 years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus.

Among the special lecturers and readers at Bread Loaf have been distinguished poets, novelists, and critics.

- Julia Alvarez
- Nancie Atwell
- C.L. Barber
- Saul Bellow
- John Berryman
- R.P. Blackmur
- Willa Cather
- Sandra Cisneros
- Richard Ellmann
- Robert Frost
- Northrop Frye
- Hamlin Garland
- Stephen Greenblatt
- Seamus Heaney
- Shirley Jackson
- Tony Kushner
- Sinclair Lewis
- Archibald MacLeish
- Scott Momaday
- Howard Nemerov
- Dorothy Parker
- Christopher Ricks
- Carl Sandburg
- Leslie Marmon Silko
- Charles Simic
- Allen Tate
- Helen Vendler
- Richard Wilbur
- William Carlos Williams
**Bread Loaf Faculty, 2010**

**ADMINISTRATION**

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Director of the Bread Loaf School of English.

Emily Bartels, B.A., Yale College; M.A., Ph.D., Harvard University. Professor of English, Rutgers University, and Associate Director of the Bread Loaf School of English.

**AT BREAD LOAF IN NEW MEXICO**

Jesse Alemán, B.A., M.A., California State University, Fresno; Ph.D., University of Kansas. Associate Professor of English, University of New Mexico.

Cheryl Glenn, B.S., M.A., Ph.D., The Ohio State University. Liberal Arts Research Professor of English and Women’s Studies; Co-Director of the Center for Democratic Deliberation, The Pennsylvania State University; Director of Bread Loaf/New Mexico for the 2010 session.

Margo Hendricks, B.A., California State University, San Bernardino; M.A., Ph.D., University of California, Riverside. Professor of English, University of California, Santa Cruz.


Carol Elliott MacVey, M.A., Middlebury College. Lecturer in Theatre Arts, University of Iowa.

Jeffrey Nunokawa, B.A., Yale College; Ph.D., Cornell University. Professor of English, Princeton University.


Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, University of Southern California.

**AT BREAD LOAF IN NORTH CAROLINA**

Richard Chess, B.A., Glassboro State College; M.A., Ph.D., University of Florida. Professor of Literature and Language, Director of the Center for Jewish Studies, University of North Carolina at Asheville.

Stephen Donadio, B.A., Brandeis University; M.A., Ph.D., Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College, and Editor, New England Review.

Beverly Moss, B.A., Spelman College; M.A., Carnegie-Mellon University; Ph.D., University of Illinois, Chicago. Associate Professor of English, The Ohio State University.

Ronald Sharp, B.A., Kalamazoo College; M.A., University of Michigan; Ph.D., University of Virginia. Professor of English, Vassar College.

Valerie Smith, B.A., Bates College; M.A., Ph.D., University of Virginia. Woodrow Wilson Professor of Literature and Professor of English and African American Studies, Department of English and Center for African American Studies, Princeton University; Director of Bread Loaf/North Carolina for the 2010 session.

Elizabeth Spiller, B.A., Amherst College; A.M., Ph.D., Harvard University. Professor of English, Florida State University.

John Warnock, B.A., Amherst College; B.A., M.A., University of Oxford; J.D., New York University School of Law. Professor of English, University of Arizona.

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona.

**AT BREAD LOAF AT LINCOLN COLLEGE, OXFORD**

Stefano Evangelista, B.A., University of East Anglia; M.A., University of London; M.St. and D.Phil., University of Oxford; Fellow and Tutor in English, Trinity College; Lecturer in English, University of Oxford.

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University, and Director of Bread Loaf/Oxford for the 2010 session.

Christine Gerrard, B.A., D.Phil., University of Oxford; M.A., University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.
Miriam Gilbert, B.A., Brandeis University; M.A., Ph.D., Indiana University. Professor of English, University of Iowa.

Jeri Johnson, B.A., Brigham Young University; M.A., M.Phil., University of Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.


Philip West, B.A., M.A., M.Phil., Ph.D., University of Cambridge. Fellow and Tutor in English, Somerville College; Lecturer, University of Oxford.

At Bread Loaf in Vermont

Isobel Armstrong, B.A., Ph.D., University of Leicester; F.B.A. Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.


Sara Blair, B.A., University of Virginia; M.A., Ph.D., Stanford University. Professor of English, University of Michigan.

Michael Cadden, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale School of Drama. Associate Professor of Playwriting, University of Iowa.

Jonathan Freedman, B.A., Northwestern University; M.A., Ph.D., Yale University. Professor of English and American Studies, University of Michigan.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson University. Professor of English Emerita, Clemson University. Coordinator of Bread Loaf’s courses in writing and Director of the Bread Loaf Teacher Network.

Jennifer Green-Lewis, M.A., University of Edinburgh; Ph.D., University of Pennsylvania. Associate Professor of English, George Washington University.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor Emeritus, University of Vermont, and Visiting Distinguished Professor of Creative Writing, Hollins University.

Amy Hungerford, B.A., M.A., Ph.D., Johns Hopkins University. Professor of English and Director of Undergraduate Studies, Yale University.

Jacques Lezra, B.A., M.Phil., Ph.D., Yale University. Professor of Comparative Literature and Spanish and Portuguese, New York University.

Victor Luftig, B.A., Colgate University; M.A., The Johns Hopkins University; Ph.D., Stanford University. Associate Professor, and Director of “Teachers for a New Era” Programs, Center for the Liberal Arts, University of Virginia.

Alan MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Director of the Division of Performing Arts, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble and Director of the Bread Loaf Program in Theater.
2009 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): John Elder, Robert Stepto, Jennifer Wicke, Margery Sabin, Margery Sokoloff, Isobel Armstrong, Michael Armstrong, Dixie Goswami, Amy Hungerford, Michael Cadden, Jennifer Green-Lewis, Sara Blair, Jonathan Freedman, Alan MacVey, Robert Watson

Back row: Catherine Tudish, James Noggle, Shel Sax, Dare Clubb, Victor Luftig, Will Nash, Jonathan Strong, Steve Hendrickson, Jennifer Williams, Angela Brazil, Stephen Thorne, Jeffrey Shoulson, Andrea Lunsford, Jonathan Fried

Lucy B. Maddox, B.A., Furman University; M.A., Duke University; Ph.D., University of Virginia. Professor of English Emerita, Georgetown University.

Brian McEleney, B.A., Trinity College; M.F.A., Yale School of Drama. Clinical Professor of Theatre and Performance Studies, Head of the M.F.A. Acting Program, Brown University; Associate Director and Actor, Trinity Repertory Company; member of the Bread Loaf Acting Ensemble.

Paul Muldoon, B.A., Queen’s University, Belfast. Howard G.B. Clark ’21 University Professor in the Humanities, Princeton University.

William Nash, B.A., Centre College of Kentucky; M.A., Ph.D., University of North Carolina at Chapel Hill. Professor of American Studies, Middlebury College.

Django Paris, B.A., University of California, Berkeley; M.A., Ph.D., Stanford University. Assistant Professor of English, Arizona State University.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, co-director South Asia Studies Program, Wellesley College.

Margery Sokoloff, B.A., M.A., Ph.D., Yale University. Instructor, University of Miami.

Robert Stepto, B.A., Trinity College, Hartford; M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

Jonathan Strong, B.A., Harvard University. Lecturer in English, Tufts University.

Jennifer Wicke, B.A., University of Chicago; M.A., Ph.D., Columbia University. Professor of English, University of Virginia.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale University; B.Phil., University of Oxford. Dean of Gallatin School of Individualized Study, and Professor of English, New York University.

Courses

Bread Loaf in New Mexico

Group I (Writing and the Teaching of Writing)

7005a Writing Fiction/Ms. Powell/M, W 2–4:45
Although this workshop involves quite a bit of reading, it is primarily a writing workshop. Each class will be spent examining stories submitted by its members. These stories, fragments, portions of a novel will have been copied by the authors and made available several days prior to each session. Everyone should provide extensive written comments on each submission in addition to giving honest, detailed, and tactfully phrased criticism in class.


7111 Rhetorics of Silence/Ms. Glenn/T, Th 9–11:45
Silence has long been considered a trope for oppression, passivity, stupidity, or obedience. Speaking out, on the other hand, is thought to be liberating and powerful, especially given our talkative Western culture, where speech is synonymous with civilization itself, and where silence is too often regarded only as agreement. The purpose of this class will be to demonstrate the ways silence, like the zero in mathematics, is an absence with a function. To that end, “Rhetorics of Silence” will examine the ways silence “speaks” across various settings and situations, especially in the Southwest. The class will open with a discussion of the role silence plays in the Cather novel, before moving to an overview of Western rhetorical principles, including rhetorical analysis. Then we will examine various sites where silence and silencing reside: imaginative literature, religion, gendered communication (private or public, individual or group); Native cultures; and classrooms. Our readings, writing, and discussions will bring us to an informed appreciation of silence as an un/successful rhetorical position or strategy (silencing, being silenced, choosing silence). Please be sure to read the Cather novel for our first class meeting.

Texts: Willa Cather, Death Comes for the Archbishop (Vintage); Cheryl Glenn, Unspoken (Southern Illinois); Leslie Marmon Silko, Storyteller (Arcade); Rudolfo Anaya, Bless Me, Ultima (Grand Central); Keith Basso, Wisdom Sits in Places (New Mexico); Sherman Alexie, The Absolutely True Diary of a Part-Time Indian (Little, Brown); Mary Reda, Between Speaking and Silence (SUNY); Terry Tempest Williams, Pieces of White Shell (New Mexico); Cormac McCarthy, Cities of the Plain (Vintage); Modern Language Association, The MLA Handbook for Writers of Research Papers, 7th ed. (MLA). If you have a good college handbook that includes the 2009 MLA update (e.g., Hedges’ Harbrace Handbook, 17th ed.), you can bring that instead of the MLA Handbook, 7th ed.

Group II (English Literature through the Seventeenth Century)

7206 Early Modern English Women’s Writing/Ms. Hendricks/M, W 2–4:45
This course offers a survey of writings by Renaissance and early modern English women (from 1550 to 1740). Then, through close readings of canonical authors (Isabella Whitney, Margaret Cavendish, Elizabeth Cary, Katherine Philips, and Aphra Behn, among others), students will explore how women emerged as readers and writers within English literary culture. As part of our study of these works, we will examine the gendered, religious, and cultural contexts that shaped when, how, and what women wrote. We will also explore the literary genres, modes, and conventions women chose to use as well as the influence early modern English women writers had on their own era and succeeding generations.

Group III (English Literature since the Seventeenth Century)

7391 Body—Poetry—Self/Mr. B. Smith/M, W 9–11:45
See description under Group II offerings. This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.

7360 The Social Character of the Victorian Novel
Mr. Nunokawa/T, Th 2–4:45
In this course, we will read a range of more or less familiar works in a variety of theoretical, historical, and critical contexts. Our general aim will be to study the social character of the Victorian novel in ways that take full measure of literary form and affect. We will be guided by big and little questions like these: How do Victorian novels transform the pursuit of economic interests into dramas of romantic and erotic desire? How do they transform dramas of romantic and erotic desire into stories of economic interest? How are fascinations and anxieties about foreign races brought home to the domestic scene? How are questions of social class and individual character handled? What is the relation between verbal facility and social class in the Victorian novel, and how is this relation represented? How does the form of the Victorian novel extend, intensify, and expose the systems of social surveillance that developed in the nineteenth century? Why and how does the Victorian novel labor to produce bodily discomfort, both for those who inhabit it and for those who read it? How does the culture of capitalism haunt the Victorian novel? How does the Victorian novel imagine its relation to other fields of knowledge, such as the social sciences emerging at the same period, which take, as the novel does, society itself as their object?

Texts: Jane Austen, Emma (the one technically non-Victorian novel); Charlotte Brontë, Jane Eyre; William Makepeace Thackeray, Vanity Fair; Charles Dickens, Our Mutual Friend; Wilkie Collins, The Woman in White; George Eliot, Middlemarch (all in Penguin editions). In addition, there will be some theoretical and historical texts which will help situate our consideration of the novels, including: Max Weber, The Protestant Ethic and the Spirit of Capitalism (excerpts); The Sociology of Georg Simmel, ed. Kurt Wolff (excerpts); Raymond Williams, The Country and the City; Emile Durkheim, various essays; Neil Herz, “Recognizing Casaubon”; these texts will either be on reserve or will be photocopied for the class.

7378 Thomas Hardy, Novelist and Poet/Ms. Keen/T, Th 2–4:45
A reading of selected poetry by Thomas Hardy and close study of his fiction. High Victorian novelist and skeptical modern poet, Hardy bridges both literary periods and generic categories. In addition to selections from his lyric and narrative verse, we will read Hardy’s first published novel, Desperate Remedies (1871), his first big success, Far from the Madding Crowd (1874); and four of his acknowledged masterworks, The Return of the Native (1878), The Mayor of Casterbridge (1886), The Woodlanders (1887), and Tess of the D’Urbervilles (1891). Opportunities to write about his short fiction, novels not covered in the course, or his Napoleonic epic-drama The Dynasts will be afforded to interested students if they can acquire texts (The Dynasts will be on reserve as part of The Complete Poetical Works). The course will serve as an introduction to the driving issues of the late Victorian period, including but not limited to loss of faith, the impact of Darwin, and the rapid pace of social change. It will also challenge preconceptions about Hardy as a depressing pessimist afflicted by prudish censors, as we will enjoy the funny, weird, and salacious in Hardy’s work. It would be helpful to be familiar with Hardy’s life before the start of the course. Recommendations for biographies appear on the course Web site.

Texts: Please get the most recent paperback Oxford World Classics editions of the texts listed below; other editions may differ quite markedly. Thomas Hardy, Desperate Remedies; Far from the Madding Crowd; The Return of the Native; The Mayor of Casterbridge; The Woodlanders; Tess of the D’Urbervilles; Selected Poetry (all Oxford). Course Web page with links and syllabus details: http://home.wlu.edu/~keens/blthomashardy.htm.

Group IV (American Literature)

7410a Ulysses: Homer, Joyce, Walcott/Ms. Keen/T, Th 9–11:45
This course frames a careful reading of James Joyce’s Ulysses with brief encounters with other versions of the story first recorded in Homer’s Odyssey. We will begin (on the first day of class—bring your book) with Homer’s Odyssey (in translation) and conclude with a viewing of the film Bloom. Along the way we will read Derek Walcott’s stage version of the Odyssey. The central purpose of the course, however, is to read Joyce’s Ulysses steadily. We will work together to understand Joyce’s narrative techniques; interpret his major characters and track their movements through space; analyze patterns of allusion to Homer, Shakespeare, and other writers; and explicate passages of Joyce’s peculiar language. Some of these broader topics will inform our discussions: the publication history of Ulysses; censorship and the law; Joyce and religion; the controversies about the textual editing of Ulysses; Joyce and Irish nationalism; gender in Ulysses; Joyce and Orientalism; postcolonial Joyce. Please prepare for the course not by reading Ulysses on your own (trust me on this), but by reading Joyce’s Portrait of the Artist as a Young Man, Homer’s Odyssey, and Shakespeare’s Hamlet prior to the start of classes.

Texts: Homer, Odyssey, trans. Stanley Lombardo (Hackett); James Joyce, Ulysses: The Corrected Text, ed. Hans Walter Gabler (Vintage); Derek Walcott, The Odyssey: A Stage Version (Farrar, Straus and Giroux). Please get exactly these editions, for Ulysses texts vary considerably! Students may find it convenient to own Harry Blamires’ The New Bloomsday Book (Routledge) and Don Gifford’s Ulysses Annotated: Revised and Expanded Ed. (California). Course Web page with suggestions for further preparation: http://home.wlu.edu/~keens/blulyses.htm.

7515a The American Renaissance/Mr. Alemán/T, Th 9–11:45
This course understands the American renaissance broadly as a historical moment during the mid-nineteenth century that saw radical changes in everything from literature and print culture to domesticity and democracy. It was a time teeming with excitement and energy for the United States, as it developed into a national power but struggled to generate its own national literature. Normally we associate this era with canonical authors such as Emerson, Thoreau, Hawthorne, and Melville, but the writings of marginal authors such as Douglass, Fuller, Buntline, and Lippard demonstrate the diversity of American literary production that flourished between the 1830s and the 1850s. This course will thus survey and analyze the key texts and authors of the mid-nineteenth century. It will focus on major movements, such as transcendentalism and romanticism; major literary forms, such as essays, novels, and slave

Leslie Marmon Silko (middle) and Lee Marmon sign books after a reading at Bread Loaf in Santa Fe, while director Cheryl Glenn looks on.
narratives; and major historical factors, such as Indian removal, slavery, domesticity, and the rise of capitalism and industrialization. We’ll also read and discuss lesser-known writings and authors—much of it the popular literature of the time—to experience the variety of texts that the American renaissance fostered and fueled in the years preceding the Civil War.

Texts: The American Transcendentalists, ed. Lawrence Buell (Modern Library); Edgar Allan Poe, The Narrative of Arthur Gordon Pym of Nantucket, ed. Richard Kopley (Penguin); Empire and the Literature of Sensation, ed. Jesse Alemán and Shelley Streeby (Rutgers); Frederick Douglass, Narrative of the Life of Frederick Douglass (Signet); Margaret Fuller, Woman in the Nineteenth Century and Other Writings (Oxford); Harriet Jacobs, Incidents in the Life of a Slave Girl, ed. Jean Yellin (Harvard); Nathaniel Hawthorne, The Scarlet Letter (Penguin); Herman Melville, Moby-Dick (Penguin). Assigned readings will also include selections from Walt Whitman, Henry David Thoreau, and various short stories made available online before the summer session begins.

765oa The Contemporary American Short Story
Ms. Powell/M, W 9–11:45
This course looks at the major trends in contemporary American short fiction, with particular attention to the various strategies writers employ when designing the short story and the collection.

Texts: Sherman Alexie, Tree Little Indians (Grove); Ann Cummings, Red Azt House (Mariner); Mary Gaitskill, Bad Behavior (Simon & Schuster); Andre Dubus, In the Bedroom (Vintage); Carole Maso, Aureole (City Lights); Ron Rash, Chemistry and Other Stories (Picador); Edwidge Danticat, The Dew Breaker (Vintage); Lan Samantha Chang, Hunger (Penguin); Charles Johnson, The Sorcerer’s Apprentice: Tales and Conjurations (Plume).

7674 Southwestern Literature and Film
Mr. Alemán T, Th 2–4:45
This course surveys Southwestern literature and film to analyze how Native, Mexican, and Anglo Americans imagine life in Texas, New Mexico, Arizona, California, Nevada, or the U.S.–Mexico borderlands. We’ll consider the region through three related cultural paradigms: folklore, environment, and horror. The class begins with mid-nineteenth and early twentieth-century folk and written material, then we’ll move to modern literature and movies, focusing on the confluence of folklore and representations of the Southwestern landscape and environment, and finally, the class culminates with a sequence on Southwestern horror, which narrates the radical transformations that folklore, the environment, and the people of the Southwest undergo during modern and contemporary periods. The class will also examine and discuss the craft of cinema—from film production to scene analysis—and will learn especially about New Mexico’s burgeoning film industry. Some movies will be viewed in their entirety in class, while some titles will be screened for the class, and the rest of the Bread Loaf community, on designated movie nights.


Group V (World Literature)

7740 Opera at 7,000 Feet/Mr. B. Smith/T, Th 9–11:45
In terms of space, that’s the vertical dimension. Horizontally, we shall get as close as we can to three of the productions in the Santa Fe Opera’s fifty-fourth year of bringing singers, instrumentalists, and listeners together under the high-desert stars: Giacomo Puccini’s Madame Butterfly, Wolfgang Amadeus Mozart’s The Magic Flute, and Jacques

Offenbach’s The Tales of Hoffmann. In terms of time, we shall give depth to our encounter with these three operas by studying one of the earliest operas, Claudio Monteverdi’s L’Orfeo (1607). A selection of theoretical and critical readings, along with narrative sources, will give us a range of reference points for studying the literary sources, dramatic structure, musical design, and production history of each opera. Participants in the seminar will undertake two projects: a five-page review of Madame Butterfly and an eight- to ten-page interpretative essay writing on one or more of the critical readings and engaging three or more of the operas. Blocks of group tickets have been purchased for three dates: Friday, July 2 (Madame Butterfly, opening night of the season, tail-gate parties are traditional—bring a costume); Wednesday, July 14 (The Magic Flute); and Wednesday, July 21 (The Tales of Hoffmann). An additional fee of $162 will be charged to cover the cost of tickets, and attendance at all three performances is a requirement of the course.


Group VI (Theater Arts)

7807 Drama in the Classroom/Ms. MacVey/T, Th 2–4:45
Samuel Beckett wrote that a stage is an area of maximum verbal presence and maximum corporeal presence. This course draws upon both of these theatrical aspects to help participants enliven and expand their approach to teaching various literary genres. Students will participate in exercises giving them structure, technique, experience—a set of skills with which to develop strategies for teaching literature. To study Shakespeare we’ll work on sections of Macbeth and Romeo and Juliet; for the short story, “American Fish” by R.A. Sasaki (handout); for modern drama, Tennessee Williams’ Glass Menagerie; for choral work in Greek drama, Ellen McLaughlin’s adaptation of Sophocles’ Oedipus Rex; we’ll also use poems taught by students enrolled in the course. Students will write several short papers and develop a major project for use in their classrooms. No previous theater training is necessary.

Texts: Ellen McLaughlin, The Greek Plays, intro. Tony Kushner (Theatre Communications Group); any anthology of William Shakespeare’s plays; Viola Spolin, Improvisation for the Theatre (Northwestern); Structuring Drama Work, ed. Jonathan Neelands and Tony Goode (Cambridge); Tennessee Williams, Glass Menagerie (New Directions). Please bring copies of short stories and poems you teach in your classroom.
Group I (Writing and the Teaching of Writing)

7000A Poetry Workshop/Mr. Chess/T, Th 9–11:45
Initiation and departure. In our workshop, we’ll practice reading the work of other poets to pick up ideas to inform our own original poetry as well as ideas to resist or transform in our work. The main poet we’ll read closely together is Donald Justice. We’ll also read some poets whose work informs Justice (Wallace Stevens and William Carlos Williams, for instance), some poets whose work may be informed by Justice, and some poets whose work stands in sharp contrast to Justice. We’ll write two poems every week, some of which will be discussed in class. We’ll also discuss your work in individual conferences. You should leave the class with a small portfolio of original work and some new ideas about how to read the poems of others with an eye toward your own work. Kenneth Koch’s delightful book Making Your Own Days will offer us insightful commentary on the process of writing and reading poetry. We’ll read Koch’s Collected Poems (Norton) in its entirety. I will assign readings from The Norton Anthology of Modern and Contemporary Poetry once we’re together. Poets we’ll definitely get to in the anthology are Stevens and Williams.


7030 Rewriting a Life: Teaching Revision as a Life Skill
Ms. Warnock/M, W 9–11:45
Through daily reading, writing, and rewriting, we will examine the usefulness of Kenneth Burke’s rhetoric for writers and teachers of writing and literature, particularly his images of life as “a rough draft” and a “‘project’ in composition” and his theory of writing and reading as acts of identification. We will read the following works in the following order, except works by Murray and Stafford will be used throughout the course and should be read in advance. Students will present drafts and final copies to the class each week and prepare a final course portfolio. For the first class, read and take notes on Tim O’Brien’s In the Lake of the Woods for discussion and for your own writing.

Texts: Tim O’Brien, In the Lake of the Woods (Mariner); Tony Hoagland, What Narcissism Means to Me (Graywolf); The Story behind the Story, ed. Peter Turchi and Andrea Barrett (Norton); W.G. Sebald, The Emigrants (New Directions); Ian McEwan, Atonement (Anchor); Donald M. Murray, Crafting a Life in Essay, Story, Poem (Boynton/Cook); William Stafford, You Must Revise Your Life (Michigan).

7040 Writing about Place/Mr. Warnock/M, W 2–4:45
“To know a place, like a friend or lover, is for it to become familiar...to know it better is for it to become strange again.” —Rebecca Solnit
We may think of a place as having a certain character, an identity, a particular kind of order and stability. And yet we know that a sense of place can emerge most strongly when it is being threatened or otherwise contested. We take place as something “natural” and yet we also know that it is constructed and in history. We may think of writing about place as something that insiders are best able to do, but then again as something that outsiders—travelers, anthropologists, people from “off”—are in an even better position to do. Not surprisingly, the meanings of “place,” according to the OED, are, well, all over the place: “[T]he senses are numerous and...difficult to arrange.” In this writing class, we will enter this world of possibility through reading, field trips, music, and regular writing. The books we will read, in order, are below. Please read Welty before the first class.

Texts: Eudora Welty, One Writer’s Beginnings (Harvard); “Saving the Life That Is Your Own,” “Beyond the Peacock,” “Zora Neale Hurston,” and “Looking for Zora” in Alice Walker, In Search of Our Mothers’ Gardens (Harvest); Annie Dillard, Pilgrim at Tinker Creek (HarperPerennial); Wilma Dykeman, The French Broad (Wakestone; out of print, but available used online); James Agee, Let Us Now Praise Famous Men (Mariner); Harry Caudill, Night Comes to the Cumberlands: A Biography of a Depressed Area (Jesse Stuart Foundation).

7120 Literacy, Race, and Class/Ms. Moss/M, W 9–11:45
Race, ethnicity, and class are assumed to be powerful forces in group and individual literacy lives. Further, histories of literacy and literacy narratives cannot be divorced from a people’s racialized and socioeconomic identities. In this course, we will explore how literacy(ies) shape and are shaped by these racial, ethnic, and class-based identities. We will look at how race intersects with ethnicity, class, and gender among other identity markers and how one’s “marked” body contributes to an understanding of literacy practices among a variety of diverse groups. Further, we will explore how our pedagogies are shaped by our assumptions about literacy, race, and class. We will examine this topic from multiple research perspectives—historical, ethnographic, theoretical, to name a few. My major purpose is to begin a conversation about how scholars and teachers understand the complexities of race and class in literacy studies.

Texts: Jacqueline Royster, Traces of a Stream: Literacy and Social Change among African American Women (Pittsburgh); Mike Rose, Lives on the Boundary (Penguin); School’s Out: Bridging out of School Literacies with Classroom Practice, ed. Glynda Hull and Katherine Schultz (Teachers College); Bob Fecho, “Is This English?” (Teachers College); Latino/a Discourses: On Language, Identity, and Literacy Education, ed. Michelle Hall Kells, Valere Balester, Victor Villanueva (Boynton/Cook); Margaret Finders, Just Girls (Teachers College); Valerie Kinloch, Harlem on Our Minds (Teachers College).

Group II (English Literature through the Seventeenth Century)

7250 Shakespeare and Science: A Cultural History of Knowledge in Renaissance England/ Ms. Spiller/T, Th 2–4:45
The Renaissance is of course the age of Shakespeare. It is also the Age of the Scientific Revolution (or, more accurately, of the scientific and proto-scientific evolutions) that extend from Copernicus to Brahe and Kepler, from Vesalius to Harvey, from Galileo and Bacon to Newton and Boyle. This course explores the ways in which these two great ages, the one of science and philosophy, and the other of literature and art, intersected with one another. Focusing on such works as Romeo and Juliet, Julius Caesar, The Rape of Lucrece, Hamlet, Othello, Lear, The Tempest, and The Winter’s Tale, we will explore how Shakespeare’s plays reflect and comment upon such topics as cosmogony, physics and matter theory, epicureanism and atomism, Galenic humorism, and the mechanical arts. We will introduce some of the major scientific and philosophical developments that defined the period, but our ultimate goal will be to understand how literature, and Shakespeare’s work in particular, participated in new definitions of the relationship between art, knowledge, and science.

Texts: The Norton Shakespeare, 2nd ed., ed. Stephen Greenblatt et al. (Norton); excerpts from Aristotle, Galen, Hippocrates, Francis Bacon, Pico della Mirandola, and Galileo will be available at Bread Loaf.
This course will provide an introduction to the writings of John Milton. We will focus primarily on Milton’s great epic, *Paradise Lost*, with additional readings from his controversial prose (“Areopagitica,” “Tenure of Kings and Magistrates” and “Christian Doctrine”) and from the writings of contemporaries such as Thomas Hobbes, Margaret Cavendish, and René Descartes. If time allows, we will end the course with a look at Philip Pullman’s fictional meditation on Milton, science, and theology in *The Golden Compass*. We will explore Milton’s deep interest in contemporary science and philosophy, as well as his often idiosyncratic theology and impassioned politics. Why do Milton’s angels eat? In what ways is Satan a Hobbesian? How does the Son create the earth out of the matter of Chaos with his Golden Compass and what does that have to do with Milton’s insistence that man has free will? Why is reading books, both good and bad, necessary in “Areopagitica,” but eating the fruit of the tree of knowledge disastrous in *Paradise Lost*? These are scientific, philosophical, and theological questions, but we will see how, for Milton, they are ultimately also aesthetic questions that shape both the vital creation that is his poem and our acts of reading it.


### Group III (English Literature since the Seventeenth Century)

**7310 The English Romantics: Wordsworth and Keats**
Mr. Sharp/T, Th 2–4:45
This course will study the poetry and prose of William Wordsworth and John Keats, focusing on their complex artistic visions, which will be illuminated by bringing the two poets—one from the first generation of English Romanticism, the other from the second—into fruitful dialogue. We will pay special attention to the nature of the imagination and creativity; the function of poetry; the relationship between the perceiving mind and nature; the status of spirituality and transcendence; the nature of human identity and development, of the self and its relationship with larger human communities.


### Group IV (American Literature)

**7583 Memory in African American Public and Literary Discourse**
Ms. Moss/M, W 2–4:45

Though memory or “memoria” was one of the original five canons of rhetoric, until recently it was one of the forgotten canons. However, memory has reemerged as an important element in rhetorical studies, literary criticism, and other disciplinary areas. Of interest to many scholars is how memory is used in particular cultural texts. In this seminar, we will examine how the art and practice of memory functions in African American texts from a variety of genres and media. Specifically, we will look at contemporary black political discourse, novels, poetry, plays, and film. Students will be asked to think about how race as well as a community’s history, beliefs, and cultural practices shape the functions and uses of memory in a text. Questions that we will consider include: How is collective and/or cultural memory used as a persuasive device? What is the relationship between memory and political action? Who has the right to invoke memory? What impact might genre have on the place of memory in a text? Texts will include a course packet of critical readings on memory (from classical rhetoric to contemporary theories); political speeches from Martin Luther King, Jr., Barbara Jordan, Barack Obama (and others); and the works listed below:

**Texts**: Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Norton Critical Ed.); Toni Morrison, *Beloved* (Vintage); Julie Dash, *Daughters of the Dust* (film); August Wilson, *The Piano Lesson* (Plume); James McBride, *The Color of Water* (Riverhead); Spike Lee, *When the Levees Broke* (documentary; both this and *Daughters of the Dust* will be available for viewing at Bread Loaf, but I recommend that you try to see both if you can before the summer).
View from the Craggy Gardens area off the Blue Ridge Parkway in North Carolina.
An intensive reading of the major works.

**Texts:** William Faulkner, *The Sound and the Fury, Sanctuary; As I Lay Dying; Light in August; Absalom, Absalom!; The Wild Palms; Go Down, Moses; Collected Stories*. Except for the *Collected Stories* (published in paperback by Vintage), these works are all included in the Library of America volumes devoted to William Faulkner: *Novels 1926–1929; Novels 1930–1935; Novels 1936–1940; Novels 1942–1954.* (There is also a fifth volume that includes works published in the author’s final years.) These Library of America hardbound volumes may be purchased from various sources at a considerable discount, and in the end they will prove far more durable and economical than the paperback editions of these individual novels, which may appear cheaper initially.

**Toni Morrison**

Toni Morrison is perhaps best known for her lyrical, evocative, and nuanced novels. Yet the Nobel Prize-winning author has had a distinguished and profoundly influential career working across a wide variety of genres: as an editor, essayist, playwright, children’s book author, and librettist. In her work, the craft of writing and the art of reading are always politically engaged practices, entwined in a process of creating, producing, and circulating knowledge. In this course we will read all of her novels in relation to selected works of literary and cultural criticism (some by Morrison herself and some by other critics).

By analyzing the significance of place and of history in her work, as well as her use of a range of techniques such as silences, imagery, point of view, and allusion, we will explore how Morrison exposes the power of language both to fracture our sense of common humanity and to bind us into a shareable existence.


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**Group V (World Literature)**

**The Literature of Friendship**

This course focuses on the vital but neglected tradition of writing about friendship, from antiquity through the present, across cultures and historical periods and in a variety of genres, from fiction to poetry, from essays to letters and plays. What is friendship? How do we choose friends? How are friendships affected by particular historical, cultural, and political circumstances, and by gender and sexuality? What is the role in friendship of virtue, loyalty, sincerity, equality, privacy, and form? Do we need friends more in good fortune or bad? How is friendship related to kinship and to the current situation of marriage and the family? How do friendships differ during different stages of life? We will take up these and related issues through close study of such writers as Homer, Aristotle, Cicero, Sappho, Shakespeare, Tu Fu, Montaigne, Dr. Johnson, John Keats, Oscar Wilde, Frederick Douglass, W.H. Auden, Jorge Luis Borges, Elizabeth Bishop, Lillian Hellman, Toni Morrison, and Caroll Smith-Rosenberg.


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The city of Asheville.
Above: All Souls College, Oxford.
Below: The Thames towpath, on a walk to the Trout pub, just outside Oxford.
Group II (English Literature through the Seventeenth Century)

7907 Chaucer/Mr. Fyler
This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the Canterbury Tales and the other third on Chaucer’s most extraordinary poem, Troilus and Criseyde. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the Canterbury Tales is like a collection of short stories, and Troilus like a novel in verse. We will talk about Chaucer’s literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender issues, that are of perennial interest.


7917 Shakespeare’s Comedies/Ms. Smith
Reality or dreamworld? Heteronormative mating rituals or queer bacchanalia? The return of spring, or of the repressed, or of rain that raineth every day? Comedy preoccupied Shakespeare’s career from beginning to end, but it’s been a range critics have found hard to encompass without recourse to additional qualifiers—romance, golden, problem, romantic, dark. We’ll cover all the plays denoted “comedies” in the 1623 Folio, as well as identifying generic overlaps elsewhere in the canon, in a course that emphasizes and encourages critical and formal heterodoxy. Taking comedy seriously means deploying historical analysis and insights from psychoanalysis, anthropology, performance, and post-structuralism; the course involves the formal analysis of Shakespeare’s comedies and their relation to humor, to society, and to sexuality. If life is, as Horace Walpole suggested, “a tragedy for those who feel but a comedy for those who think,” then thinkers should come this way.

Texts: William Shakespeare, Comedy of Errors, Two Gentlemen of Verona, Merchant of Venice, Taming of the Shrew, As You Like It, Much Ado about Nothing, Twelfth Night, Measure for Measure, All’s Well that Ends Well, Pericles, The Winter’s Tale, The Tempest. Any edition will do; if you are buying one, the Norton Shakespeare is recommended.

7920 Shakespeare: On the Page and on the Stage/Ms. Gilbert
A play text exists on the page; a performance text exists on stage. These two versions of Shakespeare’s texts (to which we may add performances on film and video) will form the center of our work as we read and discuss play texts and then see ten productions, some by the Royal Shakespeare Company in Stratford-upon-Avon and some in London. On film and video) will form the center of our work as we read and discuss play texts and then see ten productions, some by the Royal Shakespeare Company in Stratford-upon-Avon and some in London. Given the traveling required for each production, the number of pre- and post-show discussions, as well as the extra sessions with stage professionals, the course needs to meet at least three days a week and requires energetic participation and stamina. Writing for the course includes preparing questions for discussion, and probably four short papers dealing with issues of text and performance. Plays booked in Stratford are: Antony and Cleopatra, King Lear, Romeo and Juliet, The Winter’s Tale, As You Like It, and Julius Caesar; plays booked in London are As You Like It (different production), The Tempest, and both parts of Henry IV; more information on the plays to be seen will be circulated to those enrolling in the course as soon as it is available. Students must expect additional charges for tickets and transportation of $750.

Texts: Plays of the repertory in reliable editions (either a Complete Works or individual paperbacks, particularly from Arden, Oxford, New Cambridge, or New Penguin). A list of selected readings on Shakespeare in the theater and the final list of productions will be sent to students prior to the start of the session. Students should read all plays ahead of time, and then again during the course.

7931 Early Modern Tragedy/Ms. Smith
Why did tragedy give the Elizabethans and Jacobean’s such pleasure? What was it about Thomas Kyd’s play The Spanish Tragedy that made it so indispensable to early modern culture—a reference point as iconic as the shower scene in Psycho? In reading a range of tragedies from the period 1590–1620, we will think about genre, history, and theatrical pleasure; about tragedy’s intersections with politics, with religion, and with dramatic action; and about the perverse attractions of violent entertainment. Early modern tragedy’s obsessions with death, with subjectivity, and with sexuality make it at once historically specific and uncannily modern: using a range of interpretive lenses we’ll try to get to grips with this interplay. Reading Shakespearean texts alongside the plays of his influences, contemporaries, and rivals resituate some familiar material in a different context. One of the players in Tom Stoppard’s sharp and witty Hamlet play, Rosencrantz and Guildenstern Are Dead, identifies “blood, sex and rhetoric” as the crucial components of Renaissance theatrical popularity: an interest in at least two of these is the only prerequisite of this course.

Texts: William Shakespeare, Titus Andronicus; Thomas Kyd, The Spanish Tragedy; Christopher Marlowe, Dr. Faustus; Anonymous, Arden of Faversham; Shakespeare, Antony and Cleopatra; Thomas Middleton, The Revenger’s Tragedy; John Webster, The White Devil; John Ford, Tis Pity She’s a Whore. Any edition will do: many of these plays are in English Renaissance Drama: A Norton Anthology, ed. David Bevington et al., or in Renaissance Drama: An Anthology of Plays and Entertainments, ed. Arthur Kinney (Blackwell). Other reading will be provided during the course.

7938 John Milton/Mr. West
This course explores Milton’s achievements right across his fifty-year career with the pen, taking in his epic, lyric, and dramatic poetry, a selection of the polemical prose, his systematic theological treatise Of Christian Doctrine, and several of his works of political and social theory. A major focus will be Paradise Lost, which we will consider as an example of Renaissance epic: we will also connect it stylistically and thematically with Milton’s earlier and later writing, and with other poets who strongly influenced his style, including Shakespeare and Spenser. We will trace the theological, political, and personal influences that fired his thinking; consider how modern biography has interpreted his work in the light of his life and times; and ask how his career helps us understand the connections between politics, faith, and literary authorship. To broaden our perspective as readers, we will also consider Milton through a range of responses to Paradise Lost, including those of Milton’s own contemporaries, of the Romantic poets, and of twentieth-century critics who bemoaned his influence on English poetry (T.S. Eliot) or proposed Paradise Lost as a text fundamentally conflicted over its beliefs (notably William Empson). Students will be encouraged to consult seventeenth- and eighteenth-century copies of Milton’s poems in Oxford, as well as facsimiles of his manuscripts, as a way to open up the question of Milton’s changing reputation.
Texts: The Complete Poetry and Essential Prose of John Milton, ed. William Kerrigan, John Rumrich, and Stephen Fallon (Random House). Supplementary materials will be provided during the course. Students should read Paradise Lost before the summer.

Group III (English Literature since the Seventeenth Century)

7941 Early Romanticism/Ms. Gerrard
This course will chart the evolution of romanticism by locating its origins in earlier eighteenth-century writing and by examining a number of key texts from the “first generation” of romantic writers of the 1790s and early 1800s. The course will explore early romanticism from a variety of perspectives—political, social, literary, aesthetic. We will focus in particular on the following topics: sensibility and sentiment, the sublime, landscapes of the mind, rudeness and primitivism, the role of women. The list of texts below is not comprehensive. Students will be encouraged to pursue individual lines of enquiry and to read widely for their written papers.

Texts: Anne Finch, “A Nocturnal Reverie” (1713); Alexander Pope, “Eloisa to Abelard” (1717); Thomas Parnell, “A Night-Piece on Death” (1721); James Thomson, “Spring” (1730); Thomas Gray, Elegy Written in a Country Church Yard (1751); Oliver Goldsmith, The Deserted Village (1770); Anna Laetitia Barbauld, A Summer Evening’s Meditation (1773); William Cowper, The Task (1785). All of the preceding poems are anthologized in Eighteenth-Century Poetry: An Annotated Anthology, 2nd ed., ed. D. Fairer and C. Gerrard (Blackwell). William Wordsworth and Samuel Taylor Coleridge, Lyrical Ballads (1798); Wordsworth, the two-part Prelude (1799); Coleridge, “This Lime-Tree Bower My Prison,” “Frost at Midnight,” “Kubla Khan”; William Blake, Songs of Innocence and Experience (1789–93). The most convenient source for Wordsworth, Coleridge, and Blake is Romanticism: An Anthology, ed. Duncan Wu (Blackwell). Jane Austen, Sense and Sensibility (1811); Mary Shelley, Frankenstein (1817), both Oxford World’s Classics.

7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/Ms. Gerrard
This course aims to explore the cross-currents between British and American literary cultures of the nineteenth century. By looking at key texts across a wide variety of genres and modes, including romance, the gothic, realism, and naturalism, we will examine the sometimes tense and competitive relationship between American authors and British cultural models. We will explore a variety of themes such as American innocence and European “sophistication”; landscape and nature; history; self-reliance and community; sin, guilt and the “double self.” We will conduct seminars around key pairings or groupings of pivotal British and American texts, supplemented by other contemporary materials. (This course carries one unit of Group III credit and one unit of Group IV credit.)

Texts: Samuel Taylor Coleridge, The Ryme of the Ancient Mariner (1798); Herman Melville, Moby Dick (1851); William Wordsworth, The Prelude (1799); Henry David Thoreau, Walden; Walt Whitman, “Song of Myself” from Leaves of Grass (1850); Mary Shelley, Frankenstein (1818); Charles Brockden Brown, Edgar Huntly (1799); Edgar Allan Poe, Selected Tales (1837), especially “William Wilson” and “The Fall of the House of Usher”; William Wordsworth, “The Thorn”; Nathaniel Hawthorne, The Scarlet Letter; George Eliot, The Mill on the Floss (1860); Edith Wharton, The House of Mirth (1905). Most of these texts are readily available in Oxford World’s Classics editions. There is an Easy Read or a Hackett edition of Edgar Huntly, ed. Philip Barnard.
Pre-Raphaelite to Decadence: Literature and Vision/Mr. Evangelista

The Victorian art critic John Ruskin once thundered that “Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy, and religion—all in one.” This course explores the intersections, borrowings, and clashes of verbal and visual cultures in Victorian Britain, from the birth of the Pre-Raphaelite movement in the mid century to the Decadence of the 1890s.

We will discuss issues such as the place and value of art in the second half of the nineteenth century, pre-Raphaelite poetry and painting, aestheticism, art for art’s sake, ekphrasis, ghostly visions, sexuality, Symbolism, Decadent writing. Our focus in class will be primarily on literary texts, but there will be opportunities for integrating visual material and for exploring Oxford’s superb late-Victorian heritage. A course pack with additional reading will be given out at the beginning of the course.


James Joyce/Ms. Johnson

Students will engage in intensive study of Ulysses in its Hiberno-European, modernist, and Joycean contexts. We will begin by reading both Dubliners and A Portrait of the Artist as a Young Man (and Joyce’s poetry, critical essays, Stephen Hero, Exiles, Giacomo Joyce, and Finnegans Wake will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of Ulysses. This work’s centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

Primary Texts: James Joyce, Dubliners, A Portrait of the Artist as a Young Man, and Ulysses (preferably the H.W. Gabler ed.). Supplementary Texts: Stephen Hero, Exiles, Giacomo Joyce, Finnegans Wake, and Poems and Shorter Writings, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

The Modernist Novel/Ms. Johnson

T.S. Eliot, reviewing Ulysses, hesitated to describe the book as a “novel”: “If it is not a novel, that is simply because the novel is a form which will no longer serve; it is because the novel, instead of being a form, was simply the expression of an age which had not sufficiently lost all form to feel the need of something stricter.” Victorian society had itself a “form” and so could make use of that “loose baggy monster,” the novel. Modernity, being itself formless, needed something more. Taking issue with Eliot’s diagnosis of the novel’s unfitness for modern purposes, the premise of this course will be that in the hands of the modernists the novel flourished. Ironically, the very unfitness of the Victorian novel for the expression of what Hardy called “the ache of modernism” stimulated the modernists to experiment, adapt, innovate. The result is one of the richest periods in the history of narrative fiction. We begin with Hardy’s “ache” and end with the “—” of which its author wrote, “I have an idea that I will invent a new name for my books to supplant ‘novel.’ A new — by Virginia Woolf. But what? Elegy?”


Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/Ms. Gerrard

See the description under Group III offerings. This course carries one unit of Group III credit and one unit of Group IV credit.

The European Nineteenth-Century Novel: Journeys of the Mind/Mr. Evangelista

This course will explore a number of nineteenth-century novels from various European traditions: German, French, Russian and, of course, English. Travelling across literary conventions and national boundaries, we will be asking both what brings all these very different texts together under the umbrella term “novel,” and what makes each one of them resist a fixed generic definition. Many of the works we will be reading treat the themes of place, travel, dislocation, cultural exchange, modernity, nationalism, and internationalism—referring within their pages the larger intellectual concerns that gave the novel form its vital energy throughout the century. Our journey through nineteenth-century Europe starts from the Romantic sensation of Goethe’s Werther and, by way of realism and naturalism, terminates in the decadent Venice of Thomas Mann’s novella. But can we trace such a straight history of evolution? And can we really talk of a common European tradition? The knowledge of a foreign language is not required for this course: all texts will be read in English.

Texts: J.W. Goethe, The Sorrows of Young Werther (1774); Mikhail Lermontov, A Hero of Our Time (1839); Gustave Flaubert, Madame Bovary (1856); George Eliot, Daniel Deronda (1876); Leo Tolstoy, Anna Karenina (1873-1877); Émile Zola, Nana (1880); J.K. Huysmans, Against Nature (sometimes also translated as Against the Grain, 1884); Oscar Wilde, The Picture of Dorian Gray (1890); Henry James, The Portrait of a Lady (1881); Thomas Mann, Death in Venice (1912). All these texts are widely available and can be read in any edition for the purposes of this course. Penguin, Oxford World’s Classics, or other editions with a critical introduction and reference material are by far the best.
Students heading for breakfast at the Bread Loaf Inn in Vermont.
Group I (Writing and the Teaching of Writing)

7000b  Poetry Writing/Mr. Huddle/T, Th 2–4:45
In this course, we’ll attempt to be unusually productive. We’ll look for assignments that will lead us into composing drafts of poems, we’ll make contracts to write poems on specific topics and in specific forms, and we’ll read and discuss a great deal of poetry in class. As much as possible, we’ll attempt to save our detailed criticism for conferences and written exchanges. We’ll look for some unconventional methods of encouraging each other to make poems that matter.

Texts: Marie Howe, What the Living Do: Poems (Norton); Tony Hoagland, Donkey Gospel: Poems (Graywolf); The Autumn House Anthology of Contemporary American Poetry, ed. Sue Ellen Thompson (Autumn House); Jack Gilbert, The Great Fires: Poems 1982–1992 (Knopf); Steve Scalfiti, For Love of Common Words (LSU); Dorianne Laux, Smoke (BOA) and Awake (Eastern Washington); Ted Kooser, Delights & Shadows (Copper Canyon); Amy Gerstler, Dearest Creature (Penguin Poets).

7000c  Poetry Writing/Mr. Muldoon/M, W 2–4:45
A workshop devoted to close readings of poems by the participants, the course will be augmented by readings of, and formal assignments based on, a wide range of contemporary poets from Ashbery to Ali, Dickey to Dove, Larkin to Levertov, Olson to Oliver. Participants will be expected to have a firm grasp of poetic terms and of prosody and to be able and willing to discuss poetry with acumen and aplomb. Though the workshop will be at the heart of the course, two conferences will also be scheduled with each poet.


7005b  Fiction Writing/Mr. Strong/M, W 2–4:45
This workshop will provide a forum for reading aloud and constructively criticizing each other’s work with the goal of creating rounded life on the page in language natural to the writer. There will be deadlines, but the sole continuing assignment will be to write literary fiction: fragments, first drafts, false starts, longer works-in-progress, completed pieces—all will be acceptable and expected. We will read some essays on writing, but the focus, in class and conferences, will remain on the stories that only you can tell.

Texts: A packet of readings will be available in Vermont.

7005c  Fiction Writing/Mr. Strong/T, Th 2–4:45
See course description above.

7018  Playwriting/Mr. Clubb/M, W 2–4:45
This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

7103  Evolving Forms of Literacy: Writing and Digital Media/Mr. Goswami with Mr. Sax/M–F 11:15–12:15
In this workshop we will reflect on the forms writing takes in digital environments and on the shifting relation of writing to image and page to screen. Working in production teams, class members will be introduced to an array of tools and techniques as they direct, shoot, edit, and screen a short documentary. A professional photographer and art museum educator will lead sessions on using images to approach various themes and prompt thinking about the world outside the classroom. Exhibits and open screenings of documentaries will be scheduled. Class members will be expected to contribute regularly to the class blog and to conduct their own inquiry into some aspect of the class theme. Readings will include the texts below as well as articles provided on the course Web site. Participants will be asked to commit additional hours to the course beyond the scheduled meeting time during the week of photography sessions and documentary production. No technology experience is required; video equipment will be provided by Bread Loaf.

Texts: Robert Coles, Doing Documentary Work (Oxford); Teaching the New Writing: Technology, Change, and Assessment in the 21st-Century Classroom, ed. Anne Herrington, Kevin Hodgson, Charles Moran (Teachers College); Gunther Kress, Literacy in the New Media Age (Routledge); Jacqueline Jones Royster, Traces of a Stream: Literacy and Social Change among African American Women (Pittsburgh); Eudora Welty, One Writer’s Beginnings (Harvard).

7107  Language across Difference/Mr. Paris/M, W 2–4:45
A struggle for language rights was waged in U.S. schools and courts throughout the 1960s and 1970s. These decades were a moment in a long story about which languages (e.g., English or Spanish) and varieties of language (e.g., “standard” English or African American English) are legitimate, worth teaching and learning, and hold social and political power. This story of language rights is intimately tied to the story of racial, class, and gender inequality. We will examine this story both historically and in contemporary politics and schools, most notably the controversies surrounding African American English in schools and English-only policies. We will look at issues of language loss globally and in indigenous American communities to provide a context for language rights struggles. We will also spend significant time looking at how authors (from high school students to academics to Pulitzer Prize winners) have used writing to challenge the supremacy of “standard” English, traditional print literacy, and dominant genres of writing while simultaneously pushing for racial, class, and gender equality. Throughout the course, we will maintain a focus on how these issues inform our teaching and our own practices as writers and speakers. Assignments will include developing a classroom application to use in your teaching as well as an extended written piece exploring a course topic as it relates to your own identity. We will read from the following texts as well as articles available at Bread Loaf.

Texts: David Crystal, Language Death (Cambridge); John Rickford and Russell Rickford, Spoken Soul (Wiley); Andrea Lunsford, The Everyday Writer, 4th ed. (Bedford/St. Martins); Gloria Anzaldúa, Borderlands/La Frontera (Aunt Lute); What They Don’t Learn in School: Literacy in the Lives of Urban Youth, ed. Jabari Mahiri (Peter Lang); Alison Bechdel, Fun Home (Mariner); Junot Diaz, Drown (Riverhead).
7112 Hip Hop, Youth Culture, and Critical Pedagogy
Mr. Paris/T, Th 2–4:45
A movement is underway to situate language and literacy learning in the lives of urban youth and their communities. At the center of this movement is an increasing understanding of the powerful oral and written communication many youth engage in through their participation in Hip Hop and youth culture. In this seminar we will trace the history and current moment in Hip Hop culture and explore its core language and literacy practices. Such practices include African American language, Hip Hop Nation language, other Englishes and languages, rap, graffiti, and spoken word. We will also explore some language and literacy practices of youth culture that border and reach outside Hip Hop culture, including text messaging and the literacies of youth gangs. The examination of the practices of Hip Hop and youth culture necessarily includes a study of race, class, gender, and identity as they are lived by urban youth and their communities. Our reading, viewing, and listening will provide a foundation to explore the emerging body of scholarship on Hip Hop and youth culture as tools for critical classroom learning about language, writing, power, and difference. Assignments will include developing a classroom application for use in your teaching and an extended written piece on a topic related to the course. We will read from the following texts as well as a series of articles available at Bread Loaf.

Texts: Jeff Chang, Can’t Stop, Won’t Stop (Picador); John Rickford and Russell Rickford, Spoken Soul (Wiley); Geneva Smitherman, Word from the Mother: Language and African Americans (Routledge); What They Don’t Learn in School: Literacy in the Lives of Urban Youth, ed. Jabari Mahiri (Peter Lang); Marc Lamont Hill, Beats, Rhymes, and Classroom Life (Teachers College).

7112 Storytelling/Mr. Armstrong/M–F 11:15–12:15
The focus of this course is on narrative as a creative and critical practice. We will study the origin of narrative in early childhood; folk tale and the oral tradition; fiction, memoir, and history; narrative and the visual arts; and the philosophy of narrative. Alongside this broad, general inquiry, we will examine, in particular, the work of three of the great storytellers of the twentieth century: Italo Calvino, Jorge Luis Borges, and Samuel Beckett. A key text will be Italo Calvino’s Six Memos for the Next Millennium which will help us to pull together the many strands of our investigation into the significance of storytelling in human life. A central feature of the class will be the class journal in which we will record and extend our daily conversation. Class members will make regular contributions to the journal, write interpretive essays, compose stories, and study some aspect of narrative of their own choice. Class members are invited to bring examples of their own stories or of their students’ or children’s stories.

Texts: Vivian Paley, Wally’s Stories (Harvard); Anthony Browne, Into the Forest (Walker); Italo Calvino, Cosmicomics and Invisible Cities (both Harvest), Six Memos for the Next Millennium (Vintage), Italian Folk Tales (Harcourt); Walter Benjamin, Illuminations (Schocken); Natalie Zemon Davis, The Return of Martin Guerre (Harvard); Carlo Ginzburg, The Cheese and the Worms (Johns Hopkins); Richard Kearney, On Stories (Routledge); John Berger, Another Way of Telling (Vintage); Jorge Luis Borges, Ficciones (Everyman); Samuel Beckett, Nohow On (Grove).
Describing the Imagination/Mr. Armstrong/M–F 8:45–9:45
In this course we examine the working of imagination from infancy to adulthood. Our focus is on the creative work of children and young adults: their writing, art, music, dance, drama, photography, and film. We observe, describe, and interpret creative work in many different ways, both verbally and visually. We study accounts of the imagination by writers, artists, critics, and philosophers. We examine the place of imagination in education and we consider how to promote, support, and document imaginative achievement in and out of school. A guiding text throughout the workshop will be John Dewey’s Art as Experience. Class members are asked to bring with them examples of the creative work of their students, or of their own children. Of particular interest is work that combines different art forms. We keep a class journal in which we document our own imaginative journey day by day. Class members are expected to contribute regularly to the journal, to write reflections on class discussions, and to conduct their own inquiry into some aspect of the class theme.


Group II (English Literature through the Seventeenth Century)

The King James Bible/Mr. Shoulson/M–F 10–11
It is impossible to overestimate the influence the translation of the Bible commissioned by King James I has had over Anglophone culture. A masterpiece of style and rhetoric, the KJV or Authorized Version has, since its publication in 1611, done more to shape English language and literature than anything other than, perhaps, the works of Shakespeare. This course has two primary aims. First, we will examine the historical context of this translation and the process of its execution, considering the translators’ claim that their aim was not to make a wholly new translation, but rather to make “out of many good ones, one principal good one.” We will read documents in the early history and theories of translation, as well as the lively disputes prompted by the Reformation concerning the status of the biblical text and need for greater access and readability. Second, we will consider the KJV as a work of literature, reading it closely for its approach to style, narrative, and poetry. Extensive selections from the Old Testament and New Testament will provide us with the opportunity to think about literary aspects of the Bible and how diverse elements of theme and structure found expression in the “noblest monument of English prose.” (This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: The Bible: King James Version with the Apocrypha, ed. David Norton (Penguin). Other editions of the KingJames Bible will serve, but please be sure they offer the original translation and not a modern revision or “The New King James Bible.” Students should also read Adam Nicolson, God’s Secretaries: The Making of the King James Bible (Harper Perennial) before the summer. Most of our supplementary material will come in the form of photocopies or files accessible online.

Shakespeare: Tragedy/Mr. McLeney/T, Th 2–4:45
In this course we will study Shakespeare’s tragic dramas as theatrical texts, not merely as readers, but as potential interpretive artists preparing the plays for production. We will try to develop personal, yet text-based, interpretations of the major tragedies: Macbeth, Hamlet, Othello, and King Lear. Through indepth study of narrative, character, imagery, theme, and language students will be asked to imagine and prepare a potential production of one of these plays, including a comprehensive overall conceptualization, set and costume design, and an exploration of potential acting choices. Students in the class must be willing to function in the roles of actor, director, designer, and critic—for their own projects and for those of their classmates.


Shakespeare and the Mediterranean/Mr. Lezra/M–F 10–11
This course will examine Shakespeare’s Mediterranean plays in relation to the cultural geography of the period. We will look briefly at Renaissance fictional accounts of the Mediterranean (the tales of Aelatin, Day 2, #7; and Bernabo and Ginevra, Day 2, #9 from Boccaccio’s Decameron); at the relation of romance, tragically, and novella in the sources for Twelfth Night; at pirate narratives and accounts of captivity; at the early Orientalism of the Turkish Tale including the “Captive’s Tale” from Cervantes’ Don Quixote; and at representations of religious and cultural divides between the Christian and the Muslim worlds in Early Modern maps and prints. We will read in the following order: Comedy of Errors (along with Plautus’ Menaechmi), The Merchant of Venice, Twelfth Night, Much Ado about Nothing, Christopher Marlowe’s The Jew of Malta, Othello, and The Winter’s Tale. Students will be asked to read on their own either Philip Massinger’s The Renegado (1624) or Thomas Heywood’s The Fair Maid of the West, Parts 1 and 2.


Paradise Lost and the Question of Context Mr. Shoulson/M–F 11:15–12:15
This course undertakes an examination of John Milton’s epic in light of the problem of contextualization. A thorough appreciation of any literary text surely depends on some understanding of its context. In the case of Paradise Lost, the necessity of context(s) becomes especially acute. Should we read the poem in light of its biblical antecedents and/or its literary precursors? What bearing do the religious and theological controversies in which its author was embroiled have on Paradise Lost? How does a better understanding of the English Civil War, Interregnum, and Restoration supplement a reading of the epic? How should we situate the epic with respect to the rest of Milton’s poetic corpus? Our entire summer will be devoted to a careful reading of Milton’s long epic in relation to its various contexts. Alongside each book of the epic we shall read texts that may offer greater insight into elements of the poem: portions of the Bible, selections from classical and Renaissance literature, theological and religious disputes between Milton and his contemporaries, polemics concerning the monarchy, prelacy and divorce, and perhaps some surprises.

Texts: The Complete Poetry and Essential Prose of John Milton, ed. William Kerrigan, John Rumrich, and Stephen Fallon (Modern Library). Most of our supplementary material will come in the form of photocopies or files accessible online. Students will benefit considerably from reading Paradise Lost once through before the summer.
This course will explore traditions of comedy throughout the Renaissance, from Italy, where Renaissance comedy takes on its first forms, to England, Spain, France, and—in something of a geographic leap—Mexico. Although we will focus on scripted comedies, including two by the Roman playwright so crucial to this genre, Plautus, some attention will also be paid to traditions of farce and to the improvisatory theater of commedia dell’arte. Topics to be studied will include disguise, impersonation, and identity; the performance of gender and sex roles; the tension between comedy and satire; and the question of comic closure. We will look at ways in which the comedies reflect on or re-articulate social tensions, including those arising from class and status differences (gods and men, men and women, masters and slaves), or re-articulate social tensions, including those arising from class and status differences (gods and men, men and women, masters and slaves), and we will explore the kinds of imitation and influence at work in this transnational tradition. We will attempt to maximize the benefits of having two professors with contrasting ways of approaching this material in order to explore the differences and similarities between literary interpretation, theories of comedy, and strategies (and results of) dramatic embodiment. Our investigations will be in collaboration with our colleagues from the Bread Loaf Acting Ensemble. (This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.)

**Group III (English Literature since the Seventeenth Century)**

1. **Renaissance Stage Comedy**
   - **Mr. Cadden** and Ms. Wofford
   - M, W 2–4:45

   This course will explore traditions of comedy throughout the Renaissance, from Italy, where Renaissance comedy takes on its first forms, to England, Spain, France, and—in something of a geographic leap—Mexico. Although we will focus on scripted comedies, including two by the Roman playwright so crucial to this genre, Plautus, some attention will also be paid to traditions of farce and to the improvisatory theater of commedia dell’arte. Topics to be studied will include disguise, impersonation, and identity; the performance of gender and sex roles; the tension between comedy and satire; and the question of comic closure. We will look at ways in which the comedies reflect on or re-articulate social tensions, including those arising from class and status differences (gods and men, men and women, masters and slaves), and we will explore the kinds of imitation and influence at work in this transnational tradition. We will attempt to maximize the benefits of having two professors with contrasting ways of approaching this material in order to explore the differences and similarities between literary interpretation, theories of comedy, and strategies (and results of) dramatic embodiment. Our investigations will be in collaboration with our colleagues from the Bread Loaf Acting Ensemble. (This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.)

**Texts:**

**Group III (English Literature since the Seventeenth Century)**

1. **Romantic Poetry: Vision and Optical Culture**
   - Ms. Armstrong/M–F 8:45–9:45

   Light, darkness, shadows, phantoms, phantasmagoria, the magic lantern, the spectrum, the telescope, the microscope, rainbows, stars, optical illusions, reflections, refractions. New technologies released new images for the nature of images themselves, and re-explored the nature of vision and the visionary in this period. We will look at the key poems of vision across the range of poetry by men and women from 1790–1830. We will also look at some of the prose texts that brought vision into question, writing by Isaac Newton, Immanuel Kant, William Herschel, among others. To prepare, please read Blake’s *Songs of Innocence and of Experience*, Anna Barbauld’s “Summer Evening’s Meditation”; Wordsworth’s * Prelude*, Books 1, 3, and 6; Charlotte Smith’s “Beachy Head,” and Shelley’s “Prometheus Unbound.”

**Texts:**

**7362 Things, Artefacts and Art: Objects in the Nineteenth-Century Novel**
- Ms. Armstrong/M–F 11:15–12:15

   The nineteenth-century novel is crowded with things and humanly made artefacts. The aim of the course is to explore this universe of things in different texts, considering the peculiar ways in which each writer represents things and the many functions of objects in narrative. In particular we will be interested in the way the world of things is conjured through language. We will look at illustrated catalogues and handbooks to the Exhibition of 1851, the moment of a nascent commodity culture. Freud, Marx, Walter Benjamin, and phenomenologists such as Hannah Arendt all had different theories of the object. We will engage in close readings of the novels listed below, along with the early pages of Daniel Defoe’s *Robinson Crusoe* (who initiated an obsession with things). Students will keep a learning journal and submit two pieces of written work, a short and a long essay, the latter of which will form the basis of assessment along with contributions to class discussion. Please bring an object with you on the first day of class and be prepared to talk about it.

**Texts:**

**7400 The City and Modernity: Modern British Fiction and Urban Space 1890–1925**
- Ms. Wickie/M–F 10–11

   The modern city by the late nineteenth century had such an extraordinary impact on experience that the social theorist Georg Simmell wrote that the “shock” and stimulation of the urban environment caused a transformation in the very selfhood of city-dwellers. The city—and in this course on modern British literature, especially London—offered a new understanding of social space and the public sphere, in part brought about by the relationship of new technologies to the mass urban environments where they were first used. The course will also consider alternative aspects of the city—whether, as in *Dubliners*, the entire city has a “secret” and prophetic language, or, as in Forster’s *Howards End*, the literary work sets up a tension between metropolitan spaces and a seemingly lost countryside. Among the issues that will intersect with a probing reading of modern British literature are questions of self, subjectivity, and identity, including the reshaping of gender and sexuality under the impress of the city.

**Texts:**

**7410c James Joyce’s *Ulysses***
- Mr. Luftig/M, W 2–4:45

   *Ulysses* is, from its first pages to its last, funny, moving, and, in various ways, obscure. This course is meant to serve as an introduction to Joyce’s novels—no previous acquaintance with them is expected—and is meant to provide a chance to consider the rewards and justifications associated with reading difficult texts. We’ll think about what kinds of information may help us when we’re reading Joyce’s works, as well as about what kinds of information might hinder us: we’ll thus not only use but also evaluate, and create for ourselves and others, materials that might be of use to first-time readers. Participants should read “The Dead” and *A Portrait of the Artist as a Young Man* in advance and should bring *The Portable James Joyce* to the first class session. (The Gabler “corrected” text of *Ulysses* will be our classroom edition.)

**Texts:**
7431  The Movement of Modernism: Hardy, Lawrence, Woolf
Ms. Green-Lewis/T, Th 2–4:45
While British modernism is defined by its temporal, spatial, and stylistic movement, ambivalence about that movement is also one of its constants. In fact, some of the most memorable scenes in modernist works are those in which movement ceases completely. In this course we will focus on the representation of both movement and stasis, and we will consider how Hardy, Lawrence, and Woolf make use of each to conceptualize and make visible their experiences of beauty, loss, and the workings of memory. Please read James Joyce’s short story “The Dead” for the first class.

Texts: James Joyce, “The Dead” (in any edition); Thomas Hardy, Tess of the D’Urbervilles and The Woodlanders (both Penguin); D.H. Lawrence, The Rainbow and Women in Love (both Penguin); Virginia Woolf, Mrs. Dalloway and The Waves (both HBJ/Harvest). There will be some secondary reading assigned as we go; please read as many of the novels in advance as you’re able.

7437 Trauma and the Literature of Survival
Ms. Sokoloff/M–F 11:15–12:15
Hardly a day goes by that we don’t hear or read about the struggles of American soldiers returning home from Iraq and Afghanistan. This current obsession with veterans and their readjustment to civilian life has reawakened an interest in homecomings and the dynamics of survival that has preoccupied artists and writers since ancient Greece. In this course we will examine the relationship between trauma and representation by examining the archetypal figure of survival, the returned soldier. Our study begins with the First World War, when the term “shell shock” was coined, and extends to more recent times when the broken-down WWI soldier and his descendants continue to animate the literary imagination. In his own historical context, the shell-shocked soldier unraveled traditional notions of war, social class, masculinity, and mental illness. As a literary figure, he becomes a site for contesting fundamental assumptions about home, memory, identity, ordinary experience, and literary representation itself. Through supplementary materials and student research reports, the course will provide opportunities for us to juxtapose historical/medical representations of shell-shocked soldiers with poetic/ literary ones and to probe the similarities among the literatures of various wars. While we will focus primarily on World War I, we will necessarily find echoes of “shell shock” in the PTSD syndromes of today. For background on WWI, please look at Paul Fussell’s The Great War and Modern Memory before the session begins. We will also draw heavily on Jonathan Shay’s two books, Achilles in Vietnam andOdysseus in America, throughout the summer, and you should read them before you arrive at Bread Loaf.

Texts: Erich Maria Remarque, The Road Back (Ballantine); Tim O’Brien, In the Lake of the Woods (Mariner); Pat Barker, Regeneration (Penguin); Rebecca West, The Return of the Soldier (Modern Library); Virginia Woolf, Mrs. Dalloway (Harcourt); Toni Morrison, Sula (Vintage); Philip Roth, The Human Stain (Vintage).

7455 Fiction of Empire and the Breakup of Empire
Ms. Sabin/T, Th 2–4:45
Through close study of selected Victorian, modern, and contemporary texts, the seminar will examine continuities and ruptures between colonial and postcolonial fiction in English. Novels and short stories will be considered in relation to a variety of critical and theoretical controversies in current postcolonial studies. We will discuss the participation of the English novel in the construction and also the critique of imperialism, the ambiguous status of the English language in the turn against the colonialist mentality, and more recent questioning of the term “postcolonial” itself. This course moves fast, especially at the beginning. It will prove very important to have done a substantial amount of the primary reading before arrival, at least The Mystery of Edwin Drood, A Passage to India, The Inheritance of Loss, The Romantics, and A Bend in the River. Specific assignments in critical reading and a few films will accompany the primary texts during the course, along with photocopied extracts from some contemporary newspapers unavailable for purchase in print. (This course can be used to satisfy either a Group III or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Charles Dickens, The Mystery of Edwin Drood (Penguin); Rudyard Kipling, Selected Stories (Penguin); E.M. Forster, A Passage to India (Harvest); Pankaj Mishra, The Romantics (Anchor); Kiran Desai, The Inheritance of Loss (Grove); Joseph Conrad, Heart of Darkness (Norton Critical Ed.); Chinua Achebe, Things Fall Apart (Anchor); V.S. Naipaul, A Bend in the River (Vintage); Ngugi wa Thiong’o, Weep Not, Child (Heinemann); Wole Soyinka, Aké: The Years of Childhood (Vintage); Ana Ata Aidoo, Our Sister Killjoy (Longman).

7456 Caryl Churchill and Tom Stoppard
Mr. Cadden/M–F 10–11
This course will focus on two of England’s most distinguished contemporary playwrights—Caryl Churchill and Tom Stoppard. Both are celebrated for their imaginative theatricality and their engagement with social, cultural, and literary history. Both began their careers in England’s “swinging” sixties. She has described herself as a feminist and socialist playwright; he has eschewed such adjectives, while churn ing our plays that suggest a no less gendered and political point of view. Her work often has its origins in her collaboration with theater collectives; his has been a matter of individual production. Her work has become more and more elliptical; his has become less and less so. Her work is a notoriously difficult “read,” dependent upon a life in the theater; his work is often noted as part of “dramatic literature.” “Lit Crit” knows just what to do with him; she’s a tougher case. In partnership with the Bread Loaf Acting Ensemble, which will stage Churchill’s Mad Forest this summer, we will take a close look at major work by these equally excellent but decidedly different theatrical talents.

Texts: Caryl Churchill, Vinegar Tom and Cloud Nine in Plays: One (Routledge); Top Girls and Serious Money in Plays: Two (Methuen); Mad Forest in Plays: Three (Nick Hern); and Far Away and A Number in Plays: Four (Nick Hern). Tom Stoppard: Rosencrantz and Guildenstern are Dead, Jumpers, Travesties, The Real Thing, An kaum, The Invention of Love, and Rock ’n Roll (all of the Stoppard plays, except Anakum, are Grove; Anakum is Faber & Faber). Before the first class, students should also read Herta Müller, The Land of Green Plums (Northwestern) which, like Mad Forest, is set in Ceaucescu’s Romania; Müller won the 2009 Nobel Prize for Literature.

Heading back from breakfast in Vermont.
Group IV  (American Literature)

**751b  Identities in Nineteenth-Century American Literature**  
Mr. Nash/M–F 11:15–12:15  
This course turns on the fundamental questions of how nineteenth-century writers both chronicle and help create the processes by which Americans articulate various types of identity, from the personal to the communal to the national. In pursuit of some answers, we will read the following primary texts in the order listed below.

*Texts:* Ralph Waldo Emerson, “The American Scholar,” “The Divinity School Address,” “Fate,” and “Experience”; Henry David Thoreau, “Civil Disobedience,” “Slavery in Massachusetts,” “A Plea for Captain John Brown”; Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*; Nathaniel Hawthorne, *The Scarlet Letter*; Herman Melville, *Moby-Dick*; selected poems by Walt Whitman and Emily Dickinson; Mark Twain, *Adventures of Huckleberry Finn* (California). Please note: You should buy the University of California Press reissue of *Huckleberry Finn* (it has illustrations), but you may use any editions of the other texts. Copies of the Whitman and Dickinson poems will be part of a substantial packet of secondary readings to be assigned in Vermont. Students are strongly encouraged to acquire a working knowledge of nineteenth-century American history prior to the start of the course; I recommend Daniel Walker Howe’s *Mr. Huddle*/M–7588  

**Modernist American Literature**/Ms. Hungerford  
M–F 10–11  
This course will examine the literary innovations of the early twentieth century, focusing on modernist American writers. Reading poetry and fiction from this fertile period, we will also explore the contexts—aesthetic, cultural, biographical, and historical—for the formal and thematic questions that drive the work of these writers. Our study of more familiar texts will reveal how interpretations of modernist literature have changed with shifting scholarly and popular perceptions of the period. Students will prepare one short and one longer paper and a presentation. The pace is brisk, so please prepare the James, and read a bit of the denser material (especially Stevens, Stein, and Crane) a first time before arriving in Vermont.


**762b  Religion and the Twentieth-Century American Novel**  
Ms. Hungerford/M–F 8:45–9:45  
Beginning with Harold Frederic’s realist masterpiece *The Damnation of Theron Ware* (1896) and ending with the apocalyptic fiction of Cormac McCarthy (*The Road* [2000]), we will study a century’s worth of American novels for which religion is central to theme and narrative form. Our questions will include: How is literature imagined in religious terms? How does American religious history reflect the development of the American novel in the twentieth century? How is the Bible folded into fiction? How do Catholic and Jewish thought emerge in Protestant America? How is religious life imagined in the context of American pluralism? The course requires one short paper, one longer paper, and student presentations. The seminar will include brief introductions to a few authors not on the syllabus (Henry James, Flannery O’Connor, Jack Kerouac, Toni Morrison, Don DeLillo) to broaden the context and as a resource for further study.


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**763b  African American Literature since 1940/Mr. Nash**  
M–F 8:45–9:45  
This course provides an aesthetic/cultural-historical examination of representative twentieth-century African American narratives. We will discuss developments in African American literary culture such as social realism, universalism, the Black Arts Movement, and the New Black Aesthetic. We will supplement our reading of fiction with considerations of visual art, music, and film.

*Texts:* Richard Wright, *Native Son* (HarperPerennial); Ann Petry, *The Street* (Prentice Hall, 1940); Ralph Ellison, *Invisible Man* (Vintage); James Baldwin, *Go Tell It on the Mountain* (Dial); Saul Bellow, *Seize the Day* (Penguin); J.D. Salinger, *Franny and Zooey* (Back Bay); Thomas Pynchon, *The Crying of Lot 49* (HarperPerennial); Marilynne Robinson, *Housekeeping* (Picador); Cormac McCarthy, *The Road* (Vintage). A course reader including William James, Philip Roth, material from the Baldwin archive at Yale, and other prose and criticism will be available in Vermont. Please read *Theron Ware* and as much as possible of *Light in August* before you arrive.

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**765b  The Contemporary American Short Story**  
Mr. Huddle/M–F 8:45–9:45  
Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

**Autobiography in America** / Mr. Septo / M–F 11:15–12:15
This discussion-oriented course offers two approaches to the study of American autobiography: the study of classic American autobiographical forms and the study of prevailing autobiographical strategies. The classic forms to be discussed include the Indian captivity narrative (Rowlandson and Marrant), the nation-building narrative (Franklin), slave narratives (Douglass and Jacobs), immigrant narratives (Antin and Kingston), and the cause narrative (Balakian). The strategies to be studied include photographic strategies (Uchida), writing another (Karr and Als), the self in translation (Silko), autobiography and work (Ehrenreich, Ginsberg, and Saunders), and autobiography and place (Blunt). Students will be expected to complete two writing assignments, the second of which can be a personal essay employing one of the strategies discussed in the course. Students will also contribute regularly to the class journal kept in the library and participate in one or more presentation groups.

*Texts:* Photocopied materials will be available for Mary Rowlandson and John Marrant (if you wish to read in advance, both narratives are in R. VanDerBeets, ed., *Held Captive By Indians* [1971] and other volumes). All of the following titles are in paperback: *The Autobiography of Benjamin Franklin* (Dover Thrift); *The Classic Slave Narratives*, ed. Henry Louis Gates (Signet); Mary Antin, *The Promised Land* (Penguin); Maxine Hong Kingston, *The Woman Warrior* (Vintage); Peter Balakian, *Black Dog of Fate* (Broadway); Yoshiko Uchida, *Desert Exile* (Washington); Mary Karr, *The Lis’r’s Club* (Penguin); Hilton Als, *The Women* (Noonday); Leslie Marmon Silko, *Storyteller* (Arcade); Barbara Ehrenreich, *Nicked and Dined* (Hol); Debra Ginsberg, *Waiting* (HarperCollins); George Saunders, “Christmas, Chicago 1984” (photocopy provided at Bread Loaf; or see *The New Yorker* archives); Judy Blunt, *Breaking Clean* (Vintage).

**American Indian Literature** / Ms. Maddox / M–F 10–11
We will read fiction and poetry by modern and contemporary American Indian writers from various parts of North America and with various tribal affiliations. In our consideration of these texts, we will pay particular attention to their approaches to the concepts of place and home. This focus will allow us to consider a number of issues that are fundamental to this body of literature, including the relevance of tribal histories and tribal diasporas; the possibilities for defining a Native aesthetic; and the importance of political and cultural sovereignty. A few critical essays will be provided at Bread Loaf.


**Group V (World Literature)**

**7670**  
*American Indian Literature* / Ms. Maddox / M–F 10–11
See description under Group II offerings. This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.

**7671**  
*The King James Bible* / Mr. Shouhson / M–F 10–11
See description under Group II offerings. This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.

**7675**  
*Thinking Theory* / Mr. Wood / M–F 11:15–12:15
“Theory” in literature has come to be the collective name for a whole range of thoughts and practices, often but not always connecting the study of literature with movements in European philosophy. The aim of the course is to read closely a number of major works in this rather loose tradition. The selection of texts seeks to represent something of the richness of the possibilities but the general idea is not so much to survey the field as to gain real knowledge of particular instances and make up our own minds about the challenges they represent.


**7677**  
*Modern European Fiction* / Mr. Wood / M–F 8:45–9:45
Beginning with Dostoevsky’s complicated revision of the scope and ambitions of the novel as a genre, this course will trace major developments in modern European fiction from the 1880s to the 1970s. We shall look in close detail at six novels (written in Russian, German, English, French, and Italian), paying particular attention to pressures placed on technique and form as well as to historical and personal preoccupations. Somewhere between Dostoevsky and Calvino a nostalgia for the novel itself seems to arise—but what is the actual object of that nostalgia?

*Texts:* Fyodor Dostoevsky, *The Brothers Karamazov* (Farrar, Straus and Giroux); Franz Kafka, *The Trial* (Schocken); Vladimir Nabokov, *The Real Life of Sebastian Knight* (New Directions); Samuel Beckett, *Molloy* (Grove); Jean Rhys, *Wide Sargasso Sea* (Penguin); Italo Calvino, *If on a Winter’s Night a Traveler* (Harvest).

**7770**  
*Literary Modernism: Woolf, Faulkner, Morrison, and Latin American Narrative* / Mr. Lezra / M–F 8:45–9:45
Detailed readings of novels and shorter works by contemporary Latin American writers, with attention to their use and critiques of modernist narrative conventions (in the North American as well as the European context), and to the strategies their works employ to radicalize the concepts of “race” and “nationality.” Though the course will be taught in English, optional meetings will be held to discuss the material in Spanish if there is interest. These are long and tricky works. Students should make every effort to read through them before arriving.

*Texts:* Gabriel García Marquez, *One Hundred Years of Solitude* (Harper Perennial); Julio Cortázar, *Blow-up and Other Stories* (Pantheon); Jorge Luis Borges, *Labyrinths* (New Directions); Toni Morrison, *Beloved* (Vintage); Alejo Carpentier, *The Kingdom of This World* (Farrar, Straus and Giroux); Clancey Luspecter, *Family Ties* (Texas); William Faulkner, *Absalom, Absalom!* (Vintage); Virginia Woolf, *To the Lighthouse* (Harvest).

**7780**  
*The Twentieth-Century Global Novel*  
Ms. Wicke / Th 2–4:45
This course emphasizes and explores a genre that we will call the “global novel.” The lineage of the global novel comes from those works—whether British, American, European, or non-Western—that deliberately set their narratives in motion within a global frame, even if the story unfolds locally, to take account of such questions as global ethics, experiences of migration and travel, issues of identity and human rights, and with a focus on memory, mourning, and the retrieval of a shared humanity after trauma accomplished through the art of the novel. The critic Mikhail Bakhtin argued that the genre of the novel was the “most expansive, most inclusive, and most revolutionary” of all genres, including as it did a “heteroglossic” or many-tongued voicing of the human. This course investigates a second “rise of the novel” over the recent half century and into the present day, a rise it will track as the rebirth of the global novel. Georg Lukacs famously claimed that the nineteenth-century novel expressed the “transcendental homelessness” of humanity; the global novel seeks to address this in a new way by giving voice to a literature at home in the wide, shared world.
Square dancing in Vermont.

7783  The Cosmopolitan Eye/Mr. Freedman/M, W 2–4:45
The term “cosmopolitan” literally means “citizen of the world” and the ideal it names—a sense of belonging to a community larger than one’s own state, nation, or religion—has recently returned to critical prominence. One can understand why: in a globalized world where nationalism, fundamentalism, and xenophobia nevertheless spread virally, the cosmopolitan ideal seems more relevant than ever. So do its corollaries: an ethic of universalism; valuing mixed origins and multiple affiliations; tolerance. But this ideal presents problems, too. When does the pursuit of the universal bulldoze the particular into oblivion? What happens when ethical or moral claims collide under the pressure of politics or religion (after all, Marxism, capitalism, Christianity, and Islam all claim universality of knowledge or faith). Is cosmopolitanism just liberalism under another name, prey to its complacency and contradictions? We’ll look at a number of different texts that both articulate the values of cosmopolitanism and explore cosmopolitanism’s limitations. Beginning with readings in philosophy, we’ll consider novels, stories, and films that call for or document the failures of the cosmopolitan vision of universal values, respect for difference, and urbanity in a world of fluid national boundaries, global population flows, and vagrant social identities. Students will be required to write several short reaction papers and one longer paper at the end of session.

Texts: Selected writings of Immanuel Kant, Amanda Anderson, others (handout); Kwame Anthony Appiah, Cosmopolitanism (Norton); Abraham Cahan, Yekl and Other Stories of Yiddish New York (Dover); Henry James, stories (handout); Amitov Ghosh, Sea of Poppies (Picador). Films (see as many as possible beforehand): Stagecoach, Facing Windows, Mr. and Mrs. Iyer, Inglourious Basterds.

7785  Through a Glass Darkly: Modernity, Photography, and the Art of Seeing/Ms. Blair/M–F 10–11
This course will focus on the power of the camera as a central instrument, fact, and symbol of modernity. For literary as well as visual artists confronting a rapidly changing social landscape, photography remains both a troubling model and a powerful resource. Making possible ever more life-like reproductions, replacing reality with the reality effect, radically altering our experience of history (and of experience itself), photography records the very changes that define the modern—and in so doing helps inaugurate them. Our goal will be to explore both the affirmative and the destructive possibilities of photography, reading widely across cultural contexts. We’ll begin with critical guides to the venture offered by Roland Barthes, Susan Sontag, and Walter Benjamin, accompanied by exploration of bodies of photographs (European, American, Latin American) that interest them. We’ll continue with a series of literary texts and photographs read in dialogue: Walt Whitman’s Song of Myself and the daguerreotype images of Mathew Brady and J.T. Zealey; Franz Kafka’s stories and the portrait catalogues of August Sander and Lewis Hine; the modernist phototext Let Us Now Praise Famous Men and the American portraiture of Esther Bubley, Lisette Model, Diane Arbus; and other viewers from underground, the margins, and below. The last part of the course will be devoted to texts by the likes of Ralph Ellison, W.G. Sebald, Eudora Welty, and Isaac Bashevis Singer, as they rethink relations between visuality and social visibility, and to the work of contemporary photographers like Dawoud Bey, Pedro Meyer, Sebastiao Salgado, Sune Woods, and Nikki S. Lee. Throughout the course, our emphasis will be on generating strategies for the critical reading of visual texts.

No previous experience with photographs or visual studies is necessary; students from last summer’s course on documentary expression are welcome. Requirements will include active class participation, several short response papers, and a final essay or project.

Texts: Roland Barthes, Camera Lucida (Hill and Wang); Susan Sontag, On Photography (Picador); Walt Whitman, Leaves of Grass (Bantam, or any volume based on the 1855 ed.); James Agee and Walker Evans, Let Us Now Praise Famous Men (Mariner). Other materials—including images, short fiction, and secondary readings—will be available on our BreadNet-based course Web site.

Group VI (Theater Arts)

7800  Directing Workshop/Mr. MacVey/M, W 2–4:45
A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater’s place in society and the forms it can take. Each student will direct two dramatic pieces for presentation before the class. This class is also a good introduction to the wide spectrum of activities theater includes: script analysis, acting, design, staging, etc. There will be no final exam, but the last class will run until 11 p.m. on the final Tuesday of the session.

Texts: Peter Brook, The Empty Space (Touchstone). Additional articles will be on reserve.
Dear Bread Loaf,

I feel the need to pass along my successes in the classroom that are a direct result of my course taken this summer in Asheville, NC.

I teach at a small private school, so my course load is basically 7th, 8th, 9th, and 12th grade English classes. This summer in Asheville I took the “Teaching Shakespeare” class and I came back this year with resolve to try to implement what I learned. Since I did not major in English as an undergrad, and the last time I “studied” Shakespeare was in high school, I have always felt intimidated and unprepared to teach the Bard myself.

The 8th grade class has spent all semester slowly and carefully reading through and acting out A Midsummer Night’s Dream. They will have auditions on Friday and parts will be set for the all-school presentation of the play in May. These students come to class excited to study Shakespeare; they are disappointed when we have to do other English assignments; they walk the halls of the school quoting lines from the play. It has been awe-inspiring to watch.

Two weeks ago I introduced Macbeth to my British Literature class. I spent two class periods cajoling them to get out of their comfort zones and act the parts “over the top.” I was initially met with blank stares and rolling eyes. Today in class, however, each of the students performed Act II, scene ii of the play and the results were amazing! Even my most shy student—the one who has not said one word the entire semester—delivered a troubled Macbeth to which we could all relate. It was heart-warming for this inexperienced teacher to see such amazing results.

Tonight I was checking my Facebook page and one of my students mentioned his love of the class. Since that time, 4 other students have chimed in how much they love studying Macbeth. Who would have thought that high school students in 2009 would actually look forward to coming to English class to study Shakespeare.

I just wanted you to know what your program has meant to me—and to my students.
“For he on honey-dew hath fed,
And drunk the milk of Paradise.”

—Samuel Taylor Coleridge, *Kubla Khan*