Summer 2008 Dates and Fees

New Mexico Campus

June 10 Arrived and registration day
June 11 Classes begin
July 22 Classes end
July 23 Commencement

Tuition: $4,025
Room and Board: $2,570
Facility Fees: $100
Total: $6,785

North Carolina Campus

June 17 Arrived and registration day
June 18 Classes begin
July 29 Classes end
July 30 Commencement

Tuition: $4,025
Room and Board: $2,425
Facility Fees: $300
Total: $6,750

*The room and board charge for a single room will be $2,805.

Oxford Campus

June 30 Arrival day
July 1 Registration day
June 2 Classes begin
August 8 Classes end
August 9 Commencement

Comprehensive Fee: $9,530

Vermont Campus

June 24 Arrival and registration day
June 25 Classes begin
July 18 Midterm recess
August 6 Classes end
August 9 Commencement

Tuition: $4,025
Room and Board: $2,165
Total: $6,190

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.
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

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 10–JULY 23, 2008

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 90 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 17–JULY 30, 2008

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 will enroll approximately 90 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.
The Bread Loaf School of English at Lincoln College, Oxford
JUNE 30–AUGUST 9, 2008

Each summer the Bread Loaf School of English enrolls about 90 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. Each student selects 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.

The Bread Loaf School of English at Bread Loaf, Vermont
JUNE 24–AUGUST 9, 2008

The central location for the Bread Loaf School of English is the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Each year, approximately 260 students come from all regions of the United States and from other countries to take courses in literature, creative writing, the teaching of writing, and theater arts. All of these courses benefit from the on-site presence of the Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer.

Dormitory housing at Bread Loaf in Vermont 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. The School contracts the services of a local day care center to provide a child-care program for children of students, faculty, and staff.

For those who enjoy outdoor life, Bread Loaf/Vermont 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, specialized way on the broader base of the M.A. Students choose a field of concentration in which most or all of their course work is to be done. A field of concentration may be a period such as the Renaissance, a genre such as the novel, or a field such as writing theory and pedagogy.

The M.Litt. can be earned in four or five summers by following a program of 10 courses or Independent Reading Projects. This program of studies is drawn up by the end of the student’s 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 three semester hours (the equivalent of four and one-half quarter hours) of graduate credit. After the first summer exceptional students 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.

Continuing Graduate Education
The School allows students not seeking a degree to enroll for a summer in a nondegree status in continuing graduate education. 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 theater study at 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 and research 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 $2,013 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 when they register for courses, or no later than March 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 March 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 $2,013 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:

- Arcadia
- Measure for Measure
- Romeo and Juliet
- Big Love
- Pirandello’s Henry IV

The 2008 production will be Twelfth Night.
Admission & Aid

Admission
New students are admitted on a rolling basis beginning on January 15; 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 fill out and return the application form and supporting materials, along with a $55 application fee. Application forms and detailed instructions are available from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin, or via the online inquiry form on the Bread Loaf Web site. Beginning in January 2008, applicants will have access to an online application form.

First-time applicants who were accepted for a previous summer but did not attend Bread Loaf may reactivate their applications by submitting 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 complete a re-enrollment form 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
Because of the generosity over the years of Bread Loaf graduates, faculty, and friends, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

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 new 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. 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.

“Every Bread Loaf course I have taken since my first summer in Vermont is woven into my teaching, taking on new forms and new meaning.... My students trust me to lead them to greater self-confidence with the text and then their own writing. Who would have thought that Spenser, Donne, and Milton could be such celebrities with suburban iPod and cell phone-using, Jeep-driving seniors?”

—Emma Watson
Oxford, summer 2006
Other Information

Fees
Fees for summer 2008 are listed in the front inside cover of this catalog. The tuition fee includes a fee for an accident insurance policy with limited coverage. An additional $2,013 is charged when students take a third course for credit.

Each accepted applicant who wishes to register 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 about May 1 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.

Bread Loaf students can go to the “General Information for Students” page of our Web site to find downloadable forms and more detailed information about:

• ordering official transcripts
• viewing transcripts
• accessing grade reports
• requesting letters of recommendation
• transferring credits
• re-enrollment
• course registration
Facilities & Activities

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
One of the most exciting of Bread Loaf’s innovations has been the development of 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; there is no fee.

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, is available for consultation. The well-equipped Porter Medical Center is in Middlebury.

At the other three sites, students with medical needs will be referred to local doctors.

“[The Trenton Bread Loaf Teacher Network] connects us as a group to benefit our students….It expands my view and vision of teaching and it affords me an opportunity to be included in other people’s worlds and for other people to be included in my world.”

—Sandra Farrakhan
Trenton Central High School
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 88 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. But 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 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
- Allen Tate
- Helen Vendler
- Richard Wilbur
- William Carlos Williams
Bread Loaf Faculty, 2008

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. Associate 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; Chair, Conference on College Composition and Communication.


Jeffrey Porter, B.A., State University of New York at Buffalo; Ph.D., University of Oregon. Director of Multimedia Studies, Department of English, University of Iowa.

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

D. Vance Smith, B.A., Westmont College; M.A., Ph.D., University of Virginia. Associate Professor of English, Princeton University.

Claire Sponsler, B.A., University of Cincinnati; Ph.D., Indiana University. Professor of English, University of Iowa, and Director of Bread Loaf/New Mexico for the 2008 session.

AT BREAD LOAF IN NORTH CAROLINA

Alison Booth, B.A., Bennington College; M.F.A., Cornell University; M.A., Ph.D., Princeton University. Professor of English, University of Virginia.

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.

John Elder, B.A., Pomona College; Ph.D., Yale University. Stewart Professor of English and Environmental Studies, Middlebury College.

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

Riché Richardson, B.A., Spelman College; Ph.D., Duke University. Associate Professor of English, University of California, Davis, and Co-editor, the New Southern Studies book series, University of Georgia Press.

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, and Director of Bread Loaf/North Carolina for the 2008 session.

AT BREAD LOAF AT LINCOLN COLLEGE, OXFORD

Benjamin Brice, B.A., University of Sheffield; M.Phil., D.Phil., University of Oxford. Supernumerary Teaching Fellow in English, St John’s College, University of Oxford.

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

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.

Peter McCullough, B.A., University of California, Los Angeles; Ph.D., Princeton University. Sohmer-Hall Fellow in English Renaissance Literature, Lincoln College; Lecturer in English, University of Oxford, and Director of Bread Loaf/Oxford for the 2008 session.

Nicholas Perkins, M.A., M.Phil., Ph.D., University of Cambridge. Fellow and Tutor in English, St. Hugh’s 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


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.

Adrienne D. Dixon, B.A., Dana School of Music, Youngstown State University; M.A., University of Michigan; Ph.D., University of Wisconsin. Assistant Professor of Multicultural Education, affiliate faculty member in Women's Studies, and Associate Faculty in African and African American Studies, The Ohio State University.

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

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University.

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 Co-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 of English, University of Vermont.

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, Director of the Center for the Liberal Arts, and Director of the University’s “Teachers for a New Era” programs, University of Virginia.
2007 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): Patricia Powell, Ben Steinfield, Stephen Thorne

Middle row: Susanne Wofford, Michael Cadden, Cheryl Glenn, Jonathan Freedman, Lucy Maddox, James Maddox (Director), Margery Sabin, Emily Bartels (Associate Director), Jonathan Strong, Dixie Gesswani, Carol MacVey, David Huddle, Isobel Armstrong, Michael Armstrong, Jennifer Green-Louis

Back row: Jacques Lezra, Sara Blair, John Elder, John Fyler, Victor Luftig, Margery Sokoloff, Robert Stepto, William Nash, Jeffrey Shoulson, Dave Clubb, Angela Brazil, Morgan Dover-Pearl, Heather James, Alan MacVey

Alan MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Chair of the Theatre Arts Department, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble and Director of the Bread Loaf Program in Theater.

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

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

Brian McEleney, B.A., Trinity College; M.F.A., Yale School of Drama. Clinical Professor of Theatre, Speech and Dance, Brown University; Head of Acting, Brown University/Trinity Rep Consortium; 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. Associate Professor of American Studies, Middlebury College.


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

Sheldon Sax, B.A., University of Toronto; M.A., Simon Fraser University; Director of Education Technology, Middlebury College, and Director of Technology, Bread Loaf School of English.

Jeffrey Shoulson, A.B., Princeton University; M. Phil., University of Cambridge; M.A., Ph.D., Yale University. Associate Professor of English and Judaic Studies, University of Miami.

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. Senior Lecturer in English, Tufts University.

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

Craig Womack, B.S., University of Tennessee; M.A., South Dakota State University; Ph.D. University of Oklahoma. Associate Professor of English, Emory University.

Courses

Bread Loaf in New Mexico

Group I (Writing and the Teaching of Writing)

7005a Fiction Writing/Ms. Pérez/M, W 2–4:45
This workshop will help participants assess the strengths and weaknesses of their narratives and determine if what is translated onto the page effectively conveys what the author intended. As there are no mythic "do's or don’ts" and writing is a highly personal endeavor, this workshop will necessarily be a dialogue and exploration, requiring the active participation of each student. Be prepared to share your work to and offer and receive rigorous feedback. Via writing assignments, readings, and discussions of craft, perspective, characterization, dialogue, and intentionality, we will examine what constitutes a fully realized fictional work. Please read the Robert Olsen Butler book prior to the first class.

Texts: Robert Olen Butler, From Where You Dream: The Process of Writing Fiction (Grove); Lois-Ann Yamanaka, Wild Meat and The Bully Burgers (Picador); Eduardo Galeano, Book of Embraces (Norton); Jim Harrison, Returning to Earth (Grove); Marilyn Robinson, Housekeeping (Picador).

7090 Going Digital: Writing and Technology in the Twenty-First Century/Ms. Porter/M, W 9–11:45
This class will explore the radio essay as a form of digital storytelling that emerges out of radio sound art and oral performance. We’ll discuss such radio essayists and performance artists as David Sedaris, Sarah Vowell, Bailey White, and Spalding Gray and consider experimental sound-based narrators like Henry Jacobs and Ken Nordine. Throughout the session we will work closely with electronic media and audio editing tools (Garage Band 3) in composing texts intended for local broadcast and on the Web. Our aim is to learn how to turn a written text into spoken language, record voiceovers, capture nonverbal sounds, and mix music with narration. Two radio projects will be assigned during the summer session: a narrative essay and a short experimental radio piece. Most of our work will be completed on Mac laptops provided by Bread Loaf and in an on-site sound lab. Since both of your radio projects will, in all likelihood, include music, be sure to bring along your favorite songs and sounds.

Required Texts: Bailey White, Mama Makes Up Her Mind (Vintage); David Sedaris, Naked (Back Bay); Sarah Vowell, Take the Cannoli (Simon & Schuster); Spalding Gray, Swimming to Cambodia (Theatre Communications Group). Optional Texts (these will be on reserve, but you may want your own copy): Walter Ong, Onality and Literacy (Routledge); Mary Plummer, Apple Training Series: Garage Band 3 (Peachpit).

7108 Rhetorical Principles and the Delivery of Writing
Ms. Glenn/T, Th 2–4:45
Writers and writing teachers have long concentrated on the ways ideas can best be delivered. Of all the divisions of rhetoric (invention, arrangement, style, memory, and delivery), delivery may be the most exciting—and fast moving. After all, how many of us began delivering our ideas orally, then in handwriting or print text, only to find ourselves now delivering our ideas electronically and visually? Not only are we communicating at a much faster pace and over a broader geographic span than any generation before, but also we’ve come to believe that texts can be democratic and collaborative. As delivery shifts from print to pixel, new ways of knowing and communicating emerge. We’ll start the course with a review of the rhetorical principles that will anchor us throughout the term, regardless of the medium of delivery under examination. We’ll use those terms as we write, create, and talk about writing and the teaching of writing (including the “academic essay”) in the twenty-first century. Together, we will devise pedagogies and approaches for leveraging the valuable resource that is rhetoric.

Texts: Art Spiegelman, Maus, I and II (Pantheon); Scott McCloud, Understanding Comics (HarperPerennial); Erika Lindemalm and Daniel Anderson, A Rhetoric for Writing Teachers, 4th ed. (Oxford); Alison Bechdel, Fun Home (Mariner); Anne Frances Wysocki et al., Writing New Media (Utah State); Cheryl Glenn and Melissa Goldthwaite, The St. Martin’s Guide to Teaching Writing, 6th ed. (Bedford/St. Martin’s); Ronny Clark and Roz Ivani, The Politics of Writing (Routledge); Gail Hawisher and Cynthia Selfe, Passions, Pedagogies, and Twenty-First Century Technologies (Utah State); Joseph Gilbaldi, MLA Handbook for Writers of Research Papers, 6th ed. (MLA); a good college handbook (e.g., The Writer’s Harbrace Handbook, brief edition., 3rd ed.).

7109 Rhetoric, Writing, and Identity/Ms. Glenn/T, Th 9–11:45
Rhetoric does not take place in a vacuum; the shape and content of any un/spoken, written, or signed rhetoric is inevitably influenced by the rhetor herself (who she is and where she comes from) and by the social, political, and cultural situation she enters. Although issues of identity (understood as a complex, shifting intersection of various subject positions such as race, class, gender, sexuality, religion, dis/ability, region, etc.) are now familiar to us all, they require renewed inspection and innovative inquiry. In this course, we will consider identities as they are re/presented, interpreted, and constructed through reading, writing, speaking, listening, and silence. By exploring the ways in which identity influences, constrains, and enables the rhetorical choices of individuals, we will address the following questions: (1) What discursive features contribute to representations of identities—what and consequences, especially in academic settings and academic writing? (2) How can re/presentations of identity help us re/write history, the future, others, and ourselves more ethically and accurately? (3) What does an academic identity mean for students, teachers, curricula? (4) How do issues of identity affect students, teachers, and citizens from widely varying cultural and language backgrounds?

Texts: Dorothy Allison, Two or Three Things I Know for Sure (Plume/Penguin); Linda Martin Alcoff et al., Identity Politics Reconsidered (Palgrave); Jacqueline Jones Royster, Calling Cards (SUNY); Chris Bohjalian, Trans-sister Radio (Vintage); Cheryl Glenn, Unspoken (Southern Illinois); bell hooks, Where We Stand (Routledge); Leslie Marmon Silko, Storyteller (Arcade); Candace Spigelman, Personally Speaking (Southern Illinois); Diane Freedman, The Teacher’s Body (SUNY); Robin Becker, All American Girl (Pittsburgh); The MLA Handbook for Writers of Research Papers, 6th ed.; a good college handbook (e.g., The Writer’s Harbrace Handbook, brief edition, 3rd ed.).

Group II (English Literature through the Seventeenth Century)

7210a Chaucer/Ms. Sponsler/M, W 9–11:45
This course will study the Canterbury Tales, Chaucer’s extraordinary story collection. Among the topics we will consider are: Chaucer’s literary influences and his cultural context in fourteenth-century England, his stylistic innovations and his importance for the English language, the pleasures of his poetry, the many interpretive issues raised by the Tales (including questions of perennial interest involving gender, class, and religion), his canonization as a major author, his literary legacy, and his continued appeal—including his place in the curriculum and his relevance for modern readers. Our approach to these topics will emphasize close reading, which will help us explore how Chaucer creates his dazzling effects. Selected historical and critical essays will enrich and contextualize our discussions, as will the occasional film. No prior experience with medieval literature is needed to enjoy and profit from this class.
NEW MEXICO

Sunrise hike in New Mexico.


7252 Shakespeare and Performance/Mr. B. Smith/M, W 9–11:45
Body, space, time, and sound—the four components present in every dramatic performance—will provide the coordinates for our study of Shakespeare's work for the stage. We'll begin by analyzing and discussing each of the elements in turn, paying attention to what philosophers said about them in Shakespeare's time, how they were deployed in the physical spaces Shakespeare wrote for, what changes have overtaken them in modern production practices and in the media of film and video, and where they stand in relation to contemporary critical theory. The selection of plays will include The Tempest, Richard II, Twelfth Night, King Lear, and Measure for Measure. In the happy event that a Shakespeare play is being staged in Santa Fe, a substitution for one of these plays is possible, and a group trip to a performance will be arranged. Other performances that we will view and discuss together will include Peter Greenaway's film fantasy Prospero's Books, a videotape of a live performance of Richard II at the restored Globe Theatre in London, and Trevor Nunn's film of Twelfth Night. You'll be asked to develop four projects for the course: a four-page review of one of the performances, a live performance of a scene with a group of your colleagues, and an eight-to ten-page analytical paper on one of the four elements body, space, time, or sound.

Required Texts: Trevor Nunn, Screenplay: Twelfth Night (Methuen, available through www.amazon.co.uk); Bert O. States, Great Reckonings in Little Rooms (California); John L. Stryan, Shakespeare's Stagecraft (Cambridge); plus a course reader to be made available at the beginning of the semester. Recommended Text: William Shakespeare, The Norton Shakespeare, ed. Stephen Greenblatt (Norton).

Group III (English Literature since the Seventeenth Century)

7360 Victorian Narratives/Ms. Flint/M, W 2–4:45
This course explores a variety of ways in which Victorians told fictional stories—in novels, short stories, poetry, and paintings. We will look at narratives that are delivered in a number of ways—whether through first-person voices, multiple narrators, or authoritative third-person commentary—and at their conclusions, whether decisive or, more often, ambiguous. In our exploration of narrative, we will consider how the reader's emotions, desires, and responses are directed or frustrated, and think about what it meant to be a reader during the Victorian period, and the difference made by various modes (magazine serials, publication in parts, volumes borrowed from libraries) of encountering fiction. The works that we will be discussing open up questions relating to the treatment of gender, identity, class, ambition, science, nationhood, the city and the country, and the verbal representation of art—and we will look, too, at how certain Victorian painters (Holman Hunt, William Powell Frith, Robert Martineau) told stories on their canvases. Please note that the final class will be held on Friday, July 18.

Texts: George Eliot, The Lifted Veil (Oxford World's Classics); Elizabeth Barrett Browning, "The Runaway Slave at Pilgrim's Point" (any edition with line numbers is fine); Charlotte Brontë, Villette (Penguin); Charles Dickens, Bleak House (Penguin); Mary Braddon, Lady Audley's Secret (Oxford World's Classics); George Eliot, Middlemarch (Penguin); Henry James, The Turn of the Screw (Penguin); and short stories by James, Rudyard Kipling, and Charlotte Mew (handouts at Bread Loaf).

7410 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, 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.


7440 The Moderns according to the Contemporaries
Ms. Keen/T, Th 2–4:45
In recent years contemporary authors have turned to their earlier twentieth-century predecessors for inspiration and productive aggravation. Until recently, as Lawrence Rainey writes, "the modernists were gnants, monsters of nature who loomed so large that contemporaries could only gape at them in awe." In the last years of the century, however, contemporary writers have overcome their reticence about these vigorous experimenters and originators, subjecting them to rewriting, revision, playful pastiche, and brisk updating. While it is a commonplace of postcolonial literary criticism to notice the vigorous revising of canonical Victorian texts by postcolonial contemporary writers (Jean Rhys taking on Charlotte Brontë, for instance), or to study how contemporary film adapts older fiction, less often do we consider how contemporary writers re-examine their immediate literary heritage. This course pairs writers: Michael Cunningham with Virginia Woolf; Ian McEwan with
Elizabeth Bowen; Zadie Smith and Merchant-Ivory (British filmmakers) with E.M. Forster; John Le Carré and Mohsin Hamid with Joseph Conrad (and Hitchcock); and David Mitchell with Aldous Huxley. A close study of novelistic subgenres and narrative techniques will accompany the course readings.

Texts: For the first class meeting, read and bring Virginia Woolf, Mrs. Dalloway (Harvest); thereafter, we will use Suzanne Keen, Narrative Form (Palgrave) and, in this order: Michael Cunningham, The Hours (Picador); Joseph Conrad, The Secret Agent (Oxford World’s Classics); John Le Carré, Tinker, Tailor, Soldier, Spy (Scribner); Mohsin Hamid, The Reluctant Fundamentalist (Harcourt); Aldous Huxley, Brave New World (HarperPerennial); David Mitchell, The Cloud Atlas (Random House); Elizabeth Bowen, The House in Paris (Anchor); Ian McEwan, Atonement (Anchor); E.M. Forster, Howards End (Penguin); and Zadie Smith, On Beauty (Penguin). Course Web page with links and syllabus details: http://home.whu.edu/~keens/blmodcontemp.htm.

7450 Cinema and the Modern Novel/Mr. Porter/M, W 2–4:45

What does it take to turn a novel into a good movie? This course aims to answer that question by exploring the complex interplay between cinema and modern fiction. We’ll focus on six film/novel pairs ranging from Kafka’s The Trial (Orson Welles, 1962) to Toni Morrison’s Beloved (Jonathan Demme, 1998) that reveal why the study of literary films is so much more critical attention. What films and novels have in common that draws filmmakers to the challenging art of adaptation is the capacity for narrative, a condition that is all the more interesting in light of the fact that translating fiction into film requires that the formal linguistic devices of narrative—point of view, tense, voice, metaphor, plot, and symbolic structure—must be realized by other means. Our chief aim will be to read the two media closely in order to figure out the kinds of shifts that are made in the process of adaptation, outlining the differences in what each says about the other. What a movie borrows from a book matters; but so does what it gives back. Our discussion will also consider key modernist problems, including alienation, loss of self, disenchantment, the crisis of enlightenment, and the challenge of indeterminacy—all of which are at heart problems of alienation, loss of self, disenchantment, the crisis of enlightenment, and the capacity for narrative, a condition that is all the more interesting in light of the fact that translating fiction into film requires that the formal linguistic devices of narrative—point of view, tense, voice, metaphor, plot, and symbolic structure—must be realized by other means. Our chief aim will be to read the two media closely in order to figure out the kinds of shifts that are made in the process of adaptation, outlining the differences in what each says about the other. What a movie borrows from a book matters; but so does what it gives back. Our discussion will also consider key modernist problems, including alienation, loss of self, disenchantment, the crisis of enlightenment, and the challenge of indeterminacy—all of which are at heart problems of adaptation. Assignments will include a presentation and two analytical papers. Please try to read as many of the books as possible before class. We will set up a schedule of weekly film screenings at the beginning of the session. (This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)

Texts: Joseph Conrad, Heart of Darkness (Oxford); James Joyce, “The Dead” from Dubliners (Norton Critical Ed.); Franz Kafka, The Trial (Schocken); Vladimir Nabokov, Lolita (Vintage); Truman Capote, In Cold Blood (Vintage); Toni Morrison, Beloved (Vintage).

Group IV (American Literature)

7435 Memory/Ms. Flint/M, W 9–11:45

How do we remember? What do we remember—and what do we forget? What might we wish to remember? How does writing explore the ways in which the past may haunt the present, whether bidden or unbidden? This course will examine a number of twentieth-century texts—poetry, fiction, and memoir—and range over many aspects of memory and memorializing. We will look at works that themselves puzzle over the nature of memory and its operations, those that seek to evoke a very particular time and place, and those that explore the relationship between language and memory. We will ask what is at stake in writing memoir, and the relationship between memoir and fiction. We will consider the ways in which the dead are remembered, whether through elegiac writing, or through their ghostly presence. Other works will lead us to discuss issues of exile and of trauma, of the differences and intersections between personal and communal memory, of amnesia and false memory, and of nostalgia. At least one film (Memento) will be shown; we will think about the place of memory in non-linguistic media (the photograph, the souvenir, the public memorial, the heritage industry, in graphic fiction, and in texts that include photographs. Additional readings (available in New Mexico) will include poems, short stories, and essays. Please note that the final class will be held on Friday, July 18.

Texts: Teresa Hak Kyung Cha, Dícte (California); Toni Morrison, Beloved (Vintage); Art Spiegelman, The Complete Maus (Penguin); Melissa Holbrook Pierson, The Place You Love Is Gone (Norton); Roland Barthes, Camera Lucida (Hill and Wang); Marianne Wiggins, The Shadow Catcher (Simon & Schuster); Jimmy Santiago Baca, A Place to Stand (Grove).

7450 Cinema and the Modern Novel/Mr. Porter/M, W 2–4:45

See description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.

7515 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 (1830s–1850s) 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 and self-consciously struggled to generate its own national literature. Normally we associate this era with canonical authors such as Emerson, Thoreau, Hawthorne, Melville, and Whitman, but the writings of marginal authors, such as Douglass, Fuller, Buntline, and Lippard, demonstrate the diversity of American literature (some good and some not so good) that boomed from the 1830s to the 1860s. This course will thus survey and analyze the key texts and authors of mid-nineteenth-century American literature. It will focus on major movements such as transcendentalism and romanticism; major literary forms such as essays, short stories, novels, and poetry; and major socio-historical factors such as Indian removal, slavery, domesticity, and the rise of market capitalism and industry, but we’ll also read and discuss lesser-known writings and authors to experience the variety of texts that the American renaissance fostered and fueled in the years preceding the Civil War.

Texts: The American Transcendentalist: Essential Writings, ed. Lawrence Buell (Modern Library); Edgar Allan Poe, The Narrative of Arthur Gordon Pym, ed. Richard Kopley (Penguin); Empire and the Literature of Sensation: An Anthology of Nineteenth-Century Popular Fiction, ed. Jesse Alemán and Shelley Streeby (Rutgers); Henry David Thoreau, Walden and Civil Disobedience (Signet Classic); Nathaniel Hawthorne, The Scarlet Letter (Penguin); Herman Melville, Moby-Dick (Penguin); Frederick Douglass, Narrative of the Life of Frederick Douglass (Signet); Margaret Fuller, Woman in the Nineteenth Century and Other Writings (Oxford). Assigned readings will also include selections from Walt Whitman, Emily Dickinson, Harriet Jacobs, and others made available online before the summer session begins.

Alfredo Lujan holding newly minted Bread Loaf M.A., Alesia Cargan.
7674  Southwestern Literature and Film  
Mr. Aleman/T, Th 2–4:45  
This course surveys Southwestern literature and film to analyze how Native, Chicana/o, and Anglo Americans imagine life in Texas, New Mexico, Arizona, California, Nevada, or the U.S.-Mexico borderlands. The course begins with mid-nineteenth and early-twentieth-century depictions of the Southwest in popular fiction and film; moves to modern literature and movies; and concludes with contemporary Southwestern artistic production. We'll consider how cultural conflict, modernization, landscape, gender, and westward expansion, among other themes, shape Southwestern genres, such as westerns, adventure narratives, regional novels, mysteries, and horror flicks. The class will also examine and discuss the craft of cinema—from film production to scene analysis—especially in the context of film adaptations of literary texts. Most movies will be viewed in their entirety before class, with some clips used during class sessions to highlight a theme, but all class meetings will involve active participation, critical analysis, and student interaction.


Group V (World Literature)

7710  The Bible as Literature  
/Mr. V. Smith/M, W 2–4:45  
In this course we will study both the history, or histories, of the Bible and its literary characteristics, asking how particular features of it have reflected its larger purpose, including the question of authorship; the structures and modes of the Biblical books; the formation of the canon, including the development of the Tanakh, or Hebrew Bible, and the history of the apocryphal or deuterocanonical books; translation from the Septuagint to the present; literary genres of the Bible; histories of exegesis, interpretation, and commentary; the redaction, division, and ordering of biblical texts; the cultural, political, and intellectual worlds within which these texts were written.


7740  Opera at 7,000 Feet  
/Mr. B. Smith/T, Th 9–11:45  
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-second year of bringing singers, instrumentalists, and listeners together under the high-desert stars: Giuseppe Verdi’s Falstaff (1893, based on Shakespeare’s The Merry Wives of Windsor), Wolfgang Amadeus Mozart’s The Marriage of Figaro (1786, based on Pierre Beaumarchais’ play of the same name), and Benjamin Britten’s Billy Budd (1951, based on the novel by Herman Melville). A selection of theoretical and critical readings will give us a range of reference points for studying the literary sources, dramatic structure, musical design, and production history of each opera. Before turning to the three operas in production, we shall try out those reference points on Giuseppe Verdi’s Otello (1887), comparing Verdi’s ways with passion to Shakespeare’s Othello. Participants in the seminar will undertake two projects: a five-page review of one of the three performances and an eight- to ten-page interpretative essay drawing on one or more of the critical readings. Blocks of group tickets have been purchased for these three dates: Friday, June 27, Falstaff (opening night of the season, tail-gate parties and costumes in the spirit of that night’s opera are traditional); Wednesday, July 9, Figaro; and Wednesday, July 16, Billy Budd. An additional fee of $156 will be charged to cover the cost of tickets, and attendance at all three performances is a requirement of the course.

Required texts: Slavoj Žižek and Mladen Dolar, Opera’s Second Death (Routledge); William Shakespeare, The Merry Wives of Windsor, ed. William Green (Signet/Penguin) and Othello, ed. Alvin Kerman (Signet/Penguin); Pierre Beaumarchais, The Figaro Trilogy, trans. David Coward (Oxford); Herman Melville, Billy Budd and Other Tales (Signet). Recommended CDs (with librettis): G. Verdi, Otello, dir. Tullio Serafin, with J. Vickers and L. Rysanek (RCA); G. Verdi, Falstaff, dir. Herbert von Karajan, with T. Gobbi and E. Schwartzkopf (EMI); W. A. Mozart, The Marriage of Figaro, dir. Karl Böhm, with D. Fischer-Dieskau and H. Prey (DG); Benjamin Britten, Billy Budd, dir. B. Britten, with P. Pears and P. Glossop (Decca).

7795  African Literature  
/Mr. V. Smith/T, Th 2–4:45  
Just over 25 years ago, Ngugi wa Thiong’o of Kenya began to write in Kiswahili rather than English, and President Daniel M. arau of Malawi founded a school that prohibits the teaching of African literature and the use of any African languages. Both were responses to the legacy of European colonialism, but both also assume that language is determinative of identity and political orientation. This course will trace how, in the sixty years between Amos Tutuola’s 1946 The Palm-Wine Drinker and Tsitsi Dangarembga’s 2006 The Book of Not, African literatures have been positioned against a literary tradition that is synonymous with colonialism and traditions that represent “indigenous” or “precolonial” modes of thinking and writing. More than that, these works question the very usefulness of thinking in terms of a literary tradition at all: can a continent made up of 47 countries be said to have a single tradition? Does the idea of a nation merely replicate colonial and neocolonial formations and structures? Our readings will include some of the most important and electrifying writing from a number of countries in Africa, focusing particularly on Nigeria and South Africa. Critical readings will be available online.

Texts: Chinua Achebe, Things Fall Apart (Penguin); J. M. Coetzee, Disgrace (Penguin); Isak Dinesen, Out of Africa (Random House); Tsitsi Dangarembga, Nervous Conditions (Seal) and The Book of Not (Lynne Rienner); Phasswane Mpc, Welcome to our Hillbrow (Natal); Njabulo Ndebele, The Cry of Winnie Mandela (Ayebia Clarke); Ben Okri, Star of the New Curfew (Vintage); Wole Soyinka, Death and the King’s Horseman, ed. Simon Gikandi (Norton); Ngugi wa Thiong’o, Petals of Blood (Penguin); Amos Tutuola, Palm-Wine Drinker and My Life in the Bush of Ghosts (Grove).
Group I (Writing and the Teaching of Writing)

7000a  Poetry Workshop/Mr. Chess/T, Th 9–11:45
Imitations and departures. In our poetry workshop, we’ll study the work of a variety of poets and write our own poems, imitating and departing from the exemplary texts. We’ll write at least two poems each week, some of which will be discussed in class. We’ll also discuss your work in individual conferences. By the end of the summer, you’ll have 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. In addition to drawing on poems from The Norton Anthology of Modern and Contemporary Poetry for ideas and inspiration, we’ll also read individual volumes by four poets: Natasha Trethewey, Martha Serpas, Van Jordan, and Ilya Kaminsky. Kenneth Koch’s delightful Making Your Own Days will offer us insightful commentary on the process of writing poetry. The following texts will be read in the order in which they are listed.


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 writing about place as something that insiders are best able to do, but then again as something that outsiders—travelers, anthropologists—may in some ways be in an even better position to do. 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 has a history. 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 the Welty by the first class.

Texts: Eudora Welty, One Writer’s Beginnings (Warner); Alice Walker, In Search of Our Mother’s Gardens (Harvest; with special attention to “Saving the Life That Is Your Own”; “Beyond the Peacock”; “Zora Neal Hurston”; and “Looking for Zora”); Annie Dillard, Pilgrim at Tinker Creek (HarperPerennial); Harry Caudill, Night Comes to the Cumberlands: A Biography of a Depressed Area (Jesse Stuart Fdn.); James Agee, Let Us Now Praise Famous Men (Mariner); John McPhee, Pieces of the Frame (Farrar, Straus and Giroux).

Group II (English Literature through the Seventeenth Century)

7258  Shakespeare’s Communities: African American Intersections/Ms. Hendricks/T, Th 9–11:45
Since the creation of the African Shakespeare Company in the nineteenth century, the plays of William Shakespeare have been a significant part of African American culture. This course will focus on a select number of Shakespeare’s plays—listed below—as this community embraces, assimilates, appropriates, and redefines the cultural importance of Shakespeare in the United States. Through close reading of these plays, students will explore how one community establishes its relationship with the notion of cultural heritage, canonicity, and theatricality. As part of our study of these works, we will examine the textual and cultural contexts within which they developed, the dramatic and poetic conventions that shape Shakespeare’s use of language, the role of theater in Renaissance and early modern London, and the social and cultural ideologies that frame the play-texts and their reception, then and now.

7280  Reading Renaissance and Early Modern Poetry  
Ms. Hendricks/T, Th 2–4 :45  
This course explores the modes and forms of poetry written between 1550 and 1660, with an emphasis on close textual analysis. We examine the history of poetic forms used by Renaissance and early modern poets in conjunction with the cultural context that defined what writing poetry meant. As its principal aim, this course seeks to provide students a way of engaging and responding to Renaissance and early modern poetry both historically and as literature, just as they engage and respond to contemporary music and narrative. We will begin by looking at Petrarch and the lyric tradition while reading Sir Philip Sidney, William Shakespeare, Samuel Daniel, Edmund Spenser, Thomas Campion, and Thomas Wyatt. We will look at classical influences as we read Virgil, Catullus, Horace, Ben Jonson, John Donne, and Christopher Marlowe. We will read poetry by Isabel Whitney, Aemilia Lanyer, Mary Sidney, and Mary Wroth, and end by looking at the pastoral poetry of Virgil, Ben Jonson, and Edmund Spenser.


Group III (English Literature since the Seventeenth Century)

7305  Jane Austen in Print and Film  
Ms. Booth/M, W 9–11:45  
I assume most people wanting to take this course have read one or more Austen novels. I hope everyone will have a chance to read each of them once before our course starts. Then the fun of rereading begins, and the challenge of sifting through the critical history and popular response. We will aim to enhance critical understanding of each of the six novels and to gain familiarity with Austen’s life and times as well as the reception history of her works. What is the shape of her career, and how has the acclaim of Austen modified across the generations? What significant cultural issues do her novels confront and temporarily resolve? How do Austen’s novels lend themselves to teaching in the high school and undergraduate classroom? Why is Austen such ripe material for film in the later twentieth- and early twenty-first centuries? From the level of the sentence on out to the myriad of paperbacks and generations of film adaptations, we will cultivate an acute perspective on Austen’s works, scholarly and general responses to them, and adaptations of them. While our course will include concentrated viewing of several films, we will also browse through the Austeniana of tourism, “sequels” in print, and Web sites.

Texts: Jane Austen, Northanger Abbey, ed. Susan Fraiman and Sense and Sensibility (both Norton); Cambridge Companion to Jane Austen, ed. E. Copeland and J. McMaster (Cambridge); Austen, Pride and Prejudice (Riverside) and Mansfield Park (Broadview); Janeites, ed. Deidre Lynch (Princeton); Austen, Emma and Persuasion (both Norton); Jane Austen on Screen, ed. Gina MacDonald and Andrew MacDonald (Cambridge).

7312  Ballads  
Mr. Elder/T, Th 2–4:45  
We will explore three outgrowths from the early ballad tradition of England, Scotland, and Ireland. One of our emphases will be on the poetry of Robert Burns, William Wordsworth, and W.B. Yeats, through whom ballads became a significant influence on Romantic and modern poetry. A second, of special importance because of our class’s location in North Carolina, will be on the musical heritage of the Southern Highlands. We will listen to recordings by ballad singers like Bascom Lamar Lunsford and Jean Ritchie, visit the Carter Family Fold, and attend many of the other performances of Appalachian music for which the area around Asheville is so well known. Finally, we will look at contemporary expressions of the ballad tradition in film and literature. A course-pack of photocopied selections will sample the voluminous scholarship on ballads by folklorists, anthropologists, and literary critics. But our own personal and reflective essays, grounded in a journal-practice, will be more central to the course. (This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)

Texts: Readings will include Selections from the Early Ballad Poetry of England and Scotland, ed. Richard John King (Elbron Classics); Robert Burns, The Works of Robert Burns (Wordsworth Poetry Library); William Wordsworth and Samuel Taylor Coleridge, Lyrical Ballads (Penguin Classics); Charles Vess, The Book of Ballads (Green Man). We will listen to numerous recordings, including Jean Redpath’s renditions of Burns songs, and will also watch and discuss the music-filled films Oh, Brother, Where Art Thou?, Cold Mountain, and The Song Catcher.

7330  The Pastoral Tradition/Mr. Elder/M, W 2–4:45  
The image of a green world, in which human beings live in harmony with nature and devote themselves to love and song, has long been both cherished and satirized. We will ground our investigation of this ideal in the 23rd Psalm of David and the First and Fourth Eclogues of Virgil, then turn to poems by Marlowe and Raleigh. After reading Shakespeare’s As You Like it and Gray’s “Elegy Written in a Country Churchyard,” we will devote several meetings to the works of Wordsworth. We will then investigate the pertinence of Wordsworth’s themes of childhood, loss, and the healing power of nature to Eliot’s Silas Marner, Hardy’s Far from the Madding Crowd, Grahame’s The Wind in the Willows, Woolf’s To the Lighthouse, the poetry of Seamus Heaney, and Terry Tempest Williams’s Refuge. Exploratory journals will frame our discussions and our formal writings alike, while we will also look for opportunities to take our conversations out under the sky.

Texts: Virgil, The Eclogues (Penguin); William Shakespeare, As You Like It (Penguin, or any other edition); William Wordsworth, Selected Poems and Prefaces, ed. Jack Stillinger (Riverside); Gilbert White, The Natural History of Selborne (Penguin); George Eliot, Silas Marner (Signet); Thomas Hardy, Far from the Madding Crowd (Penguin); Kenneth Grahame, The Wind in the Willows (Oxford); Virginia Woolf, To the Lighthouse (Harcourt); Seamus Heaney, Opened Ground, Selected Poems 1966–1996 (Farrar, Straus and Giroux); Terry Tempest Williams, Refuge (Vintage). Photocopies of other materials will be available at Bread Loaf.

7360  Forward and Backward in Victorian Fiction  
Ms. Booth/M, W 2–4:45  
The Victorian period was the first in which the novel was taken seriously as an advanced genre of literary merit. During the Victorian period, as well, competing ideas of development or evolution and degeneration or dissolution played out in many forms of writing and art. This course will encourage us to look back on Victorians and their novels (well in an earlier work, Frankenstein) with a focus on their narratives of progress—and the movements—reversals, returns, inertia—that resist such forward propulsion. Our goals will be to get to know these works and the Victorian context; in both, the promise of triumph or restitution is counterbalanced by literal and figurative arrest; the desire for movement conflicts with the desire for stasis or retreat. Each of the novels portrays a new sort of ambitious subject, a haunted “house” or family, and a monstrous figure. Industrialization, science, empire, the spread of education and rights all generated confidence accompanied by fear of the revenge of the oppressed or the return of the repressed. We will combine close and “distant” reading, aided by selected poetry and prose as well as secondary materials in two anthologies. Students will participate in current research in Victorian cultural studies, aided by these specific editions. We should all try to read/re-read several of the novels before the course begins, as Victorian literature takes time (backwards and forwards).

Group IV (American Literature)

7312 Ballads/Mr. Elder/T, Th 2–4:45
(See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)

7581 Teaching African American Literature
Ms. Richardson/M, W 2–4:45
African American literature is an exciting field of study whose resources have expanded exponentially in the past several decades with the publication of monumental works. One way that one can think of African American literature is to recognize that it tells a “story,” moving from slavery to freedom and beyond, with a range of themes and images that have been strongly recurrent. Once students understand how to trace this story, they are able to draw on it, even in interpreting and understanding aspects of contemporary culture. Exploring this story is one of the central goals of this course, which surveys a range of representative texts in African American literature, beginning in the late eighteenth century and continuing into the contemporary era. Our priority will be the close and critical reading of primary literary works. The course will build interpretive skills across a range of literary genres, including the slave narrative, the novel, the short story, poetry, and the essay. We will also examine materials such as letters, prefaces, journal entries, and photographs. Finally, a central aspect of the course will be exploring strategies for teaching the literature.


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7591 Faulkner/Mr. Donadio/T, Th 9–11:45
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.

7600 Toni Morrison: A Study of the Novel
Ms. Richardson/T, Th 2–4:45
Nobel Laureate Toni Morrison emerged as one of the most prominent writers of the twentieth century. She has been an editor at Random House, has produced work in several literary genres, and is a gifted essayist. In this course, we will focus on reading selected novels by Morrison, including The Bluest Eye (1970), Sula (1973), Song of Solomon (1977), Beloved (1987), Jazz (1992), and Paradise (1998). We will consider ways in which Morrison has shaped African American and American literature. Finally, we will consider how to read novels critically and explore strategies for teaching them.

Texts: Toni Morrison, The Bluest Eye (Plume), Sula (Vintage), Song of Solomon (Plume), Beloved (Plume), Jazz (Vintage), Paradise (Plume), Playing in the Dark: Whiteness and the American Literary Imagination (Vintage); Approaches to Teaching the Novels of Toni Morrison, ed. Nellie Y. McKay and Kathryn Earle (MLA).

Group V (World Literature)

7767a Studies in European Fiction/Mr. Donadio/T, Th 2–4:45
Readings of varying lengths by major authors in a variety of literary traditions, with particular emphasis on exemplary predicaments, forms of dislocation and estrangement, and manifestations of innocence and guilt.

Texts: Heinrich Von Kleist, Selected Writings (Hackett); Mikhail Lermontov, A Hero of Our Time (Everyman); Stendhal, The Charterhouse of Panna (Modern Library); Honoré de Balzac, The Black Sheep (Penguin); Leo Tolstoy, The Kreutzer Sonata and Other Stories (Oxford World’s Classics); Fyodor Dostoevsky, The Idiot (Vintage paperback or Everyman hardback); Gustave Flaubert, Three Tales (Oxford World’s Classics); Franz Kafka, Amerika: The Man Who Disappeared (New Directions). Please note that we will be working closely with the specific translations that appear in these editions.

Field trip in Asheville: Thomas Wolfe’s actual size!
The Front Quad, seen from the Lincoln College dining hall.
Group II (English Literature through the Seventeenth Century)

7907 Chaucer and His Literary Environment/Mr. Perkins

The focus of this course will be some of the most engaging and troubling works by Geoffrey Chaucer, including The Canterbury Tales, The Legend of Good Women, and Troilus and Criseyde, his greatest single achievement. We will approach Chaucer not as an isolated genius in an otherwise dark medieval world, but as a lively participant in a number of social and literary debates and traditions, reading selected texts by his predecessors, contemporaries, and his earliest readers. We'll ask how Chaucer's work is distinctive, and how other writers responded to his sometimes provocative narratives about religion, social class, men and women, and the very idea of "English" literature.


7908 The Margins of Medieval Literature/Mr. Perkins

This course explores the figures who lurk at the edges of medieval stories and manuscripts, often threatening to destabilize the chivalric or religious narratives from which they have been excluded. Monstrous knights, ghosts, those maddened by love or violence, unbelievers, peasants and women all give a vital yet unsettling perspective on medieval texts, both familiar and less well known. We shall also consider the way in which the Middle Ages itself has been reimagined, especially by the Victorians, as a period on the edge of reason and history.


7911 English Renaissance Lyric Poetry, 1580–1650/Mr. West

The period 1580–1650 witnessed the rebirth of English lyric poetry and with it an explosion of views about the proper forms, styles and occasions of writing. This course focuses on the achievements of some key innovators and exponents: Sir Philip Sidney, Edmund Spenser, Ben Jonson, John Donne, George Herbert, and Andrew Marvell. Close reading of individual poems will go hand-in-hand with discussion of such key aesthetic and historical contexts as: the rise of English as a literary language; the emergence of different views of the poet’s function (prophet, courtier, wit, priest); the social uses of poetry in patronage relationships and coteries; print and manuscript culture; the development of devotional poetry and poetics; and the importance of song and oral performance. Several sessions will involve comparisons with early modern music, architecture, painting, and landscape.


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 (at the restored Globe and at Regent’s Park). Some classes will take place in Stratford, and it is hoped that these will include meetings with members of the RSC, who will discuss their work in the productions. 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 already booked in Stratford are: The Merchant of Venice, A Midsummer Night’s Dream, The Taming of the Shrew, and Hamlet; 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 expect to 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 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 resituates some familiar material in a different context. One of the players in Tom Stoppard’s sharp and witty Hamlet play, Rosenzweig 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.


7935 Literature and the Arts in Restoration and Early Eighteenth-Century England/ Mr. McCullough

This course will set the major literary achievements of Restoration and Augustan England in the wider contexts of politics, religion, and the other arts that flourished after the return of monarchy in 1660. We will consider major published poets and dramatists, as well as manuscript culture, diaries, and the emergent periodical essay. An emphasis will be placed on parallel features and influences in architecture, garden design, urban development, painting, and music, taking advantage (through field trips, for which students should allow a small budget of up to £100 for travel) of the architectural, landscape, and fine art legacies in Oxford and London. *(This course will satisfy one Group II and one Group III requirement.)*


7938 Milton and the Literature of the English Revolution

Mr. West

This course explores Milton’s poetry and prose in the context of contemporary literature and polemical writing of the English Revolution; its aim is to enrich understanding of his achievements not only as a lyric and epic poet, but also as a thinker and controversialist. Works studied in detail include the early *Poems* (1645), Milton’s polemical prose of the 1640s, *Paradise Lost*, *Samson Agonistes*, and *Paradise Regained*. As well as detailed study of key texts, we will also consider how Milton’s poetry and politics were shaped by the writings of those he admired or opposed, whether canonical poets such as Spenser, Shakespeare, and Ben Jonson, or less well known radical and Royalist writers of the 1640s.


Group III (English Literature since the Seventeenth Century)

7935 Literature and the Arts in Restoration and Early Eighteenth-Century England/ Mr. McCullough

*(See the description under Group II offerings. This course will satisfy one Group II and one Group III requirement.)*
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 (1818), both Oxford World’s Classics.

7945 British Romantics against Romanticism/Mr. Brice
This course will examine some of the principal works of those British writers of the late eighteenth and early nineteenth centuries who have come to be called the “Romantics.” The main aim of the course will be to explore the sheer diversity of themes, forms, and contexts within some of the major canonical poems by Wordsworth, Coleridge, Keats, Shelley, and Byron. We will aim to define what makes each of these writers’ work unique, and to test the value of any generalizing vision of their collective work.


7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/Ms. Gerrard
This course aims to explore the cross-currents of British and American literary culture 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 cross-listed course carries one unit of Group III credit and one unit of Group IV credit.)


7970 Pre-Raphaelitism 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.

Texts: John Ruskin, Selected Writings (Oxford World’s Classics); D.G. Rossetti, Collected Poetry and Prose, ed. Jerome McGann (Yale); Walter Pater, The Renaissance (Oxford World’s Classics); A.C. Swinburne, Poems and Ballads and Atalanta in Calydon, ed. Kenneth Haynes (Penguin); Henry James, Roderick Hudson (any edition) and The Aspem Papers and Other Stories (Oxford World’s Classics); Vernon Lee, Hauntings and Other Fantastic Tales (Broadview); Oscar Wilde, The Picture of Dorian Gray and Salomé (any edition).

7974 Ghost Stories/Ms. Smith
If, as W.H. Auden suggested, art is “the means by which we break bread with the dead,” literature is intrinsically ghostly. Like ghosts, literature makes connections between the living and the dead: it too can haunt us with an image or a feeling; both question the mundane and material reality in which we think we live; neither is susceptible to real explication. The literary and the ghostly both unsettle us, and it’s the
aim of this course to preserve that spookiness while trying to understand it. Using a range of literary texts which could be called ghost stories, we will investigate the hold of this particular genre across the imaginations of centuries of readers, but in considering ghost stories we will also be approaching some fundamental questions about literature itself. We will discuss the historical circumstances from which these individual works were imagined, but also analyze recurrent motifs and tropes. From Hamlet to the film The Sixth Sense, from The Turn of the Screw to Beloved, ghost stories can be contextualized via psychoanalysis, politics, anthropology, theology, history, and urban myth: we’ll try to sample some of this thrilling interdisciplinary range.

Texts: William Shakespeare, Hamlet (any edition); Henry James, The Turn of the Screw (Oxford World’s Classics); M.R. James, Casting the Runes and Other Ghost Stories (Oxford World’s Classics); Emily Brontë, Wuthering Heights (any edition); Susan Hill, The Woman in Black (U.S. ed.: David Godine; U.K. ed.: Viking); Toni Morrison, Beloved (Plume); The Oxford Book of English Ghost Stories, ed. Michael Cox and R.A Gilbert (Oxford). Other reading will be provided during the course.

7975 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.)

7980 The Modern(ist) 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?”


Fourth of July picnic in Grove Quad at Lincoln College.
7000b Poetry Writing/Mr. Muldoon/T, Th 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 Levertoff, 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.


7000c Poetry Writing/Mr. Huddle/M, W 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 (Norton); Tony Hoagland, Donkey Gospel (Graywolf); Jack Gilbert, The Great Fires: Poems 1982–1992 (Knopf); Ted Kooser, Delights and Shadows (Copper Canyon); The Autumn House Anthology of Contemporary Poetry, ed. Sue Ellen Thompson (Autumn House).

7005b Fiction Writing/Mr. Strong/M, W 2–4:45
This workshop will provide a forum for reading aloud and constructively critiquing 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 Writing Fiction/Ms. Powell/T, Th 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.


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.

7102 New Media and the Teaching of Writing
Ms. Goswami with Mr. Sax/M–F 11:15–12:15
How might teachers of writing support young people in becoming effective, confident, ethical, and literate users and producers of digital media in classrooms and in communities? Focusing on documentary production, we will consider how digital tools provide opportunities to engage students in inquiry, creative expression, collaboration, community action, and critical reflection. We will examine curricula and student-produced media from several youth media organizations, including Appalshop (Kentucky), the Educational Video Center (New York City), Students at the Center (New Orleans), and Youth Radio (Oakland). Working in collaborative production teams and using the Bread Loaf campus as a sample community, course participants will produce documentary projects that they will present to a public audience at the end of the summer session. All participants will gain hands-on experience in shooting digital video; capturing digital still images and audio; editing; and preparing content for the Web. The course Web site will offer electronic links to the syllabus, reading materials, and media resources, and will enable course participants to share narratives and reflections. In a final project for the course, each participant will develop a plan to facilitate a digital exchange of student work with another course participant during the subsequent academic year. No technology experience is required. Equipment will be provided by the Bread Loaf School of English. Participants will be asked to commit additional hours to the course beyond scheduled meeting times in the service of the documentary production process.

Texts: Jerome Bruner, Actual Minds/Possible Worlds (Harvard); Robert Coles, Doing Documentary Work (Oxford); Steven Goodman, Teaching Youth Media: A Critical Guide to Literary, Video Production, and Social Change (Teacher’s College); Mike Rose, Lives on the Boundary (Penguin); Kathleen Tyner, Literacy in a Digital World: Teaching and Learning in the Age of Information (Lawrence Erlbaum).

7105 Writing Race, Writing Culture, Writing Identity
Ms. Dixson/M–F 10–11:00
In this course we will examine the ways that people engage in writing about race, culture, and identity. We will explore ways of writing that can also engage us in thinking about how we are raced, cultured, and identified, and also how we race, culture, and identify ourselves. We will use a variety of texts and genres—novels, autobiography, poetry, essays—to frame our work in this course. Students in this course will participate in a variety of speaking and writing events in an effort to think both more broadly and substantively about the nuances of literacy generally and writing specifically. We will spend a significant amount of time thinking about and discussing how these issues can inform and even transform our pedagogy.

Texts: Armena Hall and Ted Lardner, African American Literacies Unleashed: Vernacular English and the Composition Classroom (Southern Illinois); The Fiction of Toni Morrison: Reading and Writing on Race, Culture, and Identity, ed. J.L. Carlacio (NCTE); Toni Morrison, The Bluest Eye (Plume); M. Kells, V. Balester, V. Villanueva, Latino/a
After leaving the Bread Loaf Inn, with Bread Loaf Mountain in the background.
DisCourses: On Language, Identity, and Literacy Education (Boynton/Cook); Race, Rhetoric, and Composition, ed. Keith Gilyard (Boynton/Cook); What They Don’t Learn in School: Literacy in the Lives of Urban Youth (New Literacies and Digital Epistemologies, vol. 2), ed. Jabari Mahiri (Peter Lang); photocopied materials available at Bread Loaf.

7110 Writing and Urban Popular Culture
Ms. Dixon/T, Th 2–4:45
This course will draw on multigenre writing that situates writing within the urban context and the experiences of African Americans and Latinos. Students in this course will have opportunities to explore the ways in which urban popular culture can inform and enrich writing and the teaching of writing.


7172 Storytellers/Mr. Armstrong/M–F 11:15–12:15
This course explores narrative art and thought. We study storytelling as a critical and creative practice that begins in infancy, and we follow its development through childhood into maturity. We reflect on our own narrative practice and examine theories of narrative. We look at historical as well as fictional narratives and investigate the relationship among narrative, truth, and reality. We consider oral and literary traditions, examining stories of diverse genres from diverse cultures. We read stories by children, our own stories, folk tales and fairy tales, contemporary short stories, classic literary tales, writers' reflections, and theoretical essays. We explore narrative in art and film. We seek to understand the relationships among different kinds of storyteller, different narrative traditions, and different moments in narrative experience. Course members contribute to a class journal, write interpretive essays, and undertake a study of some aspect of narrative of their own choice. Course members are invited to bring with them examples of their own stories and of their students’ or children’s stories.

Texts: Vivian Paley, Wally’s Stories (Harvard); Italo Calvino, Cosmioiconics (Harvest) and Six Memos for the Next Millennium (Vintage); Angela Carter, The Bloody Chamber (Vintage); Walter Benjamin, “The Storyteller” in Illuminations, ed. Hannah Arendt (Pimlico); Italo Calvino, Italian Folktales (Harcourt); David Thomson, People of the Sea (Canongate); Lewis Hyde, Trickster Makes This World (North Point); Natalie Zemon Davis, The Return of Martin Guerre (Harvard); Richard Kearney, On Stories (Routledge); Henry James, In the Cage (Hesperus); Thomas Hardy, The Fiddler of the Reel (Penguin); James Joyce, Dubliners (Penguin).

7182 Describing Imagination/Mr. Armstrong/M–F 8:45–9:45
In this workshop we examine the growth of imagination from infancy, through childhood and youth, into adulthood. The focus of inquiry is on the creative works of children and young people: their writing, art, music, dance, and drama. We observe, describe, and interpret creative work in a variety of ways, constructing a model of the imagination at different moments of development. We study accounts of the imagination by writers, artists, critics, and philosophers. We examine the place of the imagination in education and the relationship between imagination and assessment. We consider how to document and value imaginative achievement and how to promote and sustain imaginative work, in school and beyond. Class members are expected to bring with them examples of the creative work of their students, or of their 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 notes and reflections on class discussions, and to conduct their own inquiry into some aspect of the class theme.

Texts: Project Zero and Reggio Children, Making Learning Visible (Project Zero, Harvard); Reggio Children, Shoe and Meter (Olive); Vivian Paley, A Child’s Work: The Importance of Fantasy Play (Chicago); San Swope, I Am a Pencil (Owl); John Keats, The Complete Poems, ed. John Barnard (Penguin); John Keats, Selected Letters, ed. Jon Mee (Oxford); Adam Phillips, The Beast in the Nursery (Faber and Faber); Peter de Bolla, Art Matters (Harvard); John Dewey, Art as Experience (Pergeee).

7125 The King James Bible/Mr. Shoulson/M–F 10–11:00
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 the 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, poetry. Extensive selections from the Old Testament, Apocrypha, 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., intro., and notes by David Norton (Penguin). Students should also read Adam Nicolson, God’s Secretaries: The Making of the King James Bible (HarperPerennial) before the summer. Most of our supplementary material will come in the form of photocopies or files accessible online.

7125 Shakespearean Choices
Mr. Cadden and Mr. McEleney/T–Th 2–4:45
This course will ask students to investigate Shakespeare as a theater writer by exploring personal choices they might make as actors, directors, and designers in relation to his plays in order to move them from the page to the stage. Shakespeare does not seem to have been greatly interested in a readership; he wanted an audience and wrote the text specifically for performance in every play. Focusing on Richard III, Twelfth Night (the Acting Ensemble’s summer production), Hamlet, and The Winter’s Tale, students will learn how to make individual interpretive choices that are both fully theatrical and fully supported by the Shakespearean text. Everyone in the class must be willing to function in the roles of actor, director and designer—for their own projects and those of their classmates. Students should come to the first class ready to discuss all four plays.


Group II (English Literature through the Seventeenth Century)

7120b Chaucer/Mr. Fyler/M–F 8:45–9:45
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 Cressida. 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.

Texts: The Riverside Chaucer, ed. L.D. Benson (Houghton Mifflin); Boethius, The Consolation of Philosophy, trans. R. Green (Dover); Woman Defamed and Woman Defended, ed. Alcuin Blamires (Oxford).
7257  Shakespeare and the Mediterranean
Ms. Wofford/M, W 2–4:45
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 Alatief, Day 2, #7; and Bernabo and Ginevra, Day 2, #9 from Boccaccio’s Decameron); at the relation of romance, tragicomedy, 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’ Menenchmus), 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.


7260  The Merchant of Venice on the Page and Stage
Mr. MacVey/M, W 2–4:45
In this course we will explore a single great play, The Merchant of Venice. We will spend some time on critical interpretations and on the play’s cultural history to help us make decisions about how to stage the work. But our primary focus will be on the text as a blueprint for performance. We will examine its language to be certain we know what is actually being said, to whom it is being spoken, and why the speaker might be saying it. We’ll explore the poetry and consider its rhythm, imagery, and structure; we will make use of tools such as scanson to help us fully understand the verse. We will examine every scene from a theatrical point of view, exploring structure, action, events, reversals, and ways of staging that will bring it to life. We will stage the play very simply, script in hand, and present it during the last week of classes. All students in the class will participate in the reading. Students should plan to be on campus through the afternoon of Wednesday, August 6 for the final presentation. (Students who have taken either of Mr. MacVey’s courses on The Tempest or A Midsummer Night’s Dream should not register for this class.)

Texts: William Shakespeare, The Merchant of Venice (Arden); Peter Brook, The Empty Space (Touchstone); selected articles and reviews on reserve at Bread Loaf.

7295  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? 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 (Random House). 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.

7297  Comedies of Error
Mr. Cadden/M–F 8:45–9:45
Taking a cue from this summer’s Acting Ensemble production of Shakespeare’s Twelfth Night, this course will examine the tradition in which the play participates—the comedy of mistaken identity. We’ll begin with Plautus, who provided the template for the mayhem to follow—a heritage of long-lost children (and their parents), twins (of the same or opposite sexes), disguise, crossdressing, and love and/or sex at first sight. Central to our project will be the question of how and why comic writers use these and other conventions to explore and explode the mysteries of identity. (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.)

Texts: Plautus, The Brothers Menenichus in Four Comedies, trans. Eric Segal (Oxford World's Classics); Anon., Gli ingannati (available as a handout at Bread Loaf); John Lyly, Gallathea in Selected Prose and Dramatic Work (Fyfield/Routledge); William Shakespeare, The Comedy of Errors and Twelfth Night (both Oxford World’s Classics); Hannah Cowley, The Belle’s Stratagem, in Eighteenth-Century Women Dramatists (Oxford); Oscar Wilde, The Importance of Being Earnest (New Mermaids); Tom Stoppard, Travesties (Grove); Billy Wilder, Some Like It Hot (MGM DVD; will be shown at Bread Loaf); Joe Orton, What the Butler Saw in The Complete Plays (Grove); Caryl Churchill, Cloud Nine in Churchill: Plays One (Routledge); Angela Carter, Wise Children (Farrar, Straus and Giroux).

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Group III (English Literature since the Seventeenth Century)

7297  Comedies of Error
Mr. Cadden/M–F 8:45–9:45
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.

7385  Fictions of Finance
Mr. Freedman/T, Th 2–4:45
Nineteenth-century England, France, and America witnessed the transformation of the capitalist enterprise: both moved from societies dominated by industrial production to those in which finance capital
generated vast new fortunes—and vast new possibilities as well of social disequilibrium. At the same time, the realist novel emerged as the dominant social form, defining the lineaments of experience for an enlarging middle-class readership eager to understand the complexities of this brave new world. What, this course wonders, do these two phenomena have to do with each other? What new plots get created, what new character-types get shaped, in the realist novel to register, manage, negotiate the transition into this new world? How do authors respond to their own role, as authors, in this sphere? How do changing notions of gender, sexuality, ethnicity, racial, and national (or even, in James, global) identity get made and remade in this fictional encounter? These will be some of the questions we discuss as we make our way through a number of great, complex, and long novels that redefined as they participated in the fictions—and the facts—of finance. Students will be required to write two papers, one short, one long. Please read Our Mutual Friend before the summer begins, since we will really have only a week to devote to it. (This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)

Texts: Charles Dickens, Our Mutual Friend (Penguin); Anthony Trollope, The Prime Minister (Penguin); Honoré de Balzac, A Harlot High and Low (Penguin); Edith Wharton, The House of Mirth (Scribner); Henry James, The Golden Bowl (Penguin).

7430 Virginia Woolf and the Art of Bloomsbury Ms. Green-Lewis/T, Th 2–4:45

In 1904, Virginia Woolf and her three siblings took up residence in the then unfashionable area of Bloomsbury, London. No one defining set of ideas or politics or aesthetic beliefs can sum up the intellectual and creative life that began there, although G.E. Moore comes close with his assertion that “personal affection and aesthetic enjoyments include all the greatest....goods that we can imagine.” This course will explore Woolf’s four experimental novels in light of the variety of form, style, and subject matter produced by assorted members of the Bloomsbury circle, and will make “personal affections and aesthetic enjoyments” the focus (and perhaps consequence!) of our study. There will be astonishing amounts of secondary reading assigned, and students will also be asked to spend a lot of time looking at paintings by Duncan Grant, Vanessa Bell, and Roger Fry. To safeguard pleasure and sanity, therefore, please read the four assigned novels before the session begins.

Texts: All novels are published by HBJ/Harvest (and all are in paper); please note edition dates: Virginia Woolf, Jacob’s Room (1950), Mrs. Dalloway (1990); To the Lighthouse (1989); The Waves (1950); A Roger Fry Reader, ed. Christopher Reed (Chicago); Richard Shone, The Art of Bloomsbury (Princeton); The Bloomsbury Group, ed. S.P. Rosenbaum, rev. ed. (Toronto); Clive Bell, Art (Dodo); Roger Fry, Vision and Design (out of print; available on reserve, but please purchase used copy if you can).

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. 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 World War I 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, manliness, and mental illness. As a literary figure, he becomes a site for contesting fundamental assumptions about home, memory, 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. Please read 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 and Odysseus in America, throughout the summer, and you should read them before you arrive at Bread Loaf. Finally, Regeneration is the first of a trilogy and The Road Back is the sequel to All Quiet on the Western Front. It will be helpful to read these series of books in their entirety.

Texts: Sigmund Freud, Beyond the Pleasure Principle (Norton); Pat Barker, Regeneration (Penguin); Rebecca West, The Return of the Soldier (Random House); Virginia Woolf, Mrs. Dalloway (Harcourt); Erich Maria Remarque, The Road Back (Ballantine); Toni Morrison, Sula (Vintage); Tim O’Brien, The Things They Carried (Broadway). The following books will be on reserve at Bread Loaf; they will also be ordered for the bookstore, but purchase is optional: Paul Fussell, The Great War and Modern Memory (Oxford), Jonathan Shay Achilles in Vietnam (Simon & Schuster) and Odysseus in America (Scribner).

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 of 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 Romans, and A Bend in the River. Specific assignments in critical reading will accompany the primary texts during the course, along with photocopies and extracts from some contemporary primary readings unavailable for purchase in print. (This course can be used to satisfy either a Group III or a Group IV 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 (Harbrace/Harvest); Pankaj Mishra, The Romanits (Anchor); Kiran Desai, The Inheritance of Loss (Grove); Joseph Conrad, Heart of Darkness (Norton Critical Ed.); Chinua Achebe, Things Fall Apart (Fawcett/Anchor); V.S. Naipaul, A Bend in the River (Vintage); Ngugi wa Thiong’o, We, Not Child (Heinemann); Wole Soyinka, Aké: The Years of Childhood (Vintage); Ama Ata Aidoo, Our Sister Killjoy (Longman).

7460 Poetry and Its Uses/M. Luftig/M, W 2–4:45

When mnu announced that it would feature excerpts of John Ashbery’s poetry in short promotional spots, one of his publishers expressed the hope that poetry would thus be made “hip” for college students but admitted, “it’s very hard to tell exactly what is going to come of all this.” We will study and evaluate occasions when poetry became conspicuous in education, politics, and popular culture; and we will study arguments by poets and others on behalf of poetry’s importance. The period 1880–1950 will be represented by Rubín’s recent study; Rich’s What I Found There will give us a wide range of recent poems; in the Norton anthology we’ll read selections from W.B. Yeats, T.S. Eliot, Langston Hughes, W.H. Auden, Robert Frost, American “confessional” poets, Maya Angelou, Seamus Heaney, Adrienne Rich, and others, alongside selected essays and prose excerpts. Each student will analyze a poem in the light of an essay or historical incident pertaining to its “use”; in the final paper, each student will make a case for the way a poem might be used in a contemporary classroom, political, or other setting. For the first class, please read Part I of the Rubin book, and use the Norton anthology to sample poems by the poets she mentions. (This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)
Group IV (American Literature)

7385  Fictions of Finance/Mr. Freedman/T, Th 2–4:45
See description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.

7460  Poetry and Its Uses/Mr. Luftig/M, W 2–4:45
See description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.

7515  Identities in Nineteenth-Century American Fiction
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 this order listed below.

Texts: Ralph Waldo Emerson, “Nature,” “The American Scholar,” “The Divinity School Address,” “Self-Reliance,” “Fate,” and “Experience” in The Essential Writings of Ralph Waldo Emerson (Modern Library); Frederick Douglass, Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself (Random House); Henry David Thoreau, Walden (Penguin); Nathaniel Hawthorne, The Scarlet Letter (Modern Library); Herman Melville, Moby-Dick (Norton); Harriet Beecher Stowe, Uncle Tom’s Cabin (Norton); Harriet Jacobs, Incidents in the Life of a Slave Girl (Norton); selected poems by Walt Whitman and Emily Dickinson. A substantial packet of secondary readings will be assigned in Vermont.

7582  African American Literature from Chicago
Mr. Nash/M–F 8:45–9:45
This course follows the evolution of Chicago’s African American literary community throughout the twentieth century; as we follow a chronological thread, we will also consider how social, historical, economic, and geographic circumstances work to shape both the subject matter and the style of Chicago’s black writers. Our ultimate goal will be to gain some understanding of what one might call a black Chicago aesthetic. In pursuit of this goal, we will read the following primary texts in the order listed below.

Texts: Frank Marshall Davis, Black Man’s Verse in Black Moods (Illinois); Theodore Ward, “Big White Fog” (text will be provided at Bread Loaf); Richard Wright, Laid Today! (Northeastern), Native Son (Harper/Perennial), Twelve Million Black Voices (Thunder’s Mouth); Gwendolyn Brooks, A Street in Bronzeville in Blacks (Third World); Lorraine Hansberry, A Raisin in the Sun (Vintage); Frank London Brown, Thunderbird Park (Northeastern); Gwendolyn Brooks, The Beaneaters, In the Mecca both in Blacks (Third World); Sam Greenlee, The Spook Who Sat by the Door (Lushena); April Sinclair, Coffee Will Make You Black (Harper). In addition, we will read extensively in Richard Guzman’s anthology Black Writing from Chicago: In the World, Not of It? (Southern Illinois). A substantial packet of secondary readings will be assigned in Vermont.

7584  African American Poets of the Modern Era
Mr. Steppto/M–F 10–11:00
This course principally studies eight African American poets: Paul Laurence Dunbar, James Weldon Johnson, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Robert Hayden, Rita Dove, and Yusef Komunyaka. Analysis of their work will suggest how African American poets have (1) debated the uses and risks of simulating folk speech in written art; (2) practiced forms such as the ode, sonnet, ballad, and narrative poem; (3) based a written art on vernacular forms and performance models such as blues forms and sermonic performances; (4) aligned themselves with artistic, cultural, and social movements and, so doing, ventured definitions of the African American practices of modernism. Our discussions will engage poems by other modernist poets and converse with music and visual art by other American and African American modernists. To give a few examples: We will discuss T.S. Eliot and Gwendolyn Brooks, Robert Hayden and Philip Levine, Robert Lowell’s “For the Union Dead” and a variety of African American Civil War/Civil Rights poems, while taking a serious look at the art of Aaron Douglas, Jacob Lawrence, and Romare Bearden and the music of masters from Sousa to Lady Day to Coltrane. I will bring to Vermont a variety of materials including editions of verse, examples of book ornamentation and illustration, photographs, and correspondence. Students are encouraged to bring to the class any materials, literary, visual, or musical, that they feel engage the poems we are committed to study. Students will be expected to complete two writing assignments and to contribute regularly to the class journal kept in the library. Students will also participate in one or more presentation groups. Reading ahead before the summer term is strongly advised.

Texts: We will work principally with an anthology, The Vintage Book of African American Poetry, ed. Michael Harper and Anthony Walton (Vintage). Also required: Gwendolyn Brooks, Black (Third World); Rita Dove, Thomas and Beulah (Carnegie-Mellon); Robert Hayden, Collected Poems (Living); James Weldon Johnson, God’s Trombones (Penguin); Yusef Komunyaka, New Vemoudar (New England). There will be additional materials in photocopy form.

7585  Early Twentieth-Century Native American Fiction
Mr. Womack/M, W 2–4:45
The course covers E. Pauline Johnson’s The Moccasin Maker, Mourning Dove’s Cogewea, D’Arcy McNickle’s The Surrounded, and John Joseph Matthews Sundown. Secondary readings will be drawn from Robert Warrior’s Tribal Secrets and Lucy Maddox’s Citizen Indians. Students should have read these two secondary texts before the summer course begins. A major area of discussion will be the possible relations between federal policies and the themes of the works of fiction in this course.

Texts: E. Pauline Johnson, The Moccasin Maker (Oklahoma); Mourning Dove, Cogewea (Nebraska); D’Arcy McNickle, The Surrounded (New Mexico); John Joseph Mathews, Sundown (Oklahoma). Secondary texts: Robert Warrior, Tribal Secrets (Minnesota); Lucy Maddox, Citizen Indians (Cornell).

7645  Jazz Literature/Mr. Womack/T, Th 2–4:45
Primary required texts for Jazz Literature will be E.L. Doctorow’s Ragtime, Toni Morrison’s Jazz, Ralph Ellison’s Living with Music, and Jack Kerouac’s On the Road. These works will be read along with a required course reader that will include literary and jazz criticism, autobiographical essays, theoretical pieces, short stories, and poems by LeRoi Jones/Amin Baraka, Angela Davis, Stanley Crouch, Louis Armstrong, Langston Hughes, and others. The course will be organized in relation to five time periods: Ragtime (1900–1915), Traditional Jazz (Dixieland) (1915–1940), Swing (1940s), Bebop (1945–1960), and Free Jazz (1960s). A major concern will be whether or not narrative can effectively represent music, with strong attention to the music itself as much as its written depictions.

Texts: E.L. Doctorow, Ragtime (Random House); Toni Morrison, Jazz (Vintage); Ralph Ellison, Living with Music (Modern Library); Jack Kerouac, On the Road (Penguin); a course reader available at Bread Loaf.
7650  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.

Texts: Edward P. Jones, *Lost in the City* (Amistad); Jhumpa Lahiri, *Interpreter of Maladies* (Mariner); Denis Johnson, *Jesus’ Son* (HarperPerennial); Edwidge Danticat, *The Dew Breaker* (Vintage); Annie Proulx, *Close Range: Wyoming Stories* ( Scribner); Ben Fountain, *Brief Encounters with Che Guevara* (HarperPerennial); and Edward P. Jones, *All Aunt Haggar’s Children* (Amistad). At least three additional texts will be added to the list before the 2008 session begins.

7665  History and Memory/ Ms. Maddox/M–F 10–11:00
In this course we will explore the seemingly paradoxical proposition that history must be turned into fiction before it can be considered true. We will explore the ways in which modern and contemporary American writers have approached the problem of representing both personal and communal histories, especially disruptive histories, in various kinds of texts. We will consider these and similar questions: Why is it necessary to represent history, and why is that representation so problematic? What does it mean to say that history has to be authored? What is the relationship between historical perspective and narrative form? How useful is the concept of cultural memory in approaching literary texts?

Texts: Tim O’Brien, *The Things They Carried* (Broadway); William Faulkner, *Absalom, Absalom!* (Vintage); Toni Morrison, *Beloved* (Vintage); M. Scott Momaday, *The Way to Rainy Mountain* (New Mexico); Marilynne Robinson, *Gilead* (Picador); Art Spiegelman, *The Complete Maus* (Penguin); E.L. Doctorow, *Ragtime* (Random House). We will also make use of the Library of Congress’s American Memory site (http://memory.loc.gov/ammem/index.html), and there will be a few additional secondary readings provided at Bread Loaf.

Group V (World Literature)

7215  The King James Bible/Mr. Shoulson/M–F 10–11:00
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.

7455  Fiction of Empire and the Breakup of Empire
Ms. Sabin/T, Th 2–4:45
See description under Group III offerings. 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.

7715 Vergil and Dante/Mr. Fyler/M–F 10–11:00
This course will focus on two major texts in the European literary tradition, Vergil’s *Aeneid* and Dante’s *Commedia*. The two are linked because “Virgil” is Dante’s guide on his journey into Hell and up the mountain of Purgatory; he is the guide because *Aeneid* 6 describes an earlier trip to the underworld, but even more because Dante has the whole *Aeneid* very much in mind throughout his own great poem. We will also look at a number of allusions to these texts in English and American literature.


7755  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; 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.


7767b  Modern European Fiction/Mr. Wood/M–F 8:45–9:45
Beginning with Dostoevsky’s complicated and subversive fidelity to realism, this course will trace major developments in modern fiction, both realistic and otherwise, from the 1860s to the 1990s. We shall look in close detail at six novels (written in Russia, Austro–Hungary, France, England, and Spain), paying particular attention to changes in literary form as well as in historical and personal preoccupations.


7770  Latin American Literature: Fantasy, Resistance, History
Mr. Lezra/M–F 11:15–12:15
Careful readings in the poetry and fiction of Latin America in the twentieth century. Among the topics we’ll treat: Latin American modernism and post-modernism; the novel of the dictator; the “boom” novels; writing and resistance; writing and Latin American musical traditions. The books will be read in translation; fluent readers of Spanish (or Portuguese, in Lispector’s case) should try to read the works in the original (if there’s enough interest, we’ll hold extra classes to discuss the Spanish as well).

Texts: Gabriel García Márquez, *One Hundred Years of Solitude* (Avon); Julio Cortazar, *Blow-up and Other Stories* (Pantheon); Jorge Luis Borges, *Labyrinths* (New Directions); Alejo Carpentier, *The Kingdom of This World* (Farrar, Straus and Giroux); Clarice Lispector, *Family Ties* (Texas); Juan Rulfo, *Pedro Páramo* (Grove); Rosario Castellanos, *The Nine Guardians: A Novel* (Readers International); Twentieth-Century Latin American Poetry: A Bilingual Anthology, ed. Stephen Tappcott (Texas Pan American Series).
Caribbean Literature / Ms. Powell / M, W 2–4:45
This course investigates many of the thematic concerns that dominate contemporary Caribbean literature, matters such as immigration and displacement; history and the preservation of culture and ancestry; language and oral storytelling; class, race, gender, and other shifting identities; as well as the authors’ stylistic contributions to the craft of writing.


Through a Glass Darkly: Modernity, Photography, and the Art of Seeing / Ms. Blair / M–F 10–11:00
This course will focus on the power of the camera, understood as a central instrument, fact, and symbol of modernity. For literary as well as visual artists confronting a radically 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 photo-text *Let Us Now Praise Famous Men* and the American portraiture of Esther Bubley, Lisette Model, Diane Arbus, and other viewers from under-ground, the margins, and below. The last part of the course will be devoted to texts that 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. Requirements will include active class participation, several short response papers, and a final long essay.


Group VI (Theater Arts)

Acting Workshop / Ms. MacVey / Th 2–5:00
This workshop course is designed for those with little or no acting training or experience who nonetheless feel a “hunger for the fire.” Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be journal writing. Students should read the Herrigel book before class. There will be a final exam involving a performance and a critique: this will consist of acting scenes on the final Monday night, followed by a required critique on Tuesday, at the regular class time. Students need to be available to rehearse with partners during the evenings and on weekends, except for midterm recess.

Yet, O ye spires of Oxford! domes and towers! 
Gardens and groves! your presence overpowers 
The soberness of reason . . . .

“I think New Mexico was the greatest experience from the outside world that I have ever had. It certainly changed me forever...the moment I saw the brilliant proud morning shine high over the deserts of Santa Fe, something stood still in my soul, and I started to attend...

In the magnificent fierce morning of New Mexico one sprang awake, a new part of the soul woke up suddenly, and the old world gave way to a new.”

—D.H. Lawrence
“New Mexico” (1931)