Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its four campuses: the University of Alaska Southeast near Juneau; St. John’s College in Santa Fe, New Mexico; 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.

### Summer 2005 Dates and Fees

#### Alaska Campus
- **June 20**: Arrival day
- **June 21**: Registration day
- **June 22**: Classes begin
- **August 2**: Classes end
- **August 3**: Commencement

<table>
<thead>
<tr>
<th>Tuition</th>
<th>Room and Board</th>
<th>Total</th>
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<td>$3,575</td>
<td>$2,350</td>
<td>$5,925</td>
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#### New Mexico Campus
- **June 14**: Arrival and registration day
- **June 15**: Classes begin
- **July 26**: Classes end
- **July 27**: Commencement

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<td>$3,575</td>
<td>$2,350</td>
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#### Oxford Campus
- **June 27**: Arrival day
- **June 28**: Registration day
- **June 29**: Classes begin
- **August 5**: Classes end
- **August 6**: Commencement

| Comprehensive Fee | $7,755 |

#### Vermont Campus
- **June 28**: Arrival and registration day
- **June 29**: Classes begin
- **July 22**: Midterm recess
- **August 10**: Classes end
- **August 13**: Commencement

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<th>Tuition</th>
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<td>$ 530</td>
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</table>
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 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 charm and conveniences of the original inn and the surrounding “cottages,” but the nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last 85 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.

“The best experience a teacher of English can have is at Bread Loaf. . . . 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 Campuses

Students may attend any of Bread Loaf’s four campuses. The single residency requirement is that students pursuing a degree must spend at least one summer at the Vermont campus. See the front inside cover for a complete schedule of dates and fees for all campuses.

The Bread Loaf School of English at the University of Alaska Southeast, Juneau, Alaska
JUNE 20–AUGUST 3, 2005

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 is no family housing on campus. Student rooms are doubles: four students in two rooms share a common living area, mini-kitchen, and bathroom. 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 plane.

The Bread Loaf School of English at St. John’s College, Santa Fe, New Mexico
JUNE 14–JULY 27, 2005

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 80 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 Lincoln College, Oxford
JUNE 27–AUGUST 6, 2005

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 from four to six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the Oxford college with which the tutor is affiliated.

At Oxford, students have single accommodations, occasionally consisting of a living room and a bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are available at Lincoln for students with spouses, and there are a limited number of 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, such as the Lake District and Ireland.

The Bread Loaf School of English at Bread Loaf, Vermont
JUNE 28–AUGUST 13, 2005

The central location for the Bread Loaf School of English is the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Each year, approximately 250 students come from all regions of the United States and from other countries to take courses in literature, creative writing, the teaching of writing, and theater. All of these courses benefit from the on-site presence of the Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer.

Dormitory housing at Bread Loaf in Vermont is available for students without families accompanying them; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Although the Bread Loaf office provides housing lists, securing off-campus housing is the responsibility of the student. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn. The School contracts the services of a local day care center to provide a child-care program for children of students, faculty, and staff.

For those who enjoy outdoor life, Bread Loaf/Vermont is ideally located at the edge of the Green Mountain National Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are movies and dances in the Bread Loaf Barn. The extensive campus and nearby lakes and rivers offer many opportunities for recreation. A softball and soccer playing field and tennis and volleyball courts are available. Running and hiking trails are everywhere.

Many Bread Loaf students use the reading rooms of the Radcliffe Camera, part of Oxford’s Bodleian Library.

Master of Arts (M.A.)
• Master of Letters (M.Litt.)
• Courses in Continuing Graduate Education

Students coming out of class in Vermont.
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 units; the M.A. is earned in three to 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 literature.

This coming summer Romeo and Juliet will be performed.

Credits
The normal summer program of study consists of two courses (two units) in Alaska, New Mexico, 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 (or the equivalent of four and one-half quarter hours) of graduate credit. After the first summer exceptional students may, with permission, take a third course for credit in Alaska, New Mexico, or Vermont or an additional 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.

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 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. In recent years, major productions at Bread Loaf have included *Three Penny Opera*, *The Master Builder*, *Much Ado about Nothing*, Tom Stoppard’s *Arcadia*, and, last summer, *Measure for Measure*. The 2005 production will be *Romeo and Juliet*.

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 $1,790 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 April 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**

Students attending Bread Loaf at Lincoln College, Oxford, may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course at one of the other three campuses. Project proposals must be approved by both the director and a member of the Bread Loaf/Oxford faculty, who will supervise the student’s work during the ensuing summer. Students must submit proposals no later than April 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 $1,790 will be charged for each tutorial.

**Course Registration**

Course registration begins on February 15. All enrolled students will receive detailed registration instructions.

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.

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.

**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.
Admission

Admission is based on college transcripts, letters of recommendation, a statement of purpose, and a writing sample. New students are admitted on a rolling basis beginning on February 1; as long as space is available, new applications will be accepted until May 15. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. 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).

Readmission

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 early in December. Students whose work receives grades of B- will be placed on academic probation. Students who receive a second B- or a grade below B- may be denied readmission.

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 (in Alaska, New Mexico, Oxford, and Vermont) 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 that become available later in the year will be posted on the Bread Loaf Web site.
Other Information

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

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.

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 and its interlibrary loan service with the University of New Mexico.
- 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.

Computer Facilities
At Bread Loaf/Vermont a student computer center is equipped with both Macintosh computers and PC’s; instruction in the use of computers and of various forms of software is provided when needed. Computer facilities are also available in Alaska, New Mexico, and Oxford. 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 and Oxford.

Lecture Program and Other Activities
The lecture programs at all four 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 speakers planned for 2005 will be Seamus Heaney in Vermont and Julia Alvarez in New Mexico.

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

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

Medical Facilities
At Bread Loaf/Vermont 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 Alaska, New Mexico, and Oxford sites, students with medical needs will be referred to local doctors.

Special lecturers at Bread Loaf have been distinguished poets, novelists, and critics.

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

Willa Cather at Bread Loaf in 1922, standing in front of the original Bread Loaf theater.

Statue of Bishop Lamy, the model for Father Latour in Cather’s Death Comes for the Archbishop, in front of St. Francis Cathedral, Santa Fe.
More Information

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

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.

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.

Fees
The tuition fee for students going to Alaska, New Mexico, or Vermont includes a fee for an accident insurance policy with limited coverage. Summer 2005 fees for all four campuses are listed in the front of the catalog. An additional $1,790 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.

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

- Before the end of first week of classes: 60 percent of tuition and 60 percent of board.
- Before the end of second week of classes: 20 percent of tuition plus 20 percent of board.
- No refunds after the end of the second week of classes.
The Faculty

ADMINISTRATION

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Dean of Graduate and Special Programs, Middlebury College, and Director of the Bread Loaf School of English.

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

AT BREAD LOAF IN ALASKA


Alexis Easley, B.S., M.F.A., University of Alaska Fairbanks; Ph.D., University of Oregon. Assistant Professor of English, University of Alaska Southeast.

Kirsten Silva Gruesz, B.A., Swarthmore College; Ph.D., Yale University. Associate Professor of Literature, University of California, Santa Cruz.

Rochelle Johnson, B.A., Bates College; M.A., Ph.D., Claremont Graduate University. Associate Professor of English and Director of Environmental Studies, Alberton College of Idaho.

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

Jeffrey Porter, B.A., SUNY, Buffalo; Ph.D., University of Oregon. Director of Multimedia Studies, Department of English, University of Iowa.

Claire Sponsler, B.A., University of Cincinnati; Ph.D., Indiana University. Professor of English, University of Iowa, and Director of Bread Loaf/Alaska for the 2005 session.

AT BREAD LOAF IN NEW MEXICO

Deirdre David, B.A., M.A., Ph.D., Columbia University. Professor of English, Temple University.

Kate Flint, B.A., M.A., Ph.D., University of Oxford. Professor of English, Rutgers University.

Kenneth Lincoln, B.A., Stanford University; M.A., Ph.D., Indiana University. Professor of English and American Indian Studies, University of California, Los Angeles.

A. Gabriel Meléndez, B.A., M.A., Ph.D., University of New Mexico. Professor and Chair of American Studies, University of New Mexico.

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

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

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/Alaska for the 2005 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 2005 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 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. Solmner-Hall Fellow in English Renaissance Literature, Lincoln College; Lecturer in English, University of Oxford, and Consultant to the Director of Bread Loaf/Oxford.
Seamus Perry, M.A., D.Phil., University of Oxford. Fellow and Tutor in English, Balliol College; CUF Lecturer in English, University of Oxford.

Helen Small, B.A., Victoria University of Wellington (New Zealand); Ph.D., University of Cambridge. Fellow and Tutor in English, Pembroke College; Lecturer in English, 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.

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

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.

Harry J. Elam, Jr., A.B. Harvard College; Ph.D., University of California, Berkeley. Oliver H. Palmer Professor in the Humanities, Stanford University, and Editor, Theatre Journal.

Michele Elam, B.A., University of California, San Diego/CSUS; M.A., Ph.D. University of Washington; Visiting Associate Professor of English, Stanford University.

John Elder, B.A., Pomona College; Ph.D., Yale University. Stewart Professor of English and Environmental Studies, Middlebury College.
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 Co-director of the Bread Loaf Teacher Network.

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

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor of English, University of Vermont.

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.

Arthur L. Little, Jr., B.A., Northwestern University; M.A., Ph.D., Harvard University. Associate Professor of English, University of California, Los Angeles.

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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.

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.

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

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

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

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

Susanne Wofford, B.A., M.Phil., Ph.D., Yale University; B.Phil., University of Oxford. Professor of English and Director, Center for the Humanities, University of Wisconsin, Madison.
Courses

At Bread Loaf in Alaska

**Group I (Writing and the Teaching of Writing)**

7035 The Ethnographic Essay/Mr. Porter/M, W 9–11:45
Edward T. Hall has written that culture often hides more than it reveals. The goal of the ethnographic essay is to find and write about those hidden things, integrating the anthropological practice of observing and listening with the literary arts of shaping, interpreting, and writing. This course will experiment with selected modes of ethnographic writing by engaging with classic works of literary ethnography that document the life of local cultures. We will discuss the problem of representation in contemporary ethnographic writing; Chatwin’s transcultural search for identity in Aboriginal Australia; the formation of subculture in Wolfe’s portrait of California youth scenes; the nature of auto-ethnography in Kingdon’s analysis of growing up in two worlds; the interplay of writing, memory, and history in Momaday’s polyvocal portrait of the Kiowa people; and the critique of class in Orwell’s documentary essay on coal miners in northern England. Additionally, we will screen selected ethnographic films. Written work will include a series of short exercises building towards a final ethnographic project of the student’s own choosing.


7045 Reading and Writing Memoirs/Ms. Cadzen/T, Th 9–11:45
We will read and discuss a rich variety of memoirs (in the order listed below). As a group, they range widely in focus: people and voices remembered from childhood (Welty), the importance of place (Hudson, Chisholm, and Haines in Alaska; Momaday; and Stepto), contrasts between novels read and readers’ social and political surroundings (Nafisi). The equally diverse writing styles include creative nonfiction (Hames) and multi-genre texts (Momaday). Each student will write at least 20 new memoir pages each week—separate vignettes and chapters will be welcome. We will explore using a hypertext system available at Bread Loaf for electronic portfolios that seems ideal for displaying nonlinear compositions and multimodal texts. So bring pictures, letters, etc., for inclusion. We will refer to *Telling Writing*, by former Bread Loaf teacher Ken Macrorie, as one style guide, with articles on memoir writing available on campus. 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 at least once each week.


7090 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, in the last ten years we have seen far-reaching changes in the way new technologies have 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, and 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, and this change is 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 the relationship among art, technology, and writing; and (2) to introduce the concept and hands-on skills related to digital storytelling and essay writing. We will explore three different genres of multimedia writing: radio essay, photo essay, and interactive essay. The radio essay will include transposing a written text to spoken language, recording a voiceover, and then mixing that narration with music—all on a computer. The photo essay will explore ways of integrating visual objects (pictures and images) with a written essay, along with handling photo layout and manipulation. Lastly, the interactive essay will examine hypertext as a nonlinear form of writing constructed for the Web. Each of these three assignments will involve writing a creative nonfiction essay, then converting it into another medium.


**Group II (English Literature through the Seventeenth Century)**

7205 Arthurian Literature/Ms. Sponsler/M, W 2–4:45
This course will explore the astonishing popularity and longevity of the legends of King Arthur. Our focus will be the medieval versions of the story, but we will also sample some modern adaptations. We will begin with one of the earliest historical accounts of Arthur (Geoffrey of Monmouth) and a few Welsh tales, move to courtly romance (selections from Marie de France; Chrétien’s *Cligès* and *The Knight with the Lion*), read a segment from the *Prose Lancelot* (Death of King Arthur), examine the best-known English alliterative version (*Gawain and the Green Knight*), and consider selections from Malory’s massive *Morte Darthur*. Our final classes will turn to modern versions (*Twaun*, selections from Tennyson, White, and a few films). Topics for discussion will include nationalisms, constructions of gender and sexuality, the social world of the romance, nature versus culture, romance readership, adaptation and transformation of the legend, and the reasons for the legend’s continuing allure. Readings in the history and theory of romance (*Pearall’s Arthurian Romance* and a few others) will add depth to our investigation of the politics and poetics of Arthurian literature from the Middle Ages to the present.

*Texts:* Geoffrey of Monmouth, *The History of the Kings of Britain*, trans. L. Thorpe (Penguin); Christian de Troyes, *Arthurian Romances*, trans. W. Kibler (Penguin); *The Death of King Arthur*, trans. J. Cable (Penguin); *Sir Gawain and the Green Knight*, trans. W.S. Merwin (Knopf); Thomas Malory, *Morte Darthur: The Winchester Manuscript*, trans. H. Cooper (Oxford); Alfred Lord Tennyson, *Idylls of the King* (Penguin); Mark Twaun, *A Connecticut Yankee in King Arthur’s Court* (Bantam); T.H. White, *The Once and Future King* (Ace); Derek Pearall, *Arthurian Romance: A Short Introduction* (Blackwell). Note: Any edition of Tennyson, Twaun, and White will be fine, but since translations vary it would be best to buy the editions I’ve specified for the medieval texts; Pearall will be on reserve, should you wish to forgo the convenience of owning a copy.
Group III (English Literature since the Seventeenth Century)

7358 The Brontës/Ms. Easley/T, Th 2–4:45
In this course, we will study one of the most legendary families in literary history: the Brontës. Knit together by literary aspiration and economic hardship, Charlotte, Branwell, Emily, and Anne Brontë formed a brilliant, if sometimes discordant, intellectual circle. This summer we will explore a wide range of Brontë texts: juvenilia, art, poetry, and fiction. In the process, we will address the following questions: How do notions of gender, class, regionalism, and Gothicism inform the work of the Brontës? Given their circumscribed lives, how might we go about situating the Brontës within the literary, political, colonial, and social concerns of their time period? We will also explore representations of the Brontës and their texts in art, film, biography, and criticism. As part of this exploration, we will investigate the ideological role of the “Brontë myth” in late nineteenth-century culture, especially in relation to the development of the feminist movement and the British culture industry. We will also reflect on the “afterlife” of the Brontës in twenty-first-century popular culture.

Texts: Elizabeth Gaskell, *The Life of Charlotte Brontë* (Penguin); Selected *Brontë Poems*, ed. E. Chitham et al. (Blackwell); Emily Brontë, *Wuthering Heights* (Norton Critical Edition); Anne Brontë, *Agnes Grey* (Oxford World’s Classics); Charlotte Brontë, *The Professor* (Penguin) and Jane Eyre (Norton Critical Edition); Anne Brontë, *The Tenant of Wildfell Hall* (Oxford World’s Classics); Charlotte Brontë, *Villette* (Modern Library). It is very important that students purchase the specific editions listed above. A packet of supplementary readings will also be required. Students are invited to contact Ms. Easley with questions: alexis.easley@uas.alaska.edu.

7390 The Essay and Its Vicissitudes/Mr. Numokawa/M, W 9–11:45
This class 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 Hobbes, Hume, Johnson, Emerson, Woolf, Eric Williams, and William Empson define and revise the shape and scope of those disparate aspirations in prose that have come to be called collectively *The Essay*. Although the texts we consider will consist primarily of essays written originally in English, we will also experiment with a very few works (three, to be exact): translated from French, Spanish, and German (Montaigne, Borges, and Adorno). The writing assignment 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.

Group IV (American Literature)

7515 The American Renaissance/Ms. Johnson/T, Th 9–11:45
This course explores the “American Renaissance,” the literary period that occurred between 1836 and 1865 and that scholars have designated as crucial to the development of a truly “American” literature. This was the era of great authors: Emerson, Thoreau, Hawthorne, Melville, and Whitman. Recently, however, scholars have begun to question this designation,laden as it is with assumptions about literary value. In addition to the authors traditionally associated with the “American Renaissance,” then, we will explore those writers who worked—in the words of critic David Reynolds—“beneath the Renaissance” and also contributed in significant ways to the making of American literature. We will also consider the relationships that many authors of the period envisioned between walking and spending time in the natural world, and “self-culture,” or intellectual and spiritual development; and we will take advantage of our setting in Juneau as we do so. Our readings will include fiction, poetry, nonfiction, slave narratives, and short stories. Students should read Thoreau’s “Walking” essay in preparation for our first meeting. A course packet that includes additional short texts and selected critical essays will be available in Juneau.


7573 Geographies of U.S. Expansion/Ms. Gruesz/M, W 9–11:45
American writers have been profoundly affected by visions of their nation’s expansion, whether in the form of territorial acquisition or of its growing international influence. In “Passage to India,” Whitman epitomized this feeling by identifying the expansionist spirit as a form of personal heroism: “O farther, farther sail!” The spirit of “adventuring” powerfully shaped ideas of masculinity at the turn of the twentieth century; yet even some of the writers most identified with that notion (Twain, London) have been ambivalent about its social and political consequences. Using a variety of works from the period of realism and naturalism (roughly 1875–1920), we will follow the expansionist imagination as it worked in four different geographical directions: the lucrative Far West; the mystified East of Asia and the trans-Pacific South Seas; the Far North; and the exotic South. Primary readings will be supplemented with travel and exploration literature from the period.

Texts: Mark Twain, *Roughing It* (California), “To the Person Sitting in Darkness” and “The United States of Lyncherdom” (photocopies will be available at Bread Loaf); Frank Norris, *The Octopus* (Penguin); Sin Sis Far, short stories (photocopies will be available at Bread Loaf); Mary Austin, *The Ford* (California); Lasadino Hearns, *Writings from Japan* (Penguin); Jack London, *Burning Daylight* (Fredonia) and “To Build a Fire” (photocopy will be available at Bread Loaf); O. Henry, *Cabbages and Kings* (Penguin); this edition is out of print but obtainable used online; if you can’t locate a copy, a photocopy will be provided at Bread Loaf); essays by Ambrose Bierce and Stephen Crane (photocopies will be available at Bread Loaf); B. Traven, *The Treasure of the Sierra Madre* (Hill & Wang).

A meeting of Rochelle Johnson’s “Scanning for Wildness” class in 2004.
7684  Searching for Wildness: Literature and the Environment
Ms. Johnson / T, Th 2–4:45
This course explores the environmental literature of the United States, with a focus on the nation’s continued search for wildness, particularly in Alaska—the “last frontier.” Through our readings, we will explore the historical and philosophical bases for American conceptions of nature, as well as concepts such as wilderness, indigeneity, and sense of place. Our course activities will take us through both texts and Alaskan landscapes, so participants should bring sleeping bags, sturdy walking shoes, and quality rain gear. Outings and readings will introduce us to the geology, biology, and human history of the Juneau area, and will invite us to consider the important connections among education, place, and the natural environment. Course assignments will include an analytical essay and a journal, where we will reflect on our Friday and weekend field experiences and their connections to our readings. Students should read Lopez’s Rediscovery of North America in preparation for our first meeting. A course packet will be available for purchase in Juneau. There will be a course fee ($300) to cover the costs of some of our excursions.

Texts: Barry Lopez, The Rediscovery of North America (Vintage); Roderick Frazier Nash, Wilderness and the American Mind, 4th ed. (Yale); Henry David Thoreau, Walden, ed. J. Lyndon Shanley (Princeton); John Muir, Sticern (any edition) and Travels in Alaska (Marnay); Willa Cather, O Pioneers! (Vintage); Edward Abbey, Desert Solitaire (Ballantine); Richard Nelson, The Island Within (Vintage); Leslie Marmon Silko, Ceremony (Penguin); Terry Tempest Williams, Refuge: An Unnatural History of Family and Place (Vintage). For reference when we’re in the field: Rita O’Clair, Richard Carstensen, and Robert Armstrong, The Nature of Southeast Alaska: A Guide to Plants, Animals, and Habitats (Graphic Arts Center). Please buy these particular editions so that we can easily refer to specific pages in our discussions.

Group V (World Literature)

7770  History and Memory in the New World
Ms. Gruesz/T, Th 9–11:45
This introduction to modern Latin American and Latino literature focuses on a major concern of writers from across the Americas: how traumatic scenes of the New World’s past continue to haunt the present. Using techniques such as Faulknerian collective memory and the “marvelous real” first deployed by Alejo Carpentier, contemporary writers have grappled with the legacy of the European conquest of indigenous peoples, race slavery, and the civil wars and territorial conflicts that marked the creation of modern nations in the hemisphere. Removed from such incidents by decades, if not centuries, writers confront the difficulty of gaps in the historical record by foregrounding the inadequacy of linguistic representation, creating formally innovative and challenging texts.

Texts: William Faulkner, Absalom, Absalom! (Vintage); Alejo Carpentier, The Kingdom of This World (Farrar, Straus and Giroux); Gabriel García Márquez, Chronicle of a Death Foretold (Vintage); Aristoc Brito, The Devil in Texas (Bilingual Press); Rosario Ferré, The House on the Lagoon (Plume); Julia Alvarez, In the Time of the Butterflies (Plume); Francisco Goldman, The Divine Husband (Atlantic Monthly; paperback version should be published by spring).

7771  One Hundred Years (at Least) of Solitude: Movies, Modernity, and Modernism, or the Social History of Loneliness
Mr. Nunokawa/M, W 2–4:45
This course will take up a number of movies as well as a few modern literary works in order to consider from a variety of angles a theme as ordinary as the tactful hush of the urban crowd, but no less tragic for the very fact of its frequency. That theme is loneliness. Our aim here will not be to construct a history of modernism, modernity, or the movies, but rather to study a subject whose labyrinthine complexities go far to illuminate what connects all three: the social and psychological causes and consequences of the common sense that our lives have nothing important to do with the lives of others unless they are drawn together by some sort of catastrophic collision or magical collusion. The films we will watch will include Los Olvidados, Strangers on a Train, Tokyo Story, El Angel Exterminador (The Exterminating Angel), Get Obscure Objet du Désir (That Obscure Object of Desire), Amores Perros, and Y Tu Mama También. The texts we will read will include three very short poems—two by James Merrill, one by William Empson—and the novels listed below.

Texts: Virginia Woolf, Mrs. Dalloway (Harcourt); Gabriel García Márquez, One Hundred Years of Solitude (HarperPerennial); Walker Percy, The Monogram (Vintage/Random). The poems will be provided at Bread Loaf.

Heather James introduces an amused Mara Taylor at graduation in Santa Fe.

In New Mexico

Group I (Writing and the Teaching of Writing)

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 of Kenneth Burke’s image of “life as a rough draft” and his theory of identification as an act of mutual meaning-making that depends on changes in the identities and situations of both writers and readers. We will also focus on how contexts defined as borders, contact zones, margins of overlap, geographical divides, and national boundaries challenge current theories of writing, reading, and identity. 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 Crafting a Life in Essay, Story, Poem and Walking Rain Review X, which will be assigned throughout the course.

Texts: Norma Elia Cantú, Catáculo: Snapshots of a Girlhood en la Frontera (New Mexico); Ernest Games, Gathering of Old Men (Vintage); Julia Alvarez, The Woman I Kept to Myself (Algonquin); Alberto Alvaro Ríos, The Iguala Killer: Twelve Stories of the Heart (New Mexico); Joy Harjo, How We Became Human: New and Selected Poems: 1975-2001 (Norton); Joanne Harris, Five Quarters of the Orange (HarperCollins); Donald M. Murray, Crafting a Life in Essay, Story, Poem (Boynton/Cook); Walking Rain Review X (copies will be distributed without cost at the first class meeting).

7047  Writing the Cultures of the American Southwest
Mr. Warnock/M, W 2–4:45
Clifford Geertz sees “culture” as “webs of significance” in which we find ourselves “suspended”—an apt metaphor for a writing course. Participants in this writing course will develop encounters with cultures of the American Southwest through reading, writing, and sharing writing, and through travel, research, language learning, music, labor, and conversation with local people. Readings will provide points of depar-
Group II (English Literature through the Seventeenth Century)

7210 Chaucer/Mr. V. Smith/T, Th 2–4:45
Beginning with some of Chaucer’s short poems, and perhaps taking in his early The Book of the Duchess or The House of Fame, we will examine the linguistic and intellectual backgrounds of Chaucer’s great (unfinished) masterwork, The Canterbury Tales. We will situate individual tales against English, continental, and classical writing, but will primarily be interested in the kinds of noise that emerge in and between the tales: allusion, politics, insulation, devotion, music, echo, repetition, contest, and requital. We will start by learning how to convert silent Middle English text into spoken words, and move on to the larger question of how silence itself is figured in and against Chaucer’s poetry.

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 Almereyda’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)

7360 Victorian Novels, Victorian Life/Ms. David/M, W 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.

Texts: William Thackeray, Vanity Fair (Penguin); Charles Dickens, Bleak House (Broadview); Jane Austen, Mansfield Park (Penguin); Mrs. Henry Wood, East Lynne (Broadview); George Eliot, Daniel Deronda (Penguin); Thomas Hardy, Tess of the D’Urbervilles (Broadview); George Gissing, The Odd Woman (Broadview). For further details about the course, contact dkdavid@temple.edu.

7450 Fiction into Film/Ms. Flint/T, Th 9–11:45
What happens when a novel is translated into film? This course examines the challenges of fictional adaptation for the screen. It concentrates on the way film may be used as a critical medium, reworking a text—sometimes attempting to reproduce what’s happening on the page with some accuracy; sometimes producing a far more free adaptation. In class, we will look at the relationship between fiction and film in relation to five major novels from the late nineteenth century and the early twentieth century, and look at a range of styles of adaptation which have been employed to refashion these diverse and experimental works. We shall consider how such things as narrative technique and point of view are used in each medium, explore various critical methods of analyzing film, and try our hand at learning the rudiments of script writing. The novels that we’re focusing on deal with a number of important themes, including family relations (between parent and child, between sisters), money, ambition, social and personal transformations, urban life, sexual politics, and nationhood.


Group IV (American Literature)

7435 Memory/Ms. Flint/T, Th 2–4:45
How do we remember? What do we remember—and what do we forget? What might we wish to remember? How does writing explore the ways in which the past may haunt the present, whether hidden or unhidden? This course will examine a number of twentieth-century texts—poetry, fiction, and memoir—and range over many aspects of memory and memorializing. We will pay particular attention to the relationship between memory and remembrance. We will look at works that themselves puzzle over the nature of memory and its operations, those that seek to evoke a very particular time and place, and those that explore the relationship between language and memory. We shall consider the ways in which the dead are remembered, whether through elegiac writing, or through their ghostly presence. Other works will lead us to discuss issues of exile and of trauma, of the differences and intersections between personal and communal memory, of amnesia and false memory, and of nostalgia. At least one film (Eternal Sunshine of the Spotless Mind) will be shown; we will think about the place of memory in non-linguistic media (the photograph, the souvenir, the public memorial, the heritage industry), and there will be additional readings (available in New Mexico) including poems, short stories, and essays.

Texts: Theresa Hak Kyung Cha, Detritus (California); Toni Morrison, Beloved (Plume); Art Spiegelman, Maus (Parallax Press); Simon Schama, A History of the Twentieth Century (Arizona); Vladimir Nabokov, Lolita (Vintage); Modern American Memoirs, ed. Annie Dillard (HarperPerennial); Janette Turner Hospital, Due Preparations for the Plague (Norton).
7655 Contemporary American Poetry/Mr. Lincoln/M, W 2:4–4:45
This is not a beginning poetry course, rather an American calculus of twentieth-century ‘language charged with meaning.’ Ezra Pound says, but charged how? William Carlos Williams would have us shape lines “speaking straight ahead,” while Robert Frost trusts the “straight crookedness of a good walking stick.” Wallace Stevens sees the poem as “a pheasant disappearing in the brush.” John Berryman rages in blank verse against “the thinky death,” and Allen Ginsberg howls the loss of America. Carolyn Forché explores the country we ravage collectively. Lucie Brock-Broido resurrects Dickinson’s “Master Letters” as baroque blues. Sherwin Bitsui goes fractal with Navajo hozhó. What is the craft of a naturally well-made poem, from meter, to rhyme, to metaphor and meaning? When does a poem not work? What is the role of the poet and poetry, from modernism early in the twentieth century to a sense of catalytic change toward the end? The course will involve weekly exercises, generative exploration of the many voices of poetry (including the student’s own voice), creative discussion, and a final writing project. Metric scansion, iconic metaphor, slant rhyme, lineation and embellishment, ranges of diction, pitch and pace, heft and heave: poems are only about something, Heather McHugh says, the way a cat is about the house. Enter this class through the poet’s point of view, neither academic nor thematic, but generative.

Required Texts: Emily Dickinson, The Collected Poems of Emily Dickinson, ed. Thomas Johnson (Back Bay); William Carlos Williams: Selected Poems, ed. Charles Tomlinson (New Directions); The Collected Poems of Wallace Stevens (Vintage); John Berryman, The Dream Songs (Farrar, Straus and Giroux); Allen Ginsberg, Howl and Other Poems (City Lights); Carolyn Forché, The Country between Us (Perennial); Lucie Brock-Broido, The Master Letters (Knopf); Sherwin Bitsui, ShapeShift (Arizona). Supplemental Texts: The Delicacy and Strength of Love, ed. Anne Wright (Graywolf); Ezra Pound, ABC of Reading (New Directions); John Hollander, Rhyme’s Reason (Yale).

Bread Loaf’s dormitories at St. John’s College.

7670 Native American Literature/Mr. Lincoln/T, Th 2:4–4:45
Native American writing of this century has fused oral and ceremonial traditions with Western forms of literacy. The great speakers, singers, and storytellers of tribal oral traditions are anthropologist in Peter Nabokov’s Native American Testimony and Margot Astron’s The Winged Serpent. In the late 1960s N. Scott Momaday pioneered the contemporary renaissance of tribal literacy in print, weaving folk mythology, social science, personal narrative, and Kiowa family artistry through The Way to Rainy Mountain. James Welch wrote a surreal novel about Montana Blackfeet life, Winter in the Blood, shattering stereotypes and sentiments of noble savagery and dusky maiden. Who are the singer-poets of Native America today, and where do they show up? Leslie Silko wrote of the Pueblo and Navajo Southwest in Ceremony, a novel of post-war shock and spiritual regeneration. Louise Erdrich sketched the Chippewa Great Plains in Love Medicine, a novel of tribal devastation, trickster humor, and contemporaneous survival. In personally recording the life of a twentieth-century California Pomo healer, Mabel McKay, Greg Sarris revised the as-told-through model of Native and American collaboration, from captivity romances, through salvage ethnography, into tribal biographies and shamanic tales. The class will involve weekly writing assignments, discussions of tribal culture and pan-Indian literacy, including racial crossovers, and an extended writing assignment as a final paper.


7672 U.S. Latino Literature/Mr. Meléndez/M, W 9:00–11:45
Hispanic heritage in the Americas is varied and complex. The establishment of a Hispanic press, theater, universities, and the literary arts pre-dates the founding of Jamestown by at least a hundred years. While tacit acknowledgement has been given to the idea that Latino/as have figured in the making of what is today the United States, it has been only in the last decade, and owing largely to the efforts of the “Recovering the U.S. Literary Heritage Project,” that the scope of U.S. Latino literature has begun to be mapped in a comprehensive and meaningful way. As critics and scholars recover manuscripts, novels, poetry, chronicles, travel narratives, diaries, and other rich primary sources, knowledge of the antecedents of Latino/as writers in the United States grows in ways heretofore unimaginable. This course will use Latino/a recovery work as a starting point for considering how the excavation of this literary tradition brings forth the need to redraw the parameters of American literary discourse. Through the reading of recovered and contemporary authors, students in this course will come to understand the nuance, specificity, and totality of the Latino/a experience in the United States as fashioned by Latinos and Latinas over time.

Texts: Herencia: The Anthology of Hispanic Literature of the United States, ed. Nicholas Kanellos, et al. (Oxford); José Antonio Villarreal, Pocho (Anchor); Rudolfo Anaya, Bless Me, Ultima (Warner); Oscar Zeta Acosta, The Autobiography of a Brown Buffalo (Vintage); Ana Castillo, The Mexicualnala Letters (Anchor); Jimmy Santiago Baca, Martin and Meditations on the South Valley (New Directions); Sandra Cisneros, Caramelo (Vintage); John Phillip Santos, Places Left Unfinished at the Time of Creation (Penguin); Denise Chávez, Loving Pedro Infante (Washington Square). Students are required to read the essay “An Overview of Hispanic Letters in the U.S.” and sample an entry from each of the 19 chapters in the Herencia anthology prior to the start of class.

7675 Culture, Ethnicity, and Autobiography Mr. Meléndez/T, Th 9:00–11:45
Autobiography has proven to be particularly useful to readers and to contemporary literary and cultural theorists alike in its capacity to inscribe notions of self and link these to place and history. It is no surprise that autobiography in our own time has become a preferred form of disclosure for elucidating multi-vocal experience and subjectivity in American life. In this course I wish to survey ideologies of self in the discursive space provided by society, culture, and ethnicity. I wish to explore the competing constructions of frontier and border in the American imagination by drawing on an array of personal narratives that disclose the cultural and ethnic self in the context of social borders and frontiers. Our study will include a half-dozen or so personal narratives. We will also have occasion to become familiar with current critical theory on autobiography in relation to cultural studies.

Texts: Alvar Nuñez Cabeza de Vaca, The Account (Arte Público); John Neihardt, Black Elk Speaks (Nebraska); Polingaywa Qwayawyna, No Turning Back (New Mexico); Lorene Carey, Black Ice (Vintage); James McBride, The Color of Water: A Black Man’s Tribute to His White Mother (Penguin/Riverhead); Lucy Grealy, Autobiography of a Face (Perennial); John Phillip Santos, Places Left Unfinished at the Time of Creation (Viking). Other readings will be available from the reserve list.
Group V (World Literature)

7710 The Bible as Literature/Mr. V. Smith/T, Th 9-11:45
This course will study both the history, or histories, of the Bible and its literary characteristics, asking how particular features of it have reflected its larger purpose, including the question of authorship; the structures and modes of the Biblical books; the formation of the canon, including the development of the Tanakh, or Hebrew Bible, and the history of the apocryphal or deuterocanonical books; translation from the Septuagint to the present; literary genres of the Bible; histories of exegesis, interpretation, and commentary; the redaction, division, and ordering of biblical texts; the cultural, political, and intellectual worlds within which these texts were written.

Texts: The Oxford Study Bible: Revised English Bible with the Apocrypha (Oxford); The Literary Guide to the Bible, ed. Robert Alter and Frank Kermode (Belknap/Harvard).

7755 Theory for Fun and Profit/Mr. B. Smith/M W, 2-4:45
Whether we’re aware of it or not, we’re using some sort of critical theory whenever we read a novel or a poem, hear a play, or watch a film. So why be afraid of thinking that through? This course has three purposes: (1) to demystify Theory-with-a-capital-T, (2) to survey some of the major critical strategies in use today, and (3) to explore ways of putting theory into action in the classroom. The first part of the course will be devoted to reading and discussing primary critical texts by Derrida, Foucault, Jameson, Lacan, Serres, and other influential theorists. You will then be asked to formulate a set of questions that interest you and to put together a critical strategy for pursuing answers. The latter part of the course will give you a chance to try out your strategy on a novel, a group of poems, a play, or a film chosen from a list that you and other participants in the seminar propose. Three writing projects will be required: (1) the critical manifesto, (2) an analytical paper that pursues the questions you’ve set for yourself, and (3) a pedagogical project that makes your new understanding of theory available to your students. If you sign up for this course, please e-mail Bruce Smith (brucemi@usc.edu) by May 1 and nominate a novel, a group of poems, a play, or a film that you’d like to see included in the course. The final selection of texts will be made from these nominations, taking into account balances among genres and historical periods, as well as available time.


At Lincoln College, Oxford

Group II (English Literature through the Seventeenth Century)

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


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 religio-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 religio-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. Work by dramatists contemporary with Shakespeare and in the RSC repertoire will be included if possible, and Shakespeare productions by other companies (including those performed at the restored Globe in London) will also be considered. Some classes may 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. Information on the plays to be seen will be circulated to those enrolling in the course as soon as it is available. Students will be billed an additional $600, to help defray the added expenses for this course.

Texts: Students should read plays of the repertory in reliable editions (either a Complete Works or individual editions, particularly from Arden, Oxford, New Cambridge, or New Penguin). A list of selected readings on Shakespeare in the theater, along with the play titles for next summer, will be sent to students prior to the start of the session.
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 Norton Shakespeare (complete works) is recommended. For background, Russ McDonald's The Bedford Companion to Shakespeare (Bedford), and Tiffany Stern, Making Shakespeare (Routledge) are good places to start.

7930 Late Shakespeare/ Mr. McCullough
We will closely study the six plays written or co-authored by Shakespeare in the last phase of his career, paying particular attention to his use of sources; the themes and genres of “romance,” religion, and history; and the challenges raised by Shakespeare's collaboration with other playwrights. Good critical editions of these plays are essential. Please follow the recommendations below.


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 about the human condition. Topics for consideration are likely to include: self-knowledge and 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-governance, 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, Paradise Regained, and Areopagitica and Blake's Songs of Innocence and Experience and The Marriage of Heaven and Hell.

Texts: John Milton, Complete English Poems, Of Education, Areopagitica, ed. Gordon Campbell (Everyman); Blake's Poetry and Designs, ed. Mary Lynn Johnson and John Grant (Norton Critical Edition); Philip Pullman, His Dark Materials (Scholastic) [This is a trilogy made up of Northern Lights, The Subtle Knife, and The Amber Spyglass; please note that in the U.S. the first volume is published under the title The Golden Compass].

Group III (English Literature since the Seventeenth Century)

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 variety 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—and will investigate the extent to which writers as diverse as Barbauld, Cowper, Blake, Mary Shelley, Coleridge, Wordsworth, and Austen can be seen to share similar concerns.

Texts: Anna Laetitia Barbauld, A Summer Evening's Meditation (1773); William Cowper, The Task, Books 1 and 4 (1785); William Wordsworth and Samuel Taylor Coleridge, Lyrical Ballads (1798); Wordsworth, The Two Part Prelude (1799); Coleridge, "This Lime-Tree Bower My Prison," "Frost at Midnight," "Kubla Khan"; William Blake, Songs of Innocence and of Experience (1789–93); Jane Austen, Sense and Sensibility (1811); Mary Shelley, Frankenstein (1817). The most convenient source for the poetry is Romanticism: An Anthology, ed. Duncan Wu (Blackwell, 2nd ed.). For Shelley and Austen, the Oxford World's Classics paperbacks offer well-priced editions.

7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/ Ms. Gerrard
We will be investigating relationships and interconnections between British and American literary culture during the nineteenth century. Particular emphasis will be placed on the influence that British romanticism exerted on the writers of the emergent "American Renaissance"—Emerson, Thoreau, Whitman, Hawthorne, and Melville. We will examine the ways in which American authors alternatively embraced and resisted British cultural models and will explore concepts such as American cultural "earliness" and European "lateness," British cultural stability and American instability. We will conduct seminars around key pairings of interrelated British and American texts, supplemented by other contemporary materials. We will explore issues such as the "double self," sin, guilt and redemption, independence, conformity, and the role of women. (This cross-listed course carries one unit of Group III credit and one unit of Group IV credit.)

Texts: William Wordsworth, "The Thorn" (1798); Nathaniel Hawthorne, The Scarlet Letter (1850); Mary Shelley, Frankenstein (1817); Edgar Allan Poe, "William Wilson" and "The Fall of the House of Usher" (1839) in Selected Tales; Poe, The Narrative of Arthur Gordon Pym of Nantucket (1837); Samuel Taylor Coleridge, "The Rime of the Ancient Mariner" (1834 version); Herman Melville, Moby-Dick (1851); William Wordsworth, The Prelude (1850 version); Walt Whitman, Song of Myself (1855); Emily Dickinson, Poems; Elizabeth Barrett Browning, Poems of 1844 and Sonnets from the Portuguese in Elizabeth Barrett Browning (Everyman/Tuttle); George Eliot, The Mill on the Floss (1860); Kate Chopin, The Awakening (1899). The Oxford World's Classics series offers readily available well-priced texts for Shelley, Poe, Hawthorne, Melville, Whitman, Eliot, and Chopin. Wordsworth and Coleridge can be found in Romanticism: An Anthology, ed. Duncan Wu (Blackwell).

7955 Charles Dickens/Helen Small
This course offers an opportunity for intensive study of Dickens's writings. Rather than attempt full coverage of the novels, it will focus initially on a selection of the major works—The Pickwick Papers, Nicholas Nickleby, David Copperfield, Great Expectations, Our Mutual Friend. Topics likely to be addressed in the course of tutorials will include: the concept of the "popular writer," serialization, illustration, the prefaces and other source's plays? This course focuses on the grotesque, sentimentalism, Dickens's language, and a range of sociological and historical issues including, of course, gender and class. Students will then be given the opportunity to pursue (by collective agreement) one or more of the following subjects: the remaining novels (or some of them); the short fiction (including the Christmas stories); the journalism and editorial work, especially Household Words and All the Year Round; the plays; the public readings; the letters; the life of Dickens. This last topic would require comparative
study of the autobiographical fragment, contemporary writings about Dickens, reminiscences of friends and acquaintances, and extracts from the posthumous biographies, beginning with Forster’s Life of Charles Dickens and ending with Peter Ackroyd’s Dickens and Claire Tomalin’s The Invisible Woman—by all of which Dickens’s public image has been shaped and reshaped. Students with knowledge of earlier periods of English literature may have a chance to pursue detailed study of Dickens’s debt to specific predecessors, such as Shakespeare or Fielding. It will also be possible to spend a class on film adaptations of Dickens, or on later rewritings of the novels, such as Peter Carey’s Maggs.

Texts: Please use either the Penguin or the Oxford World’s Classics editions of the novels: The Pickwick Papers, Nicholas Nickleby, David Copperfield, Great Expectations, Our Mutual Friend. Most can also be consulted in definitive critical editions, published by the Clarendon Press (Oxford) and available in the Bodleian Library and Lincoln College Library. There are several useful collections of the short stories, including Master Humphrey’s Clock and Other Stories, ed. Peter Mudford (Everyman). The complete journalism is in the process of being edited by Michael Slater et al. See The Dent Uniform Edition of Dickens’ Journalism (edited by Slater); or for a useful selection of the later work see Charles Dickens, Selected Journalism, 1850-1870, ed. David Pascoe (Penguin). The Letters of Charles Dickens should be consulted (not purchased) in the 12-volume Pilgrim Edition, ed. Graham Storey et al. (Clarendon). Students are welcome to use any of the available editions of John Forster’s Life of Charles Dickens. Those interested in the life will probably want to use copies of the biographies in Oxford’s libraries, but may want to have advance notice of some titles: Edgar Johnson, Charles Dickens: His Tragedy and Triumph; Peter Ackroyd, Dickens; Claire Tomalin, The Invisible Woman: The Story of Nelly Ternan and Charles Dickens; and Philip Collins’s richly inclusive Dickens: Interviews and Recollections, 2 vols.

7956 The Victorians Then and Now/Mr. Douglas-Fairhurst
T.S. Eliot once remarked that “I get a very different impression from In Memoriam from that which Tennyson’s countrymen seem to have got.” This course sets out to examine how far Eliot’s experience continues to be true of readers of Victorian literature. Through close reading of a wide selection of texts, and a careful consideration of relevant contexts, we will show how the rich and diverse range of ideas that exercised nineteenth century thinkers was translated into, and reshaped by, the literary imagination. Topics to be discussed will include: victorianism, the past, autobiography, sexuality, character, serialization, translation, faith, evolution, psychology, fairy tales, development and degeneration. Authors will include Alfred Lord Tennyson, Robert Browning, Charles Dickens, George Eliot, Edward FitzGerald, Lewis Carroll, and Bram Stoker. Students will be encouraged to develop the material discussed in class by pursuing their own research interests, supported by individual tutorials.

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

Texts: Please use the following editions of Darwin if you can obtain them. If they are not available, use any good critical edition (Penguin, Oxford World’s Classics, and Norton are generally reliable): The Voyage of the Beagle: Charles Darwin’s Journal of Researches, abridged ed. E. Janet Browne and Michael Neve (Penguin), The Origin of Species (1859); and The Descent of Man, and Selection in Relation to Sex (1871). The literary texts studied will be George Eliot, The Mill on the Floss, Thomas Hardy, The Return of the Native, Grant Allen, The Woman Who Did, and poetry by Alfred Lord Tennyson, Matthew Arnold, Lewis Carroll, James Clerk Maxwell, Constance Naden, Emily Pfeiffer, and others. Handouts of the poetry will be provided in week 1.

Texts: Photocopies of extracts and out-of-print material will be provided in Oxford; in addition, students should obtain and be familiar with The Voyage of the Beagle: Charles Darwin’s Journal of Researches, ed. Christopher Rickx (California); Robert Browning, ed. Adam Roberts (Oxford Authors Series); Edward FitzGerald, Rubáiyát of Omar Khayyám, ed. Dick Davis (Penguin); Charles Dickens, Great Expectations, ed. Charlotte Mitchell (Penguin); George Eliot, The Lifted Veil, ed. Helen Small (Oxford); Bram Stoker, Dracula, ed. Maurice Howard (Penguin); and Lewis Carroll’s Alice’s Adventures in Wonderland, ed. Roger Lancelyn Green (Oxford). Students should also read one of the introductory guides to the Victorian period currently available in paperback, such as Walter Houghton, The Victorian Frame of Mind, 1830-1870 (Yale) or Robin Gilmour, The Victorian Period (Longman; available only in the U.K.).

7975 Darwin and Victorian Literature/Helen Small
This course offers an introduction to Darwin’s writing and the ways in which it influenced and interacted with the wider Victorian literary culture. The approach will be interdisciplinary, meaning that students will be asked to think about Darwin’s writing as a literary and rhetorical endeavour, which repays close attention to its narrative structure, use of metaphor, and allusiveness to earlier works of literature, and examine the ways in which Darwinian evolutionary theory influenced his contemporary fiction writers and poets. The main Darwin texts studied will be the Journal of Researches during the Voyage of H.M.S. Beagle (1838), revised and expanded as The Voyage of the Beagle (1845); On the Origin of Species (1859); and The Descent of Man, and Selection in Relation to Sex (1871). The literary texts studied will be George Eliot, The Mill on the Floss, Thomas Hardy, The Return of the Native, Grant Allen, The Woman Who Did, and poetry by Alfred Lord Tennyson, Matthew Arnold, Lewis Carroll, James Clerk Maxwell, Constance Naden, Emily Pfeiffer, and others. Handouts of the poetry will be provided in week 1.

Texts: Please use the following editions of Darwin if you can obtain them. If they are not available, use any good critical edition (Penguin, Oxford World’s Classics, and Norton are generally reliable): The Voyage of the Beagle: Charles Darwin’s Journal of Researches, abridged ed. E. Janet Browne and Michael Neve (Penguin), The Origin of Species (1859); and The Descent of Man, and Selection in Relation to Sex (1871). The literary texts studied will be George Eliot, The Mill on the Floss, Thomas Hardy, The Return of the Native, Grant Allen, The Woman Who Did, and poetry by Alfred Lord Tennyson, Matthew Arnold, Lewis Carroll, James Clerk Maxwell, Constance Naden, Emily Pfeiffer, and others. Handouts of the poetry will be provided in week 1.

Texts: Photocopies of extracts and out-of-print material will be provided in Oxford; in addition, students should obtain and be familiar with The Voyage of the Beagle: Charles Darwin’s Journal of Researches, ed. Christopher Rickx (California); Robert Browning, ed. Adam Roberts (Oxford Authors Series); Edward FitzGerald, Rubáiyát of Omar Khayyám, ed. Dick Davis (Penguin); Charles Dickens, Great Expectations, ed. Charlotte Mitchell (Penguin); George Eliot, The Lifted Veil, ed. Helen Small (Oxford); Bram Stoker, Dracula, ed. Maurice Howard (Penguin); and Lewis Carroll’s Alice’s Adventures in Wonderland, ed. Roger Lancelyn Green (Oxford). Students should also read one of the introductory guides to the Victorian period currently available in paperback, such as Walter Houghton, The Victorian Frame of Mind, 1830-1870 (Yale) or Robin Gilmour, The Victorian Period (Longman; available only in the U.K.).
Hamlet to the film Ghost, from The Turn of the Screw to Beloved, ghost stories can be contextualized via psychoanalysis, politics, anthropology, theology, history, and urban myth: we’ll try to sample some of this thrilling interdisciplinary range.

**Texts:** William Shakespeare, Hamlet (any edition); Henry James, The Turn of the Screw (Oxford World’s Classics); M.R. James, Casting the Runes and Other Ghost Stories (Oxford World’s Classics); Emily Bronte, Wuthering Heights (any edition); Susan Hill, Beloved (Plume); The Oxford Book of English Ghost Stories, ed. Michael Cox and R.A. Gilbert (Oxford). Other reading will be provided during the course.

**7975 James Joyce/Ms. Johnson**

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

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

**7977 Romanticism and Modernism in British Poetry, 1880-1965/ Mr. Perry**

The story goes: Modernism arrived in Britain in the shape of T.S. Eliot and Ezra Pound, who denounced the late romanticism—the sentimental lyricism, the vapid nature poetry—that they saw dominating English verse. But what really is the relationship between modernism and the romanticism it purportedly rejects? And how did later poets respond to the modernists’ continuing demand, “Make it new”? We shall be considering the selected work of some major writers, which, taken together, captures the wide range of twentieth-century poetry in English and reveals the continuing flux and reflux of romantic ideas and dispositions. We shall begin by considering the distinctive voice of Thomas Hardy (1840–1928) and its place within the nineteenth-century tradition. We shall then go on to consider modern innovations and romantic continuities in three pairs of poets: William Butler Yeats (1865–1939) and Gerard Manley Hopkins (1844–1889), T.S. Eliot (1882–1965) and W.H. Auden (1907–1973), and Philip Larkin (1922–1985) and Seamus Heaney (b. 1939). (And we may well look at a few things along the way too.)

**Texts:** Any selection of Hardy will introduce you to the range of his poetry; there is a charismatic one edited by Joseph Brodsky (Ecco), and other good selections have been made by John Wain (Macmillan) and David Wright (Penguin). The edition of Hopkins’s Major Works by Catherine Phillips (Oxford) is recommended. For Eliot, you will need the Collected Poems (Harcourt Brace/Faber); our main focus will be the “Prufrock” volume and The Waste Land, but we shall also look forward to Four Quartets. Auden is best read first in the Selected Poems, ed. Edward Mendelson (Vintage/Faber), although if you are an enthusiast, you will want to invest in the Complete Poems produced by the same editor (Vintage/Faber) and the edition of his early writings, The English Auden, also edited by Mendelson (Random House/Faber). There are two different volumes calling themselves Larkin’s Collected Poems, which is confusing, and, worse, both are edited by Anthony Thwaite (Farrar, Straus and Giroux/Faber). The 1988 text includes almost everything, on the whole arranged chronologically: look especially at pages 81–210 if you have this book. The advantage of the 2003 text is that it prints the poems in the order in which Larkin himself carefully arranged them, volume by volume; concentrate on pages 43–198 if you have this one.

As you are coming to Oxford, you might like to read his beautiful early novel, Jill (Overlook/Faber), which is set in the university. Larkin also edited The Oxford Book of Twentieth Century English Verse (Oxford, 1973). Seamus Heaney is probably best approached through his Opened Ground: Selected Poems, 1966–1996 (Farrar, Straus and Giroux). I will be suggesting some criticism once you’re here, but if you should want to look at some prose beforehand, you might try “Tradition and the Individual Talent,” “Hamlet and His Problems,” and “The Perfect Critic” in T.S. Eliot’s The Sacred Wood and Major Early Essays (Dover), or track down F.R. Leavis’s influential and Eliot-inspired New Bearings in English Poetry (1932). Much of Seamus Heaney’s criticism has recently been collected in Finders Keepers (Farrar, Straus and Giroux/Faber).

**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.

**Texts:** The Narrative Reader, ed. Martin McQuillan ( Routledge); Henry James, The Ambassadors (Norton Critical Edition); Joseph Conrad, The Secret Agent (Oxford World’s Classics); Ford Madox Ford, The Good Soldier (Norton Critical Edition); James Joyce, A Portrait of the Artist as a Young Man (Random House/Modern Library); W. F. Lewis, Tarr (Ginno); Virginia Woolf, Mrs. Dalloway (any edition); Henry Green, Living in Living/Living/Parry Going (Penguin); Ivy Compton-Burnett, A House and Its Head (New York Review of Books; available in U.K.); Djuna Barnes, Nightwood (New Directions). (Note: some of these editions are available only in the U.K.; you can find them in online sites or used in the U.S.) From time to time particular nonfictional pieces and additional readings in narrative theory will be assigned; these will be available in Oxford.

**Group IV (American Literature)**

**7980 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/ Ms. Gerrard**

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

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, the poetry of Robert Frost. There will be an emphasis on fostering the belief that poems make their own shapes in the world—that, as Frost wrote in “The Ax-Helve,” “the lines of a good helve” might be “native to the grain before the knife expressed them.” 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.


7005 Fiction Writing/Mr. Strong/T, Th 2–4:45
This workshop will provide a forum for reading aloud and constructively criticizing each other’s work with the goal of creating rounded life on the page in language natural to the writer. There will be deadlines, but the sole continuing assignment will be to write literary fiction: fragments, first drafts, false starts, longer works-in-progress, completed pieces—all will be acceptable and expected. We will read some essays on writing, but the focus, in class and conferences, will remain on the stories that only you can tell.

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

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

7100 Writing to Make a Difference
Ms. Goswami/M–F 11:15–12:15
Class members will examine several writing and publishing projects (some designed and carried out by Bread Loaf teachers and their students) that promote cross-disciplinary teaching and learning. We will work toward understanding and then applying theories about language learning and democratic education, asking ourselves how best to engage children and young adults in the kinds of action research, writing, and publishing that make a difference locally and beyond. Class members will contribute to an online journal and plan community writing projects. We will consider the role of collaborative, community-based writing within and outside of schools, given the current emphasis on standardized assessment. Caroline Eisner and Tom McKenna will help us create electronic portfolios and integrate BreadNet into the course and projects. No prior technology experience is required.

Texts: L.S. Vygotsky, Mind in Society, trans. and ed. M. Cole et al. (Harvard); Writing to Make a Difference, ed. Chris Benson and Scott Christman (Teachers College); The Best for Our Children: Critical Perspectives on Literacy for Latino Students, ed. Maria de la Luz Reyes and John J. Halcón (Teachers College); Reclaiming the Classroom/Teacher Research as an Agency for Change, ed. Dixie Goswami and Peter Stillman (Boynton/Cook); Jacqueline Jones Royster, Traces of a Stream: Literacy and Social Change among African American Women (Pittsburgh); Between Sacred Mountains: Navajo Stories and Lessons from the Land, ed. Claudine Arthur et al. (Arizona; on library reserve at Bread Loaf).

7105 Language, Literacy, and the Teaching of Writing in Multicultural Settings/Ms. Moss/M–F 11:15–12:15
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: Cynthia Ballenger, Teaching Other People’s Children (Teachers College); Margaret Funder, Just Girls: Hidden Literacies and Life in Junior High (Teachers College); Catherine Compton-Lilly, Reading Families (Teachers College); Patrick Finn, Literacy with an Attitude: Educating Working Class Children in Their Own Self-Interest (SUNY); Glynda Hull and Katherine Schultz, School’s Out!: Bridging Out-of-School Literacies with Classroom Practice (Teachers College); Bob Fecho, “Is This English?” (Teachers College); Mike Rose, Lives on the Boundary (Penguin); Beverly J. Moss, Literacy across Communities (Hampton); Robert Yagelski, Literacy Matters: Writing and Reading the Social Self (Teachers College).
7150 Teachers Writing about Teaching
Ms. Moss/M, W, F 8:45–10:30
K–12 classroom teachers are becoming more active in their classrooms as teacher–researchers who understand their classrooms as sites of scholarly inquiry. While most teacher-research is used primarily to enhance instruction and student learning and is rarely publicly disseminated, more teachers are finding that sharing the results of their own classroom-based inquiry is a powerful form of professional development. This is a course that supports that sharing by focusing on teachers writing about their own teaching experiences. Conducted in a workshop format, this course will focus primarily on teachers writing for publication. Students will examine the rhetorical conventions and ideologies of published scholarship, particularly teacher–research, in journals, edited collections, and single-authored books. We will examine who and what gets published where and why. Each student will be expected to identify a possible site of publication for an essay/article on which she/he will work intensively throughout the course. Small class size and the workshop format should allow each member to receive extensive responses from other class members and to carry out ongoing revision as the writing progresses. Participants in this course should already be involved in classroom research that will generate an article. Data should already be collected. For the first day of class, students should have a one-to-two-page, single-spaced description of their projects. Our goal is to have publishable pieces at the end of the summer term.

Texts: Mike Rose, Possible Lives (Houghton Mifflin); Cynthia Ballenger, Regarding Children’s Words: Teacher Research on Language and Literacy (Teachers College); Writing to Make a Difference: Classroom Projects for Community Change, ed. Chris Benson et al. (Teachers College); Inside City Schools, ed. Sarah Freedman et al. (Teachers College); Robert Brooke, Rural Voices: Place-Conscious Education and the Teaching of Writing (National Writing Project); Coming to Class: Pedagogy and the Social Class of Teachers, ed. A. Shepard, J. McMillan, and G. Tate (Boynton/Cook); Bob Feche, “Is This English?” (Teachers College). Issues of the Teachers College Community Change, and Reggio Children, Inside City Schools.

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 among imagination, curriculum, 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 contribute regularly to the journal, write notes and reflections on class discussions, and conduct their own inquiry into some aspect of the class theme.

Texts: Patricia Carini, Starting Strong (Teachers College); Project Zero and Reggio Children, Making Learning Visible (Project Zero, Harvard); Vivian Paley, The Girl with the Brown Crayon (Harvard); Sam Swope, I Am a Pencil (Henry Holt); Letters of John Keats, ed. Robert Gittings (Oxford); John Keats, Complete Poems, ed. John Barnard (Penguin); Elaine Scarry, On Beauty and Being Just (Princeton); Adam Phillips, The Beast in the Nursery (Faber).

Group II (English Literature through the Seventeenth Century)

7230 Epic Homecomings: Homer, Spenser, and Milton
Ms. Wofford/M–F 11:15–12:15
This course will investigate journey and homecoming, telos, and the narrative or lyric challenges to it in the epic tradition by exploring the relations among Homer’s Odyssey, Spenser’s Faerie Queene, and Milton’s Paradise Lost. We will read Books 1 and 3 and parts of Book 6 of The Faerie Queene, and all of the other two epics. There will be some selected additional readings in narrative and epic theory, in folklore, and in theory of allegory, as well as in selected political and historical topics. Topics for discussion will include the definition of heroism and the positioning of the epic narrator; the use of simile and metaphor in the epic; the treatment of gender; the relation of the individual subject to nation and faith and of the epic itself to the nation and to other collective forms of identity; the role of nostos (homecoming), nostalgia, and the domestic in epic; and the kinds of knowledge that the epic purports to offer us. Some attention will be paid to how to teach these texts, especially in the case of Homer and Milton. The selections from Spenser will be read with some short related readings from Ovid’s Metamorphoses and from the speeches of Queen Elizabeth I. Students are not required to read the selections from The Faerie Queene before the summer, but are asked to read all of the Homer and Milton before arrival if possible.


7240 Elizabethan and Jacobean Drama/Ms. James/ M, W 2–4:45
The idea of social dialogue animates Elizabethan and Jacobean drama and contributes to its development as a form or, to be more precise, its many generic forms. We will read plays by playwrights from Lyly and Marlowe to Jonson, Beaumont and Fletcher, Ford, and Webster in light of their attention to changes in social relations within the household, commonwealth, and European community under Queen Elizabeth I and King James I.


7252 Shakespeare, Body, and Performance
Mr. Little/M–F 10–11:00
Using performance theory as one of our main critical orientations, we will explore some of the ways the body functions in Shakespeare as a nexus for a range of theatrical, theoretical, and cultural concerns. To this end and as a form of critical shorthand, this seminar will employ close textual study of the use of the body in some of Shakespeare’s most corporeally exhibitionistic plays. Beyond acknowledging the embodiment of a particular character in a particular acting body, our seminar will stress the importance of reading the physical body of Shakespeare’s characters as both of broader theatrical and cultural theadetics. Throughout, we will be especially interested in the body as a theatrical and cultural prop. In other words, one of the overriding critical positions of our seminar is that our bodies are continuously engaged in a drama of acting—most especially of erotic acting, and Shakespearean drama seeks to theorize, critique, and capitalize on this acting. It is important to note, however, that our seminar is not an acting class but a class in literary and cultural criticism, and we will be most especially interested in exploring a range of cultural discourses—including sexual, racial, gender, national, religious, and familial ones—and how the body works as a prop in the world outside of any institutionalized theatrical space.
The Bread Loaf Campus in Vermont.


**7255 Shakespeare and Festivity**/Ms. Wofford/M–F 8:45–9:45

This class will investigate the uses made by Shakespeare of festive custom and holiday and the kinds of performance and dramatic form that they enable, especially in his festive comedies, but also in tragedy and in one late romance. The class will pay special attention to *Romeo and Juliet*, our summer’s play, both in relation to *A Midsummer Night’s Dream*, its festive opposite, and in relation to two other plays representing love affairs that transgress social and even national boundaries (*Othello* and *Antony and Cleopatra*). There will be some reading in social history and folklore about May Day, Midsummer’s Night, Twelfth Night, Carnival, and other festive holidays, as well as in the history and theory of the carnivalesque (Nashe, Rabelais, Bakhtin, C.L. Barber, Davis, Stallybrass and White, Laroque). Some attention will also be paid to the Italian sources for many of these plays. Topics for study will include festive inversion and the topos of the world upside down; Protestant responses to festive holiday and theatricality; masks, disguises, and the performance of identity; the role of surrogates, doubles, and representatives; trouser roles and the body on the transvestite stage; the role of the audience in carnival; erotic imitation and performance; lyricism, song, and emotion in both tragedy and comedy; and the contrast of urban and rural. Everyone in the class will be asked to participate once in an acting workshop.


**7260 Merchant of Venice on the Page and Stage**

Mr. MacVey/M, W 2–4:45

In this course we will explore a single great play, *Merchant of Venice*. We will spend some time on critical interpretations and on the play’s cultural history to help us make decisions about how to stage the work. Our primary focus will be on the text as a blueprint for performance. We will examine its language to be certain we know what is actually being said, to whom it is being spoken, and why the speaker might be saying it. We’ll explore the poetry and consider its rhythm, imagery, and structure; we will make use of tools such as 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 10 for the final presentation. (Students who have taken either of Mr. MacVey’s courses on *The Tempest* or *Midsummer Night’s Dream* should not register for this class.)

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


Group IV (American Literature)

7385 Fictions of Finance /Mr. Freedman/T, Th 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 England and 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 novels: *Our Mutual Friend*, *The Prime Minister*, *The House of Mirth*, and *The Great Gatsby*. Requirements will be two papers, one short and one longer, and avid and earnest class participation. (This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)


7410 James Joyce’s *Ulysses*/Mr. Luftig/M–F 10–11:00
*Ulysses* is, from its first sentences to the last, funny, moving, and, in various ways, obscure. This course is meant to serve as an introduction to Joyce’s novels—no previous acquaintance with them is expected—and is meant to provide a chance to consider the rewards and justifications associated with reading difficult texts. Towards that end we’ll not only use but evaluate the annotations and elucidating essays we turn to as we read through *Ulysses*. Participants should read *A Portrait of the Artist as a Young Man* in advance of the first class session.


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 enjoyment 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) and *Maurice* (Norton); Lytton Strachey, *Eminent Victorians*, ed. Frances Partridge and Paul Levy (Continuum); Virginia Woolf, *Mrs. Dalloway* and *To the Lighthouse* (Harcourt); *A Roger Fry Reader*, ed. Christopher Reed (Chicago); Richard Shone, *The Art of Bloomsbury* (Princeton); *The Bloomsbury Group*, ed. S.P. Rosenbaum, rev. ed. (Toronto); Clive Bell, *Art*, and *Roger Fry, Vision and Design* (both out of print; they will be available on reserve at Bread Loaf, but please purchase used if you can).

Between classes in Vermont.
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 (yes, Gatsby!) (Scriven); Nella Larsen, Passing (Penguin); 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.

7590 Hemingway, Fitzgerald, Faulkner/Mr. Donadio/M W 2-4:45 Centered primarily on a range of writings produced during the 1920s and 1930s, this seminar will explore the network of interpersonal relationships linking the careers and persistent preoccupations of these three major authors and will locate their imaginative achievements within the larger context of twentieth-century American literature and culture. Among the issues to be addressed are the formation and cultivation of a distinctive literary identity, the representation of intimate male-female relationships, the pressure of historical and regional circumstances, the commerce between personal testimony and fictional construction, and the connection between self-analysis and comprehensive cultural assessment. It is recommended that students in this course be familiar with Hemingway’s The Sun Also Rises, Fitzgerald’s The Great Gatsby, and Faulkner’s The Sound and the Fury, since references to these works are likely to be made regularly. In general, the books for the course are listed below in the order in which they will be discussed.

Texts: F Scott Fitzgerald, The Short Stories of F Scott Fitzgerald: A New Collection (Scriven); Ernest Hemingway, The Complete Short Stories of Ernest Hemingway: The Finca Vigia Edition (Scriven); William Faulkner, Collected Stories (Vintage); Hemingway, A Farewell to Arms (Scriven); Fitzgerald, Tender Is the Night (Scriven); Faulkner, If I Forget Thee, Jerusalem: The Wild Palms (Vintage); Faulkner, Light in August (Vintage); Hemingway, Death in the Afternoon (Scriven); Faulkner, Absalom, Absalom! (Vintage); Faulkner, Go Down, Moses (Vintage); Fitzgerald, The Crack-Up (New Directions/Norton); Hemingway, A Moveable Feast (Scriven).

7635 The Poetry of Robert Frost/Mr. Elder/T, Th 2-4:45 Robert Frost’s lyrical power, psychological intricacy, and naturalist’s eye made him one of the twentieth century’s greatest poets. Beyond pursuing close readings of many poems by Frost, we will explore connections between the landscape around Bread Loaf and his creative vision.


7642 American Family Drama/Mr. Elam/M–F 8:45–9:45 This course will investigate American family drama. Using both contemporary and classic American texts and working chronologically, we will explore how the family functions in these plays as a microcosm of the nation and as locus for American values and dreams. This course maintains that the particular concerns of the family have much broader implications. Profound questions of legacy, inheritance, heritage are frequently the subject of American family drama. The ways in which the American family is depicted in plays at different times in history shed light on the prevailing cultures of the periods even as they comment on the now. We will analyze and discuss plays written between 1920 and the present. We will observe them in their historical context and also discuss how they speak to contemporary issues and values. We will consider how today’s American identities are constituted in the past. An important element in the discussion will be how social, economic, and political developments helped shape the drama and were also influenced by the drama. We will examine how American family dramas can inform, contest or even subvert our understanding of America.

Texts: Eugene O’Neill, Long Day’s Journey into Night (Yale); Arthur Miller, Death of a Salesman (Penguin); Tennessee Williams, Cat on a Hot Tin Roof (Signet); Lorraine Hansberry, Raisin in the Sun (Vintage); Sam Shepard, Buried Child (Dramatist’s Play Service); Philip Gotanda, The Wash (Dramatist’s Play Service); Milcha Sanchez-Scott, Rosters (Dramatist’s Play Service); Suzan-Lori Parks, The America Play and Top Dog/Underdog (both Theatre Communications Group); Tony Kushner, Angels in America, Part 1 and Part 2 (Theatre Communications Group).

7650 The Contemporary American Short Story Mr. Huddle/M–F 8:45–9:45 Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Denis Johnson, Jesus’ Son (HarperPerennial); Edwidge Danticat, The Dew Breaker (Vintage); Marjorie Sandor, Portrait of My Mother, Who Posed Nude in Wartime: Stories (Sarabande); Edward P. Jones, Lost in the City (Amistad); Annie Proulx, Close Range: Wyoming Stories (Scriven); Jhumpa Lahiri, Interpreter of Maladies (Mariner); Grace Dane Mazur, Silk (Brookline); Dagoberto Gilb, Woodcuts of Women (Grove). All are available in paperback editions. Some additional texts will be selected at a later date.

7676 Cosmopolitan Intimacies: Sex and the City in American Literature/Mr. Little/M–F 11:15–12:15 The broad concern of this seminar will be studying the way geography and sexuality are mutually determinant entities in much American fiction; this seminar focuses more specifically on the construction of lesbian, gay, bisexual, and transgendered identities, and how these identities are implicated in the making of urban and cosmopolitan spaces. What especially is the relationship among urbanity, sexuality, and writing (and reading)? By teasing out this question through a study of a very select group of twentieth-century queer texts, from the 1920s to our contemporary moment, the participants in this course will not only be introduced to some of the classic works of a LGBT canon, but will push to understand how these texts work with and/or against conversations in American literature about race, gender, class, democracy, capitalism, and the frontier (to name some of our most salient topics). This seminar will be interested in the kinds of critical, political, social, and narrative spaces both opened up and denied by such a tradition of intimately linking the city and queer sexualities.
5786 The Drama of August Wilson/Mr. Elam/M–F 11:15–12:15
With two Pulitzer prizes, two Tony awards, and numerous other accolades, August Wilson stands out as one of the preeminent playwrights in the contemporary American theater. Wilson's self-imposed dramatic project is to review African American history in the twentieth century by writing a play for each decade. With each work, he recreates and re-evaluates the choices that blacks have made in the past by refracting them through the lens of the present. Although not written in chronological order, Wilson has to date completed plays on the 1900s (Gem of the Ocean), the 1910s (Joe Turner's Come and Gone), the 1920s (Ma Rainey's Black Bottom), the 1930s (The Piano Lesson), the 1940s (Seven Guitars), the 1950s (Fences), the 1960s (Two Trains Running), the 1970s (Fences), and the 1980s (King Hedley II). We will read eight plays—all of those listed, except for Gem of the Ocean, which is not yet published. We will discuss the major themes expressed within these plays as they comment on African American experiences, African American history, and notions of American culture and identities.

Texts: August Wilson, Ma Rainey's Black Bottom (Plume), Joe Turner's Come and Gone (Plume), Fences (Plume), The Piano Lesson (Plume), Seven Guitars (Plume), Two Trains Running (Plume), Fences (Plume), Fences (Plume), The Fire This Time, ed. Harry Elam (Theatre Communications Group).

7690 Toni Morrison: Art and Politics/Ms. Elam/M,W 2–4:45
"It seems to me that the best art is political and you ought to make it political perspectives, we will study her work in depth as well as learn to appreciate the relevance of her oeuvre in a broader context.

Texts: Toni Morrison, The Bluest Eye, Sula (Oprah ed.), Song of Solomon (Oprah ed.), Beloved (all four novels are published by Plume). A course packet that includes the preface to Playing in the Dark: Whiteness and the Literary Imagination: Morrison's 1987 Michigan Quarterly article, "Unspeakable Things Unspoken": her Nobel Prize speech; and her introduction to Race-ing Gender will be available for purchase through the Middlebury College bookstore by March 1.

Group V (World Literature)

7716 Vergil and Ovid in the Renaissance
Ms. James/M–F 10–11:00
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 will concentrate on the examples and legacies of Vergil and Ovid, who present the canonical models of, respectively, ethical virtue and trucancy in Renaissance English writing. In addition to poetry and drama, we will read the defenses and attacks on poetry and the educational treatises that attempt to recover, but control, the irrepressible imagination and authority of the ancient world.

Texts: Vergil, The Aeneid, trans. Robert Fitzgerald (Vintage); Ovid, The Metamorphoses of Ovid, trans. Allen Mandelbaum (Harcourt/Harvest); William Shakespeare, Titus Andronicus and Antony and Cleopatra (both Arden); Ovid in English, ed. Christopher Martin (Penguin). Photocopies of additional materials will be provided at Bread Loaf.

7750 War and Peace/Mr. Armstrong/M–F 11:15–12:15
This workshop is devoted to a single work, Leo Tolstoy's War and Peace. The focus of the class will be on the close reading and detailed interpretation of Tolstoy's masterpiece. We will also study the context within which Tolstoy wrote; the place of the novel in his developing oeuvre; the critical reception of his work during the century and a half since its first publication, its contemporary significance, and the challenge it presents to an understanding of narrative. A daily class journal will record our developing responses as we read, and class members will select some aspect of the novel for exploration in a final paper. It is important to have read the whole novel before the class begins.

Texts: Leo Tolstoy, War and Peace, trans. Louise and Aylmer Maude, ed. George Gibian (Norton Critical Edition; it is important that if at all possible we should all read from the same edition of the text); Orlando Figes, Natasha's Dance: A Cultural History of Russia (Picador). A comprehensive collection of relevant literature will be held on reserve in the library.

7767 Studies in European Fiction/Mr. Donadio/M–F 11:15–12:15
Readings of works by major authors in a variety of traditions, spanning the period from the late eighteenth century to the late nineteenth century, with particular attention to the interplay between self-dramatization and spontaneous feeling, erotic energy and domestic order, individual will and social circumstances.

Texts: Goethe, The Sorrows of Young Werther and Elective Affinities in Selected Works of J.W.von Goethe (Everyman); Stendhal, The Red and the Black (Oxford World's Classics); Honoré de Balzac, Père Goriot (Oxford World's Classics); Gustave Flaubert, Madame Bovary (Oxford World's Classics); Leo Tolstoy, Anna Karenina (Penguin); Fyodor Dostoevsky, The Eternal Husband and Other Stories (Bantam); Theodor Fontane, Effi Briest (Penguin).

7785 Through a Glass Darkly: Modernity, Photography, and the Art of Seeing/Ms. Blair/M–F 8:45–9:45
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. Zealy; Franz Kafka’s stories and the portrait catalogues of August Sander and Lewis Hine; the noir visions of the French nouveau roman and Raymond Chandler, and the work of Esther Bubley, Lisette Model, Diane Arbus, and other women who shaped noir as a visual genre. The last part of the course will be devoted to texts that rethink relations between visibility 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); Alan Robbe-Grillet, The Voyeur (Grove); Ralph Ellison, Invisible Man (Vintage). Other materials will be available in photocopies at Bread Loaf and on our BreadNet-based course Web site.

7790 Varieties of Modern Indian Prose/ Ms. Sabin/ T, Th 2–4:45
Novels, memoirs, and nonfiction reportage by Indian authors have become best sellers and prize-winning favorites of readers outside as well as within the Indian subcontinent in the past few decades. In this course, we will read some of these contemporary writers, while also looking back to earlier examples of what now begins to make up a tradition of modern Indian literature in English. We will also read selected short texts translated from Indian vernaculars both because they are good and because they introduce further perspectives on the diversity of modern Indian literature and on controversial postcolonial questions.

What is “authentically” Indian? How much are Indian authors writing in English catering to a Western audience? Are there definable differences between writings translated from Indian vernaculars and those written originally in English? What roles do women play in this literature—as authors and as figures within it? The course will include consideration of religious, historical, and political contexts, but the focus will be on the literary texts themselves, plus a few films. Some short selections will be distributed in photocopy during the session. Reading of the novels in advance is strongly advised—crucial in the case of Midnight’s Children.

Texts: The Vintage Book of Modern Indian Literature, ed. Amit Chaudhuri (Vintage); R.K. Narayan, The Guide (Penguin); Anita Desai, In Custody (Penguin); Amitov Ghosh, Shadow Lines (South Asia Books); Salman Rushdie, Midnight’s Children (Penguin); Truth Tales: Contemporary Stories by Women Writers of India (Feminist); Amit Chaudhuri, Freedom Song (Vintage); Rohinton Mistry, Swimmer’s Lessons and Other Stories (Vintage).

7800 Directing Workshop/Mr. MacVey/ T, Th 2–4:45
A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater’s place in society and the forms it can take. Each student will direct two dramatic pieces for presentation before the class. This class is also a good introduction to the wide spectrum of activities theater includes: script analysis, acting, design, staging, etc. There will be no final exam, but the last class will run until 11 p.m. on the final Tuesday of the session.

Text: Peter Brook, The Empty Space (Touchstone). Additional articles will be on reserve.

7806 Improvisation/Ms. MacVey/ M, W 2–5:30
We will study the principles, techniques, uses, and history of improvisation, but the principle emphasis of the course will be on performance, on active research through practice. Using Viola Spolin’s approach, we’ll use words and gestures to create events and explore an improvisational model of how to create theater; in the process, we will begin to “rid actors of the false and dangerous notion that theater is no more than literature that happens to be staged rather than read” (Dario Fo). We’ll end the course in a public performance.

Texts: Viola Spolin, Improvisation for the Theater, 3rd ed. (Northwestern); Keith Johnstone, Impro! (Theatre Arts); Zen in the Art of Archery, Eugene Herrigel (Random/Vintage).
Moonlight in Vermont.
“I think New Mexico was the greatest experience from the outside world that I have ever had. It certainly changed me forever...the moment I saw the brilliant proud morning shine high over the deserts of Santa Fe, something stood still in my soul, and I started to attend...In the magnificent fierce morning of New Mexico one sprang awake, a new part of the soul woke up suddenly, and the old world gave way to a new.”

——D.H. Lawrence, “New Mexico” (1931)
I wonder anybody does anything at Oxford but dream and remember, the place is so beautiful. One almost expects the people to sing instead of speaking. It is all... like an opera.

—William Butler Yeats