The Bread Loaf School of English
AT MIDDLEBURY COLLEGE

2006 Summer Programs
ADMINISTRATION

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The Bread Loaf School of English, as a graduate school of Middlebury College, is accredited by the New England Association of Schools and Colleges. Middlebury College complies with applicable provisions of state and federal law which 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.

Summer 2006 Dates and Fees

Alaska Campus
June 19 Arrival day
June 20 Registration day
June 21 Classes begin
August 1 Classes end
August 2 Commencement
Tuition: $3,720
Room and Board: $2,880
Total: $6,600

New Mexico Campus
June 13 Arrival and registration day
June 14 Classes begin
July 25 Classes end
July 26 Commencement
Tuition: $3,720
Room and Board: $2,880
Total: $6,600

North Carolina Campus
June 20 Arrival and registration day
June 21 Classes begin
August 1 Classes end
August 2 Commencement
Tuition: $3,720
Room and Board: $2,880
Total: $6,600

Oxford Campus
June 26 Arrival day
June 27 Registration day
June 28 Classes begin
August 4 Classes end
August 5 Commencement
Comprehensive Fee: $8,665

Vermont Campus
June 27 Arrival and registration day
June 28 Classes begin
July 21 Midterm recess
August 9 Classes end
August 12 Commencement
Tuition: $3,720
Board: $1,370
Room: $550
Total: $5,640
Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its five campuses: the University of Alaska Southeast near Juneau; St. John’s College in Santa Fe, New Mexico; the University of North Carolina in 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 11 summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, 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

The Bread Loaf School of English at the University of Alaska Southeast, Juneau, Alaska
JUNE 19–AUGUST 2, 2006

Bread Loaf in Alaska, located at the University of Alaska Southeast near Juneau, enrolls approximately 80 students and offers a full range of courses. The program takes advantage of Juneau’s unique location; several courses are likely to focus on the literature and landscape of the Pacific Northwest and on indigenous cultures.

Dormitory housing at UAS is available for students; there will be little, if any, family housing on campus. Student rooms are doubles: four students in two rooms share a common bathroom, microwave, and refrigerator. A limited number of single rooms are available for an additional fee. Students living on campus take their meals together at UAS.

UAS is a site of spectacular natural beauty located just outside Juneau on Auke Lake, a short distance from the Mendenhall Glacier on one side and the Gastineau Channel on the other. Not far from Juneau are Glacier Bay and Sitka, the old Russian capital of Alaska. Students at Bread Loaf/Alaska enjoy hiking, kayaking, fishing, and all-school boat trips in the Alexander Archipelago. Juneau is accessible from the lower 48 states only by boat or by plane.

The Bread Loaf School of English at St. John’s College, Santa Fe, New Mexico
JUNE 13–JULY 26, 2006

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 100 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 20–AUGUST 2, 2006

Beginning this summer, Bread Loaf will offer 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 60 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. There will be some family housing available.

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.
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 tutorials 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 apartments outside of Lincoln for students with families.

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

Dormitory housing 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.

Students may attend any of Bread Loaf’s five campuses.
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 M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is a prerequisite for this degree. For example, students may concentrate on a period such as the Renaissance, a genre such as the novel, or a field of study such as American poetry.

The M.Litt. can be earned in four or five summers by following a program of 10 courses or Independent Reading Projects. 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 Alaska, 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 Alaska, New Mexico, North Carolina, or Vermont or an independent tutorial (one unit of credit) at Oxford.

Continuing Graduate Education
The School allows students not seeking a degree to enroll for a summer in a non-degree 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. The 2006 production will be *Big Love* by the contemporary American playwright Charles Mee; *Big Love* is loosely based on Aeschylus’s *The Suppliant Maidens*.

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 $1,860 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 1. 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 better.

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 four 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 1. 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 $1,860 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.
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 $50 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 by completing the online inquiry form on the Bread Loaf Web site.

First-time applicants who were accepted for a previous summer, but who 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 may be in the form of grants (at all five campuses) and/or work-aid (in Vermont and New Mexico). The 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 Financial Aid. (For more information and downloadable forms, visit the Office of Financial Aid’s Web site at www.middlebury.edu/admissions/finaid/breadloaf/) Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Since financial aid is dispensed on a first-come, first-served basis, students are advised to return all completed materials as soon as possible after they are received.

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.

The “Dirty Duck,” a favorite meeting place for RSC actors in Stratford-upon-Avon.

Gargoyle and bird in Oxford.

“IT is impossible to express the privilege I feel each time I enter the Bodleian Library. Having its resources available to me is an extraordinary opportunity and an invaluable research experience...One day while reading a book published in the latter part of the 19th century, I discovered several pages that had never been opened. It was such a thrill asking the librarian to slit them open for me, and to know I was the first person to read them.”
—Judgy Walz
Oxford 2005
Fees
Fees for summer 2006 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 $1,860 is charged when students take a third course for credit.

Each accepted applicant who wishes to register is required to pay a non-refundable $300 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.

Transcripts
One official transcript from the Bread Loaf School of English will be issued by Middlebury College free of charge the first time a student requests a transcript. A fee of $5 is charged for each additional transcript and all subsequent transcripts; there is a charge of $1 for each additional copy sent at the same time to the same address. Requests for transcripts must be made by the individual student in writing (not by e-mail or fax) to the Graduate Registrar, Forest Hall, Middlebury College, Middlebury, VT 05753. 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.

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 Alaska, 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.

Associate Director Emily Bartels on faculty wait night (Director Maddox in distant background).

“A teaching is a daunting task, requiring much more than simple dissemination of information. Connections between and among educators are vital, and the Bread Loaf teacher network is an invaluable lifeline of resources and thoughts. I tap into that lifeline almost on a daily basis.”

—Sheri Skelton
Bread Loaf M.A. and Alaska teacher

A faculty/student conversation on the Inn porch (Director Maddox in distant background).
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 Alaska, students have use of the library of the University of Alaska Southeast.
- 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.

Medical Facilities
At Bread Loaf/Vermont a nurse is in attendance on weekdays, and the College medical director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

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

Computer Facilities
At Bread Loaf/Vermont a student computer center is equipped with both Macintosh computers and PCs; instruction in the use of computers and of various forms of software is provided when needed. Computer facilities are also available at the other four campuses. Bread Loaf encourages students to bring their own computers for their personal use. There are wireless capabilities on both the Vermont and Alaska campuses. 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 five 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 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, and William Carlos Williams.

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.
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 86 years, Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, James Britton, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, 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.

“Indeed, as I have said before, those who know enough to come here for their credits ought to get a bonus credit or two extra for their taste and judgment.”

—Robert Frost, written on the occasion of the 25th anniversary of the Bread Loaf School of English
The Faculty

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.

PJ Paparelli, B.F.A., Carnegie Mellon University; Graduate Studies, Moscow Art Theatre School. Artistic Director, Perseverance Theatre; Artistic Director, United States Theatre Project; Head of Theatre Department, University of Alaska Southeast.

AT BREAD LOAF IN ALASKA

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


Kevin Dunn, B.A., University of Louisville; M.A., University of Oxford; Ph.D., Yale University. Dean of Academic Affairs for Arts and Sciences and Associate Professor of English, Tufts University; Director of the Bread Loaf School of English/Alaska for the 2006 session.


Mark Long, B.A., Ithaca College; M.A., Ph.D., University of Washington. Associate Professor of English and American Studies and Chair, Department of English, Keene State College.

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


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.

Margaret Russett, B.A., Yale University; M.A., Ph.D., The Johns Hopkins University. Associate Professor of English, University of Southern California.

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., Westminster 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 2006 session.

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

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.


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.

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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., Westminster College; M.A., Ph.D., University of Virginia. Associate Professor of English, Princeton University.

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AT BREAD LOAF IN NORTH CAROLINA

Valerie Babb, B.A., Queens College, City University of New York; M.A., Ph.D., State University of New York at Buffalo. Professor of English, University of Georgia.

Richard Chess, B.A., Glassboro State College; M.A., Ph.D., University of Florida. Professor of Literature and Language, 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.

Lars Engle, A.B., Harvard University; M.A., Cambridge University; Ph.D., Yale University. Associate Professor and Chair of English, University of Tulsa.

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

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

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona, and Director of Bread Loaf/North Carolina for the 2006 session.
AT BREAD LOAF AT LINCOLN COLLEGE, OXFORD

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University; and Director of Bread Loaf/Oxford for the 2006 session.

Christine Gerrard, B.A., D.Phil., University of Oxford; M.A., University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

Miriam Gilbert, B.A., Brandeis University; M.A., Ph.D., Indiana University. Professor of English, University of Iowa.

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

Margaret Kean, M.A., D.Phil., University of Oxford. Fellow and Tutor in English, St. Hilda’s 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 Consultant to the Director of Bread Loaf/Oxford.

Jon Mee, B.A., University of Newcastle-upon-Tyne; Ph.D., University of Cambridge. Margaret Candfield Fellow in English, University College; Lecturer in English, University of Oxford.

Sophie Ratcliffe, B.A., M.A., University of Cambridge; M.Phil., Ph.D., University of Oxford. Research Fellow and Tutor in English, Keble College; Lecturer in English, Jesus College, University of Oxford.


AT BREAD LOAF IN VERMONT

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


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

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

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


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

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

View of Oxford colleges from St. Mary’s Church, near Lincoln College.
Heather James, B.A., University of California, Santa Cruz; M.A., Ph.D., University of California, Berkeley. Associate Professor of English and Comparative Literature, University of Southern California.

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.

Andrea Abernethy Lunsford, B.A., M.A., University of Florida; Ph.D., Ohio State University. Louise Hewlett Nixon Professor of English and Director of the Program in Writing and Rhetoric, Stanford University.

Alan Mokler 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 Theater Program.

Carol Elliott MacVey, B.A., Notre Dame College; 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.

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 Literature and Civilization, Middlebury College.

Patricia Powell, B.A., Wellesley College; M.F.A., Brown University. Visiting Professor, Graduate Writing Program, University of Houston.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

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.

Catherine Tudish, B.A., Southern Illinois University; Ph.D., St. Louis University. Freelance journalist.
Courses

Bread Loaf in Alaska

Group I (Writing and the Teaching of Writing)

7001 Writing as a Critical Reader: the Aesthetics of Presence in Modern and Contemporary Poetry/ Mr. Long / T, Th 9–11:45
In the 1919 Preface to his American edition of New Poems, D.H. Lawrence calls for a poetry addressed to “that which is at hand: the immediate present.” A preoccupation with what Lawrence called “quivering momentaneity” has endured throughout the poetry of the twentieth century, most notably in the poems of William Carlos Williams, Wallace Stevens, Marianne Moore, Gertrude Stein, E.E. Cummings, Theodore Roethke, Charles Olson, Denise Levertov, A.R. Ammons, Robert Creeley, John Ashbery, W.S. Merwin, Gary Snyder, Charles Wright, Mary Oliver, and Robert Hass. As the title for this course suggests, students will trace this preoccupation with immediacy through a sequence of writing assignments that will help us assess the forms of writing used in classes organized around the reading of poetry; in the process, students will test prevalent assumptions that determine the pedagogical protocols for writing about poems and experiment with alternative ways to motivate the experience of reading poetry through the activity of writing. (This course can be either a Group I or Group IV course; students should indicate their choice at the time of registration.)

Texts: The Norton Anthology of Modern and Contemporary American Poetry, 2 vols., ed. Jahan Ramazani, Richard Ellmann, and Robert O’Clair (Norton); William Carlos Williams, Paterson (New Directions); A.R. Ammons, Tape for the Turn of the Year (Norton); Mary Oliver, The Leaf and the Cloud (Da Capo).

7018b Creating Documentary Theater/ Mr. Paparelli / M, W 2–4:45
One of the fastest growing forms of modern theater, documentary theater, transforms spoken, recorded, or documented fact into a live dramatic experience. Starting with an overview of documentary theater, students will explore the research, interview, structuring, and editing process for creating theater from fact. A major focus of this course is the creation of an original project in Juneau, based on the process used to create columbinus, a theatrical examination of the 1999 Columbine High School shootings. We will closely examine columbinus as well as two other modern documentary-style plays. Students will see a special performance of a new version of The Laramie Project which will premiere at Perseverance Theatre in May, directed and edited by head writer Leigh Fondakowski. Note: The interview and research process is entirely outside of classroom hours and will require a significant time commitment. Students are required to bring cassette recorders for the interview process.

Texts: Moisés Kaufman and the Members of the Tectonic Theater Project, The Laramie Project, United States Theatre Project, columbinus; Leigh Fondakowski, with Greg Pierotti, Stephen Wangh, and Margo Hall, The People’s Temple. Current versions of these scripts will be distributed upon arrival.

7045 Reading and Writing Memoirs/ Ms. Cadzen / T, Th 9–11:45
We will read a rich variety of memoirs (in the order listed below) and discuss them for both meaning and style. As a group, they range widely in focus-voices remembered from childhood (Welty), the importance of place (Nelson, Conway, and Septo)—and in style (especially creative nonfiction in Harper-Haines). We will refer to Zinsser’s guide to memoir writing throughout the course. Each student will write at least 20 new memoir pages each week—separate vignettes and chapters will be welcome. Class meetings will be divided between whole-class discussions of readings, and small-group discussions of student writing in progress. In addition, I will confer with each student each week.

Texts: Eudora Welty, One Writer’s Beginnings (Harvard); Richard Nelson, The Island Within (North Point); Robert B. Stepto, Blue as the Lake: A Personal Geography (Beacon); Jan Harper-Haines, Cold River Spirits: The Legacy of an Athabascan-Irish Family from Alaska’s Yukon River (Epicenter); Jill Ker Conway, The Road from Coorain (Vintage); William Zinsser, Writing About Your Life: A Journey into the Past (Marlowe).

Group II (English Literature through the Seventeenth Century)

7260b Shakespeare Page to Stage: Hamlet
Mr. Paparelli / M, W 9–11:45
The modern actor is assigned a role in Shakespeare’s masterpiece. He uses careful text analysis, acting technique, and personal experience to transform a literary figure into a unique living and breathing human being. This course explores the actor’s process in preparing and executing a role in a Shakespeare play. Students will start with understanding how meter, punctuation, and literary device become palpable tools for the actor in illuminating the text. This technique will be combined with an actor’s process for breaking text down into acting beats, looking for motivation, tactic, and, ultimately, action. Finally, a complex psychology must be created, fusing an actor’s personal experience with clear textual technique to create a unique character. The course fluctuates between lecture and practicum, as students prepare for a workshop production side by side with professional actors in preparation for a production of the play at Perseverance Theatre in Juneau. Students will have an actor’s experience in this course, and are required to memorize lines, staging, and ultimately perform a workshop production.

Texts: William Shakespeare, Hamlet (New Cambridge) and Hamlet (Arden); Cicely Berry, The Actor and the Text (Applause); David Crystal and Ben Crystal, Shakespeare Words (Penguin); Alexander Schmidt, Shakespeare Lexicon and Quotation Dictionary, 2 vols. (Dover); Helge Kökeritz, Shakespeare’s Name (Yale). An edited production script will be distributed upon arrival.

7280 Renaissance Verse: Lyric, Pastoral, Epic
Ms. Keen / M, W 2–4:45
Reading English Renaissance verse written in the major kinds (lyrics, including sonnets; pastoral elegies; epic) gives students the opportunity to witness the generic and formal innovations of sixteenth- and seventeenth-century poetry. In addition to numerous shorter poems, students will read lyric sequences (Sidney’s Astrophil and Stella; Spenser’s Shepherds’ Calendar), secular and religious verse (by Donne, Herbert, and Herrick), and, in its entirety, Milton’s great epic justifying the ways of God to Man, Paradise Lost.

Group III (English Literature since the Seventeenth Century)

7305 Jane Austen in Print and Film/ Ms. Booth/T, Th 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 shifted 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 also will browse through the Austeniana of tourism, “sequels” in print, and Web sites.

Texts: Jane Austen, Northanger Abbey (Penguin), Sense and Sensibility (Norton Critical Ed.); The Cambridge Companion to Jane Austen, ed. E. Copeland and J. McMaster (Cambridge); Austen, Pride and Prejudice (Riverside), Mansfield Park (Broadview); Janiec’s, ed. Deirdre Lynch (Princeton); Austen, Emma (Norton Critical Ed.), Persuasion (Norton Critical Ed.); Gina MacDonald and Andrew MacDonald, Jane Austen on Screen (Cambridge).

7358 The Brontës/ Ms. Booth/T, Th 2–4:45
Ever since the three weird sisters brought out their first publications in 1847–1848, readers have fashioned the Brontë family into literary saints or dark geniuses. This course will interweave reexamination of five of the Brontë’s classic novels with a survey of the varied biographical portraiture and popular and critical reception of Bronteana. After Branwell’s, Emily’s, and Anne’s early deaths, Charlotte became custodian of their reputations; when she too died after a few months of marriage, her widower and father both collaborated in and resisted Gaskell’s careful “spin” of the story. Over the generations, collectors and pilgrims fostered the museums and tourist packages that flourish today. In the twentieth century, scholars recuperated the juvenilia and, through different schools of criticism, established Jane Eyre and Wuthering Heights on reading lists. Biographers contend with the lasting power of Gaskell’s version, while the works continue to be reprinted and reinterpreted in film. Through our study of the Brontës, we will experiment in the fields of literary, Victorian, and cultural studies as well as feminist criticism of women writers. We will entertain such interrelated yet diverse questions as: How much of “the gothic” emerges in these novels? What conditions faced unmarried middle-class women circa 1840? How are international relations reflected in the works? What were the earliest scholarly editions? What difference did feminist movements and criticism make? When were the first package tours to Haworth developed? What still remains of each member of this magnificent and tortured family? Students should have recently read Gaskell’s Life and at least two of the novels before the course begins (these are Victorian works!).


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

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

Students kayaking in Alaska.

7390 The Essay and Its Vicissitudes/ Mr. Nunokawa/M, W 9–11:45
This course will introduce students to the range of the essay form as it has developed from the early modern period to our own. The class will be organized, for the most part, chronologically, beginning with the likes of Bacon, and ending with some lustrous contemporary examples of, and luminous reflections on, the form. We will consider how writers as various as Bacon, Hume, Johnson, Hazlitt, Emerson, Woolf, Baldwin, and Elizabeth Hardwick define and revise the shape and scope of those disparate aspirations in prose that have come to be called collectively The Essay. The writing assigned for this course will seek to enlist the essays not only as objects of analysis but also as models for our own essays in the essay form.

Texts: The texts will be supplied by the professor in the form of a reader that he will assemble; the reader will be available for purchase through the Middlebury College bookstore by March 1.
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 with Tennyson’s “Ulysses” and Homer's *Odyssey* (in translation) and conclude with Derek Walcott’s stage version of *The Odyssey* and a viewing of the film *Bloom*. The central purpose of the course, however, is to read Joyce's *Ulysses* steadily, over five weeks of the term. We will work together to understand Joyce’s narrative techniques, interpret his major characters, notice their movements through space, analyze patterns of allusion to Homer 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* prior to arriving in Juneau.


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**Group IV (American Literature)**

*7001 Writing as a Critical Reader: the Aesthetics of Presence in Modern and Contemporary Poetry* / Mr. Long/T, Th 9–11:45

*See description under Group I offerings. This course can be either a Group I or a Group IV course; students should indicate their choice at the time of registration.*

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**Group V (World Literature)**

*7710a The Bible as Literature* / Mr. Dunn/T, Th 2–4:45

In this course we will read substantial selections from the Bible. Although we will consider theological, textual, and historical perspectives in our reading, the primary focus will be literary. Our most sustained inquiries will be into questions of narrative, but we will also consider issues of poetics, genre, and translation. Finally, we will discuss the place the Bible has in the history of interpretation, with particular emphasis upon the way the book interprets itself and establishes its own canonical status.

Bread Loaf in New Mexico

Group I (Writing and the Teaching of Writing)

7000c Writing Place Poems/Mr. Womack/T, Th 2–4:45
The course will focus on narrating specific landscapes within poems and investing them with meaning. Each class will be devoted to discussing an essay about the meaning of place, followed by a workshop environment in which a geographically-rooted poem is used as a model for students to write their own poem focused on a particular location. Students should come to the course having chosen a single urban or rural place of importance to them to concentrate on for their six weeks in the workshop.

Texts: Class materials will consist of an inexpensive course packet that students will purchase.

7090a Going Digital: Writing and Technology in the Twenty-first Century/ Mr. Porter/M, W 2–4:45
As anyone with a cell phone, an iPod, or a digital camera knows, new technologies in the last ten years have profoundly affected everyday communication and more formal modes of expression. The content of writing, its form, and even its physical embodiment are changing before our eyes. Text is increasingly accompanied by pictures, sound, and video, any or all of which might be dynamic or interactive, while the reading experience itself extends beyond the book, beyond the computer screen, and into the world around us. From MoveOn.org and Web blogging to digital poetry and embedded journalism, storytelling has never been so complicated and at the same time so multi-sensory. Clearly, digital technologies have challenged the page as the natural scene of writing, altering not only the way we write but also the way we read. The purpose of this course is twofold: (1) to provide a conceptual framework for thinking critically about art, technology, and writing; and (2) to introduce creative concepts and hands-on skills related to digital storytelling and essay writing. We will explore two different genres of multimedia writing: the radio essay and the interactive photo essay. The radio essay will transpose a written text to spoken language, recording a voiceover, and then mixing that narration with music on a computer. The interactive essay will explore hypertext as a non-linear form of writing constructed for the Web. Each of these assignments will involve writing a creative nonfiction essay, then converting it into another medium.


Group II (English Literature through the Seventeenth Century)

7210 Chaucer/Ms. Sponsler/M, W 9–11:45
This course will study the Canterbury Tales, Chaucer’s extraordinary story collection, with occasional forays into his shorter poems. We will talk about Chaucer’s literary influences and his cultural context in late fourteenth-century England, his stylistic innovations and his importance for the English language, the pleasures of his poetry (and prose), 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. Selected historical and critical essays on reserve will enrich and contextualize our discussions, as will the occasional film. No prior experience with medieval literature is expected or needed to enjoy and profit from this class. If you would like an entertaining introduction to Chaucer’s historical context, I recommend Terry Jones’ Who Murdered Chaucer? A Medieval Mystery (Thomas Dunne Books 2005), which will also be on reserve for you to dip into if you promise to take it with a grain of salt.

Texts: The Canterbury Tales: Complete, ed. Larry D. Benson (Houghton Mifflin, paperback) [or The Riverside Chaucer (Houghton Mifflin, Hardcover)] from which the paperback Tales is excerpted; The Cambridge Companion to Chaucer, ed. P. Boitani and J. Mann (Cambridge).

7252 Shakespeare and Performance/Mr. B. Smith/M, W 9–11:45
Bodies, 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 Richard II, Twelfth Night, Hamlet, and The Tempest, plus any play that may be in production in Santa Fe. Performances that we’ll view and discuss together will include a videotape of a live performance of Richard II at the restored Globe Theater in London, Trevor Nunn’s film of Twelfth Night, Michael Almeryya’s hyper-mediated film of Hamlet, and Peter Greenaway’s filmic fantasy Prospero’s Books. You’ll be asked to develop four projects for the course, one devoted to bodies, one to space, one to time, and one to sound. One of these projects will take the form of a performance that you work up individually or as part of a group; another will take the form of a review of the videotaped live performance, one of the films, or a stage production in Santa Fe, if there is one; two will take the form of critical essays.

Required texts: John L. Styan, Shakespeare's Stagecraft (Cambridge); Bert O. States, Great Reckonings in Little Rooms (California). Recommended texts: Shakespeare, Richard II, Four Great Comedies, and Four Great Tragedies, all ed. by Sylvan Barnet, Kenneth Muir et al. (Signet).

Group III (English Literature since the Seventeenth Century)

7310b Romantic Revolutions/Ms. Russett/T, Th 2–4:45
“Bliss was it in that dawn to be alive,/But to be young was very heaven!” exclaims Wordsworth in his autobiographical epic The Prelude. “Romantic” literature, as it has come to be called, was written by young people who believed—rightly—that they were living through a “young” time of momentous transformation and promise. Their poetry and fiction, the expression of high ideals and frightening upheavals, aimed at nothing less than a reinvention of the self and social world. This course, accordingly, considers their literature in the context of revolutionary debates but also as politics (and philosophy) by other means. Among the continuing themes of the course will be the relationship between political and aesthetic innovation. More specifically, we will consider how modern democracy created new relationships between writers and their readers; how the ideology of individualism reconceptualized the individual; how the “rights of men” related to the “rights of women” and peoples of color; how philosophical speculation energized—but also conflicted with—the development of “working class” agendas; and how Britain’s commercial and military empire was imagined and resisted in representations of “the East.” Readings will span the period from the French Revolution to the agitations of the 1820s, and will include significant works by William Blake, William Godwin, Samuel Taylor Coleridge, William Wordsworth, Lord Byron, Percy and Mary Shelley,
and John Keats, as well as shorter selections by political writers like Mary Wollstonecraft and Thomas Paine. Seminar participants will research and present various historical and intellectual contexts of the revolutionary period.


**7360 Victorian Novels, Victorian Life** Ms. David/T, Th 9–11:45

In this course, we will explore the importance of the Victorian novel in helping its readers to understand their changing times and also their own place within the particular historical moment. Often read in installments over many months, the novels explored such conflicts as those between the competitive self and social responsibility, established ethics and burgeoning industrialism, the conventional role of woman as guardian of the hearth and women's demands for social equality, and domestic security and imperial adventure. Novels also introduced readers to places and people removed from their own particular geographical and class milieu: in sum, novels taught Victorian readers about the Victorian world. Our reading list is necessarily demanding and it is essential that everything be read before we meet in Santa Fe.


![Bread Loaf's dormitories at St. John's College.](image)

**7395 Women and the Gothic/Ms. Russett** T, Th 9–11:45

From its beginnings in the late eighteenth century, the gothic novel has been associated with women: women readers, women writers, and the many women whose public and private travails found thinly disguised expression in the novels' hair-raising plots. This course will explore the female gothic tradition and the social, psychological, and legal problems for which these allegedly escapist fictions provided a language. Because gothic novels have typically been categorized as “popular” literature, we will also consider issues of genre, authorship, and reception as they pertain to the canonization of literary forms. We will begin with the grandmother of all gothic novels, proceed to two ambitious early nineteenth-century variations, continue with Charlotte Brontë’s “new gothic” and its afterlives in the twentieth century, and conclude with a contemporary writer's rediscovery of the form. Along the way we will also glance at a few poems and nonfictional works that engage creatively with the concerns of the gothic tradition. Because the reading list is long and the novels are longer, it is essential that at least three of the primary works (by Radcliffe, Brontë, and Collins) be read before we meet in Santa Fe. Seminar participants will present on various historical and critical contexts for the readings; writing assignments will include an annotated bibliography as well as a pedagogical project.


**Group IV (American Literature)**

**7574 Nineteenth-Century American Literature and the West** Mr. Alemán/M, W 9–11:45

This course traces the development of the U.S.’s western frontier as it appears in key literary texts and cultural images across the nineteenth century. We’ll consider how the “frontier” transformed into the “West” and in the process became a geo-literary space for writers and travelers to express cultural fears and desires that emerge as a response to historical change. We’ll balance literary texts with cultural ones, such as John O’Sullivan’s 1845 “Annexation” editorial and American landscape paintings, to understand how the West works as a socially symbolic space, and we’ll frame our analysis within and against critical writings about the West, ranging from Frederick Jackson Turner’s “frontier thesis” to Richard Slotkin’s notion of “frontier violence.” Most importantly, the class will consider how three interrelated genres—the historical romance, travel narrative, and pulp fiction—use the concept of the West to narrate cultural conflicts such as class competition, racial anxiety, gender trouble, and the emergence of U.S. empire. Additional readings, including several rare dime novels, some short stories, and selected critical essays, will be made available to students electronically and included in the class’s reading schedule.

*Texts: James Fenimore Cooper, *The Last of the Mohicans* (Penguin); John Rollin Ridge, *The Life and Adventures of Joaquín Murieta* (Oklahoma); Susan Shelby Magoffin, *Down the Santa Fe Trail and into Mexico* (Nebraska); Mark Twain, *Roughing It* (Penguin); Maria Amparo Ruiz de Burton, *Who Would Have Thought It?* (Arte Público); Helen Hunt Jackson, *Ramona* (Signet); Owen Wister, *The Virginian* (Penguin); Frank Norris, *McTeague* (Signet).*

**7585 Early Twentieth-Century Native American Fiction**

Mr. Womack/T, Th 9–11:45

The course covers E. Pauline Johnson’s *The Moccasin Maker*, Mourning Dove’s *Cagevea*, D’Arcy McNickle’s *The Surrounded*, John Joseph Matthews’ *Sundown*, Robert Warrior’s *Tribal Secrets*, and Lucy Maddox’s *Citizen Indians*. A major area of discussion will be the possible relations between federal policies and the themes of the works of fiction included in this course.

*Texts: E. Pauline Johnson, *The Moccasin Maker* (Oklahoma); Mourning Dove, *Cagevea* (Nebraska); D’Arcy McNickle, *The Surrounded* (New Mexico); John Joseph Matthews, *Sundown* (Oklahoma); Robert Allen Warrior, *Tribal Secrets* (Minnesota); Lucy Maddox, *Citizen Indians*: Native American Intellectuals, Race, and Reform (Cornell).*
7673 Contemporary Chicana/o Literature
Mr. Alemán/M, W 2–4:45

Literature penned by Mexican Americans can be traced to 1848, when the Mexican population living in the territories ceded to the U.S. after the U.S.-Mexico War became American citizens. It might also have its roots in Spanish colonial writings in the New World, such as Cabeza de Vaca’s 1542 La Relación or Pérez de Villagrán’s 1610 epic, La Historia de la Nueva México. But the contemporary period marks the renaissance of Chicana/o literature, when Mexican Americans represented the vicissitudes of ethnic identity in relation to language, sexuality, religion, and education. Contemporary Chicana/o literature is a storehouse of themes, ideas, conflicts, and cultural contradictions that shape the formation of Chicana/o identity, but as this class will discover, Chicana/o literature is also involved in an ongoing, self-referential process that foregrounds the ambivalence of an ethnic identity cut on the borderlands between two worlds. This borderlands identity challenges the notion of an authentic Chicana/o culture but also generates a characteristic aesthetic that mixes genres, collapses form and content, bridges the gap between history and popular literature, and turns the politics of Chicana/o ethnicity into the poetics of Chicana/o literature. This class will examine contemporary Chicana/o narratives—from a bildungsroman to a mystery novel—to grasp how Chicana/o literature is a dynamic mezcla or mixture of cultural forms, ideologies, and identities.

Texts: José Antonio Villarreal, Pocho (Doubleday); Oscar Zeta Acosta, Autobiography of a Brown Buffalo (Vintage); Richard Rodriguez, Hunger of Memory (Bantam); Cherríe Moraga, Living in the War Years (South End); Ana Castillo, The Mexiquiñuquila Letters (Anchor); Helena María Viramontes, Under the Feet of Jesus (Plume); Rudolfo Anaya, Zia Summer (Warner); Lucha Corpi, Cactus Blood (Arte Público). Selections from Gloria Anzaldúa’s Borders/La Frontera and Tey Diana Rebolledo’s Infinite Divisions, along with critical essays, will be made available to students electronically and included on the reading schedule.

7715 Dante/Mr. V. Smith/T, Th 2–4:45

We will read the last great poem of medieval system, and the first great poem of individual initiative, Dante’s Divine Comedy. In order to understand some of the wide array of influences detectable in his encyclopedic, yet devastatingly intimate, work, we will read two of his theoretical works, De Vulgari Eloquentia (in translation), and one of the greatest pieces of medieval literary theory, the letter to his friend Can Grande. As a prelude to the Comedy, we will read his short lyric cycle concerning his encounter with Beatrice, La Vita Nuova (also in translation); please read La Vita Nuova for the first class.

Texts: Dante, The Divine Comedy, ed. and trans. Charles Singleton, 3 vol. (Princeton; there are six books: part 1 of each volume is the text, which is a required purchase; part 2 of each volume is the commentary, which is recommended); La Vita Nuova, ed. and trans. Mark Musa (Oxford); The Cambridge Companion to Dante, ed. Rachel Jacoff (Cambridge); a photocopy of the letter to Can Grande will be available at Bread Loaf.

7718 The Myth of the Hero/Mr. Porter/M, W 9–11:45

Classical literature is traversed by gods, heroes, and monsters whose complex interactions reveal the anxieties and fantasies of cultures strangely familiar and remote at the same time. The great celebrities from antiquity share much in common—courage, strength, cunning, and an eagerness to boldly go where no one else has gone before. As a cultural construct, however, the hero is far from homogenous. No two quests are the same, and the problems faced by each hero are critically and interestingly different. Our goal in this class is to accomplish three things: (1) immerse ourselves in a close reading of selected classical quest narratives; (2) decode the symbolic language of the hero; (3) and trace the subtle ways the concept changes and evolves as it undergoes various permutations in antiquity. Toward these ends, we’ll look closely at four definitive quest narratives produced by Greek and Roman sources: Homer’s great story about the Trojan war and the wandering of Odysseus; Apollonius of Rhodes’ mini-epic about Jason’s quest for the Golden Fleece; Virgil’s panoramic tale of the founding of Rome; and Petronius’ bawdy deconstruction of the hero in late Roman literature. Critical readings on reserve will call attention to relevant historical contexts and interpretive issues (including questions of gender, identity, and power).


7740 Opera at 7,000 Feet/Mr. B. Smith/M, W 2–4:45

That’s the vertical dimension. Horizontally, we shall get as close as we can to four of the productions in the Santa Fe Opera’s fiftieth year of bringing singers, instrumentalists, and listeners together under the high-sound. Impossible points on Giuseppe Verdi’s Otello, comparing Verdi’s ways with passion to Shakespeare’s Othello. Participants in the seminar will undertake three projects: a three-page source study, a five-page review of one of the four performances, and an eight-page interpretative essay drawing on one or more of the critical readings. An additional fee of $276 will be charged to cover the cost of tickets.

Texts: Giuseppe Verdi: Otello, ed. James Hepokoski (Cambridge); Georges Bizet: Carmen, ed. Susan McClary (Cambridge); W.A. Mozart: Die Zauberflöte (The Magic Flute), Jules Massenet’s Cendrillon, and Richard Strauss’s Salome. 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 four operas in production, we shall try out those reference points on Giuseppe Verdi’s Otello, comparing Verdi’s ways with passion to Shakespeare’s Othello. Participants in the seminar will undertake three projects: a three-page source study, a five-page review of one of the four performances, and an eight-page interpretative essay drawing on one or more of the critical readings. An additional fee of $276 will be charged to cover the cost of tickets.

Texts: Giuseppe Verdi: Otello, ed. James Hepokoski (Cambridge); Georges Bizet: Carmen, ed. Susan McClary (Cambridge); W.A. Mozart: Die Zauberflöte, ed. Peter Branscombe (Cambridge); Richard Strauss: Salome, ed. Derrick Puffett (Cambridge); William Shakespeare, Othello (Signet); Prosper Mérimée, Carmen and Other Stories (Oxford); Charles Perrault, Perrault’s Fairy Tales (Dover); Oscar Wilde, Salome (Dover).
Bread Loaf in North Carolina

Group I (Writing and the Teaching of Writing)

7000d Poetry Workshop/Mr. Chess/T, Th 9–11:45
Imitations and departures. That’s what we’ll be doing in our poetry workshop this summer. We’ll read the work of a variety of poets and identify and discuss defining features—esthetic and thematic—of the work. Based on what we see in the work of others, we’ll develop exercises that challenge us to incorporate one or more of those features in poems of our own as well as exercises that invite us to work tangentially or in opposition to the exemplary texts. We’ll discuss our work in class as well as in individual conferences. So that we’ll be able to take as our sources of imitation and points of departure poems written in a wide range of styles and voices, we’ll use the Norton Anthology of Modern and Contemporary Poetry, vols. I and II, as our primary texts. To get a sense of how vision and style inform a slightly larger collection of poems, we’ll read Jane Hirshfield’s Given Sugar, Given Salt and Marie Howe’s What the Living Do. Finally, for information and inspiration, we’ll read Kenneth Koch’s Making Your Own Days: The Pleasures of Reading and Writing Poetry.


7030 Rewriting a Life: Teaching Revision as a Life Skill
Ms. Warnock/M, W 9–11:45
Through daily reading and writing we will examine the usefulness, for writers and teachers of writing, of Kenneth Burke’s image of “life as a rough draft” and his theory of identification as an act of mutual meaning-making that requires changes in the identities and situations of both writers and readers. This summer we will read works of fiction and nonfiction about crossing boundaries—national, cultural, linguistic, class, race, and gender, several of which cross traditional forms and genre distinctions. Students will write and present drafts and final copies to the class each week and prepare a final course portfolio. We will read the following texts in the following order, except for Writing on the Edge: A Borderlands Reader, which will be assigned throughout the course.

7040 Writing about Place/Mr. Warnock/M, W 9–11:45
“To know a place, like a friend or lover, is for it to become familiar. [T]o know it better is for it to become strange again. “ —Rebecca Solnit

We 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 a 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 place is constructed and has a history. Not surprisingly, the meanings of “place,” according to the Oxford English Dictionary, are 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, a field trip or two, music, and regular writing.

Texts: Mark Twain, Life on the Mississippi (Bantam); Eudora Welty, One Writer’s Beginnings (Warner); Alice Walker, In Search of Our Mothers’ Gardens (Harvest); Annie Dillard, Pilgrim at Tinker Creek (HarperPerennial); James Agee, Let Us Now Praise Famous Men (Mariner); Zora Neale Hurston, Mules and Men (HarperPerennial).

7105 Language, Literacy, and the Teaching of Writing in Multicultural Settings/Ms. Moss/M, W 9–11:45
American classrooms are increasingly becoming “contact zones” where students from a variety of language, class, and ethnic backgrounds with multiple ways of knowing interact. This contact zone is part of the context for what we as English teachers do when we “teach” in multicultural settings. Specifically, as we introduce students to academic literacy, we must be aware of the social, political, economic, and cultural forces that shape our communities, our schools, our students, and ourselves as teachers. What do we need to know about language diversity, literacy, and culture to be effective teachers within these multicultural settings? How do such forces shape how we teach and what we teach? What does it mean to teach writing in a multicultural setting? These are some of the questions that we will examine in this course. We will explore issues of language, literacy, and culture as they relate to the teaching of writing and related skills. At the center of our exploration will be the role of the teacher. We will examine how our cultural backgrounds shape our own language and literacy. To provide insight into many of the questions raised in class discussions and readings, we will turn to teacher-research as a means of inquiry into classroom and community practices.

Texts: Mike Rose, Lives on the Boundary (Penguin); What Counts as Literacy: Challenging the School Standard, ed. Margaret A. Gallego and Sandra Hollingsworth (Teachers College); Cynthia Ballenger, Teaching Other People’s Children (Teachers College); Margaret Finders, Just Girls: Hidden Literacies and Life in Junior High (Teachers College); Shirley Bruce Heath, Ways with Words (Cambridge); Patrick Finn, Literacy with an Attitude: Educating Working Class Children in Their Own Self-Interest (SUNY); Bob Fecher, “Is This English?” (Teachers College); Beverly J. Moss, Literacy across Communities (Hampton); Robert Yagelski, Literacy Matters: Writing and Reading the Social Self (Teachers College).
Group II (English Literature through the Seventeenth Century)

7295a Milton's Poetry and the Bible/Mr. Engle/M, W 2–4:45
In this course we will read Milton's biblical epic, Paradise Lost, his biblical tragedy, Samson Agonistes, and his biblical brief epic, Paradise Regained, alongside the parts of the Bible that Milton is revising. We will also touch on Milton's Masque (a.k.a. Comus), and a number of his shorter poems, including his pastoral elegy Lycidas. Though Milton's career as a poet was not continuous, and for long periods of his adulthood it was in abeyance due to other commitments, it is nonetheless exceptionally unified. Milton's vocation, style, personal anxieties, political dreams, and sublime imagination are on display in his earliest great poem, “On the Morning of Christ's Nativity,” written when he was a Cambridge student, and remain recognizably present through the masterpieces of his blind old age. Throughout, Milton saw the Bible as the key text to which all other texts must be referred. We will discuss Milton's career with attention to his exploration of genres and with attention also to less obvious aspects of Miltonic poetry: its wit and human interest. While there will be some discussion of the rich tradition of Milton criticism, the main focus will be on reading the poetry and thinking about how to teach it. Students will write a twice-weekly informal note or question on the reading, will lead one class discussion, will participate in a reading event, and will also write a shorter and a longer paper in the course of the summer session. Please come to the first meeting prepared to discuss “On the Morning of Christ's Nativity” and the accounts of the birth of Christ in the Gospels. Our first class will be in the week of 26 June (I arrive back from a trip to China well into the first week of classes), so we will make up missed time during the second week of the term.


Group III (English Literature since the Seventeenth Century)

7400 After Conrad: Studies in Modern British Fiction
Mr. Donadio/T, Th 2–4:45
Readings reflecting a range of narrative tendencies and recurring thematic preoccupations, with particular emphasis on various forms of initiation, exile, and estrangement.


Group IV (American Literature)

7583 Memory in African American Public and Literary Discourse
Ms. Moss/M, W 2–4:45
Though memory or “memoria” was one of the original five canons of rhetoric, until recently it was one of the forgotten canons. However, memory has reemerged as an important element in rhetorical studies, literary criticism, and other disciplinary areas. Of interest to many scholars is how memory is used in particular cultural texts. In this seminar, we will examine how the art and practice of memory function in African American texts from a variety of genres and media. Specifically, we will look at contemporary black political discourse, novels, poetry, plays, and film. Students will be asked to think about how race as well as a community's history, beliefs and cultural practices shape the functions and uses of memory in a text. Questions that we will consider: how is collective and/or cultural memory used as a persuasive device? What is the relationship between memory and political action? Who has the right to invoke memory? What impact might genre have on the place of memory in a text? Texts will include a course packet of critical readings on memory (from classical rhetoric to contemporary theories); political speeches from Martin Luther King, Jr., Barbara Jordan, Barack Obama (and others); and the novels listed below.


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 by Vintage), these works are all included in the Library of America volumes devoted to William Faulkner: Novels 1926–1929 (scheduled for publication by April, 2006); Novels 1930–1935; Novels 1936–1940; Novels 1942–1954.

7638 The African American Novel/Ms. Babb/T, Th 2–4:45
This course will explore the development of the African American novel from the turn of the twentieth century to the present. Being interdisciplinary in nature, the course will emphasize the ways in which cultural history has influenced the shape and forms of African American texts. We will read primary texts by writers such as James Weldon Johnson, Toni Morrison, Colson Whitehead, and Ernest Gaines and consider these books against the backdrops of particular cultural moments—slavery, Reconstruction, the Jazz Age, and modern popular culture.

Texts: Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present, ed. Angelyn Mitchell (Duke); we will be reading selections in this text throughout the course of the summer); James Weldon Johnson, Autobiography of an Ex-Coloured Man (Hill and Wang); Ralph Ellison, Invisible Man (Vintage); Ann Petry, The Street (Mariner/Houghton Mifflin); Toni Morrison, The Bluest Eye (Plume/Penguin); Ernest Gaines, The Autobiography of Miss Jane Pittman (Bantam); Trey Ellis, Platiitudes (Northeastern); Colson Whitehead, John Henry Days (Anchor/Knopf).
7907 Chaucer/Mr. Fyler
This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the Canterbury Tales and the other third on Chaucer’s most extraordinary poem, Troilus and Criseyde. Chaucer is primarily a narrative rather than a lyric poet; though the analogy is an imperfect one, the Canterbury Tales is like a collection of short stories, and Troilus like a novel in verse. We will talk about Chaucer’s literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender issues, that are of perennial interest.


7910 Religion, Politics, and Literature from Spenser to Milton
Mr. McCullough
This course will set some of the greatest achievements of England’s literary Renaissance in the context of religious-political culture under Elizabeth I, James I, and Charles I. Our emphasis will be on the ways in which the sacred and the secular converged in early modern England and the ways literature both influenced and was influenced by that convergence. Topics of classes will include humanism and Protestantism; religious master texts for literary language, such as the English Bible, Psalter, and Book of Common Prayer; religious satire in the theater; and religious-political deployments of epic and lyric verse.


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, discuss, and watch productions in the current repertoire of the Royal Shakespeare Company (RSC) in Stratford-upon-Avon. Shakespeare productions by other companies (including the restored Globe in London) will also be considered. 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. Stratford visits will also give students a chance to work with the archival material on past performances housed in the Shakespeare Centre Library; this material includes prompt-books, reviews, photographs, production records, and, since 1982, archival videos. Tickets have already been booked for the following plays: Julius Caesar, Antony and Cleopatra, Much Ado About Nothing, Henry VI, Parts 1, 2, and 3, and The Tempest. Information on the remaining 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 about $600.

7922 Re-encountering The Tempest/Ms. Kean
This class focuses on Shakespeare’s play The Tempest and its cultural legacy. We will examine the text of the play and its performance history in detail, while also scrutinizing the theoretical positions (particularly post-colonialism) underpinning recent critical interpretations and performative choices. We will then move on to look at a number of other literary texts from the early modern period and the late twentieth century which seem to work as responses, re-readings, or re-positions of The Tempest. From the early modern period we will consider John Dryden and William Davenant’s play The Tempest, or the Enchanted Isle (1670/1); Henry Neville’s short prose piece The Isle of Pines (1668); and Daniel Defoe’s Robinson Crusoe (1719). Our more recent set texts will be Aimé Césaire’s Une tempête (1969); J.M. Coetzee’s Fox (1986); Barry Unsworth’s Sacred Hunger (1992); and Marina Warner’s Indigo (1992). I expect that class discussions will range widely, and you may also wish to look at George Lamming’s The Pleasures of Exile (1960); John Fowles’ The Collector (1963); J.M. Coetzee’s In the Heart of the Country (1977); Gloria Naylor’s Mama Day (1988); and the films Forbidden Planet (Fred Wilcox, 1956) and Prospero’s Books (Peter Greenaway, 1991).

Texts: Use a paperback edition of The Tempest with reasonable notes, e.g. the Arden edition. A good basic Milton would be Complete English Poems; Of Education, Areopagitica, ed. Gordon Campbell (Everyman). Texts of the Dryden and Davenant Tempest and Neville’s Isle of Pines will be made available to you on arrival. You can look for them in advance if you wish as follows: Shakespeare Made Fit: Restoration Adaptations of Shakespeare, ed. Sandra Clark (Everyman) has the text for the Dryden and Davenant play; Three Early Modern Utopias, ed. Susan Bruce (Oxford) has the Neville—be aware it’s a little racy! The modern texts can be read in whatever edition is available to you. You must read Warner and Unsworth in advance but please read as many of the named texts as possible. [N.B.: The Warner is out of print but available used through amazon.com; Aimé Césaire’s play, Une tempête, can be ordered either in the original French or in an English translation through amazon.]

7925 Material Shakespeare/Ms. Smith
How did the material conditions of the theater and the printing house affect Shakespeare’s plays? This course focuses on five Shakespeare plays and the ways in which the circumstances of their production and transmission are integral to our readings. Alongside the transcendent poetic genius of Shakespeare remembered by literary history emerges a commercial writer affected by audiences, fellow writers, and the circumstances of print. Returning Shakespeare to the precise conditions of composition and reception reinvigorates the plays with the shock of the old and reinstates actors, audiences, and printers as co-authors of the works. This course draws on theater history, on Elizabethan writing, on new bibliographic methods and Oxford’s excellent resources for studying early printed texts, as well as on the art and culture of the period.

Texts: William Shakespeare, Romeo and Juliet, A Midsummer Night’s Dream, Henry V, Macbeth, The Winter’s Tale. Any edition is acceptable, but if you are acquiring new texts, the complete works Norton Shakespeare (1997) is recommended. For background, Russ McDonald’s The Bedford Companion to Shakespeare (Bedford), and Tiffany Stern, Making Shakespeare (Routledge) are good places to start.
The Turl, just outside of Lincoln College, Oxford.
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 parallels 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.)

Texts: John Milton, Paradise Lost (either Oxford World’s Classics or Penguin); Restoration Literature: An Anthology, ed. Paul Hammond (Oxford World’s Classics); Eighteenth-Century Poetry, An Annotated Anthology, ed. David Faier and Christine Gerrard (Blackwell). Plays: Sir George Etherege, The Man of Mode; John Dryden, All for Love; Nathaniel Lee, Lucius Junius Brutus (these are all found in Restoration Drama, An Anthology, ed. David Womersley, Blackwell, available online, but you are welcome to use any other editions you might find; the Lee will be difficult to find outside of this anthology or libraries). For context, an excellent guide is A Concise Companion to the Restoration and Eighteenth Century, ed. Cynthia Wall (Blackwell).

7939 Dark Materials: Milton, Blake, Pullman/Ms. Kean

The contemporary children’s writer Philip Pullman has called His Dark Materials, the title of which comes from Milton’s Paradise Lost, an “epic.” We will take both the claim for epic status and the affiliation to Milton seriously as we consider Pullman’s ethical position and his skills as a bard in retelling the age-old story of good versus evil. Our critical focus will be on John Milton and William Blake as significant precursors for Pullman within an identifiable prophetic and epic English tradition.

In comparing these three major authors we will review literary genre and address core metaphysical questions of the human condition.

Topics for consideration are likely to include self-knowledge, creativity, inspiration, virtue, rebellion, innocence versus experience, republicanism, humanism, liberty, energy, matter, cosmology, doctrine, heresy, sin and guilt, prophecy, familial and sexual relations, the limits of human knowledge, religion versus science, self-government and social responsibility. Any tour of Pullman’s (or Lyra’s) Oxford must be taken in your own time! In addition to Pullman’s trilogy, please be sure to read the following before beginning the course: Milton’s Paradise Lost, an “epic.”

According to this 3800-year-old epic, the human soul can be saved and restored to divinity. For Pullman’s two children, Lyra and Will, their soul will be restored to divinity by the Deathly Hallows. For Milton’s Adam and Eve, the title of which comes from Shakespeare’s Sonnet 29, their soul will be restored to divinity by the restoration of the Garden of Eden.

With Pullman’s epic, we will begin our tour of Oxford by placing on parallel features and influences in architecture, garden design, culture, diaries, and the emergent periodical essay. An emphasis will be placed on parallels 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.)

Texts: John Milton, Paradise Lost (either Oxford World’s Classics or Penguin); Restoration Literature: An Anthology, ed. Paul Hammond (Oxford World’s Classics); Eighteenth-Century Poetry, An Annotated Anthology, ed. David Faier and Christine Gerrard (Blackwell). Plays: Sir George Etherege, The Man of Mode; John Dryden, All for Love; Nathaniel Lee, Lucius Junius Brutus (these are all found in Restoration Drama, An Anthology, ed. David Womersley, Blackwell, available online, but you are welcome to use any other editions you might find; the Lee will be difficult to find outside of this anthology or libraries). For context, an excellent guide is A Concise Companion to the Restoration and Eighteenth Century, ed. Cynthia Wall (Blackwell).

Group III (English Literature since the Seventeenth Century)

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

See 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 explore 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.


7945 British Romantic Literature and the French Revolution Mr. Mee

“All circumstances taken together, the French Revolution is the most astonishing that has hitherto happened in the world,” wrote Edmund Burke in 1790. Looking back a decade later, the poet William Wordsworth remembered that “Bliss was it in that dawn to be alive, But to be young was very heaven.” Writers responded vigorously to the French Revolution and felt its reverberations well into what we think of as the Romantic period, shaping key ideas about culture and society that are still with us today. Topics examined in the classes will include Burke, Paine, and the Revolution controversy; Godwin and the political novel; the revolutionary sublime; Mary Wollstonecraft and women’s writing; and “reactionary romanticism.” Teaching will take place both in a college environment and in the seminar room of the Bodleian Library, where contemporary editions of key texts (both literary and more ephemeral) will be examined by the class. The classes are designed towards the production of a single extended essay based on individual research topics.

Texts: Burke, Paine, Godwin, and the Revolution Controversy, ed. Marilyn Butler (Cambridge); Edmund Burke, Reflections on the Revolution in France (Penguin; 1790); Samuel Taylor Coleridge, “Kubla Khan” (any edition; 1798); William Godwin, Caleb Williams (Penguin; 1794); Thomas Paine, Rights of Man (Penguin; 1791–2); Mary Shelley, Frankenstein, ed. Marilyn Butler (Oxford World’s Classics; 1817); Charlotte Smith, Desmond (Broadview; 1792); Mary Wollstonecraft, Vindication of the Rights of Woman (Penguin; 1792); William Wordsworth, The Prelude (Penguin; 1805), Books IX and X.

7956 Victorian Adaptation/Ms. Ratcliffe

Sleep till the end, true soul and sweet!

Nothing comes to thee new or strange,

Sleep full of rest from head to feet,

Lie still, dry dust, secure of change.

—Tennyson

Rewriting, revision, and literary adaptation flourished during the nineteenth century. This course approaches the idea of literary adaptation in both its most specific and its broadest senses. We will consider how nineteenth-century writers approached ideas of change and transformation, how they were changed by and transformed their own time, and how we, in turn, reimagine the writing and writers of the period. Topics covered will include conceptions of the self; forms of publication and modes of reading; changes in technology; literary and generic adaptation; parody and pastiche; scientific developments; changes in theology, philosophy, and ethics; ideas of “character”; the role of the critic; and the way in which we, ourselves, have adapted, and adapted to the idea of what it might mean to be Victorians.

Texts: Burke, Paine, Godwin, and the Revolution Controversy, ed. Marilyn Butler (Cambridge); Edmund Burke, Reflections on the Revolution in France (Penguin; 1790); Samuel Taylor Coleridge, “Kubla Khan” (any edition; 1798); William Godwin, Caleb Williams (Penguin; 1794); Thomas Paine, Rights of Man (Penguin; 1791–2); Mary Shelley, Frankenstein, ed. Marilyn Butler (Oxford World’s Classics; 1817); Charlotte Smith, Desmond (Broadview; 1792); Mary Wollstonecraft, Vindication of the Rights of Woman (Penguin; 1792); William Wordsworth, The Prelude (Penguin; 1805), Books IX and X.
7955 Dickens and Film/Mr. Mee
This course takes off from the Russian filmmaker Sergei Eisenstein’s essay “Dickens, Griffith, and the Film Today.” Eisenstein believed that the origins of cinema owed much to the novels of Charles Dickens, not just in terms of filming the novels themselves, but more importantly in the basic development of cinematography as a medium. Dickens, for Eisenstein, was the great early artist of the dizzying speed of the modern metropolis. This sense of energy, along with techniques such as cutting or switching between different points of view in a narrative, were fundamental to the emergence of the new medium of film. In this course, we will be looking at these “cinematic” aspects of the novels, but also at film and TV adaptations of them. The aim is not just to judge whether these are “faithful” renditions of the plots of the novels, but to consider the paradoxical proposition that films are not always as cinematic as the novels themselves.

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 a ghost, 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 imaginaries of centuries of readers, but in considering ghost stories we will also be approaching some fundamental questions about literature itself. From Hamlet to the film The Sixth Sense, from The Turn of the Screw to Beloved, ghost stories can be contextualized via psychoanalysis, religion, politics, anthropology, literary criticism, history, and urban myth: we’ll try to sample some of this thrilling interdisciplinary range.

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.

7980 Modernist Narrative: Narrative Theory/Ms. Johnson
Through an examination of narrative as it has been theorized principally but not exclusively in the last century, this course will focus on the relation between “modernity” and “modernism” as it might be registered in British narrative fiction of the first 40 years of the twentieth century. Primary theoretical texts will be juxtaposed with novels of the period with the aim of delineating the particularity and distinctness of “modernist” narrative modes. Acknowledging that there was no absolute originality of such modes during this period, we will nevertheless attend to the range and scale of changes and the regularity and radicalism with which they were practiced, with an eye to marking what might make this a distinctive moment in recent literary history. Narrative theory has too often been accused of focusing narrowly on matters of literary form; our study will examine more recent developments of such theory which carry its concerns into history, politics, and gender. So, both texts and theories will be considered in the broader contexts of antecedent and contemporary developments in psychology, philosophy, science, politics, and social and economic events and theories.

7986 British Literature and Culture since 1950/Ms. Ratcliffe
In this course, we will look at the ways in which literary texts engage with and have reflected British culture over the last 55 years, and the ways in which culture itself might be seen to be shaped by these texts. The scope of this course is wide but we will be focusing on ideas of responsiveness and responsibility; in particular the way artistic responsibility is conceived. Authors covered will include Iris Murdoch, William Golding, Muriel Spark, Alan Warner, Martin Amis, Angela Carter, Julian Barnes, Zadie Smith, W.H. Auden, Philip Larkin, Sylvia Plath, Tony Harrison, Geoffrey Hill, Samuel Beckett, Tom Stoppard, Sarah Kane and Mark Ravenhill. Questions we will be considering will include the survival of print culture in an age of film and cyberspace, the definition of a “British” voice, writing and rewriting, the possibility of the post-1945 lyric, and the idea of a modern ethics of fiction.

Texts: Photocopies of extracts will be provided in Oxford; in addition, students should obtain and be familiar with Iris Murdoch, The Flight from the Enchanter (Penguin); William Golding, The Inheritors (any edition); Martin Amis, Money: A Suicide Note (Vintage/Penguin); out of print in the U.S.; available used online or new in U.K.; Julian Barnes, Flaubert’s Parrot (Picador/Vintage); Zadie Smith, On Beauty: A Novel (Penguin); Samuel Beckett, Nothing On: Company, Ill Seen Ill Said, Westward Ho: Three Novels (Grove) or Company (Calder) and Play, Breath, and Catastrophe; The Complete Dramatic Works (Faber); Tom Stoppard, The Real Thing (Faber); W.H. Auden, Selected Poems (Vintage); Mark Ravenhill, Shopping and Fucking (Methuen).
Group I (Writing and the Teaching of Writing)

7000a 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 Levertov, Olson to Oliver. Participants will be expected to have a firm grasp of poetic terms and of prosody and to be able and willing to discuss poetry with acumen and aplomb. Though the workshop will be at the heart of the course, two conferences will also be scheduled with each poet.


7000b 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.


7005a 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.


7005b Fiction Writing/Ms. Tudish/T, Th 2–4:45
This workshop will focus on close reading and discussion of student work, as well as the stories of published authors. We will practice the craft of fiction through short exercises that help to increase our awareness of such matters as narrative voice, story time, point of view, language, and character. Exploring the work of notable writers from many cultures, we will encounter a variety of voices, themes, and subjects—from the intensely personal to the political, from the realistic to the fantastic. And we will draft and revise original stories, discovering along the way our own particular voices and fictional worlds.

Texts: The Art of the Story: An International Anthology of Contemporary Short Stories, ed. Daniel Halpern (Penguin); David Huddle, The Writing Habit (Vermont).

7018a 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.

7020 Literary Journalism/Mr. Dirda/M–F 8:45–9:45
Literary journalism may well appear an anachronism, but I mean this phrase to embrace every aspect of what is sometimes called “soft” news: reviews, profiles, magazine features, think pieces. Having worked for more than 25 years as a writer and editor at The Washington Post, I hope to pass on some of what I’ve learned to the students in this course. However, the general goal of the class will be even simpler: To help each of its members to become a more effective writer of expository and critical prose. Students will be required to write each week, and class participation is essential, as this is essentially a workshop. Expect to photocopy assignments for everyone in the course. Many of the assignments will be loose enough so that they can be tailored to individual interests. For instance, the film buff might write a movie notice, while the music fan can review a new CD. Besides our discussions of these and similar exercises, we will also read selections from the books listed below. My own book is included because I hope to explain the genesis, background, and intent of several of the pieces, and then discuss the ways in which they succeed and the ways they might be improved.

Texts: Joseph Mitchell, Up in the Old Hotel (Vintage); Randall Jarrell, Poetry and the Age (Florida); Joan Didion, Slouching towards Bethlehem (Farrar, Straus and Giroux); Michael Dirda, Readings: Essays and Literary Entertainments (Indiana).

7090b Technologies and the Teaching of Writing
Ms. Lunsford/M–F 10–11:00
As one of the oldest technologies in the Western world, writing is always tied closely to technological change. What differs today is the sheer rate of such change and the proliferation of digital technologies: as a result, the definition, nature, status, and scope of writing are changing in dramatic ways. Moreover, the ante for teachers of writing is going up, up, and up as we try not only to keep pace with change but to explore, understand, and critique the ramifications of such changes. This class will begin with attempts to define “writing” for the twenty-first century and then move on to the consideration of the challenges facing teachers of writing today. Each participant will choose a particular technology or technological adaptation (Web logs, e-mail, flash, gaming, wikis, hypertext novels, discussion boards, course management software, and so on) to focus on for a term project, aiming for a thorough exploration of the technology and a series of applications of it to the classroom. Readings will include a series of articles, which I will provide, as well as the following books, in the order in which they are listed below.

Texts: The Nearness of You, ed. Christopher Edgar and Susan Wood (Teachers and Writers); Andrea Lunsford, The Everyday Writer (Bedford/St. Martin’s); Passions, Pedagogies, and 21st Century Technologies, ed. Gail Hawisher and Cynthia Selfe (NCTE); Picture Texts, ed. Diana George, Anna Palchik, Cynthia Selfe, and Lester Faigley (Norton); Writing New Media: Theory and Applications for Expanding the Teaching of Composition, ed. Anne Wysocki, John Johnson-Eilola, and Cynthia Selfe (Utah); James Gee, Why Video Games Are Good for Your Soul (Common Ground).
7101 Language, Learning, and Public Engagement
Ms. Goswami/M–F 11:15–12:15
Class members will consider questions of what changes occur in oral and written language when young people are involved in quality programs in the arts, media production, community organizations, and other varieties of public engagement. Taking Students at the Center (a community-based arts and writing collaborative in New Orleans, pre- and post-Katrina) as our primary illustrative organization, we will work toward understanding how young people were changed through their experiences in these settings by examining case studies, documentary as well as literary texts, in light of theories about language and learning as class members consider how to bring generative practices to their local settings. We will explore the role of technology in providing access and creative possibilities and ourselves keep online journals and create digital portfolios. No technology experience is required.


7107 The Language Wars/ Ms. Lunsford/M–F 11:15–12:15
While the United States was founded on principles of linguistic plurality (as every five-cent piece proclaims, “e pluribus unum”), the English language has long held dominance in the U.S. and, eventually, most power came to be associated with one particular form of English, often referred to as “standard” English, the most formal form of which is academic discourse. This seminar will examine the long struggle to share the wealth of linguistic power and to craft more inclusive theories of language use, asking how crucial questions of gender, race, and class have both shaped and responded to the “language wars” of recent decades. After surveying the effects of language loss throughout the world and the early struggles to legitimate vernacular languages (as opposed to Latin or Greek), we will consider more contemporary skirmishes around issues of “English only,” Ebonics, and, especially, attempts to provide viable alternatives to traditional essay writing. In the case of academic essays, we will attempt to define a range of appropriate practices and articulate the characteristics they share. Along the way, we will consider powerful varieties of English at work in contemporary creative nonfiction, fiction, music, and film. Readings will include a series of articles I will provide as well as the following books, in the order listed below.


7172 Storytellers/Mr. Armstrong/M–F 11:15–12:15
This course explores narrative art and narrative understanding. We study storytelling as a critical and creative practice that begins in early childhood and we follow its development through childhood into maturity. We reflect on our own narrative practice and examine theories of narrative. We investigate the relationship among narrative, truth, and reality and discuss the role of narrative in learning and teaching. We consider oral and literary traditions and examine stories of diverse genres and from diverse cultural contexts. We read stories composed by children and young people, our own stories, folk tales and fairy tales, contemporary short stories, classic literary tales, writers’ reflections, theoretical essays. 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 essays in interpretation, 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 narrative writing and, if they are teachers or parents, of their students’ or children’s stories.


7182 Describing the 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 theorists. 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 asked to bring with them examples of the creative work of their own students. 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.

Group II (English Literature through the Seventeenth Century)

7249 Shakespeare and the Liberty of Speech
Ms. James/M–F 8:45–9:45
What are the scope and limits of expression on the English Renaissance stage and printed page? To what extent does censorship influence Shakespeare’s theory and practice of writing drama and poetry? This course examines the ways in which legal limitations to free speech encourage dramatists and poets such as Shakespeare to find alternate modes of expression and, more generally, to bring the concept of the political liberty of speech onto the stage. We will pay particular attention to the dramatic characters that actively seek greater liberties of speech than their social positions typically allow: servants and young women. We will read plays such as Romeo and Juliet, As You Like It, Much Ado about Nothing, Twelfth Night, Julius Caesar, Othello, and King Lear in historical, political, and theoretical contexts.


7260a A Midsummer Night’s Dream on the Page and Stage
Mr. MacVey/M, W 2–5:00
In this course we will explore a single great play, A Midsummer Night’s Dream. 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. 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 consider its rhythm, imagery, and structure; we will make use of tools such as scansion 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 evening of Wednesday, August 9 for the final presentation. (Students who have taken either of Mr. MacVey’s courses on The Tempest or The Merchant of Venice should not register for this class.)

Texts: William Shakespeare, A Midsummer Night’s Dream (Arend); Peter Brook, The Empty Space (Touchstone); selected articles and reviews on reserve at Bread Loaf.

7270 Jews, Turks, and Moors in Early Modern English Literature/Mr. Shoulson/M–F 10–11:00
This course examines how early modern English society grappled with the rise of a plurality of religious, political, and ethnic minorities in the sixteenth and seventeenth centuries. Our focus will be on the varied representations of Jews, Muslims (most frequently called “Turks” during the period, despite the imprecision of this ethno-geographic designation), and Africans (again, often misnamed “Moors”) in English writings of the period. We shall examine these depictions in relation to popular stereotypes and beliefs about these groups in circulation (and their historical roots). The course will address these and many other questions: To what extent did early modern writers—dramatists, poets, polemicists, travel writers, and others—undermine or support stereotypical conceptions of the English Other? In what ways are the conflicting representations of these different religious and ethnic minorities interrelated and mutually constitutive? How do the multiple discourses of alterity constitute essential components of the evolving sense of (masculine, bourgeois) Englishness in the early modern period?

Texts: Christopher Marlowe, The Complete Plays (Penguin); William Shakespeare, The Merchant of Venice, ed. Lawrence Danson (Longman); Privacy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England, ed. Daniel Vitkus (Columbia); Three Turk Plays, ed. Daniel Vitkus (Columbia); Thomas Heywood, The Fair Maid of the West (Nebraska); Othello and the Tragedy of Mariam, ed. Clare Carroll (Longman). (N.B. Since the editions of the Shakespeare plays include essential additional readings, it’s important that you obtain these specific versions of the texts.) There will also be a reader comprised of other materials (lyric poems, travel narratives, etc.).

7295b Milton and the Erotics of Protestant Poetry
Mr. Shoulson/M–F 11:15–12:15
Characterized by some as puritanical and prudish, by others as licentious and libertine, John Milton stands as one of the most deeply learned and uncompromising writers in English literary history. His writings offer complex meditations on religion, politics, and human sexuality, meditations that defy easy categorization and stereotyping. In addition to having composed some of the most ambitious poetry of the seventeenth century, Milton also developed a sophisticated approach to marriage and social relations, having sparked an extensive debate on the religious propriety and ethics of divorce. In this course we will address ourselves in particular to the explosive tensions in Milton’s poetry generated by his distinctive and idiosyncratic views on sex, marriage, poetic creativity, and religious liberty. For the purposes of contextualization and comparison, we will contrast Milton’s early lyrics, A Mask (Comus), selections from the divorce tracts, Paradise Lost, and Samson Agonistes with the writings of some of his immediate predecessors and contemporaries, including Aemelia Lyney, John Donne, Robert Herrick, Andrew Marvell, Thomas Traherne, and Katherine Philips.

Texts: John Milton, The Complete Poems and Major Prose, ed. Merritt Y. Hughes (Hackett). Other editions of Milton’s poetry and prose may be used in a pinch but, since each editor selects different excerpts from the prose, it is highly recommended that students purchase or borrow the Hughes edition. I will also assemble a reader comprised of selections from the other writers.

Group III (English Literature since the Seventeenth Century)

We will study a series of dialogues in poetry about the nature of the Sublime, a category we no longer use but that was intensely important to poets writing from the 1790s to about 1830. There was a debate within and between groups of male and female poets, from Blake and Wordsworth to Charlotte Smith and Felicia Hemans. Some of the most exciting Romantic poetry is concerned with this theme. Among the poets we will read are Blake, Wordsworth, Coleridge, Shelley, Keats, Byron, Anna Barbauld, Charlotte Smith, Joanna Baillie, Amelia Opie, Mary Tighe, Letitia Landon, and Felicia Hemans. We will look at some of the contemporary debates on the Sublime, particularly at Burke and Kant, but also discussions by less well-known figures provided in a photocopied anthology that will be distributed when you arrive. We will begin the course by reading Burke and Blake’s Songs of Innocence and of Experience and The Marriage of Heaven and Hell, moving on to consider Wordsworth, particularly “Tintern Abbey,” and Charlotte Smith’s “Beauchy Head.” Browse in the two anthologies recommended to prepare for the course and be sure to read Burke before the first class. Please try to read as many of the texts as you can in advance.

Texts: Edmund Burke, A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful (1757), ed. Adam Phillips (Oxford); William Blake, Songs of Innocence and of Experience (with Blake’s illustrations; Oxford); Romantic Poetry and Prose, ed. Harold Bloom and Lionel Trilling (Oxford; the Norton Anthology, The Romantic Period, could be substituted for this); British Women Poets of the Romantic Era: An Anthology, ed. Paula R. Feldman (Johns Hopkins; this volume has a long delivery date, so it is essential to order early).

7375 Nineteenth-Century Fiction and the Meaning of Space/Ms. Armstrong/M–F 8:45–9:45
Space, and how the novelist creates it in fiction, is one of the forgotten narrative elements in the criticism and theory of the nineteenth-century novel. In a series of novels ranging from Mary Shelley’s Frankenstein at the beginning of the century to a Kipling short story at the end, this course will explore the different ways in which space is represented in nineteenth-century fiction. Social space, “inner” psychological space, domestic space, rural, urban, and colonial space all shape the form of fiction and disclose concerns about society and the gendered individual subject’s relation to it. Concurrently with exploring the fiction we shall look at the way space has been conceptualized, in foundational
philosophers such as Kant, and in recent thought—for instance, by
philosophical geographers (David Harvey), planners (Corbusier),
and theorists (Bachelard, Lefebvre). Please try to read as many of the texts
as you can in advance.

Texts: Mary Shelley, Frankenstein; Jane Austen, Mansfield Park; Emily
Brontë, Wuthering Heights; Charlotte Brontë, Villette; Charles Dickens,
Dombey and Son; George Eliot, The Mill on the Floss; Joseph Conrad,
Heart of Darkness. All of these novels are available in Penguin paperbacks.

7405 Modern Irish Literature/Mr. Luftig/M–F 10–11:00
This survey will be organized around questions about what, under the
best and worst of circumstances, Irish literature may be said to have cre-
ated or caused—in terms of political activity, social and cultural struc-
tures, violence, and peace. The questions are made appropriate by litera-
ture’s relative prominence at important moments in Irish history; the
assignments for the course will thus include, especially during the initial
weeks, substantial selections from the assigned historical text, as well as
other contextual and critical readings. We will read a few selections by
and about influential nineteenth-century poets, before considering rele-
vant work by Joyce, Yeats, Synge, Lady Gregory, and others from their
time, sampling fiction and poetry by a series of mid-century writers, and
studying major works by contemporaries such as Heaney, Friel, Boland,
and Ní Dhuibhne. There will be a particular focus on writings by Irish
women and texts associated with minority communities. At the conclu-
sion of the course each student will select and present to the class a
quite recent Irish poem considered in relation to other texts of his or
her own choosing, for use in teaching, writing, or some other specified
purpose. Participants should read the fourth and sixth chapters (by
Foster and Kiberd, respectively) of the Oxford Illustrated History for
the first class session.

Texts: The Oxford Illustrated History of Ireland, ed. R.F. Foster (Oxford);
Yeats’s Poetry, Drama, and Prose, ed. James Pethica (Norton Critical Ed.);
Modern Irish Drama, ed. John Harrington (Norton); The Portable James
Joyce, ed. Harry Levin (Penguin); Contemporary Irish Poetry, rev. ed.,
ed. Anthony Bradley (California); The Wake Forest Book of Irish Women’s
Poetry, 1967-2000, ed. Peggy O’Brien (Wake Forest); The Wake Forest
Series of Irish Poetry, vol. 1, ed. Harry Clifton et al. (Wake Forest).
Photocopied materials will supplement the assigned books.

7430 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 political 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 affections and aesthetic enjoyments include
all the greatest...goods that we can imagine.” This course will explore
some 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 plentiful secondary reading assigned. To
safeguard pleasure and sanity, therefore, please read the four assigned
novels before the session begins.

Texts: E.M. Forster, Howards End (Penguin); Lytton Strachey, Eminent
Victorians, ed. Frances Partridge and Paul Levy (Continuum);
Virginia Woolf, To the Lighthouse (Harcourt); Forster, A Passage to India
(Harcourt); Woolf, The Waves (Harcourt); Richard Shone, The Art of
Bloomsbury (Princeton); The Bloomsbury Group, rev. ed., ed. S.P.
Rosenbaum (Toronto); A Roger Fry Reader, ed. Christopher Reed
(Chicago); Roger Fry, Vision and Design; Clive Bell, Art (both out of
print; they will be available on reserve at Bread Loaf, but please
purchase any used copies if you can).

7437 Trauma and the Literature of Survival
Ms. Shokoloff/T, Th 2–4:45
What is the relationship between survival and literary production?
This course will examine this question by tracing the archetypal figure
of survival, the “shell-shocked” soldier, from the time of the First World
War (when the term “shell shock” was coined) to more recent times
when, despite the anarchon, the broken-down WWII soldier contin-
uates to animate the literary imagination. In its own historical context, the
spectacle of the shell-shocked soldier unraveled traditional notions of
war, 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. Our discussions will address
themes, theoretical, and aesthetic dimensions of works (fiction and
nonfiction) written in England immediately following World War I as
well as several novels written by contemporary American and British
authors.

Texts: Sigmund Freud, Beyond the Pleasure Principle (Norton); Rebecca
West, The Return of the Soldier (Random House); Virginia Woolf,
Mrs. Dalloway (Harcourt); Dorothy Sayers, Busman’s Honeymoon
(Harper Torch); Pat Barker, Regeneration (Penguin); Toni Morrison,
Sula (Knopf); Michael Cunningham, The Hours: A Novel (Picador).
I will also compile a supplementary reader with relevant poetry, essays,
and medical writings.

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
currents in current postcolonial studies. We will discuss the participa-
tion of the English novel in the construction and also the critique of
imperialism, the ambiguous status of the English language in the turn
against the colonialist mentality, and more recent questioning of the
term “postcolonial” itself. This course moves fast, especially at the
beginning. It will be important to have done a substantial amount of
the primary reading before arrival, at least Jane Eyre, A Passage to India,
The Clear Light of Day, and The Romantics, plus as many of the other
texts as possible. If your time and access to a library permit, read also
the opening section of Edward Said’s Culture and Imperialism. Specific
assignments in critical readings will accompany the primary texts during
the course, along with photocopied 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 V requirement; students
should indicate their choice at the time of registration.)

Texts: Charlotte Brontë, Jane Eyre (Penguin); Rudyard Kipling, selected
stories from The Man Who Would Be King and Other Stories (Oxford
World’s Classics); E.M. Forster, A Passage to India (Harcbrace); Anita
Desai, The Clear Light of Day (Houghton Mifflin); Pankaj Mishra,
The Romantics (Anchor); Joseph Conrad, Heart of Darkness (Norton
Critical Ed.); Chinua Achebe, Things Fall Apart (Fawcett); V.S. Naipaul,
A Bend in the River (Random House); Wole Soyinka, Ake: The Years
of Childhood (Vintage); Ama Ata Aidoo, Our Sister Killjoy (Addison-Wesley).

Students Lee Krishnan and David Wandera in Vermont.
Group IV  (American Literature)

7385  Fictions of Finance/Mr. Freedman/M, W 2–4:45
What is the relation between literature and its ambient economic world? This question will be at the center of our inquiry this summer, as we survey a number of works that look to the interplay between imaginative expression and material practices in America between, roughly, 1850 and 1920. Particularly interesting to us will be fictions that take the new, globalizing ambitions of finance capitalism seriously and that attend to the emotional, imaginative consequences of such a massive new economic force and its ancillary institutions (the stock market, the corporation). Readings will include some poems and a bit of economics (e.g. Marx, Schumpeter) but will mainly focus on the novels listed below.

Texts: Edith Wharton, The House of Mirth (Scribner); Henry James, The Golden Bowl (Penguin); Frank Norris, The Pit (Penguin); Theodore Dreiser, The Financier (Plume); F. Scott Fitzgerald, The Great Gatsby (Scribner); W.E.B. DuBois, The Quest of the Silver Fleece (Northeastern).

7580  African American Cultural Forms, 1910–1940
Mr. Stepto/M–F 10–11:00
A discussion-oriented course mostly on what is commonly called the Harlem Renaissance, though a goal for us will be to understand why many insist that the period should be known as the New Negro Renaissance era. The cultural forms examined will be primarily literary and from the visual arts; music, film, and dance will also be considered, especially when they combine to produce the “black musical film,” e.g., “Cabin in the Sky.” The broad themes will include: the migration narrative, the formation of and reaction to the black metropolis, “artistic” uses of vernacular forms, the practice of modernisms, and the “invention” of Africa. Needless to say, multiple expressions of the blues (literary, visual, musical) connect all of these themes. Students will be expected to complete the writing assignments and to participate in one or more presentation groups. There will be a final presentation of projects but no final exam.

Texts: Our general literature reader will be the 1995 revised edition of Voices of the Harlem Renaissance, ed. Nathan Huggins (Oxford). Some reading in the Huggins prior to the summer is advised. The assigned novels (to be discussed in this order) are: James Weldon Johnson, The Autobiography of an Ex-Colored Man (Penguin); F. Scott Fitzgerald, The Great Gatsby (Scribner); Nella Larsen, Passing (Penguin). Our principal art book is Harlem Renaissance: Art of Black America (Studio Museum of Harlem, Abrams). There will be additional reading in photocopies at Bread Loaf. You are invited to bring your own favorite, compelling, relevant images and tunes for incorporation into the assignments and discussions.

7610  Urban American Literature/Mr. Nash/M–F 11:15–12:15
How has urban space been represented in American literature, and what impact has urbanization had on American literary culture? Those two questions form the foundation of this course. In attempting to answer them, we will examine novels, poetry, and drama that feature and consider the urban environment; for the purposes of balancing focus with applicability, we will use Chicago as a representative city in our primary works and add in theoretical readings that allow for broader consideration of the issues.

Texts: Theodore Dreiser, Sister Carrie (Norton); Upton Sinclair, The Jungle (Sharp Press Uncensored Original Edition); Richard Wright, Native Son (HarperPerennial); Ann Petry, The Street (Mariner); Ralph Ellison, Invisible Man (Vintage); John A. Williams, The Man Who Cried I Am (Overture); Toni Morrison, The Bluest Eye (Plume); Ishmael Reed, Mumbo Jumbo (Scribner); Paul Beatty, The White Boy Shuffle (Picador). A packet of critical readings will be available in Vermont.

7638  African American Narrative since 1940
Mr. Nash/M–F 8:45–9:45
This course provides an aesthetic/cultural-historical examination of representative African American narratives from 1940 to the present. We will discuss developments in African American literary culture such as social realism, universalism, the Black Arts Movement, the New Breed, and the New Black Aesthetic. We may also supplement our reading of fiction with considerations of visual art, music, and film.

Texts: Richard Wright, Native Son (HarperPerennial); Ann Petry, The Street (Mariner); Ralph Ellison, Invisible Man (Vintage); John A. Williams, The Man Who Cried I Am (Overture); Toni Morrison, The Bluest Eye (Plume); Ishmael Reed, Mumbo Jumbo (Scribner); Paul Beatty, The White Boy Shuffle (Picador). A packet of critical readings will be available in Vermont.

7640  Modern American Drama/Mr. Cadden/M–F 8:45–9:45
After a look at some of the acknowledged classics of modern American drama by O’Neill, Wilder, Miller, Williams, Hansberry, and Albee, we will turn to works written for the theater over the past 30 years, including plays by David Mamet, Tony Kushner, August Wilson, David Henry Hwang, Paula Vogel, Anna Deveare Smith, and Charles Mee, whose Big Love will be the Bread Loaf Acting Ensemble’s major production. The members of the troupe will greatly facilitate our efforts to analyze how these plays work in performance.
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.

7670 American Indian Literature/Ms. Maddox/M–F 10–11:00
This course is designed as a general introduction to the work of recent and contemporary American Indian writers from various parts of North America. In addition to reading the texts closely, we will pay attention to a number of factors that are especially important to this body of literature, including the specific historical contexts that inform the contemporary texts; the local—geographical and tribal—contexts that continue to define much contemporary writing; the relationship between tribal traditions and contemporary political, social, and aesthetic concerns. The readings for the course will also include an introduction to some of the principal debates among contemporary critics of American Indian writing.

Group V (World Literature)

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.

7716 Vergil and Ovid in the Renaissance
Ms. James/M–F 11:15–12:15
How might poets, playwrights, and schoolteachers go about “translating” the classics as cultural, political, and religious documents? What are the proper limits to the classical education of schoolboys and citizens? Can you trust pagans, even bearing the gifts of ancient learning? We shall turn to works that represent characters undertaking (or undergoing) a series of adventures which, despite hardships encountered along the way, ultimately leads to a happy end. We shall examine how and why this ancient comic pattern speaks to us and how modern and contemporary writers and directors have refashioned the pattern with their own unique vision and ideas.

7775 Caribbean Literature/Ms. Powell/M, W 2–4:45
This course investigates many of the thematic concerns that dominate contemporary Caribbean fiction, 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.

Texts: Edwidge Danticat, The Farming of Bones (Penguin); Jamaica Kincaid, A Small Place (Farrar, Straus and Giroux); Michelle Cliff, No Telephone to Heaven (Plume); V.S. Naipaul, The Mystic Masseur (Vintage); Paul Marshall, The Chosen Place, The Timeless People (Vintage). There will also be selected poems, short stories, and plays by Derek Walcott, Samuel Selvon, Kamau Brathwaite, and many others; these selections, along with a packet of essays, will be made available.
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 documentary Let Us Now Praise Famous Men and the American portraiture of Esther Bubley, Lisette Model, Diane Arbus, and other viewers from underground, the margins, and below. The last part of the course will be devoted to texts that rethink relations between visuality and social visibility, including Ralph Ellison’s Invisible Man, and 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.

Texts: Roland Barthes, Camera Lucida (Noonday/Hill and Wang); Susan Sontag, On Photography (Picador); Walt Whitman, Leaves of Grass (Bantam, or any volume based on the 1895 edition); James Agee and Walker Evans, Let Us Now Praise Famous Men (Mariner); Ralph Ellison, Invisible Man (Vintage). Other materials—including images, short fiction, and secondary readings—will be available as photocopies at Bread Loaf and on our BreadNet-based course Web site.

Group VI (Theater Arts)

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.

Texts: Anton Chekhov, The Seagull, trans. Carol MacVey (a photocopy will be available for purchase in the Bread Loaf bookstore); Eugen Herrigel, Zen in the Art of Archery (Random House); Konstantin Stanislavsky, An Actor Prepares (Theatre Arts); Michael Shurtleff, Audition (Bantam).
“When the High Lama asked him whether Shangri-La was not unique in his experience, and if the Western world could offer anything in the least like it, he answered with a smile: ‘Well, yes—to be quite frank it reminds me very slightly of Oxford.’”
—James Hilton
Lost Horizon
Announcing a new campus in Asheville, North Carolina!

Beginning in 2006 Bread Loaf will offer a full program at the University of North Carolina in Asheville, within sight of the Blue Ridge Mountains. Among the offerings will be courses on Southern literature and African American literature.