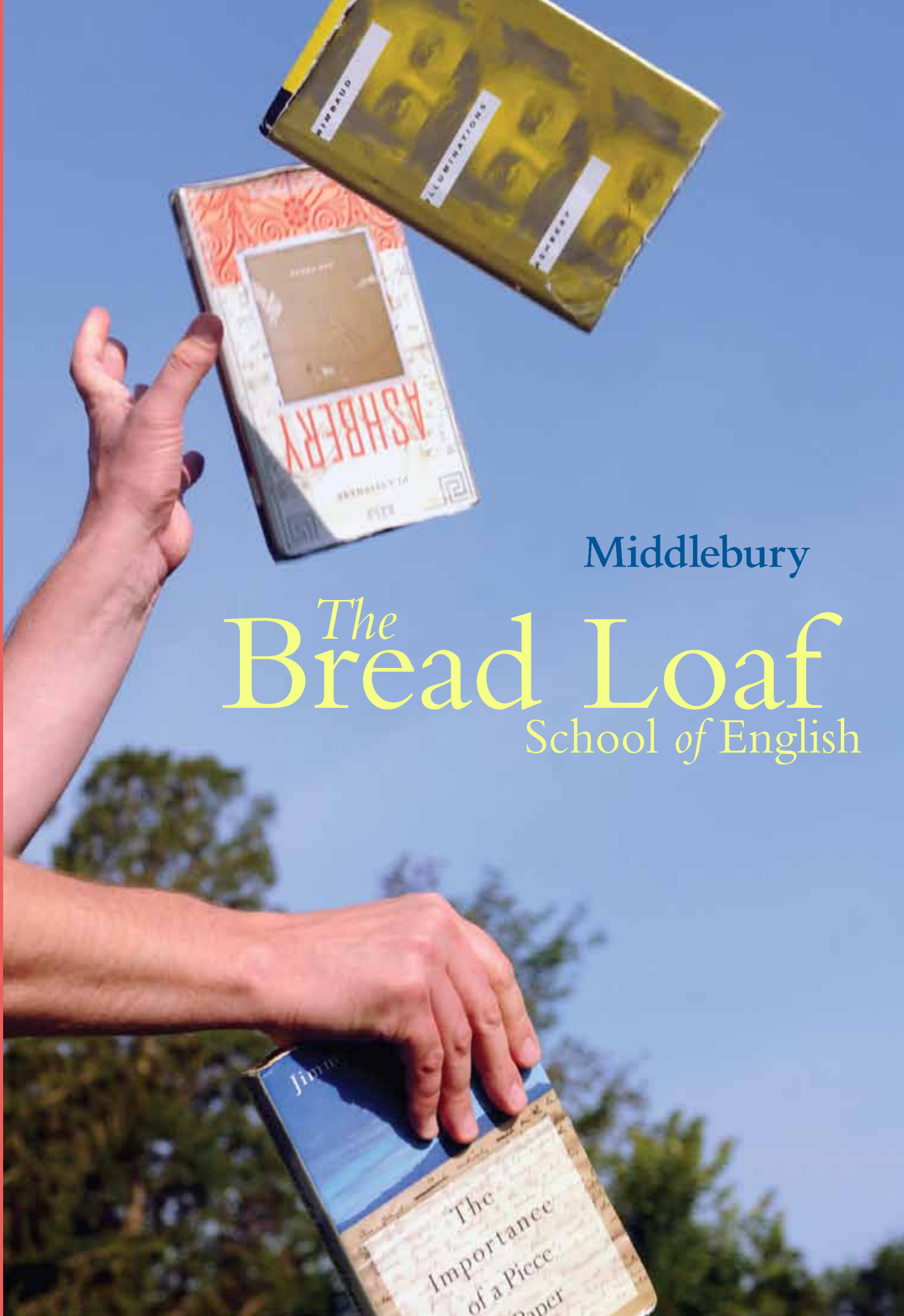


2012 Summer Programs



Middlebury

The
Bread Loaf
School of English



In 2011, James H. Maddox, Director of BLSE from 1989–2010, was awarded an honorary Doctor of Letters degree at the Bread Loaf Commencement.

Summer 2012 Dates and Fees

New Mexico Campus

June 16	Arrival and registration day
June 18	Classes begin
July 24	Classes end
July 25	Commencement

Tuition:	\$4,670
Room & Board:	\$2,655
Facility Fees:	\$ 300
Total:	\$7,625

North Carolina Campus

June 16	Arrival and registration day
June 18	Classes begin
July 26	Classes end
July 28	Commencement

Tuition:	\$4,670
Room & Board:	★\$2,710
Facility Fees:	\$ 310
Total:	\$7,690

★The room and board charge for a single room will be \$3,177.

Oxford Campus

June 25	Arrival day
June 26	Registration day
June 27	Classes begin
August 3	Classes end
August 4	Commencement

Comprehensive Fee: \$9,645

Vermont Campus

June 25	Arrival for first-year students
June 26	Arrival and registration day
June 27	Classes begin
August 7	Classes end
August 11	Commencement

Tuition:	\$4,670
Board & Room:	\$2,535
Total:	\$7,205

ADMINISTRATION

RONALD D. LIEBOWITZ
President of Middlebury College
MICHAEL E. GEISLER
Vice President for Language Schools,
Schools Abroad, and Graduate Programs

EMILY C. BARTELS, Director of the
Bread Loaf School of English
DJANGO PARIS, Associate Director of
the Bread Loaf School of English

DIXIE GOSWAMI, Director of the
Bread Loaf Teacher Network and
Coordinator of the Writing Curriculum
ALAN MACVEY, Director of the
Program in Theater
BRIAN MCELENEY, Director of the
Bread Loaf Acting Ensemble

*Front cover photo by Edward Brown
(Juggler: Blake Reemtsma)*

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Elaine Lathrop, Office Manager,
Administrative Associate
Sandy LeGault, Director of Admissions,
Assistant to the Director
Melissa Nicklaw, Administrative Associate
Dana Olsen, Administrative Associate

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The Bread Loaf School of English, as a graduate school of Middlebury College, is accredited by the New England Association of Schools and Colleges.

Middlebury College complies with applicable provisions of state and federal law that prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability.

Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by the College outside the United States. This is consistent with the College's intent to comply with the requirements of applicable law. Individuals with questions about the policies governing such programs should direct inquiries to Emily Bartels.

Middlebury

Bread Loaf School of English

2012 Summer Programs

Established in 1920, the Bread Loaf School of English (BLSE) stands beside the Language Schools and the Bread Loaf Writers' Conference as one of Middlebury College's outstanding summer programs. The faculty come from eminent colleges and universities across the U.S. and U.K. The curriculum includes an unusually diverse blend of courses in literature and culture, pedagogy and literacy, creative writing, and theater arts. Our aim is to produce innovative teachers and thinkers who, through the interpretation of literary and critical texts, are able to engage in complex thought, write persuasive and original essays, and, as relevant, use new technologies to develop effective teaching and learning practices.

The program, tailored to K-12 teachers, runs for six weeks at four distinctive campuses: St. John's College in Santa Fe, New Mexico; the University of North Carolina at Asheville; Lincoln College, University of Oxford, in England; and the Bread Loaf Mountain campus outside Middlebury, Vermont. Students may enroll for one or more summers for continuing graduate education, or they may pursue a full program of study leading to the Master of Arts or Master of Letters degree in English. The normal course load is two units per summer (each unit carries the equivalent of three semester hours of graduate credit). Students may attend any of our four campuses, though degree candidates must take at least one summer in Vermont. All Bread Loaf students may join the Bread Loaf Teacher Network, our year-round professional development community.



The Campuses



St. John's College.



Dawn Patrol: students on an early morning hike near the St. John's campus.



Bread Loaf students at work at UNCA.

The Bread Loaf School of English at St. John's College, Santa Fe, New Mexico

JUNE 16–JULY 25, 2012

Bread Loaf's program in New Mexico is located at St. John's College, at the foot of the Sangre de Cristo Mountains in Santa Fe, and enrolls approximately 60 students. The curriculum emphasizes the texts and cultures of the Southwest and includes study of American Indian and Hispanic literature.

Students are lodged in double rooms and eat together at St. John's College. Students with families must find their own off-campus housing.

Bread Loaf students have use of the library of St. John's College, supplemented by books from the University of New Mexico and Middlebury College.

Nearby places of interest include Albuquerque, Acoma, Taos, the Santa Fe Opera, Tent Rocks National Park, and stunning archeological sites. The program offers select field trips, but students should consider renting a car for greater access to the area.

The Bread Loaf School of English at the University of North Carolina at Asheville

JUNE 16–JULY 28, 2012

The Bread Loaf program in North Carolina is located at the University of North Carolina at Asheville (UNCA), in the heart of the Blue Ridge Mountains, and enrolls approximately 60 students. The curriculum emphasizes African American and Southern literature and draws on the unique racial and cultural history of the city.

Students are lodged in single and double rooms and take meals together on the UNCA campus, which is located within Asheville, one mile north of downtown. Students with families must find their own off-campus housing.

Bread Loaf students have use of the R. Hiden Ramsey Library and its resources.

Though a small city, Asheville is both intensely regional and strikingly cosmopolitan, featuring Appalachian arts and country and bluegrass music as well as a variety of ethnic restaurants and sidewalk cafes. Mountain sports and activities around Asheville include hiking, mountain climbing, and whitewater rafting.



**The Bread Loaf School of English at
Lincoln College, University of Oxford**
JUNE 25–AUGUST 4, 2012

The Bread Loaf campus in England is based at Lincoln College and is centrally situated within the university and city of Oxford. The Bread Loaf/Oxford program enrolls approximately 80 students and offers a curriculum centered on British literature. Students take one two-unit course (the equivalent of six semester-hour credits) and pursue substantial independent research. Classes are small (six students each), and most include individual tutorials as well as seminar meetings. Meeting times and places are arranged by each tutor.

Students have single accommodations in Lincoln College or its annex in Lincoln House, most with bathrooms en suite. Meals are provided in the College Hall. There are a limited number of rooms available at Lincoln for students with partners and a limited number of semi-private accommodations outside Lincoln for students with families.

Lincoln is one of the smallest Oxford colleges. Students have access to both the Lincoln College Library and the Bodleian Library, one of the finest research libraries in the world. The School offers theater trips to Stratford-upon-Avon and London and course-related excursions to more distant locales. The city itself is filled with innumerable parks, museums, shops, restaurants, and places of both historical and contemporary interest.

**The Bread Loaf School of English
in Vermont**
JUNE 26–AUGUST 11, 2012

The central and largest Bread Loaf campus is located in Ripton, approximately 12 miles outside Middlebury, in the Green Mountains of Vermont. The program enrolls roughly 260 students each summer. The curriculum offers a range of courses on British, American, and world literature as well as pedagogy, literacy, creative writing, and theater arts. The Vermont campus is home base for the Bread Loaf Acting Ensemble, professional actors who perform and interpret texts in a range of classes and who work beside Bread Loaf students in theatrical productions throughout the summer.

Students without families are housed on campus, most in double rooms, and eat in the Bread Loaf Inn. Students with families must find their own off-campus accommodations and can purchase meal tickets for campus meals for themselves at group or individual rates. (The Bread Loaf office has a list of nearby rentals.)

The facilities of the Middlebury College Library are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf also has a small collection, supplemented by reserve readings for summer courses.

The Bread Loaf campus is ideally located at the edge of the Green Mountain National Forest, in easy range of a number of spectacular trails, lakes, and rivers. 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. Students have use of playing fields and tennis courts on campus and athletic facilities on the Middlebury campus downtown. The School also offers outdoor outings throughout the summer.



The class bell in Vermont.



Writing a paper in Oxford.



High Table dinner at Lincoln College.

Academics



Studying in the Davison Library in Vermont.

“What will stick with me most from this course—and what I will appropriate into my own teaching—is its interdisciplinary approach. Peter wove history, art, and music into the fabric of every discussion. He took us ‘church-crawling’ through the Cotswolds and gave us a private after-hours tour of St. Paul’s cathedral in London. He helped bring the texts to life inside the context of the world that shaped their creation.”

— Chris Moore, Ohio teacher



Between classes in the Barn in Vermont.

Continuing Graduate Education

Students may enroll for continuing graduate education for one or more summers. Students will receive a Certificate in Continuing Graduate Education after successful completion of each summer term.

The Master of Arts (MA) Degree

The Bread Loaf MA program aims to give students a broad familiarity with the fields of British, American, and world literature. MA candidates must complete the equivalent of 10 one-unit courses, receiving a grade of B- or better in each; no thesis is required. Though students have 10 years to complete the degree, most take the equivalent of two courses per summer and finish the degree in four to five summers.

The curriculum is divided into six groups: (I) Writing, Pedagogy, and Literacy; (II) British Literature through the Seventeenth Century; (III) British Literature since the Seventeenth Century; (IV) American Literature; (V) World Literature; (VI) Theater Arts. Degree candidates are required to take two courses from Group II, two from Group III, one from Group IV, and one from Group V. With permission of the director, one of these six requirements may be waived.

The Master of Letters (MLitt) Degree

The Master of Letters program enables students to achieve mastery of a specialization within the fields of literature, pedagogy, and/or the creative arts. MLitt candidates must complete the equivalent of 10 one-unit courses, receiving a grade of B- or better in each. Though students have 10 years to complete the degree, most take the equivalent of two courses per summer and finish the degree in four to five summers.

MLitt candidates design their own fields of concentration, in consultation with Bread Loaf’s associate director. Seven of the 10 required courses must be in the field. Although no thesis is required, in the final summer degree candidates must pass a comprehensive examination or produce a final project representing the course work done in the field.

Credits

The normal course load consists of two courses (two units) in New Mexico, North Carolina, and Vermont, and one course (two units) at Oxford. Each one-unit course at Bread Loaf meets five hours per week and receives the equivalent of three semester hours (or four and one-half quarter hours) of graduate credit. Students with a stellar academic record may request permission to take an Independent Reading Project, an Oxford Independent Tutorial, or a one-unit course in addition to the normal course load. No course counted toward a degree elsewhere can be counted toward a Bread Loaf degree.

Transfer Credits

Up to two graduate courses (carrying the credit equivalent of six semester hours or nine quarter hours) may be transferred from other accredited institutions to count toward the Bread Loaf MA or MLitt degree. Each course must be approved for transfer by the associate director; students are urged to request preapproval before enrolling in outside courses. To receive transfer credit, students must earn a grade of B or better in the course. Courses cannot be counted for degree credit elsewhere and must be taken within the 10-year period of the Bread Loaf degree.

Credits earned at the Bread Loaf School of English are generally eligible for transfer to other graduate institutions as long as the courses are not to be counted toward a Bread Loaf degree.

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 (IRP), to be carried out during the academic year and brought to completion, in consultation with a Bread Loaf faculty member, the following summer. The IRP serves as the equivalent of a one-unit Bread Loaf course and involves comparable reading, research, and writing. Students build the IRP from work done in a Bread Loaf course in which they have received an A- or higher; they

may draw on professional field work done in conjunction with the Bread Loaf Teacher Network. Proposals are due at the end of the summer session before the research year; the project culminates in a 30–35 page essay or portfolio, submitted in early April of the research year. IRPs may be taken as part of the MA and MLitt degree and may fulfill group or field requirements. A tuition fee of \$2,335 is charged for an IRP taken as a third course.

Independent Summer Reading Projects

Students who wish to pursue independent acting or directing projects may design an Independent Summer Reading Project, to be carried out during the summer session. Like the IRP, the summer reading project counts as the equivalent of a one-unit Bread Loaf course and must build on work done in a Bread Loaf course in which the student has received an A- or higher. Proposals are due by February 1 and must be approved by the director of the program in theater as well as by Bread Loaf's associate director. A tuition fee of \$2,335 is charged for a summer reading project taken as a third course.

Oxford Independent Tutorials

Exceptional students attending Bread Loaf at Lincoln College, University of Oxford, may pursue an independent tutorial in addition to their primary course. These tutorials receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course. Students design their own courses of study; proposals are due February 1 and must be approved by Bread Loaf's associate director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the summer. Students should register for the tutorial when they register for their primary Bread Loaf/Oxford course. A tuition fee of \$2,335 will be charged for the tutorial.

Course Registration

Course registration begins on February 14. Detailed registration instructions will be sent to students who have been enrolled for summer 2012.

At all campuses except Oxford, students may, with the instructor's permission, audit one course, 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 from the director.

Texts

Texts for each course are listed with the course descriptions found in this catalog, in the order in which the texts will be studied. Students should complete as much reading as possible before their arrival in order to have more time during the session for rereading, research, and writing. Required texts can be purchased in advance online, through the Middlebury College Bookstore (go to www.middlebury.edu/blse/students/bookorders).

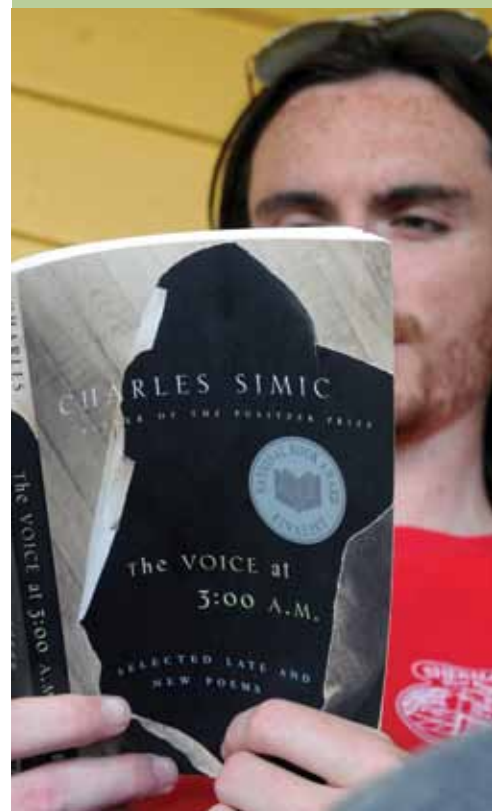
Students should bring the required texts to Bread Loaf: there is a small campus bookstore on the Vermont campus, with limited numbers of course texts, and no campus bookstore in New Mexico, North Carolina, or Oxford.

Transcripts

Official transcripts from the Bread Loaf School of English will be issued by Middlebury College for a fee of \$5 for each transcript ordered. Requests for transcripts must be made by the student, in writing (not by e-mail or fax) to the Registrar's Office, Forest Hall, Middlebury College, Middlebury VT 05753. Students can download a form from the Bread Loaf website. 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.



Margery Sabin (right) confers with a student outside the Barn in Vermont.



Admission & Fees



Will Nash meets with a student in Vermont.

Bread Loaf students and alumni can go to our website to find downloadable forms and more detailed information about:

- ordering official transcripts
- billing
- accessing grade reports
- requesting letters of recommendation
- transferring credits
- re-enrollment
- course registration
- accessing the student handbook
- contacting the Bread Loaf staff



Two students discuss their writing in Vermont.

Eligibility

Candidates must hold a bachelor's degree from an accredited college to be eligible for admission to the Continuing Education or MA program. MLitt candidates must hold an MA in English.

In addition, exceptional undergraduate English majors are eligible for admission after the completion of three years toward BA. The Bread Loaf course credits may be transferred to the students' home institutions or counted toward a Bread Loaf MA.

Bread Loaf is especially committed to increasing diversity in its community; minority candidates are encouraged to apply. Members of Bread Loaf's Students of Color Group are also available as mentors for students of color, both before and during the session.

New Student Applications

New students are admitted on a rolling basis from January 9 to May 15, or as long as space is available (courses and campuses do close). New applicants should complete the online application form on the Bread Loaf website (www.middlebury.edu/blse/admissions/apply/onlineapp) as soon as possible. They should also submit (by mail or e-mail) the \$60 application fee, along with the supporting materials requested on the application form: college and, if applicable, graduate transcripts, letters of recommendation, a statement of purpose, and a writing sample.

MLitt candidates will be evaluated primarily on the basis of their prior graduate course work and writing. Applicants holding a Bread Loaf MA are encouraged to apply by December 1.

Admission cannot be deferred. Candidates who reapply within two years of a prior acceptance need only submit a new online application; no additional application fee or supporting materials are required.

Re-Enrollment

Returning students should fill out the online re-enrollment form, by early fall if possible. Re-enrollment decisions will be processed starting in December. Students who earn a B- or lower in a Bread Loaf course will be placed on academic probation; students who earn more than one B- may be denied re-enrollment.

Returning students who have not attended Bread Loaf in the past 10 years must submit new application materials.

Fees

Fees for summer 2012 are listed on the front inside cover of this catalog. The tuition fee includes a fee for an accident insurance policy with limited coverage. The cost for taking an extra unit (an independent project, tutorial, or course) is \$2,335.

Accepted applicants must pay a \$400 non-refundable enrollment deposit. Students will not be officially enrolled in the program or assigned rooms until this deposit is received. The deposit will be applied to the student's total bill.

Students who do not intend to live on campus must notify the BLSE office by April 1. Otherwise, they will incur a non-refundable fee of \$300.

Final bills are mailed mid-April and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except in cases of late admission.

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;
- after the end of the second week of classes: no refunds.

Student Support

Financial Aid

Middlebury College financial aid is available to new and returning Bread Loaf students. Aid is awarded on the basis of financial need and scholastic achievement. To be considered for aid, a student must file a Bread Loaf Financial Aid Form with the Middlebury Office of Student Financial Services. For more information, downloadable forms, and the link to the online financial aid application, visit the Bread Loaf website at: www.middlebury.edu/blse/admissions/finaid. Financial aid is dispensed on a first-come, first-served basis: students should submit their application and aid materials as soon as possible.

Special Fellowships/Awards

Students may be eligible for special fellowships provided by outside funders. Information on available fellowships will be posted on the Bread Loaf website. Outstanding students who are receiving financial aid and attending the Oxford campus for the first time will be considered for the Paul Epply-Schmidt Award, which covers a portion of travel and school-related expenses for one Oxford student each summer. In addition, students from HBCUs (Historically Black Colleges and Universities) will be eligible for special need-based scholarships on a first-come, first-served basis.

Other Financial Support

On-campus student jobs are available at the Vermont and New Mexico campuses. Students may also apply for certain federal loans and obtain information about applying for private loans through the Middlebury College Office of Student Financial Services (see the Bread Loaf website).

Mentoring

Current Bread Loaf students are available online during the year to answer questions from applicants and new students about the

Bread Loaf program. During the summer, the Students of Color Group meets weekly in Vermont and at other campuses to provide support for interested students of color; please contact Sandy LeGault in the Bread Loaf office if you would like to be put in touch with a current student.

Letters of Reference

Requests for letters of reference should be made to Bread Loaf's associate director, via the Bread Loaf office, and not to the Bread Loaf faculty.

Computer Facilities and BreadNet

Computer facilities are available at each of our campuses, but, if possible, students should bring their own computers. Most dormitories and common spaces at the Vermont campus have wireless capabilities; there is also an onsite computer center equipped with Macintosh computers and PCs. Student rooms in New Mexico, North Carolina, and Oxford have direct Internet connections.

All Bread Loaf students receive a free account on BreadNet, Bread Loaf's own electronic network. **Because BreadNet serves as the primary means of contact among Bread Loaf staff, students, and faculty, we urge all students to sign on to BreadNet for both the summer and the academic year.** Our computer staff are happy to give instruction on BreadNet use.

Medical Resources

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

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



Student waiters in Vermont during the lunch rush.

Writing Centers

Most of the Bread Loaf campuses offer writing centers, established in honor of Ken Macrorie, a leader in the field of writing and education. The centers support writing at Bread Loaf through individual peer tutoring, providing students with opportunities to develop discipline-specific writing skills in the context of their course work.



Tracy Smith's poetry reading was one of the highlights of the summer lecture program in Vermont.

Co-Curricular Life



BLTN Director Dixie Goswami and alumna Ceci Lewis make plans for the weekly BLTN meeting in Vermont.

In recent years, major productions at Bread Loaf have included Tennessee Williams' *A Streetcar Named Desire*, Thomas Middleton and William Rowley's, *The Changeling*, and William Shakespeare's, *Twelfth Night*.



*Christopher Hutchison and Angela Brazil in the 2011 Bread Loaf production of Tennessee Williams's *A Streetcar Named Desire*.*

The Bread Loaf Teacher Network

Established in 1993, the Bread Loaf Teacher Network (BLTN) is one of the finest professional development networks in the country. Its primary goal is to encourage year-round collaboration among Bread Loaf teachers, faculty, and their students on innovative online projects designed to promote culturally responsive literacy. BLTN members meet weekly at each campus throughout the summer and stay in contact via BreadNet (Bread Loaf's own communications network) throughout the year. All Bread Loaf students, faculty, and staff are invited to join. As available, special fellowships for BLTN members are posted on the Bread Loaf website.

Speakers

At each campus, Bread Loaf offers a number of lectures and readings which complement, expand, and enrich the content of the regular academic program. Speakers have included a diverse array of highly distinguished poets, novelists, critics, and teachers, from within and outside the Bread Loaf community. See those listed on the opposite page.

Experienced teacher-researchers visit Bread Loaf to offer workshops on practice-oriented research in the classroom. In addition, students at all campuses give readings from their own work.

The Program in Theater

The Program in Theater offers instruction in acting, directing, playwriting, stagecraft, and design, with an eye to the relations among theater, teaching, and literary study. The program provides opportunities for Bread Loaf students to act in major productions, to direct one-act plays, and to perform in student-directed plays and scenes.

At the Vermont campus, the professional actors in the Bread Loaf Acting Ensemble perform multiple kinds of literature (poetry, narrative, nonfiction, as well as plays) in Bread Loaf classes as a powerful vehicle for interpretation. In addition, the Ensemble stages a major theatrical production every summer, along with smaller staged readings or events; students may attend rehearsals and participate in the productions in a number of ways.

The 2012 production at Bread Loaf/Vermont will be William Shakespeare's *Hamlet*, directed by Brian McEleney.

Extracurricular Events

The community life at each campus includes a number of extracurricular events, including weekly film showings and dances, hikes or outings to unique cultural sites, student-generated sports events or tournaments, coffee houses, and musical performances by Bread Loaf students and alums. Students also organize discussion groups on topics of interest (e.g., LGBT issues). A Students of Color group offers support for students of color at a number of campuses.



Studying in Vermont.

History & Mission

History

In 1915, Joseph Battell, a former Middlebury College student and a long-time Middlebury businessman, willed to Middlebury College an inn, a collection of cottages, and 31,000 acres in the heart of Vermont's Green Mountains. These lands and residences became home to the Bread Loaf School of English, which held its first session in 1920, with the aim of providing graduate education in the fields of English and American literature, public speaking, creative writing, dramatic production, and the teaching of English. Since then, the Bread Loaf School has established additional campuses in the U.S. and U.K., and has distinguished itself especially as an innovative training ground for public and private school teachers of English and language arts.

Since its opening, BLSE has counted among its faculty such outstanding teachers and scholars as Shirley Brice Heath, Harold Bloom, James Britton, Richard Brodhead, Cleanth Brooks, Elizabeth Drew, Oskar Eustis, A. Bartlett Giamatti, Laurence B. Holland, Margaret Homans, A. Walton Litz, Nancy Martin, Perry Miller, Arnold Rampersad, John Crowe Ransom, Joseph Roach, Jacqueline Jones Royster, Hertha Wong, and Robert Young.

No one has been identified with Bread Loaf more indelibly than Robert Frost, who came to Bread Loaf for 42 years, starting in 1921. Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus.

Mission

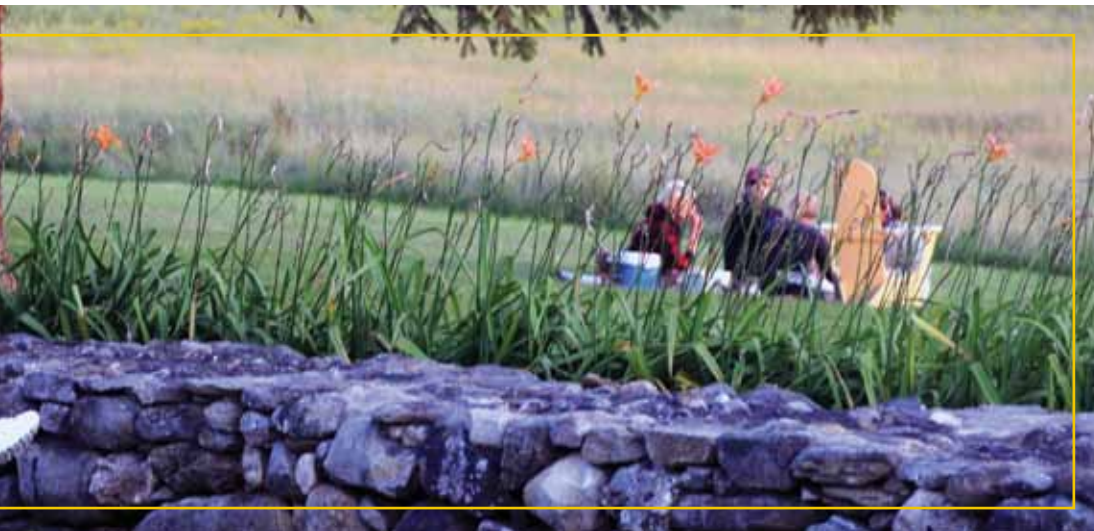
The Bread Loaf School of English is a summer residential graduate program of Middlebury College, providing education in British, American, and world literature and the allied fields of pedagogy, literacy, creative writing, and theater arts to a population comprised primarily of K-12 English and language arts teachers. The program offers Master of Arts and Master of Letters degrees in English as well as opportunities for continuing education and sustained, technology-rich professional development. BLSE draws its faculty from leading institutions in the U.S. and U.K. and maintains four campuses, three domestic, one in England, with a curriculum tailored to each site. The School aims to create a diverse and dynamic learning community that fosters innovative, culturally responsive thinking, teaching, and professional development both during the summer and throughout the year.



Robert Frost at Bread Loaf.

Distinguished poets, novelists, and critics have been among the outside speakers at BLSE.

- John Ashbery
- Julia Alvarez
- Nancie Atwell
- Jimmy Santiago Baca
- C.L. Barber
- Saul Bellow
- John Berryman
- Willa Cather
- Sandra Cisneros
- Billy Collins
- Robert Frost
- Northrop Frye
- Marjorie Garber
- Stephen Greenblatt
- Seamus Heaney
- Jean Howard
- Shirley Jackson
- Tony Kushner
- Sinclair Lewis
- Archibald MacLeish
- J. Hillis Miller
- Scott Momaday
- Howard Nemerov
- Dorothy Parker
- Carl Sandburg
- Leslie Marmon Silko
- Charles Simic
- Valerie Smith
- Allen Tate
- Richard Wilbur
- William Carlos Williams



Bread Loaf Faculty, 2012

ADMINISTRATION

Emily Bartels, BA, Yale College; MA, PhD, Harvard University. Professor of English, Rutgers University. Director of the Bread Loaf School of English.

Django Paris, BA, University of California at Berkeley; MA, PhD, Stanford University. Assistant Professor of Language and Literacy, Michigan State University. Associate Director of the Bread Loaf School of English.

AT BREAD LOAF IN NEW MEXICO

Cheryl Glenn, on-site director, BS, MA, PhD, Ohio State University. Liberal Arts Research Professor of English and Women's Studies, and John Moore Teaching Mentor, Pennsylvania State University.

Jesse Alemán, BA, MA, California State University at Fresno; PhD, University of Kansas. Professor of English, University of New Mexico.

Alan MacVey, BA, MA, Stanford University; MFA, Yale University. Professor and Director of the Division of Performing Arts, University of Iowa.

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

Jeffrey Nunokawa, BA, Yale College; PhD, Cornell University. Professor of English, Princeton University.

Patricia Powell, BA, Wellesley College; MFA, Brown University. Associate Professor of English, Mills College.

Bruce R. Smith, BA, Tulane University; MA, PhD, University of Rochester. Professor of English, University of Southern California.

AT BREAD LOAF IN NORTH CAROLINA

Stephen Donadio, on-site director, BA, Brandeis University; MA, PhD, Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College.

Patricia DeMarco, BA, LeMoyne College; MA, State University of New York at Binghamton; PhD, Duke University. Professor of English, Ohio Wesleyan University.

Lars Engle, AB, Harvard University; MA, Cambridge University; PhD, Yale University. James G. Watson Professor of English, University of Tulsa.

Holly Laird, AB, Bryn Mawr College; PhD, Princeton University. Frances W. O'Hornett Professor of Literature, University of Tulsa.

Evie Shockley, BA, Northwestern University; JD, University of Michigan; MA, PhD, Duke University. Associate Professor of English, Rutgers University.

Maisha Winn, BA, University of California at Davis; MA, Stanford University; PhD, University of California at Berkeley. Associate Professor in Language, Literacy, and Culture, Emory University.

AT BREAD LOAF AT LINCOLN COLLEGE, UNIVERSITY OF OXFORD

Peter McCullough, on-site director, BA, University of California at Los Angeles; PhD, Princeton University. Sohmer Fellow in English Renaissance Literature, Lincoln College; Professor of English, University of Oxford.

Stefano Evangelista, BA, University of East Anglia; MA, University of London; MSt and DPhil, University of Oxford; Fellow and Tutor in English, Trinity College; Lecturer in English, University of Oxford.

Christine Gerrard, BA, DPhil, University of Oxford; MA, University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

Miriam Gilbert, BA, Brandeis University; MA, PhD, Indiana University. Professor of English, University of Iowa.

Jeri Johnson, BA, Brigham Young University; MA, MPhil, University of Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.

Nicholas Perkins, MA, MPhil, PhD, University of Cambridge. Fellow of St. Hugh's College; Lecturer in English, University of Oxford.

Emma Smith, BA, MA, DPhil, University of Oxford. Fellow and Tutor in English, Hertford College; Lecturer in English, University of Oxford.

AT BREAD LOAF IN VERMONT

Michael Armstrong, BA, BPhil, University of Oxford. Formerly Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

Damián Baca, BA, West Texas A&M University; MA, Northern Arizona University; PhD, Syracuse University. Assistant Professor of English, University of Arizona.

Caroline Bicks, BA, Harvard University; MA, PhD, Stanford University. Associate Professor of English, Boston College.

Angela Brazil, BA, California State University at Chico; MFA, University of Iowa. Instructor, Clark University; Actor, Trinity Repertory Company.

Dare Clubb, BA, Amherst College; MFA, DFA, Yale School of Drama. Associate Professor of Playwriting, University of Iowa.

Tyler Curtain, BSc, University of Colorado at Boulder; PhD, Johns Hopkins University. Associate Professor of English and Comparative Literature, University of North Carolina at Chapel Hill.

John Elder, BA, Pomona College; PhD, Yale University. Stewart Professor Emeritus of English and Environmental Studies, Middlebury College.

Jonathan Freedman, BA, Northwestern University; MA, PhD, Yale University. Professor of English and American Studies, University of Michigan.

John M. Fyler, AB, Dartmouth College; MA, PhD, University of California at Berkeley. Professor of English, Tufts University.

Jennifer Green-Lewis, MA, University of Edinburgh; PhD, University of Pennsylvania. Associate Professor of English, George Washington University.

David Huddle, BA, University of Virginia; MA, Hollins College; MFA, Columbia University. Professor Emeritus, University of Vermont; Visiting Distinguished Professor of Creative Writing, Hollins University.

Michael R. Katz, BA, Williams College; MA, DPhil, University of Oxford. C. V. Starr Professor Emeritus of Russian and East European Studies, Middlebury College.

David Kirkland, BA, PhD, Michigan State University; MA, MS, University of Michigan. Assistant Professor of English Education, Steinhardt School of Culture, Education, and Human Development, New York University.

William Nash, BA, Centre College of Kentucky; MA, PhD, University of North Carolina at Chapel Hill. Professor of American Studies and English and American Literatures, Middlebury College.

Margery Sabin, BA, Radcliffe College; PhD, Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

Jeffrey Shoulson, BA, Princeton University; MPhil, University of Cambridge; MA, PhD, Yale University. Associate Professor of English and Judaic Studies, University of Miami.

Tracy Smith, BA, Harvard University; MFA, Columbia University. Assistant Professor of Creative Writing, Princeton University.

Margery Sokoloff, BA, MA, PhD, Yale University. Instructor, University of Miami.

Michele Stepto, BA, Stanford University; MA, San Francisco State University; PhD, University of Massachusetts. Lecturer, Department of English, Yale University.

Robert Stepto, BA, Trinity College, Hartford; MA, PhD, Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

Sam Swope, BA, Middlebury College; MA, University of Oxford. Dean, Cullman Center Institute for Teachers, New York Public Library.

Patrick Wood Uribe, BA, Oxford University; LRAM, Royal Academy of Music; PhD, Princeton University. Assistant Professor of Musicology, Boston University.

Jennifer Wicke, BA, University of Chicago; MA, PhD, Columbia University. Professor of English, University of Virginia.

Susanne Wofford, BA, MPhil, PhD, Yale University; BPhil, University of Oxford. Dean of Gallatin School of Individualized Study, and Professor of English, New York University.

Michael Wood, BA, MA, PhD, Cambridge University. Charles Barnwell Straut Professor of English, Princeton University.



Hiking through Tent Rocks National Park in New Mexico.

Courses

Bread Loaf in New Mexico



Group I (Writing, Pedagogy, and Literacy)

7005a Writing Fiction/P. Powell/T, Th 2–5:00

This writing workshop is meant to help you realize your goals as a writer and reader and critical thinker. Each class will be spent examining stories submitted by its members. These stories, fragments, portions of a novel will have been copied by the authors and made available several days prior to each session. Everyone should provide extensive written comments on each submission in addition to giving honest, detailed, and tactfully phrased criticism in class.

Texts: Janet Burroway, *Writing Fiction: A Guide to Narrative Craft* (Longman). Any edition of this book will do.

7113 Rhetoric: Principles and Pedagogies/C. Glenn

M, W 9–12:00

Rhetoric has long been a teaching tradition, the pedagogical pursuit of good speaking and writing. “A rhetor of speech and a doer of deeds,” Achilles sparked a rhetorical consciousness that the Greeks, Romans, Europeans, and Americans would all come to embrace and teach. Thus, pedagogy has always been (at) the heart of the rhetorical tradition, with rhetors placing themselves at the nexus of politics, culture, humanities, and pedagogy in order to “find out” and then “put across” the differences among “truth,” “probability,” and “belief”—and to teach their students to do the same. We will launch this course with a study of the rhetorical principles that best guide the successful reception and production of texts, whether the purpose of those texts is to teach, please, or move (persuade). We will work on big things and small: from rhetorical and literary analysis to stylistic possibilities and pedagogical practices. Students will read, write, and analyze across various genres: the essay, memoir, novel, and rhetorical treatise, fiction and nonfiction alike. They will develop expertise in rhetoric and rhetorical analysis to complement their skills in literature and literary analysis while simultaneously applying their ever-growing disciplinary knowledge of rhetoric to their own (reading, writing, and speaking) pedagogy and practices. With Cicero’s famous admonition in mind—“Wisdom without eloquence is of small avail...but eloquence without wisdom is...never a help”—we’ll strive to develop both. Please be prepared to discuss *A Taco Testimony* on the first day of class.

Texts: Denise Chávez, *A Taco Testimony: Meditations on Family, Food and Culture* (Rio Nuevo); Wayne C. Booth, *The Rhetoric of Rhetoric* (Blackwell); Cheryl Glenn, *The Harbrace Guide to Writing: Brief Edition* (this and the next text will be supplied by Cengage upon arrival at Santa Fe); Cheryl Glenn and Loretta Gray, *Harbrace Essentials* (supplied by Cengage); Brendan McGuigan, *Rhetorical Devices* (Prestwick); Jimmy Santiago Baca, *Breaking Bread with the Darkness, Book 1: The Esai Poems* (Sherman Asher); Adrienne Rich, *Arts of the Possible* (Norton); Quintilian on the *Teaching and Speaking of Writing*, ed. James J. Murphy (Southern Illinois); Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian* (Little, Brown); Erika Lindemann, *A Rhetoric for Writing Teachers*, 4th ed. (Oxford); Andrea Lunsford, *Writing Matters* (Georgia).

Group II (British Literature through the Seventeenth Century)

7260 *The Merchant of Venice on the Page and Stage*/A. MacVey M, W 9–12:00

In this course we will explore a single great play, *The Merchant of Venice*. We will spend some time on critical interpretations and on the play’s cultural history to help us make decisions about how to stage the work. But our primary focus will be on the text as a blueprint for performance. We will examine its language to be certain that 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 that scene to life. We will stage the play very simply, script in hand, and present it at the end of the term. All students in the class will participate in the reading. (Students who have taken either of Mr. MacVey’s courses on *The Tempest* or *A Midsummer Night’s Dream* should not register for this class.)

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

7290 Teaching, Reading (and Enjoying) Poetry/B. Smith T, Th 9–12:00

Anyone who likes music ought to like poetry; yet students (and sometimes, secretly, their teachers) often approach poetry with anxiety, if not downright hostility. This course is designed to change such attitudes. We shall begin by locating sound and rhythm in the body. Grounding ourselves in those physiological sensations, we shall proceed, period by period, to read, discuss, and enjoy some of the English language’s greatest designs on our bodies and imaginations. Participants in the seminar will be asked to carry out three writing projects: an essay in criticism, a plan for teaching one or more of the poems, and some poetry of their own devising. (*This course can be used to satisfy either a Group II or a Group III requirement.*)

Texts: *The Norton Anthology of Poetry*, ed. Margaret Ferguson, Shorter 5th Ed. (Norton); *Sir Gawain and the Green Knight*, trans. Keith Harrison (Oxford); Robert Pinsky, *The Sounds of Poetry* (Farrar, Straus and Giroux).



Santa Fe's International Folk Art Market.

Group III (British Literature since the Seventeenth Century)

7290 Teaching, Reading (and Enjoying) Poetry/B. Smith T, Th 9–12:00

See the description under Group II offerings. The course can be used to satisfy either a Group II or a Group III requirement.

7360 The Social Character of the Victorian Novel

J. Nunokawa/M, W 2–5:00

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

Texts: Jane Austen, *Emma* (the one technically non-Victorian novel); Charlotte Brontë, *Jane Eyre*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Our Mutual Friend*; Wilkie Collins, *The Woman in White*; George Eliot, *Middlemarch* (all in Penguin editions).

Group IV (American Literature)

7516 Nineteenth-Century American Gothic/J. Alemán

T, Th 9–12:00

This course focuses on the emergence of the American gothic in nineteenth-century literature and culture. The course begins with Charles Brockden Brown's *Edgar Huntly*, a tale about a man who kills Indians while sleepwalking, and concludes with Henry James' ghost-story thriller, *The Turn of the Screw*. In between, we'll read short stories by Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Louisa May Alcott, Kate Chopin, Charlotte Perkins Gilman, and Charles Chesnutt, to name a few, and we'll study several examples of the gothic in American culture, including art and architecture, the rise of the asylum and cultures of the dead, pseudo-science, and slavery. The readings will balance literary and cultural studies with theories of the fantastic, grotesque, uncanny, and supernatural to come to an understanding of the American gothic—its tropes, forms, and characteristics—as it emerges out the nation's racial fears, sexual codes, class anxieties, religious history, and westward expansion.

Texts: Charles Brockden Brown, *Edgar Huntly* (Penguin); *American Gothic*, ed. Charles Crow (Blackwell); *Empire and the Literature of Sensation*, ed. Jesse Alemán and Shelley Streeby (Rutgers). The following will be included in a course reader available through the Middlebury College Bookstore: Edgar Allan Poe, "The Black Cat" and "Berenice"; Nathaniel Hawthorne, "The Minister's Black Veil," "The Birth-Mark," and "Rappaccini's Daughter"; Herman Melville, "Benito



Reading Chaucer at St. John's College.



Cereno”; Louisa May Alcott, “My Contraband”; Charles Chestnut, “The Goophered Grapevine”; Samuel Clemens, “A True Story”; Charlotte Perkins Gilman, “The Yellow Wallpaper”; selections from Sarah Burns, *Painting the Dark Side*; Phoebe Stanton, *The Gothic Revival and American Church Architecture*; and theories about the gothic.

7650a Contemporary American Short Story/P. Powell
T, Th 9–12:00

This course looks at the major trends in contemporary American short fiction, with particular attention to the various strategies writers employ when designing the short story and the collection.

Texts: Sherman Alexie, *Ten Little Indians* (Grove); Helena María Viramontes, *The Moth and Other Stories* (Arte Público); Pam Houston, *Cowboys Are My Weakness* (Norton); Andre Dubus, *In the Bedroom* (Vintage); Carole Maso, *Aureole* (City Lights); T. C. Boyle, *The Human Fly and Other Stories* (Viking); Edwidge Danticat, *The Dew Breaker* (Vintage); Lan Samantha Chang, *Hunger* (Norton); Charles Johnson, *The Sorcerer’s Apprentice: Tales and Conjurations* (out of print, but used copies available from online sources).

7674 Southwestern Literature and Film/J. Alemán/T, Th 2–5:00

This course surveys Southwestern literature and film to analyze how Native, Mexican, and Anglo Americans imagine life in Texas, New Mexico, Arizona, California, Nevada, or the U.S.-Mexico borderlands. We’ll consider the region through history, visual culture, folklore, the environment, and horror. The class begins with a photographic overview of Santa Fe and its power of representation; we then move to mid-nineteenth and early twentieth-century folk and written material before turning to modern literature and movies; and finally, the class culminates with a sequence on Southwestern horror, which narrates the transformations that the region undergoes during modern and contemporary periods. The class will also examine and discuss the craft of cinema—from film production to scene analysis—as well as some aspects of film theory. Please view all films in their entirety before the start of the summer session.

Texts: Mary Anne Redding, *Through the Lens: Creating Santa Fe* (Museum of New Mexico); John Rollin Ridge, *The Life and Adventures of Joaquín Murieta* (Oklahoma); Mary Austin, *Land of Little Rain* (Modern Library); Jimmy Santiago Baca, *Spring Poems along the Rio Grande* (New Directions); A. A. Carr, *Eye Killers* (Oklahoma); Leslie Marmon Silko, *Ceremony* (Penguin); Norma Cantú, *Canícula* (New Mexico). Films include: *Young Guns*, *The Searchers*, *No Country for Old Men*, *The Prophecy*, and *The Devil Never Sleeps*, with clips from *The Mask of Zorro*, *Texas Chainsaw Massacre*, *From Dusk till Dawn*, *The Hills Have Eyes*, and *Tremors*.

Group V (World Literature)

7740a Opera at 7,000 Feet/B. Smith/M, W 9–12:00

In terms of space, 7,000 feet is the vertical dimension of the Santa Fe Opera. Horizontally, we shall get as close as we can to three of the productions in the Opera’s 56th year of bringing singers, instrumentalists, and listeners together under the high-desert stars: Giacomo Puccini’s historical tragedy *Tosca*, Georges Bizet’s romance *The Pearl Fishers*, and Giachino Rossini’s rarely seen tragedy *Maometto Secondo*. The number of deaths in this season’s offerings will be offset by our study of one of Mozart’s comic masterpieces, *The Marriage of Figaro*. A selection of theoretical and critical readings, along with narrative sources, will give us a range of reference points for studying the literary sources, dramatic structure, musical design, and production history of each opera. Participants in the seminar will undertake two projects: a five-page review of *Tosca* and an eight- to ten-page interpretative essay drawing on one or more of the critical readings and engaging three or more of the operas. Blocks of group tickets have been purchased for three dates: Saturday, June 26 (*Tosca*, opening night of the season, tail-gate parties are traditional—bring a costume); Wednesday, July 11 (*The Pearl Fishers*); and Wednesday, July 18 (*Maometto II*). An additional fee of \$170 will be charged to cover the cost of tickets; attendance at all three performances is a requirement of the course.

Texts: Slavoj Žižek and Mladen Dolar, *Opera’s Second Death* (Routledge), plus additional critical readings that will be available in Santa Fe. *Recommended CDs* (with texts) or mp3 downloads (no texts—you’ll need to purchase the texts separately or find them online): Giacomo Puccini, *Tosca*, dir. Kurt Adler, with Leontyne Price and Franco Corelli (Sony); Georges Bizet, *The Pearl Fishers*, dir. Jean Fournet, with Pierette Alarie and Léopold Simoneau (Philips); Giachino Rossini, *Maometto Secondo*, dir. Claudio Scimone, with June Anderson and Samuel Ramey (Philips).

7809 Exploring Drama through Acting/C. MacVey

M 3–6:00; W 2–5:00

See the description under Group VI offerings. This course can be used to satisfy a Group V requirement.

Group VI (Theater Arts)

7260 The Merchant of Venice on the Page and Stage

A. MacVey/M, W 9–12:00

See the description under Group II offerings.

7809 Exploring Drama through Acting/C. MacVey

M 3–6:00; W 2–5:00

Samuel Beckett wrote that a stage is an area of maximum verbal presence and maximum corporeal presence: the two most powerful tools used to release the energy of a dramatic text are speaking and moving. Using the actor’s basic tools, we will study *Antigone*, *Hamlet*, *The Seagull*, and *The Glass Menagerie* and focus on how meaning is embodied on the stage. The course culminates in a presentation of a scene written by one of the four playwrights we will study. No previous acting experience is required. (*This course can be taken for Group V credit.*)

Texts: William Shakespeare, *Hamlet* (any edition); Anton Chekhov, *The Seagull*, trans. Carol MacVey (photocopy available first day of class); Tennessee Williams, *The Glass Menagerie*, trans. Tony Kushner (New Directions); Sophocles, *The Burial at Thebes: A Version of Sophocles’ Antigone*, trans. Seamus Heaney (Farrar, Straus and Giroux); Michael Shurtleff, *Audition* (Walker).

Bread Loaf in North Carolina



Group I (Writing, Pedagogy, and Literacy)

7002 Poetry: Reading for Writing/E. Shockley/M, W 2–5:00
There is no better way to gain a fuller understanding of what is possible in the creation of poetry than to read and read and read poetry. In this course, which is half workshop, half adventures-in-contemporary-poetry, we will dive into some exciting collections of poetry published within the last two decades and see what they can teach us and inspire in us for our own writing. The selected texts feature poets who employ a diverse range of aesthetics but who (mostly) have in common a Southern background. Written assignments will include prose (analysis and explication) as well as poems. (*This course can be used to satisfy a Group IV requirement.*)

Texts: Nikky Finney, *Head Off & Split* (TriQuarterly/Northwestern); Terrance Hayes, *Wind in a Box* (Penguin); Sawako Nakayasu, *Texture Notes* (Letter Machine); Lee Ann Brown, *The Sleep That Changed Everything* (Wesleyan); Alena Hairston, *The Logan Topographies* (Persea); Sebastian Matthews, *We Generous* (Red Hen).

7121 Literacy as a Civil Right/M. Winn/M, W 9–11:45
This seminar will examine research and scholarship that challenges educators, teacher educators, and policy makers to demand critical literacies for all people and, more specifically, for youth who have been marginalized socially, educationally, economically, and politically in the context of the United States. Throughout this course, students will examine the significance of upholding literacy as both a “civil” and “human” right. Students will explore the consequences of considering literacy as a “civil right” by asking: What counts as literacy? Who gets to be considered “literate”? How do language and power impact schooling and education? Topics include tensions and conflicts in the teaching and learning of literacy in urban public schools, the school-to-prison pipeline, youth-centered research methodologies and student-centered literacy education, and future directions for the field of language, literacy, and culture. While the readings for the seminar are primarily from scholarly books and journals, there will also be opportunities to engage policy reports and briefs produced by nonprofit organizations.

Texts: Paulo Freire, *Pedagogy of the Oppressed*, 30th Anniv. ed. (Continuum); *Literacy as a Civil Right*, ed. Stuart Greene (Lang); Ernest Morrell, *Critical Literacy and Urban Youth* (Routledge); *Quality Education as a Constitutional Right*, ed. Theresa Perry et al. (Beacon); Maisha Winn, *Girl Time: Literacy, Justice, and the School-to-Prison Pipeline* (Teachers College); and a course pack available through the Middlebury Bookstore.

7190 Ways of Reading, Ways of Writing/L. Engle and H. Laird/T, Th 9–11:45
This course will investigate modes and methods, some traditional and some innovative, of reading and writing. Reading literary texts from the Renaissance to the present, and contemporary essays, the class will emphasize the ways engaged reading is enacted and completed through critical writing—exploring the special challenges and pleasures of writing about the written word. Class sessions will be workshop-based and will focus on various skills and formulations involved in reading and writing about literature, with some attention to pedagogy. Collaboration in thinking, reading, writing, and teaching will be emphasized. With guidance from the instructors and from each other, students will develop a portfolio of varied writing to submit at the

course’s end. For Mr. Engle’s workshops, we’ll read pieces by Appiah, Berger, Butler, Carson, Foucault, Freire, and Wallace from *Ways of Reading*, lyrics by Wyatt, Sidney, Marlowe, Shakespeare, Donne, Herbert, Milton, and Marvell from the Norton volume B (and perhaps other readings as well). For Ms. Laird’s workshops, students will have relative freedom to choose which essays they wish to work with in *Ways of Reading*; and reading assignments from the Norton volume 2 will be minimal—when reading prior to the summer session, please pick and choose from these volumes at your own pleasure. (*This course can be used to satisfy a Group III requirement.*)

Texts: *The Norton Anthology of English Literature*, Vol. B and Vol. 2, both 8th ed., both volumes ed. Stephen Greenblatt et al. (Norton); *Ways of Reading: An Anthology for Writers*, 9th ed., ed. David Bartholomae and Anthony Petrosky (Bedford/St. Martin’s).

Group II (British Literature through the Seventeenth Century)

7210a Chaucer/P. DeMarco/T, Th 2–4:45
Chaucer was the first English writer who aspired to become a poet of lasting fame, the first to emerge out of the shadows of anonymity and construct himself as an “author” in our modern sense of the term. Even though his habitual narrative persona was modest and self-effacing, he took on a daunting range of genres. In this course, we’ll study the *The Canterbury Tales* intensively, moving from Chaucer’s refined explorations of the psychology of love, to his fast-paced tales of sexual exploits and urban cunning, to his more serious, philosophical explorations of what it means to act as a meaningful agent in the world. With the help of background readings, we will consider how Chaucer situated himself in relation to his royal patrons while also registering the social dynamism of a vibrant commercial London urban center. Our interpretive discussions will range as broadly as Chaucer’s interests, but will certainly include questions of identity (gender, class) and subjectivity (“the self” as it was shaped by pre-modern ideals of communal/corporate belonging). We will also consider how the *Tales* invite their Christian readers to engage imaginatively with “other” faiths (Judaism, Islam) and cultures (especially pagan antiquity). Gaining a solid working knowledge of Chaucer’s Middle English is one goal of the course, but no previous experience is assumed or needed.

Texts: *The Canterbury Tales*, ed. R. Boenig and A. Taylor (Broadview; please purchase this edition, which includes source texts as well as Chaucer’s complete text); *Chaucer: An Oxford Guide*, ed. Steve Ellis (Oxford) provides background readings in the culture of the era; the 14 chapters of Part I, “Historical Contexts,” should be read before our first meeting.

7251 Early Shakespeare: Love and Cruelty/L. Engle T, Th 2–4:45
This course will explore the first half of Shakespeare’s career in readings of history plays, comedies, poems, and sonnets. Shakespeare tracks relations between love and socio-political engagement in all of these, and he takes a particular interest in relations among love, pain, and cruelty in both public and private life. We’ll read both historical tetralogies (*Henry VI*, Parts 1, 2, and 3; *Richard III*; *Richard II*; *Henry IV*, Parts 1 and 2; *Henry V*) as well as *King John*; we’ll also read the Sonnets, *A Midsummer Night’s Dream*, and *The Merchant of Venice*. The course has both a pedagogical and a critical agenda. I assume that students in it will at some point have the opportunity to teach Shakespeare, and



Reading on the porch of Governor's Hall, UNCA.

I will provide ideas about how that can be done. At the same time, I'll introduce students to contemporary Shakespeare criticism and give them some idea of its richness and variety. Students should come prepared to act: all students will memorize a part and perform a scene from a play, with extensive coaching in advance from the instructor. Other assignments will include weekly reading notes, a teaching segment, a shorter essay (c. 1,500 words), a longer essay (c. 3,000 words), and group exercises in criticism.

Text: *The Norton Shakespeare, Vol. 1: Early Plays and Poems*, 2nd ed., ed. Stephen Greenblatt et al. (Norton).

Group III (British Literature since the Seventeenth Century)

7190 Ways of Reading, Ways of Writing/L. Engle and H. Laird/T, Th 9–11:45

See the description under Group I offerings. This course can be used to satisfy a Group III requirement.

7360 The Victorians Revisited/H. Laird/T, Th 2–4:45

Through exploring novels, stories, poetry, autobiography, and prose, this course will question retrospective judgments that have clung to the Victorians, like those of their didacticism, repressiveness, morbidity, stagnation, effetism, or general failure to live up to romanticist and/or modernist norms. The class will return Victorianism to a more fully intertextual context, resisting the tendency in modern scholarship to isolate Victorian “genres” from each other. We will attend to the Victorians’ explicit engagements with social, philosophical, political, and aesthetic questions, alongside sounding the pleasures of these texts. While not required, it would be helpful if students had read Charlotte Brontë’s *Jane Eyre* at some point prior to our first meeting.

Texts: William Makepeace Thackeray, *The Memoirs of Barry Lyndon, Esq.* (Oxford); Elizabeth Gaskell, *Cranford* (Oxford); Elizabeth Barrett Browning, *Aurora Leigh* (Oxford); John Stuart Mill, *Autobiography* (Penguin); Olive Schreiner, *The Story of an African Farm* (Penguin); *The Broadview Anthology of Victorian Poetry and Poetic Theory* (concise ed.), ed. Thomas J. Collins and Vivienne J. Rundle (Broadview).



Valerie Babb (left) and Beverly Moss (right) at an Asheville Tourists game.

Group IV (American Literature)

7002 Poetry: Reading for Writing/E. Shockley/M, W 2–5:00
See the description under Group I offerings. This course can be used to satisfy a Group IV requirement.

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

An intensive reading of the major works, for those interested in securing a comprehensive grasp of this author’s artistic achievements during the most important phase of his career.

Texts: William Faulkner, *The Sound and the Fury*; *Sanctuary*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *The Wild Palms*; *Go Down, Moses*; *Collected Stories*. Except for the *Collected Stories* (Vintage paperback), these works are all included in the Library of America volumes devoted to William Faulkner: *Novels 1926–1929*; *Novels 1930–1935*; *Novels 1936–1940*; *Novels 1942–1954*. (There is also a fifth volume that includes works published in the author’s final years.) Throughout the session, all of our detailed discussions will refer to the first four Library of America volumes, which students are expected to purchase—new or used—in advance. These durable hardbound volumes are available at discount from numerous sources, and in addition to containing extremely useful chronologies and notes, they represent a wiser and significantly more economical investment than any paperback editions.

7646 Contemporary Narratives of Slavery/E. Shockley M, W 9–12:00

Some of the most widely read and highly acclaimed novels of the past few decades have been set during the era of slavery: Toni Morrison’s *Beloved* and Edward P. Jones’s *The Known World*, both Pulitzer Prize winners, among others. Such works tell narratives of the impact of slavery on the lives of black people—enslaved and free, during the antebellum period and since—from their perspectives, as the authors imagine them. This course will consider the significance of contemporary narratives of slavery to the African American literary tradition, in terms of such questions as: What draws late twentieth- and early twenty-first-century writers to revisit this historical territory? What can creative inquiries into the lives of the enslaved teach us about contemporary African American subject positions? How do writers imagine the subjectivity of people who were only rarely allowed to tell their stories during the long centuries of slavery in the Americas? Issues of agency and resistance, gender and sexuality, cultural memory, the definition of freedom, and the limitations of history will also connect the texts we take up.

Texts: Frederick Douglass, *Narrative of the Life of Frederick Douglass, Written by Himself* and Harriet Jacobs, *Incidents in the Life of a Slave Girl*, by Harriet Jacobs (Modern Library, dual ed.); Octavia Butler, *Kindred* (Beacon); Sherley Anne Williams, *Dessa Rose* (William Morrow); Charles Johnson, *Middle Passage* (Scribner); Edward P. Jones, *The Known World* (Amistad); Thylas Moss, *Slave Moth* (Persea); Toni Morrison, *A Mercy* (Vintage). Secondary readings will also be available at Bread Loaf.

7647 The Black Arts Movement/M. Winn/M, W 2–4:45

From 1965–1975 the United States witnessed the emergence of Black poets, writers, and artists who also positioned themselves as political activists, institution builders, literacy advocates, and architects of education for Black children. The Black Arts Movement (BAM), nested in the Black Power Movement, signaled a shift in priorities for Black artists; participants in these movements believed their creative endeavors were inextricably linked to the struggle for social justice and democratic engagement for marginalized peoples. The purpose of this seminar is to situate the literature of BAM in a larger discussion of citizenship and democracy in the U.S. using a range of sources: poetry, prose, films, documentaries, and community narratives. Through a rereading of the Black Power Movement, this seminar will re-examine the movement through the lens of citizenship and democracy and explore the ways in which poets, writers, and artists utilized their creative endeavors to



Hiking in the Blue Ridge Mountains.

agitate, educate, and organize through their works. (Students who took 7147 should not enroll for this course.)

Texts: Amiri Baraka (LeRoi Jones), *Dutchman and the Slave: Two Plays* (HarperPerennial); *Black Fire: An Anthology of Afro-American Writing*, ed. Amiri Baraka and Larry Neal (Black Classic); *Black Power: Music of a Revolution* (CD), various artists (Shout Factory); Gwendolyn Brooks, *Selected Poems* (HarperPerennial); Maisha Fisher, *Black Literate Lives: Historical and Contemporary Perspectives* (Routledge); Lorraine Hansberry, *A Raisin in the Sun* (Vintage); Gil Scott-Heron, *The Revolution Will Not Be Televised* (CD; RCA); T. Martin, *Literary Garveyism: Garvey, Black Arts, and Harlem Renaissance* (Majority).

Group V (World Literature)

7714 Vengeance/P. DeMarco/T, Th 9–11:45

“O what a brilliant day it is for vengeance!”

—Aeschylus

The vengeance plot—or revenge as a theme—can be found in virtually every historical era of literature. In this course we will study a rich variety of treatments of vengeance beginning with ancient epic (Homer, *The Iliad*), turning to medieval epic (Dante, *Inferno*) and chivalric romance (Malory, *Morte D’Arthur*), and concluding with early modern drama (Shakespeare, *Titus Andronicus*). We’ll examine how

ancient value systems centered on honor/shame-shaped poetic ideals of the avenging hero, justice, and fate. As we turn to medieval literature, we’ll explore the ways in which emerging judicial institutions and Christian theologies of atonement posed challenges to ancient ideals of vengeance and reappropriated earlier ideas of honor, vengeance, and pity. To enrich our understanding of our own culture’s preoccupation with vengeance, we’ll study the representation of vengeance in the modern western (*Kill Bill*, Quentin Tarantino, director) and in modern renditions of classical narratives (*Medea*, Lars Von Trier, director). We will also examine theologies of divine vengeance, legal articulations of vengeance as a way to restore the balance to the scales of justice (as in the eye for an eye code of the *lex talionis*), and efforts to cast “revenge as a kind of wild justice” (Francis Bacon) outside the bounds of reason and civilized conduct. Finally, we’ll draw on contemporary scholarship on the psychology of anger to better understand the motives that drive individuals to revenge, the goals that the avenger seeks, the pleasures (and, perhaps surprisingly, the lack of satisfaction) that the pursuit of vengeance provides.

Texts: Homer, *The Iliad*, ed. Bernard Knox, trans. Robert Fagles (Penguin); Dante, *The Divine Comedy of Dante Alighieri: Vol. 1, Inferno*, trans. Robert Durling (Oxford); Sir Thomas Malory, *Le Morte D’Arthur: The Winchester Manuscript*, ed. Helen Cooper (Oxford); William Shakespeare, *Titus Andronicus*, ed. Jonathan Bate (Arden 3rd Series). Please use the editions listed here since other editions differ quite markedly.



The entrance to Lincoln College from Turl Street.

Bread Loaf in Oxford



Group II (British Literature through the Seventeenth Century)

7900 Reading the Anglo-Saxons, Now and Then/N. Perkins

This course combines an introduction to the earliest surviving literature in English, with an investigation into how Anglo-Saxon writing has been reshaped in modern culture. The Anglo-Saxons left a remarkably rich literary legacy, from mythic narrative (for example, *Beowulf*) to male- and female-voiced lyrics (*The Wanderer*, *The Wife's Lament*) to philosophical and scurrilous riddles (*The Exeter Book Riddles*). No special aptitude in studying Old English language is required, and you are welcome to use translations for your preparatory work, although during the course we shall get as close to the texts in their original form as we can. We'll also ask what constitutes an "original" text and see how more recent writers and artists have reacted to the brilliance and strangeness of Anglo-Saxon culture: in particular, we'll read work by Tennyson, Ezra Pound, W. H. Auden, Geoffrey Hill, John Gardner, and Seamus Heaney, while keeping an eye out for Ray Winstone and Angelina Jolie strutting their stuff when *Beowulf* went to Hollywood. (*This course carries one unit of Group II credit and one unit of Group III credit.*)

Texts: Extracts from *Beowulf*, *The Dream of the Rood*, *The Wanderer*, *The Wife's Lament*, and Bede's account of the poet Caedmon (find at www.english.ox.ac.uk/oecoursepack/); *Beowulf*, trans. Seamus Heaney, ed. D. Donoghue (Norton), plus surrounding materials: another verse trans. of *Beowulf* (optional), e.g., by Edwin Morgan (Carcenet) or Michael Alexander (Penguin); John Gardner, *Grendel* (Vintage); *The Saga of Grettir the Strong*, trans. B. Scudder (Penguin); *The Seafarer* (text and trans. at www.anglo-saxons.net); *The Exeter Book Riddles*, trans. K. Crossley-Holland (Enitharmon); W. H. Auden, "Control of the passes," "Doom is dark," "Oxford," "Prologue at Sixty," "In Praise of Limestone" in *Selected Poems*, ed. E. Mendelson (Vintage); David Jones, *In Parenthesis* (NYRB); Geoffrey Hill, *Mercian Hymns in Selected Poems* (Yale); Seamus Heaney, *North* (Faber; out of print in U.S., but available from online sellers). The following are useful critical and linguistic guides (recommended, but not required): D. Donoghue, *Old English Literature: A Short Introduction* (Blackwell); C. Jones, *Strange Likeness: The Use of Old English in Twentieth-Century Poetry* (Oxford). *Introduction to OE Language:* <http://faculty.virginia.edu/OldEnglish/>.

7908 The Margins of Medieval Literature/N. Perkins

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

Texts: *Sir Gawain and the Green Knight*, ed. J. J. Anderson (Everyman; out of print in U.S., but easily available used from online sites); you could also read translations by J.R.R. Tolkien, Simon Armitage, or Bernard O'Donoghue; *The Awntyrs off Arthur* (available at <http://www.lib.rochester.edu/camelot/teams/awnfrm.htm>); Geoffrey Chaucer, *The Book of the Duchess* and, from *The Canterbury Tales*, the tales of the Knight, Miller, Reeve, Cook, Wife of Bath, and Prioress in *The Riverside Chaucer*, ed. L. D. Benson (Houghton Mifflin or Oxford); *Sir Orfeo* (available at <http://www.lib.rochester.edu/camelot/teams/>

<http://www.lib.rochester.edu/camelot/teams/orfeofrm.htm>); *The York Plays*, ed. R. Beadle and P. King (Oxford); *Folie Tristan in The Birth of Romance*, trans. Judy Weiss (Everyman; in-print hardcover is expensive; try to buy used paperback); Thomas Malory, *Balin and*, from *The Book of Sir Tristram*, "Isode the Fair," "Tristram's Madness and Exile," and "Lancelot and Elaine" all in *Malory: Works*, ed. E. Vinaver (Oxford); alternative ed. by H. Cooper (Oxford); Alfred Tennyson, *The Lady of Shalott*, *Morte d'Arthur*; *The Idylls of the King* (especially "Balin and Balan," "Lancelot and Elaine," and "The Passing of Arthur") in any edition available to you.

7917 Shakespeare's Comedies/E. Smith

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

Texts: William Shakespeare, *The Comedy of Errors*, *The Merchant of Venice*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night*, *Measure for Measure*, *The Winter's Tale*, *The Tempest*. Any edition will do; if you are buying one, the Norton Shakespeare is recommended.

7920 Shakespeare: On the Page and on the Stage/M. Gilbert

A play text exists on the page; a performance text exists on stage. These two versions of Shakespeare's texts (to which we may add performances on film and video) will form the center of our work as we read and discuss play texts, and then see eight to ten productions, some in Stratford-upon-Avon, some in London. Several classes will take place in Stratford, and these will include meetings with members of the Royal Shakespeare Company, who will discuss their work in the productions. Given the traveling required for each production, the number of pre- and post-show discussions, as well as the extra sessions with stage professionals, the course needs to meet at least three days a week and requires energetic participation and stamina. Writing for the course includes preparing questions for discussion, and probably four short papers dealing with issues of text and performance. The pace of reading, viewing, and writing is fast, so previous experience with Shakespeare is useful but not required. Plays booked in Stratford are: *Julius Caesar*, *Richard III*, *Twelfth Night*, *The Comedy of Errors*, *The Tempest*, and *Much Ado about Nothing*. Further information on the plays to be seen will be circulated as soon as it is available (probably two to three more productions). Students must expect additional charges for tickets and transportation of \$750.

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

7932 Tragedy/E. Smith

“An imitation of an action that is serious, complete, and of a certain magnitude”: Aristotle’s definition of tragedy in his *Poetics* is the foundational text of the discipline of literary studies. In taking this course you engage with both a body of fiction and a critical field. We range widely from ancient Greek plays—in translation—to modern versions by Heaney and Hughes, from Elizabethan revenge tragedy to nineteenth-century fiction, from the gospels to *Star Wars*, from *King Lear* to *King Kong*. We read the texts that have inspired Freud, Nietzsche, and Hegel, combining an understanding of the aesthetics and ethics of the genre with readings from ancient to modern times. Tragedy engages with literary history, with philosophy, with suffering, and with life itself: prepare for an intense, and rewarding, summer. **(This course carries one unit of Group II credit and one unit of Group V credit.)**

Texts: *Greek Tragedies*, vols. 1 and 2, both ed. David Grene and Richmond Lattimore (Chicago); William Shakespeare, *Titus Andronicus* and *King Lear*; Thomas Kyd, *The Spanish Tragedy*; John Webster, *The Duchess of Malfi*; Thomas Hardy, *The Mayor of Casterbridge*; Herman Melville, *Moby Dick*; Arther Miller, *The Crucible* (any edition of these texts will do). Other readings will be assigned during the course.

7935 Literature and Place, 1640–1740/P. McCullough

This course will set major literary achievements of the late seventeenth and early eighteenth centuries in the context of artists’ increasing engagement with both the built and the natural environment. We will consider the works of major and minor poets and dramatists, as well as diaries, and the emergent periodical essay. An emphasis will be placed on parallel features and influences in architecture, garden design, and urban development, as well as changing views of the English countryside. Themes will include the inherited classical traditions of georgic and pastoral; the English landscape; colonial expansionism and nationalism; the representation of London before and after the Great Fire of 1666; the emergence of London’s fashionable “West End”; the contested relationship between the so-called “sister arts”; and the importance of “taste” to the expanding middle class. The course will take advantage (through field trips, for which students should allow a small budget of up to \$165 for travel) of the architectural, landscape, and fine art legacies in Oxfordshire and London. Authors will include Marvell, Milton, Pepys, Rochester, Dryden, Pope, Swift, Addison and Steele, and Thomson, though students will be encouraged to range beyond this canonical core in written work and class presentations. **(This course carries one unit of Group II credit and one unit of Group III credit.)**

Texts: Andrew Marvell, *The Poems of Andrew Marvell*, ed. N. Smith (Longman); John Milton, *Paradise Lost* (either Penguin or Oxford); *Restoration Literature: An Anthology*, ed. Paul Hammond (Oxford); *Eighteenth-Century Poetry, An Annotated Anthology*, ed. David Fairer and Christine Gerrard (Blackwell); Sir George Etherege, *The Man of Mode*; William Wycherley, *The Country Wife in Restoration Drama, An Anthology*, ed. David Womersley (Blackwell).

Group III (British Literature since the Seventeenth Century)**7900 Reading the Anglo-Saxons, Now and Then/N. Perkins**

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

7935 Literature and Place, 1640–1740/P. McCullough

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

7941 Early Romanticism/C. Gerrard

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

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

7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/C. Gerrard

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

Texts: Samuel Taylor Coleridge, *The Ryme of the Ancient Mariner* (1798); Herman Melville, *Moby Dick* (1851); William Wordsworth, *The Prelude* (1799) and “Westminster Bridge” (1802); Henry David Thoreau, *Walden*; Walt Whitman, “Song of Myself” from *Leaves of Grass* (1850), “As I ebb’d with the Ocean of Life,” and “Crossing Brooklyn Ferry”; Mary Shelley, *Frankenstein* (1818); Charles Brockden Brown, *Edgar Huntly* (1799); Edgar Allan Poe, *Selected Tales* (1837), especially “William Wilson” and “The Fall of the House of Usher”; Wordsworth, “The Thorn”; Nathaniel Hawthorne, *The Scarlet Letter*; George Eliot, *The Mill on the Floss* (1860); Edith Wharton, *The House of Mirth* (1905). Most of these texts are readily available in Oxford World’s Classics editions. There is an Easy Read or a Hackett edition of *Edgar Huntly*, ed. Philip Barnard.

7969 The Aesthetic Life: Art and Literature in the Nineteenth Century/S. Evangelista

When Oscar Wilde wrote that “All art is quite useless,” he tried to provoke his contemporaries into seeing beyond didactic and ethical concerns in art and literature. Wilde’s aphorism belongs within a wide-ranging debate on the meaning and value of art in the nineteenth century. This course explores the idea of the aesthetic life in Victorian Britain, from the birth of the Pre-Raphaelite movement to the decadence of the 1890s. We will study a mixture of literary texts and art objects, paying particular attention to the intersections, borrowings, and clashes of verbal and visual cultures in this period. How did the Victorians talk about, enjoy, and collect art? How did artists and writers push the horizons of expectation of their contemporaries? We will try to answer these questions by discussing issues that include Victorian museum culture, aestheticism, art for art’s sake, the supernatural, gender and sexuality, symbolism, and decadence. Apart from regular

seminars, the course will comprise some museum visits in Oxford and London. Participants should budget around \$100 for travel and tickets. Additional materials will be able available at Bread Loaf.

Texts: D. G. Rossetti, *Collected Poetry and Prose*, ed. Jerome McGann (Yale); John Ruskin, *Selected Writings* (Oxford); Walter Pater, *Studies in the History of the Renaissance* (Oxford); A. S. Byatt, *The Children's Book* (any edition); Nathaniel Hawthorne, *The Marble Faun* (any edition); Henry James, *Roderick Hudson* (any edition); Vernon Lee, *Hauntings and Other Fantastic Tales* (Broadview); Oscar Wilde, *The Picture of Dorian Gray* and essays "The Decay of Lying" and "The Critic as Artist" (any edition).

7975 James Joyce/J. Johnson

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

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

7980 The Modern(ist) Novel/J. Johnson

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

Primary Texts: Thomas Hardy, *Tess of the d'Urbervilles* (1891; Norton Critical); Oscar Wilde, *The Picture of Dorian Gray* (1891; Norton Critical); Henry James, *The Ambassadors* (1900; Norton Critical); Joseph Conrad, *The Secret Agent* (1907; any ed.); Ford Madox Ford, *The Good Soldier* (1915; Norton Critical); James Joyce, *A Portrait of the Artist as a Young Man*, ed. Hans Walter Gabler (1916; Vintage); D. H. Lawrence, *Women in Love* (1920; any ed.); Virginia Woolf, *To the Lighthouse* (1927; any ed.). Everyone will be expected to read, independently, at least two other novels from a longer list available in Oxford. *Secondary Text:* *The Narrative Reader*, ed. Martin McQuillan (Routledge).

Group IV (American Literature)

7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900/C. Gerrard

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



Students chat in Grove Quad, Lincoln College.

Group V (World Literature)

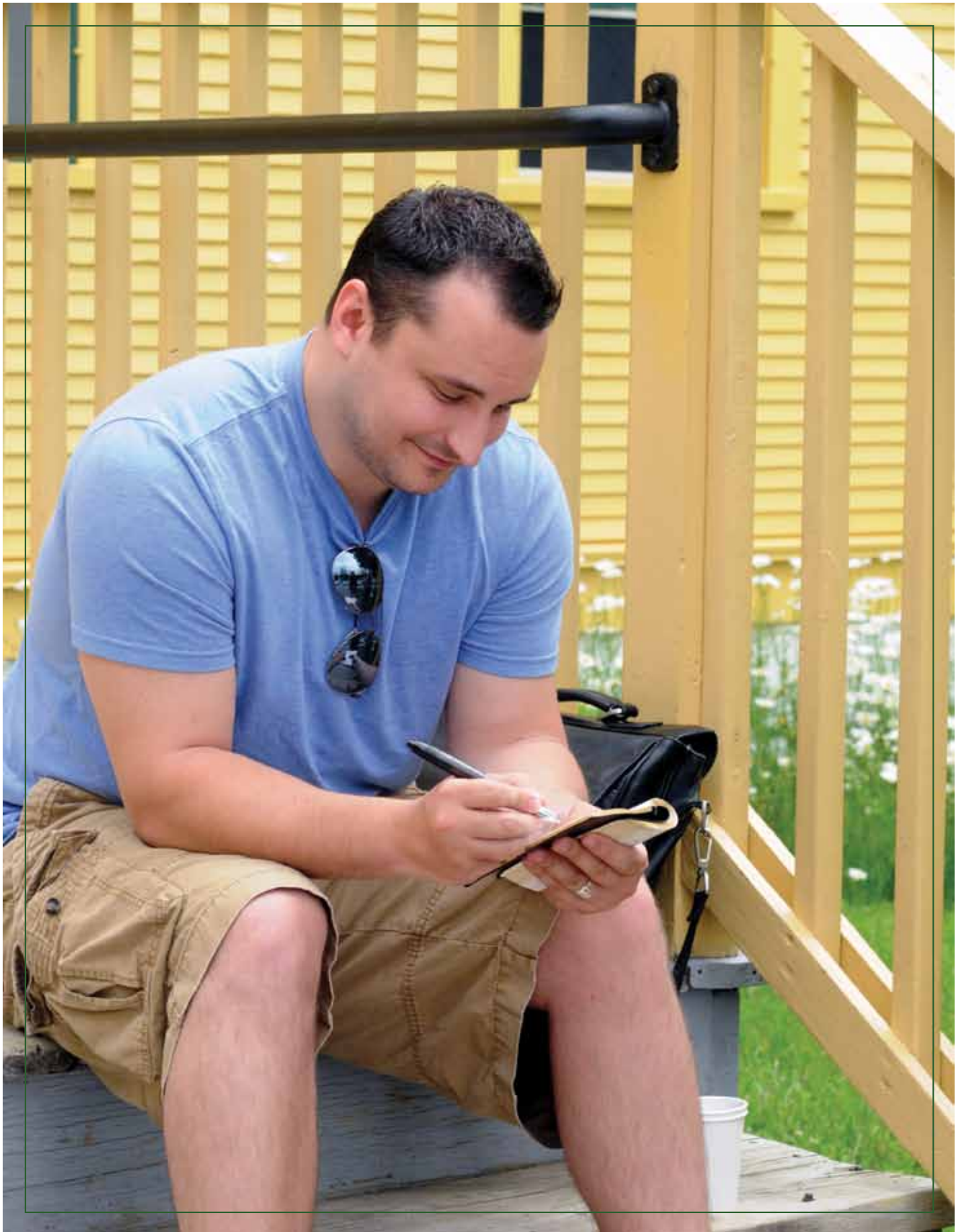
7932 Tragedy/E. Smith

See the description under Group II offerings. This course carries one unit of Group II credit and one unit of Group V credit.

7992 The European Nineteenth-Century Novel: Journeys of the Mind/S. Evangelista

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

Texts: J. W. Goethe, *The Sorrows of Young Werther* (1774); Mikhail Lermontov, *A Hero of Our Time* (1839); Gustave Flaubert, *Madame Bovary* (1856); George Eliot, *Daniel Deronda* (1876); Lev Tolstoy, *Anna Karenina* (1873–1938); Émile Zola, *Nana* (1880); J.K. Huysmans, *Against Nature* (sometimes also translated as *Against the Grain*, 1884); Oscar Wilde, *The Picture of Dorian Gray* (1890), Henry James, *Portrait of a Lady* (1881), Thomas Mann, *Death in Venice* (1912). All these texts are widely available and can be read in any edition for the purposes of this course. Penguin, Oxford World's Classics, or other editions with a critical introduction and reference material are by far the best.



Bread Loaf in Vermont



Group I (Writing, Pedagogy, and Literacy)

7000a Poetry Workshop/T. Smith/M, W 2-4:45

In this workshop, we will explore different ways that the writing of poems can constitute a path toward fresh discovery. We'll examine how and why we are moved, surprised and—in the best of cases—changed by the poems we read, and participants will be encouraged to enact similar strategies in their own work. Logistically speaking, this course will focus equally on the discussion of published poems and the critique of student work. Students will complete weekly exercises designed to generate new writing, and submit a final portfolio of revised poems at the end of the term.

Texts: Elizabeth Bishop, *Poems* (Farrar, Straus and Giroux); Jack Gilbert, *The Great Fires* (Knopf); Patricia Smith, *Blood Dazzler* (Coffee House). Additional readings will be provided by the instructor.

7000b Poetry Workshop/T. Smith/T, Th 2-4:45

See description for 7000a, above.

7005b Fiction Writing/D. Huddle/T, Th 2-4:45

This workshop will emphasize student writing: producing, reading, discussing, and revising stories. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles.

Texts: *The Scribner Anthology of Contemporary Short Fiction: 50 North American Stories since 1970*, ed. Lex Williford and Michael Martone (Touchstone).

7018 Playwriting/D. 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.

7019 Writing for Children/M. Stepto and S. Swope/M, W 2-4:45

Stories for children, like stories for adults, come in many colors, from dark to light, and the best have in common archetypal characters, resonant plots, and concise, poetic language. Using new and classic texts as inspiration, we will try our hands writing in a variety of forms. The first half of the course will be workshop-intensive. In the second half, in the light of critical reading and with an eye to shaping a final project, students will revise what they have written. Among the critical questions considered will be: How do you write authentically for a child? What is a children's story and what is it for? What sorts of stories do children themselves tell? What view of the child and childhood do children's stories take? How can the children's story be made new? Students should come to the first class having read *The Light Princess* and *Wally's Stories*. The artistically inclined should bring their art supplies.

Texts: Vivian Paley, *Wally's Stories* (Harvard); George MacDonald, *The Light Princess* (Farrar, Straus and Giroux); A. A. Milne, *The House at Pooh Corner* (Puffin); James Barrie, *Peter Pan* (Puffin); Janet Schulman, *You Read to Me & I'll Read to You* (Knopf); William Steig, *Sylvester and the Magic Pebble* (Aladdin); Margaret Wise Brown, *Goodnight*

Moon (HarperCollins); Molly Bang, *The Grey Lady and the Strawberry Snatcher* (Aladdin); Dr. Seuss, *Horton Hatches the Egg* (Random); Maurice Sendak, *Where the Wild Things Are* and *In the Night Kitchen* (both HarperCollins); Nathaniel Hawthorne, *A Wonder Book* (Dover/ Evergreen); Carlo Collodi, *The Adventures of Pinocchio* (Puffin); Neil Gaiman, *The Graveyard Book* (HarperCollins); E. B. White, *Charlotte's Web* (HarperCollins); Rebecca Stead, *When You Reach Me* (Yearling).

7103 Critical Media Literacy: Teaching the Word and the World

D. Kirkland/M, W 2-4:45

In contemporary society, media are ubiquitous and play a key role in defining one's sense of identity. Critically analyzing media is absolutely necessary in the process of struggling for liberation. However, there are fault lines in the crust of media literacy that carve the geographical, social, cultural, and political boundaries that split tongue and history, meaning and identity, structure and society. Media bend and break thought as they consist of the strain of the here and now, the stretch of history and its colossal segments of what Michel Foucault terms the "politics of truth." This course will introduce students to critical social, cultural, and literary theories and pedagogies for approaching media texts. These approaches focus on interactions among word/world and social/symbolic associations that play out in everyday lives within digital and physical contexts. Students will understand critical literacy practices useful for analyzing the media that saturate them, and textual practices that employ multiple media to compose transformative content raising multiple and complex awarenesses critical of a variety of social issues, particularly human injustices. In so doing, the course will address the following questions: What are media literacies? Why are they important to the teaching and learning of language and literacy in postmodern society?

Texts: *Adolescents' Online Literacies*, ed. D. Alvermann (Peter Lang). Additional readings will be available via e-mail and BreadNet.

7112 Hip Hop and Youth Culture as Social Justice Texts

D. Kirkland/M-Th 9:35-10:50

Teaching hip hop and youth culture as social justice texts can facilitate the development of critical consciousness in youth and transform the experience of schooling. Analyzing the critical social commentary produced in such texts, for example, may lead to consciousness-raising discussions, essays, and research projects that attempt to locate an explanation of the current state of affairs that resituates the mainstream discourse. How can the knowledge reflected in such texts engender discussions of esteem, power, place, and purpose and encourage students to further their own knowledge of society and politics? How can such texts help youth make sense of the world along unique lines of intellectual analysis and in ways that correspond to the processes needed for ensuring fuller, more just democratic participation? This course has been designed to address such questions, but in ways that view hip hop and youth culture—their texts and languages—as valuable resources worthy of serious study. You will learn to teach by learning *from* such resources, learning *about* such resources, and learning *through* such resources. The goal of the course will be to help you move beyond the oppressive strictures of traditional pedagogical formulations and toward broader, culturally responsive, more inclusive, and critical approaches that allow you to interrogate, both question and comment upon, the various literatures, languages, cultures, and agenda from which we as citizens passionately and impassionately have come to view ourselves and others, the word and the world.

Texts: M. L. Hill, *Beats, Rhymes, and Classroom Life* (Teachers College). Additional readings will be available via e-mail and BreadNet.



2011 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): Jonathan Freedman, Amy Hungerford, Michael Armstrong, Isobel Armstrong, Dixie Goswami, Maisha Winn, Emily Bartels (Director), Caroline Bicks, Margery Sabin, Michele Stepto, Jennifer Wicke, Jennifer Green-Lewis, Samuel Swope, Michael Katz, Django Paris

Back row: Sara Blair, Craig Maravich, Tyler Curtain, John Fyler, Jonathan Strong, Sheldon Sax, Alan MacVey, Michael Cadden, Elizabeth Bunch, Angela Brazil, Stephen Thorne, Dare Clubb, Robert Stepto, Christopher Hutchison

7114 Visual Literacies: Writing beyond the Alphabet

D. Baca/T, Th 2–4:45

Common assumptions about written communication depend upon the alphabet as a precondition for literacy. When alphabets are privileged, however, pictographic and nonverbal writing systems become obscured. In order to account for a plurality of transmission practices, this class will forward a broad definition of “writing,” notably including Aztec pictography, the Andean khipu system of knotted cords, and digital media communications. The class will offer a new, historically sound perspective on approaches to writing, paying particular attention to how recorded information changes across cultures and time in Mesoamerica and beyond. Moving beyond emerging trends in Internet studies, we will investigate “new” ways of reading, writing, and learning, with the aim of fundamentally altering the character of twenty-first-century education.

Texts: *The Disappearance of Writing Systems: Perspectives on Literacy and Communication*, ed. John Baines (Equinox); David Carrasco and Eduardo Matos Moctezuma, *Moctezuma’s Mexico: Visions of the Aztec World* (Colorado); Guillermo Gómez-Peña, Enrique Chagoya, and Felicia Rice, *Codex Espangliensis: From Columbus to the Border Patrol* (City Lights); Amalia Gnanadesikan, *The Writing Revolution: Cuneiform to the Internet* (Wiley-Blackwell); Walter Mignolo, *The Darker Side of the Renaissance: Literacy, Territoriality, and Colonization* (Michigan).

7182 Describing the Imagination/M. Armstrong/M–Th 8:10–9:25

In this collaborative workshop we examine the growth of imagination from infancy to adulthood. Our focus is on the creative work of children and young adults: their writing, art, music, dance, drama, photography, and film. We observe, describe, and interpret creative work in many different ways, visually as well as verbally. We study accounts of the imagination by writers, artists, critics, and philosophers. We examine the role of imagination in education, and we consider how to recognize, promote, support, document, and value imaginative achievement, in and out of school. A guiding text throughout the workshop will be John Dewey’s *Art as Experience*. Class members are expected to bring with them examples of the creative work of their students or of their own children, or of the students or children of friends. Of particular interest is work that combines different art forms. We keep a class journal in which we document our own imaginative journey day by day. Class members are expected to contribute regularly to the journal, to write reflections on class discussions, and to conduct their own inquiry into some aspect of the class theme.

Texts: John Dewey, *Art as Experience* (Perigee); Vivian Paley, *A Child’s Work* (Chicago); Reggio Children, *Shoe and Meter* (buy through http://learningma.accountsupport.com/store/reggio_children_product_page.html); John Keats, *The Complete Poems*, ed. John Barnard (Penguin); John Keats, *Selected Letters*, ed. Jon Mee (Oxford); Adam Phillips, *The Beast in the Nursery* (Vintage); Paul Harris, *The Work of the Imagination* (Wiley-Blackwell). Other readings will be available at Bread Loaf.

Group II (British Literature through the Seventeenth Century)

7210b Chaucer/J. Fyler/M–Th 8:10–9:25

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, that are of perennial interest.

Texts: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin or Oxford); Boethius, *The Consolation of Philosophy*, trans. Richard Green (Prentice Hall); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford).

7247 “Remember Me”: Making History in Shakespeare's Plays/C. Bicks/M–Th 9:35–10:50

What does the act of remembrance demand of us? What (and who) do we have to forget in order to move forward with a certain version of history? When the ghost of Hamlet's father orders his son to “Remember me,” which memories does he hope Hamlet will mark down and act upon? What has Ophelia seen that we haven't, and who listens to her? History may be written by the winners, but the stories that get passed along by everyone else often don't support the authorized account. In this class, we'll be exploring the multiple ways in which Shakespeare dramatizes the complexities of writing history and telling tales—the stories of countries, spouses, leaders, and children that everyone needs and desires, but upon which no one can agree. We will be reading in the following order: *Hamlet*, *Titus Andronicus*, *Richard III*, *All's Well That Ends Well*, *Macbeth*, and *The Winter's Tale*. In conjunction with each play, we will be reading scholarly articles (available online) to supplement our thinking about the topic. We will be working regularly with the actors from the Acting Ensemble as well and following their process as they work through this summer's production of *Hamlet*. Please read and be ready to discuss *Hamlet* by the first class.

Texts: William Shakespeare, *Hamlet*, ed. Susanne Wofford (Bedford/St. Martins); *Titus Andronicus*, ed. B. Mowat and P. Werstine (Folger); *Richard III*, ed. Thomas Cartelli (Norton Critical); *All's Well That Ends Well*, ed. Susan Snyder (Oxford); *Macbeth*, ed. William Carroll (Bedford/St. Martins); *The Winter's Tale*, ed. Mario DiGangi (Bedford/St. Martins).

7270 Jews, Turks, and Moors in Early Modern English Literature/J. Shoulson/M–Th 9:35–10:50

This course examines how early modern English society grappled with its increasingly fraught, intimate, and prolonged encounters with religious and ethnic Others. Our focus will be on the varied representations of Jews, Muslims (identified as “Turks” during the period, despite the imprecision of this ethno-geographic designation), and Africans (often misnamed “Moors”) in English writings of the period. We shall examine these depictions in relation to popular stereotypes and beliefs about these groups (and their historical roots). The course will address such questions as: To what extent did early modern writers—dramatists, poets, polemicists, travel writers, and others—undermine or support stereotypical conceptions of the English Other? In what ways are the conflicting representations of these different religious and ethnic minorities interrelated and mutually constitutive? How do the multiple discourses of alterity constitute essential components of the evolving sense of (masculine, bourgeois) Englishness in the early modern period?

Texts: Christopher Marlowe, *The Complete Plays*, ed. Frank Romany and Robert Lindsey (Penguin); William Shakespeare, *The Merchant of Venice*, ed. Lawrence Danson (Longman); *Piracy, Slavery, and*

Redemption: Barbary Captivity Narratives from Early Modern England, ed. Daniel Vitkus (Columbia); *Three Turk Plays*, ed. Daniel Vitkus (Columbia); Shakespeare and Elizabeth Carey, *Othello and the Tragedy of Mariam*, ed. Clare Carroll (Longman). Since these editions include essential additional readings, it's important that you obtain these specific versions of the texts. Additional materials will be available at Bread Loaf.

7276 Shakespeare's Hamlets/S. Wofford/M, W 2–4:45

This course will place *Hamlet* in the context of the plays Shakespeare wrote in the later 1590s and early 1600s, in an effort to understand what is distinctive about *Hamlet*, and what is *Hamlet*-like in other plays often seen as opposed in spirit. The course will focus on two specific sets of relationships: that between *Hamlet* and the two comedies written and performed closest in time to it (*As You Like It*, *Twelfth Night*), and that between *Hamlet* and the Henriad, the sequence of history plays (*Richard II*, *Henry IV*, Part 1, *Henry IV*, Part 2, *Henry V*) that Shakespeare was concluding just as he wrote *Hamlet* (we will focus on the last three of these plays). We will also read Dekker's prose commentary on the death of Elizabeth and arrival of the plague in London in 1603 (*The Wonderfull Yere*). We will look briefly too at the worlds of *Hamlet* adaptation, considering both Suleiman Al-Bassam's play *The Al-Hamlet Summit* (2007), and perhaps Michael Almercyda's film adaptation of *Hamlet* (2000). Topics for study will include memory and performance; mourning and melancholy; comedy in/and the tragic; history and the fiction of subjectivity, interpretation and the “interrogative mood” of *Hamlet*. We will work closely with the actors in the Acting Ensemble, and class members will be asked to attend some rehearsals during the summer to learn more about interpretation on stage.

Texts: William Shakespeare, *Hamlet*, ed. S. Wofford (Bedford/St. Martins) or *Hamlet*, ed. Ann Thompson and Neil Taylor (Arden, 3rd Series); *Twelfth Night*, ed. R. Warren and S. Wells (Oxford); *As You Like It*, ed. A. Brissenden (Oxford); *Henry IV*, Part 1, ed. S. Kastan (Arden); *Henry IV*, Part 2 (Signet); *Henry V*, ed. Andrew Gurr (Cambridge); Suleiman Al-Bassam, *The Al-Hamlet Summit* (Hertfordshire). Modern editions of Shakespeare with footnotes are acceptable, including collected works such as *The Norton Shakespeare*. *Recommended:* *Hamlet: The Texts of 1603 and 1623*, ed. A. Thompson and N. Taylor (Arden, 3rd Series); James Shapiro, *A Year in the Life of William Shakespeare: 1599*; Stephen Greenblatt, *Hamlet in Purgatory and Will in the World*; Margreta de Grazia, *Hamlet without Hamlet*; and Richard Halpern, “Hamletmachines” in *Shakespeare among the Moderns* (1997).

7292 Male, Female, Other/C. Bicks/M–Th 11–12:15

Gender is a notoriously complicated thing to pin down. Is it marked by our bodies, our clothes, our behavior, our private and unseen sense of who we are? What if people don't fit into the categories of male and female that their culture has prescribed? This course explores how ideas about transgender and transsexual figures have developed from the sixteenth century forward in British literature. How do these crossed and crossing bodies help us think about gender norms in different time periods? We will consider medical, legal, religious, and literary accounts of cross-dressers, hermaphrodites, “manly” women, and “womanish” men. We'll study figures who violate the norms of feminine and masculine behavior (Queen Elizabeth and King James; the Amazons; the women in Cavendish's *Convent of Pleasure*; and the men in Marlowe's *Edward II*); people who cross-dress to explore unconventional roles and desires (Shakespeare's Viola, Hannah Snell's *Female Soldier*, and eighteenth-century Molly House patrons); and those whose bodies confound biological markers of sex (Herculine Barbin and Jacob's tract on hermaphrodites). We'll consider the fin de siècle “New Woman” (Chopin's *The Awakening*) and we'll end with a twentieth-century narrator whose gender remains ambiguous throughout his/her story of love and desire (Winterson's *Written on the Body*). Additional materials will be available at Bread Loaf. It will be helpful to read as much of the primary material as possible before arrival. Please read Fausto-Sterling's *Sexing the Body* by the first class. (*This course can be used to satisfy either a Group II or a Group III requirement. Students who have taken 7274 should not enroll in this class.*)

Texts: William Shakespeare, *Twelfth Night: Texts and Contexts*, ed. Bruce R. Smith (Bedford/St. Martin's); Margaret Cavendish, *The Convent of Pleasure and Other Plays*, ed. Anne Shaver (Johns Hopkins); Christopher Marlowe, *Edward II*, ed. Mathew Martin (Broadview); Giles Jacob, *Tractus de Hermaphroditis; Or, A Treatise of Hermaphroditis* (Dodo); *The Lady Tars: The Autobiographies of Hannah Snell, Mary Lacy, and Mary Anne Talbot* (Fireship); Michel Foucault, *Herculine Barbin (Being the Recently Discovered Memoirs of a Nineteenth-Century French Hermaphrodite)*, trans. Richard McDougall (Pantheon); Kate Chopin, *The Awakening*, ed. Margo Culley (Norton Critical); Jeanette Winterson, *Written on the Body* (Vintage); Anne Fausto-Sterling, *Sexing the Body* (Basic).

7295 Milton, the Bible, and Cultures of Violence

J. Shoulson/M—Th 11–12:15

Though it can be cited for its celebrations of peace, the Bible can just as readily be cited for its extensive accounts of violence in the service of, prompted by, or attributed to God. It is difficult to think of an English writer more profoundly influenced by and engaged with the scriptural tradition than John Milton. It is also difficult to imagine a period in English history characterized by more religiously motivated violence than the years between 1637 and 1667, precisely the same time that Milton wrote nearly all of his extensive oeuvre. From his earliest lyrics to his monumental final poems and throughout his forays into prose polemics, Milton's career is characterized by an intensive reading and rewriting of biblical texts, many of them fraught with violence. This course will read selections from Milton's poetry and prose in tandem with portions of the Hebrew Bible and the New Testament. We shall consider the representations of violence in biblical texts (to include portions of Genesis, Numbers, Judges, 1 and 2 Samuel, Psalms, Daniel, Mark, Matthew, Galatians, and Revelation) in their own right, as well as in light of their presence within Milton's writings. Secondary readings will be available at Bread Loaf. Students wishing to get a head start would do well to read at least some of *Paradise Lost* and *Samson Agonistes* in advance. (*The course can be used to satisfy either a Group II or a Group V requirement.*)

Texts: *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, John Rumrich, and Stephen Fallon (Random); *The Bible: King James Version with the Apocrypha*, ed. David Norton (Penguin). Other editions of the King James Bible will serve, but please be sure that they offer the original translation and not a modern revision or "The New King James Bible."

Group III (British Literature since the Seventeenth Century)

7292 Male, Female, Other/C. Bicks/M—Th 11–12:15

See the description under Group II offerings. This course can be used to satisfy either a Group II or a Group III requirement.

7370 On the Harms of Literature/Mr. Curtain/M—Th 9:35–10:50

Can words harm? Can sentences, narratives, or novels cause injury, damage, or pain? Is it more than just metaphor to claim that literature tears the social fabric? In this course we will explore what is meant by the harms of literature. We will start with eighteenth-century British legal understandings of harm against the backdrop of a reading of John Cleland's *Memoirs of a Woman of Pleasure* (1748–1849), and then move on to key nineteenth and twentieth-century legal philosophical and literary texts. The notion of harm is central to how those cultures understood texts to do things: make people, inculcate beliefs, corrupt cultures, exemplify morals, shatter minds, or create worlds. We will use our readings to reflect on our own tacit understandings of how words both *mean* and *do*, and on the role of the writing, reading, and teaching of books.

Texts: John Milton, *Areopagitica* in *The Major Works*, ed. Stephen Orgel and Jonathan Goldberg (Oxford); John Cleland, *Memoirs of a Woman of Pleasure* (Oxford); James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (Oxford); Oscar Wilde, *The Picture of Dorian Gray* (Oxford); John Stuart Mill, *On Liberty* (Yale); J. L. Austin, *Philosophical*

Papers (Oxford); selections from H. L. A. Hart, *Causation in the Law* (Oxford); Joyce Carol Oates, *Zombie* (Ecco); selections from Marc Lange, *The Philosophy of Physics* (Blackwell). Additional readings will be available at Bread Loaf.

7405 Wit and Terror in Modern Irish Literature/M. Sabin T, Th 2–4:45

There hasn't been much to laugh about in the modern Irish situation: the nineteenth-century famine and its aftermath in death and emigration; the grinding poverty that the creation of the Irish Free State did not alleviate; the repressiveness of colonial and religious authorities; the violence of civil war; the depredations of alcoholism that somehow increased rather than relieved these woes. Yet modern Irish writing is also famous for its wit: from the subversive hijinks of Oscar Wilde and James Joyce to the bleak humor of Samuel Beckett and the macabre comedy of Martin McDonagh. In theater, especially, but also in prose narratives, films, and poems, Irish writers have found ways of transforming grim realities into unaccountably cheering if also controversial performances. This course will explore the intriguing combination of woe and wit in twentieth-century Irish literature, often a self-conscious reaction against the stereotyped melancholy of the Celtic school popular at the turn of the century. What social and psychological function does wit serve as a substitute for gentle melancholy? How have religious and political authorities both suppressed and inadvertently fostered Irish wit? How has a special relationship to the English language shaped Irish humor? In addition to the required texts, some poems and excerpts from longer works as well as some readings in psychological and cultural analysis will be distributed during the session. Selected films and visits from the Bread Loaf Acting Ensemble will supplement the written texts and bring out the performative nature of this material.

Texts: Oscar Wilde, *The Importance of Being Earnest* (Avon); J. M. Synge, *The Playboy of the Western World* and Samuel Beckett, *Krapp's Last Tape* in *Modern Irish Drama*, ed. J. P. Harrington (Norton Critical; out of print, but used copies available from online sources); Samuel Beckett, *Malone Dies* in *Three Novels* (Grove); Roddy Doyle, *The Woman Who Walked into Doors* (Penguin); Martin McDonagh, *The Beauty Queen of Leenane and Other Plays* (Vintage).

7430 Woolf and the Movement of Modernism

J. Green-Lewis/T, Th 2–4:45

While modernism is defined by movement of all kinds, including spatial, mnemonic, and temporal, ambivalence about movement is also one of its constants. In fact, some of the most memorable scenes in modernist works are those in which movement ceases completely. In this course we will focus on the representation of both movement and stasis during the early decades of the twentieth century, and we will consider how Virginia Woolf makes use of each to conceptualize and make visible the experiences of memory. For the first class, please read, and bring, James Joyce's short story "The Dead."

Texts: James Joyce, "The Dead" (any edition); Virginia Woolf, *Selected Essays* (Oxford), *Mrs. Dalloway*, *To the Lighthouse*, *The Waves* (all HBJ/Harvest), *The Years* (Mariner). There will be some secondary reading assigned as we go; please read as many of the novels in advance as you can.

7437 Trauma and the Literature of Survival/M. Sokoloff M—Th 9:35–10:50

Hardly a day goes by that we don't hear or read about the struggles of American soldiers returning home from Iraq and Afghanistan. This current obsession with veterans and their readjustment to civilian life has reawakened an interest in homecomings and the dynamics of survival that has preoccupied artists and writers since the ancient Grecian era. In this course we will examine the relationship between trauma and representation by examining the archetypal figure of survival, the returned soldier. Our study begins with the First World War, when the term "shell shock" was coined, and extends to more recent times when the broken-down World War I soldier and his descendants continue to animate the literary imagination. In his own

historical context, the shell-shocked soldier unraveled traditional notions of war, social class, manliness, and mental illness. As a literary figure, he becomes a site for contesting fundamental assumptions about home, memory, identity, ordinary experience, and literary representation itself. Through supplementary materials and student reports, the course will provide opportunities for us to juxtapose historical/medical representations of shell-shocked soldiers with poetic/literary ones and to probe the similarities among the literatures of various wars. While we will focus primarily on World War I, we will necessarily find echoes of “shell shock” in the PTSD syndromes of today.

Texts: Erich Maria Remarque, *The Road Back* (Ballantine); Pat Barker, *Regeneration* (Plume/Penguin); Dorothy Sayers, *Whose Body?* (Harper); Rebecca West, *The Return of the Soldier* (Modern Library); Virginia Woolf, *Mrs. Dalloway* (Harcourt); Toni Morrison, *Sula* (Vintage); Tim O’Brien, *In the Lake of the Woods* (Penguin).

7453 Modern British and American Poetry/M. Wood
M–Th 11–12:15

Taking as its starting point the extraordinary cluster of poems that appeared in the late 1940s (works by Elizabeth Bishop, Dylan Thomas, Langston Hughes, Robert Lowell, Philip Larkin, and others), this course explores a variety of developments and voices in British and North American poetry. The idea is to identify different traditions where they exist—confessional poetry versus something like its opposite, for example—but mainly to allow a whole set of poems to talk to each other across cultures and idioms, and to listen carefully to the conversation. (*This course can be used to satisfy either a Group III or a Group IV requirement.*)

Texts: Elizabeth Bishop, *Poems* (Farrar, Straus and Giroux); Robert Lowell, *Life Studies and for the Union Dead* (Farrar, Straus and Giroux); Philip Larkin, *Collected Poems* (Farrar, Straus and Giroux); John Ashbery, *Notes from the Air* (Ecco); Geoffrey Hill, *Selected Poems* (Yale); Anne Carson, *Autobiography of Red* (Vintage); Paul Muldoon, *Maggot* (Farrar, Straus and Giroux).

7454 Science Fiction’s Counterfactuals/T. Curtain
T, Th 2–4:45

Science fiction is a genre that is riven by a deep contradiction—a crack in its foundation. The word “science” makes a claim about the real and how we can come to know it; “fiction” is a refusal, however tentative and hedged, of the real. Both words, though, make some claim on truth. What sort of claim? Science might productively be thought of as a procedure for generating a catalog of justified true facts. Fiction, on the other hand, can be imagined as a weaving of narratives that run counter to the real. To say that a knowledge practice is “scientific” is to show two things: that it generates (in a regular way) predictions

about the future state of the world and, second, that those predictions come to be. Physics is often the gold standard against which all other knowledge is measured. When teachers of literature are asked about the *value* of what we do, one important story that we tell is that value inheres not in prediction but in *explanation*. We make sense of our world by making sense of stories. How we anchor truths in stories is a vexed question. We say that stories tell us that the world might be otherwise than what it is. This course will offer students a way to talk about what fiction does and what science does that doesn’t imagine that there is a necessary divide between ways of speaking about the two—and, indeed, that there is a logic shared by both. (*This course can be used to satisfy either a Group III or a Group IV requirement.*)

Texts: Kurt Vonnegut, *Slaughterhouse-Five* (Dial); Richard Morgan, *Market Forces* (Ballantine); China Miéville, *Embassytown* (Del Rey); Frank Herbert, *Dune* (Ace); R. Scott Bakker, *The Darkness That Comes Before* (Overlook); K. J. Bishop, *Etched City* (Spectra); C. S. Friedman, *Black Sun Rising* (DAW). Films: *Alien and Aliens* (20th Century Fox); *Starship Troopers* (Sony); *Blade Runner: The Final Cut* (Warner). A course packet will be available for purchase online from the Middlebury Bookstore and will include excerpts from David Lewis, *Counterfactuals* (Blackwell) and *On the Plurality of Worlds* (Blackwell); Nelson Goodman, *Ways of Worldmaking* (Hackett); Marc Lange, *Laws and Lawmakers* (Oxford) and *The Philosophy of Physics* (Blackwell); Tyler Curtain, *An Introduction to Counterfactuals* (ms.); as well as essays by Ned Hall, L. A. Paul, and others.

7589 Transatlantic Modernism/J. Wicke/M, W 2–4:45
See description under Group IV offerings. This course can be used to satisfy either a Group III or a Group IV requirement.

Group IV (American Literature)

7453 Modern British and American Poetry/M. Wood
M–Th 11–12:15

See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement.

7454 Science Fiction’s Counterfactuals/T. Curtain
T, Th 2–4:45

See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement.

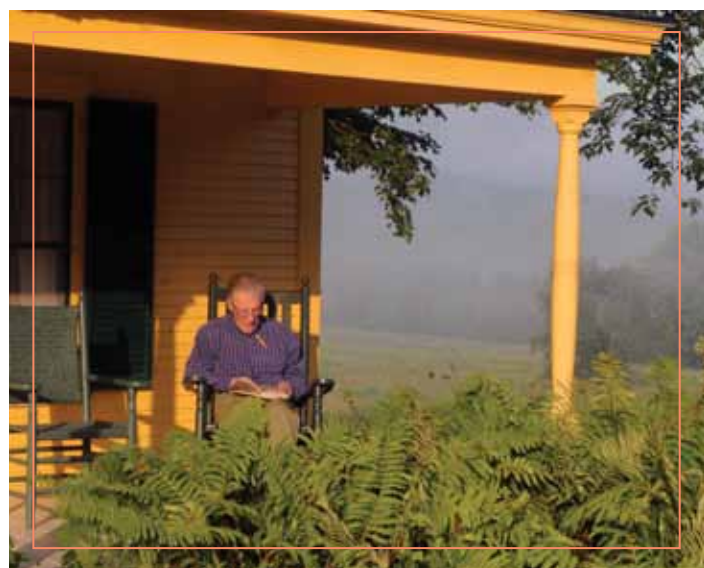
7515 Ideas of Freedom in Nineteenth-Century American Literature/W. Nash/M–Th 11–12:15

This course considers how authors represent the quest for mental, physical, and social emancipation that characterized nineteenth-century American life. Working thematically rather than strictly chronologically, we will consider how contemporary conceptions of race, gender, and class both shape and are shaped by this monumental struggle.

Texts: Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (Bedford/St. Martin’s); Harriet Beecher Stowe, *Uncle Tom’s Cabin* (Norton); Harriet Jacobs, *Incidents in the Life of a Slave Girl* (Norton); Nathaniel Hawthorne, *The Scarlet Letter* (Norton); Henry David Thoreau, *Walden* (Concord Library/Beacon); Herman Melville, *Moby-Dick* (Norton); Mark Twain, *Adventures of Huckleberry Finn* (California); Stephen Crane, *Maggie: A Girl of the Streets* (Norton). The reading load is substantial and the pace is brisk, so please complete as much of the reading as possible before the session begins. Students are also strongly encouraged to acquire a working knowledge of nineteenth-century American history prior to the start of the course.

7589 Transatlantic Modernism/J. Wicke/M, W 2–4:45

This course follows the transatlantic and transnational literary traffic of Anglo-American modernist fiction from 1900 to the 1930s, as it travels through the U.S., the Americas, and the Caribbean to and from Ireland and the British Isles, and finally makes a circuit of the entire globe. We will concentrate on major authors and canonical



Michael Armstrong on the porch of Cornwall.

works of fiction that look very different when seen as part of a cross-cultural movement of modernism, a modernity in motion, and also will explore less well-known modernisms that become visible when their traveling value is recognized. Modernism is usually explored in national compartments, but when the back and forth movement of people, of audiences, and of cultural forms is recognized, the shape of even familiar works appears in a new light. Given the development of mass media and modern transportation there was rapid communication of the “newness” of modernity and the artistic experiments that accompanied it; in addition, the pressures of empire and the arrival of modern “total war,” as it has been called, affected artists across the Atlantic in equal measure. We’ll consider Kate Chopin, Henry James, Jean Toomer, Sherwood Anderson, and William Faulkner, while investigating the circulating modernism of such figures as James Joyce, E. M. Forster, Joseph Conrad, D. H. Lawrence, Virginia Woolf, and Jean Rhys, in such works as *The Awakening*, *The Portrait of an Artist*, *Jacob’s Room*, and *The Rainbow*. The class will focus on a geography of modernism that tracks the relationship between Anglo-American modernist works and authors in counterpoint, and will use the lens of movement, space, and relationship to ask what defines modernism on the page and in its cultural passages from one place, nation, or cultural identity to another. Key issues of transatlantic modernism include the fluidity of identity, the relationship between language and place, the role of mass culture and modernism as traveling testimony, and the ethical impact of modernist styles on structures of authority, violence, and mourning as modernism envisions a world culture. (*This course can be used to satisfy either a Group III or a Group IV requirement.*)

Texts: Joseph Conrad, *Heart of Darkness* (1898; Dover); Henry James, *In the Cage* in *Tum of the Screw and In the Cage* (1898; Modern Library); Kate Chopin, *The Awakening* (1900; Barnes & Noble); D. H. Lawrence, *The Rainbow* (1915; Modern Library); James Joyce, *Portrait of the Artist as a Young Man* (1915; Dover); Sherwood Anderson, *Winesburg, Ohio* (1919; Signet); Virginia Woolf, *Jacob’s Room* (1922; Dover); Jean Toomer, *Cane* (1923; Liveright, New Ed.); E. M. Forster, *A Passage to India* (1924; Penguin); Willa Cather, *The Professor’s House* (1925; Wilder); Ernest Hemingway, *The Sun Also Rises* (1926; Scribner); William Faulkner, *As I Lay Dying* (1930; Vintage, Corrected Ed.); Jean Rhys, *Voyage in the Dark* (1934; Norton); Djuna Barnes, *Nightwood* (1936; New Directions).

7591b William Faulkner/J. Wicke/M–Th 11–12:15

This course concentrates on the work of William Faulkner, focusing on his major novels, key stories, and several essays, letters, and autobiographical sketches. Rather than providing a survey of Faulkner’s writing alone, we will use the selections to explore crucial critical perspectives and investigate fresh vantage points that affect the understanding of Faulkner’s global importance today. Among the topics we will cover are: Faulkner’s literary “world” and his relation to modernism; Faulkner as a Southern writer in “the global South” and as regional writer and exponent of what he called “global literature”; Faulkner and race, gender, memory, and trauma; his haunted houses (lineages) and history; Faulkner and the gothic; cartography, mapping, and space; print, mass media, and oral culture in Faulkner’s work, and its relation to modernity. We will watch films written by Faulkner in his Hollywood period, and films adapted from Faulkner’s work, among them “The Tarnished Angels” (1957), based on *Pylon* (1935), along with “The Long Hot Summer,” an adaptation of Faulkner’s 1940 *The Hamlet*. A website will give us access to Faulkner’s handwritten manuscript copies, along with memorabilia that plays a large part in his highly material fiction-making, and will allow a virtual “tour” of his home Rowan Oak, a self-created haunted house.

Texts: William Faulkner, *The Sound and the Fury* (1929); *As I Lay Dying* (1930); *Sanctuary* (1931); *Light in August* (1932); *Absalom, Absalom!* (1936); *Go Down, Moses* (1942); *The Reivers* (1962) (all Vintage); short stories “A Rose for Emily” and “Barn Burning” and critical essays on Faulkner’s work will be available at Bread Loaf. I will assign brief personal papers and essays, including Faulkner’s “Nobel Prize Award Speech” of 1949, to be read at Bread Loaf; these are available online in the William Faulkner site of the University of Virginia’s Harrison Small Collection.



Andrea Lunsford gives a lecture on new and old literacies.

7635 The Poetry of Robert Frost/J. 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.

Texts: Robert Frost, *The Poetry of Robert Frost*, ed. Edward Connery Lathem (Henry Holt/Owl); Jay Parini, *Robert Frost, a Life* (Picador).

7650b The Contemporary American Short Story

D. Huddle/M–Th 8:10–9:25

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 2007 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Edward P. Jones, *All Aunt Hagar’s Children* (HarperCollins); Greg Bottoms, *Fight Scenes* (Counterpoint); Lydia Peelle, *Reasons for and Advantages of Breathing* (Harper Perennial); Maile Meloy, *Both Ways Is the Only Way I Want It* (Riverhead); Elizabeth Strout, *Olive Kitteridge* (Random); Suzanne Rivecca, *Death Is Not an Option* (Norton); Ann Beattie, *Walks with Men* (Scribner); Denis Johnson, *Train Dreams* (Farrar, Straus and Giroux); Edith Perlman, *Binocular Vision: New & Selected Stories* (Lookout); Anthony Doerr, *Memory Wall* (Scribner); Amy Bloom, *Where the God of Love Hangs Out* (Random).

7656 African American Poetry since 1960/R. Stepto

M–Th 9:35–10:50

Our discussion begins with a review of what modernist poets Gwendolyn Brooks, Robert Hayden, and Langston Hughes ventured and accomplished in their last decades of writing. Then we turn to the following poets: Derek Walcott, Amiri Baraka, Audre Lorde, Lucille Clifton, Michael Harper, Marilyn Nelson, Yusef Komunyakaa, Rita Dove, Elizabeth Alexander, and Natasha Trethewey. We will study how these contemporary poets (1) create odes, sonnets, and ballads; (2) pursue a written art based upon vernacular and performance models; and (3) align themselves with artistic, cultural, and social movements. In 2012, special attention will be given to contemporary practices of the history poem (heroines, heroes, the wars, civil rights, migrations, the “Black Atlantic,” etc.). Visual art and music will always be near at hand (to quote Michael Harper, “the music, jazz, comes in”). Students are encouraged to bring to the class any literary, visual, or musical materials that they feel engage the poems we are committed to studying. Students will be expected to complete two writing assignments and to contribute regularly to the class journal. Everyone will also participate in one or more presentation groups. Reading ahead before the summer is strongly advised.

Texts: Throughout, we will work in the anthology, *The Vintage Book of African American Poetry*, ed. Michael Harper and Anthony Walton (Vintage); Derek Walcott, *Selected Poems* (Farrar, Straus and Giroux); Amiri Baraka, *The Leroi Jones/Amiri Baraka Reader* (Thunder's Mouth); Audre Lorde, *Undersong* (Norton); Lucille Clifton, *Blessing the Boats* (BOC); Michael Harper, *Songlines in Michaeltree* (Illinois); Marilyn Nelson, *The Fields of Praise* (Louisiana State) and *A Wreath for Emmett Till* (Houghton Mifflin/Graphia); Yusef Komunyakaa, *Neon Vernacular* (Wesleyan); Rita Dove, *Selected Poems* (Vintage); Elizabeth Alexander, *American Sublime* (Graywolf); Natasha Trethewey, *Native Guard* (Mariner).

7669 Urban Black America: Texts and Contexts/W. Nash
M–Th 8:10–9:25

This course will explore and problematize the idea of the “ghetto” as it has been constructed around urban African American communities through literature, film, music, and television. We will take up this concept as it relates to actual geographic spaces and also to an “imaginative geography,” or a socially constructed set of ideas about urban African American spaces and communities that is forged, contested, and revised through art. We will combine critical textual analysis with fundamental concepts from human geography and social history to explore the evolution of the American idea of “the ghetto,” consider its impact on urban African American space, and examine how urban black American artists’ responses affect, resist, and change its imaginative geography.

Texts: Richard Wright, *Native Son* (Harper Perennial) and *Twelve Million Black Voices* (Thunder's Mouth); an electronic reserve pack (available through the Middlebury College Library website) containing (1) extensive excerpts from Gwendolyn Brooks's *A Street in Bronzeville* and *In the Mecca*; (2) a broad selection of poems by Black Arts Movement writers; (3) Ronald Fair's *We Can't Breathe*; and (4) numerous secondary resource materials. We will also be watching the films *Cooley High* and *Candyman*, along with episodes of television programs like *Good Times* and *The Wire*, and listening to a range of African American music, focusing primarily on the genres of soul and hip hop. Students need not pre-view the films before arriving in Vermont.

7673 Mexican American Literature/D. Baca/M–Th 11–12:15

This class will examine the production of U.S. Mexican American literature with a focus on how English language texts respond to dominant power structures and contribute to the construction of Mexican American cultural subjectivity. Mexican American literature is a dynamic aesthetic intervention that will structure our guiding inquiries: What constitutes effective Mexican American literary and aesthetic expression? What are the literary possibilities as well as limits of “mestizaje,” the fusion and fissure of Mesoamerican and Western cultures? Because Mexican American written expression easily weaves between Western configurations such as fiction, autobiography, poetry, pictography, and art, what counts as Mexican American literature? How does Mexican American literature respond to dominant presumptions of universal hegemony over intellectual production, cultural meaning, and historical narrative?

Texts: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Damián Baca, *Mestiz@ Scripts, Digital Migrations, and the Territories of Writing* (Palgrave Macmillan); Sandra Cisneros, *The House on Mango Street* and *Woman Hollering Creek* (both Vintage); Stella Pope Duarte, *If I Die in Juárez* (Arizona); Demetria Martínez, *Mother Tongue* (One World/Ballantine); Luis Alberto Urrea, *The Devil's Highway* (Back Bay).

7678 Hollywood and American Identities/J. Freedman
T, Th 2–4:45

In this course, we'll be studying the way that the Hollywood film industry continues to intersect with the transformation of U.S. society in the twentieth century. An industry that was founded by immigrant and second generation Jews, an industry that rose to social power and prominence in the boom years of the 1920s and the bust years of depression, the Hollywood studio system gave Americans a series of narrative forms with which to respond to their rapidly changing

culture: narratives we know as the Western, or the gangster film, or even the soap opera. Through those stories, American attitudes towards immigrants, or race, or gender, or sexuality, were all reconfigured—cultural anxieties given form, difficult issues represented, resolutions for problems that seemed all-too insoluble proposed on an imaginary level even when those resolutions seemed impossible to achieve on an actual one. And then, later in the century, filmmakers explored the changing world in which they lived by questioning, revising, parodying, or remaking these very narrative forms. In this course we'll be studying both the rise (and fall) of the Hollywood film industry and the career of some of these narratives through a variety of means: historical readings; novels and stories; and most importantly the films themselves. Specifically, we'll be concentrating on three genres: the Western (e.g., *Stagecoach*, *The Man Who Shot Liberty Valence*, and *Lone Star*); the gangster film (*Scarface*, *The Big Heat*, *Once upon a Time in America*); and the so-called women's picture (*Imitation of Life*, *All That Heaven Allows*, *Far from Heaven*). We'll then turn to films that play even more explicitly with genre in the context of contemporary ethnic self-fashioning (*Chan is Missing*, *Smoke Signals*) as well as postmodern culture critique (*Magnolia*, *Mulholland Drive*). I'll ask you to keep a journal of film viewings and to write two papers.

Text (for background): Robert Sklar, *Movie-Made America* (Vintage).
The main work of the course: to see as many movies as possible, and think hard about them.

Group V (World Literature)

7295 Milton, the Bible, and Cultures of Violence

J. Shoulson/M–Th 11–12:15

See the description under Group II offerings. This course can be used to satisfy either a Group II or a Group V requirement.

7715 Vergil and Dante/J. Fyler/M–Th 9:35–10:50

This course will focus on two major texts in the European literary tradition, Vergil's *Aeneid* and Dante's *Commedia*. The two are linked because “Virgil” is Dante's guide on his journey into Hell and up the mountain of Purgatory; he is the guide because *Aeneid* 6 describes an earlier trip to the underworld, but even more because Dante has the whole *Aeneid* very much in mind throughout his own great poem. We will also look at a number of allusions to these texts in English and American literature. Please read Brucker before the session begins.

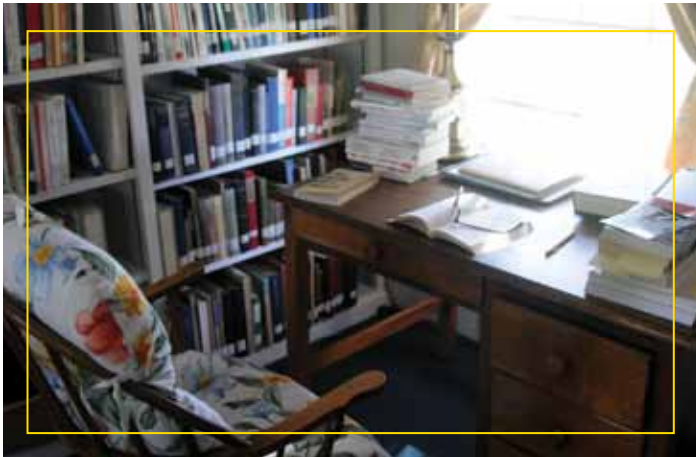
Texts: Vergil, *Aeneid*, trans. Robert Fitzgerald (Vintage); *Reading Vergil's Aeneid*, ed. Christine Perkell (Oklahoma); Dante, *The Inferno, Purgatorio, and Paradiso*, ed. Robert Hollander and Jean Hollander (all Anchor); Gene Brucker, *Florence: The Golden Age, 1138–1737* (California).

7740b Listening to Literature/P. Wood Uribe/T, Th 2–4:45

This course takes as its starting point the musical re-telling of literary texts, in opera, song, madrigals and symphonies. On the one hand, the recasting of stories in music can be seen as a way of reading, explaining, or interpreting them. On the other hand, what we hear in music also acts as an immediate and intuitive way of knowing or understanding something inaccessible by other means; that knowledge in turn can be used to shed new light on the music's literary originals, view them from new angles, and set elements into relief that might otherwise go unnoticed or unexamined. In addition to close reading and study, music offers a further means of exploring and discussing key literary texts. No prior knowledge of music is necessary.

Texts: Ovid, *Metamorphoses*, ed. A. D. Melville (Oxford); Virgil, *The Aeneid*, trans. Robert Fagles (Penguin); William Shakespeare, *The Tempest* and *Othello* (either Oxford or Arden for both); Christopher Marlowe, *Doctor Faustus* (Norton Critical); J. W. Goethe, *Faust, Part 1* (Penguin); Thomas Mann, *Doctor Faustus*, trans. John E. Woods (Knopf/Vintage). Listening to include: Claudio Monteverdi, *Orfeo*, dir. René Jacobs (both CD and DVD), *Book IV Madrigals*, The Consort of Musicke, Anthony Rooley (CD); C. W. Gluck, *Orphée et Eurydice*; Henry Purcell, *Dido and Aeneas*, Orchestra of the Age of Enlightenment, Sarah Connolly as Dido (both CD and DVD);

G. F. Handel, *Alcina*, William Christie, Renée Fleming as Alcina (CD); W. A. Mozart, *Don Giovanni*, with Bryn Terfel and Renee Fleming, *Die Zauberflöte*; Hector Berlioz, *Les Troyens*; Charles Gounod, *Faust*; Giuseppe Verdi, *Otello*, with John Vickers and Renata Scotto (DVD); or Plácido Domingo and Renée Fleming (DVD); Igor Stravinsky, *A Soldier's Tale*. Students can listen to the music in any relatively recent version, but those specified are especially good.



7752 Proust/Mr. Freedman/M, W 2-4:45

We'll spend six and a half weeks reading and discussing Marcel Proust's seven-volume novel *Remembrance of Things Past*. Proust's work is alternatively profound and gossipy; trenchant and infuriating; socially panoramic and psychologically acute; narratively propulsive and languorous; elegiac, ironic, and trenchant. Our goals will be, of course, to experience this masterpiece as much as we can in the time we have available; but we will also use it as a way of interrogating Proust's thinking about narrative, history, temporality, and identity, and a way of understanding the larger literary and cultural movement known as "modernism" to which his work made such a profound contribution. I'll ask you to keep a reading journal while you're at Bread Loaf, to write two short papers, and to read, read, read. In order to make the course viable in the time we have, please try to read as much of the first volume, *Swann's Way*, as you can before you arrive at the beginning of the summer. Absolutely no knowledge of French is required for the class. Alert curiosity, on the other hand, is always welcome.

Texts: Marcel Proust, *In Search of Lost Time, in Six Volumes*, trans. C. K. Scott Moncrieff and Terence Kilmartin, rev. by D. J. Enright (Modern Library).

7755 Thinking Theory/M. Wood/M-Th 8:10-9:25

In the 1960s and 1970s "theory" in literature came to mean many things, among them a series of approaches to works of the imagination through their relations to other disciplines and modes of thought. The course studies some founding texts and later instances of the series. Our emphasis will be on theory as itself a practice of writing and the aim will be to see firsthand how theory thinks, and to make up our minds about its implications and challenges. We'll also read two Greek tragedies for their own theoretical interest and as recurring touchstones for some of our many questions.

Texts: Sophocles, *The Burial at Thebes*, trans. Seamus Heaney (Farrar, Straus and Giroux); Euripides, *The Bacchae*, trans. C. K. Williams (Farrar, Straus and Giroux); Friedrich Nietzsche, *The Birth of Tragedy* (Penguin); Sigmund Freud, *On Dreams* (Dover); Virginia Woolf, *A Room of One's Own* (Harvest); Walter Benjamin, *Illuminations* (Schocken); Roland Barthes, *The Pleasure of the Text* (Hill and Wang); Gillian Rose, *Love's Work* (New York Review of Books); Judith Butler, *Antigone's Claim* (Columbia).

7765 Chekhov and the Drama/M. Katz/M, W 2-4:45

A study of Chekhov's major dramatic output with an attempt to situate him in both the Western and Russian context. We begin with Ivan

Turgenev's *A Month in the Country* (1850) and Henrik Ibsen's *The Wild Duck* (1884). We turn to Chekhov's early work, his so-called "jokes" or vaudevilles, including *The Bear* (1888), *The Proposal* (1888), and *The Anniversary* (1891). Then we concentrate on his four major plays: *The Seagull* (1896), *Uncle Vanya* (1889; 1897), *Three Sisters* (1900), and *The Cherry Orchard* (1903). In addition to reading and analyzing these works, students will act out short scenes from the plays, view excerpts from Russian, British, and American productions, and discuss selected critical essays. We then return to the Russian and Western contexts with Maxim Gorky's *The Lower Depths* (1902) and George Bernard Shaw's *Heartbreak House: A Fantasia in the Russian Manner on English Themes* (1919). Finally, the class will present a staged reading of Boris Akunin's contemporary play, *The Seagull* (2000), a wicked and witty reworking of Chekhov's original as a mystery in the style of Agatha Christie.

Texts: Rose Whyman, *Anton Chekhov* (Routledge); Ivan Turgenev, *A Month in the Country*, trans. Isaiah Berlin (Penguin); Henrik Ibsen, *The Wild Duck*, trans. Michael Meyer (Norton); Anton Chekhov, *The Plays of Anton Chekhov*, trans. Paul Schmidt (Harper); George Bernard Shaw, *Heartbreak House* (Penguin); Maxim Gorky, *The Lower Depths* and an anthology of critical articles, in a course packet available through Middlebury Bookstore.

7789 The Fantastic and the Marvelous: Exploring the Fictional Worlds of Italo Calvino/M. Armstrong/M-Th 11-12:15

This class is devoted to the novels, stories, and essays of the great Italian novelist, Italo Calvino. We will start with his early neo-realist novel, *The Path to the Spiders' Nests*, and go on to study six of his major works: *Our Ancestors*, *Cosmicomics*, *Invisible Cities*, *The Castle of Crossed Destinies*, *If on a Winter's Night a Traveler*, and *Mr. Palomar*. We will also look at Calvino's collection of *Italian Folk Tales*; his anthology of the fantastic literature of the nineteenth century, *Fantastic Tales*; his critical testament, *Six Memos for the Next Millennium*; and his autobiographical essays, *The Road to San Giovanni*. We will examine Calvino's literary, ethical, social, and political values, his formal means, his thematic interests, and his place in the history of narrative in the twentieth century. Members of the class will contribute to a class journal, write brief essays on particular stories, and explore some aspect of Calvino's work for presentation in a final project. Class members are urged to read as much of Calvino's work as possible before the course begins, using the editions cited below.

Texts: Italo Calvino, *The Path to the Spiders' Nests* (Harper Perennial); *The Nonexistent Knight* and *The Cloven Viscount* (Mariner); *The Baron in the Trees* (Mariner); *Cosmicomics* (Harvest); *Invisible Cities* (Harvest); *The Castle of Crossed Destinies* (Mariner); *If on a Winter's Night a Traveler* (Harvest); *Mr. Palomar* (Mariner); *Italian Folk Tales* (Mariner); *Fantastic Tales* (Vintage); *Six Memos for the Next Millennium* (Vintage); *The Road to San Giovanni* (Penguin).

Group VI (Theater Arts)

7807 Using Theater in the English Classroom/A. Brazil M, W 2-4:45

Theater can offer students the opportunity to viscerally enter and deeply understand—and own—a text. In the tradition of the Bread Loaf Acting Ensemble, this course will explore ways to use performance to excavate a text, its end goal being for students to have the tools to do this work with their own students in their year-round classrooms. Working collaboratively as actors, we'll employ choral readings, work with the rhythm of language, find and theatricalize events, find where a piece hits us emotionally, and create its physical life from there. We'll be working with a variety of texts—Poe short stories, a public lecture, poems, a narrative, fairy tales, a short portion of *The Scarlet Letter*, some original writing. Taking our cue from this summer's production of *Hamlet*, all texts we encounter will center on the theme of revenge. Though performance is central to the course, the emphasis is not on acting. Students must be available to rehearse a great deal outside of class.

Texts: A course packet containing all texts will be available for purchase online through the Middlebury College Bookstore, and at the onsite Bread Loaf bookstore.

Bringing it Back

“My experiences both inside and outside the Bread Loaf classrooms have shaped my teaching for the coming school year in ways that I could not have imagined. My contact with the teachers in BLTN has given me the support and encouragement to help keep my lessons fresh, relevant, and stimulating for my students.”

— Holly Spinelli, New York City high school teacher



Clockwise from top left: Colored pencil drawing by a student, Kristin, represents the scene where the little girl is caught floating between the earth and the moon in Calvino's "The Distance of the Moon."

Rhianna presents her visual interpretations of the stories. She said she "couldn't pick images from just one of the stories" because she "liked them all so much."



A poster created by a student, Stephanie, who was inspired by Calvino's descriptions of the moon in "The Distance of the Moon." She spent days Googling photos of the moon to find the "perfect interpretation" of a ladder reaching up to the moon.

Evelyn created a short film based on the story "The Flash." She took old footage from events in her own life and edited them in such a way that the viewer would believe that he or she was walking through doors in her mind.

Bread Loaf MA student Holly Spinelli teaches at City-As-School High School, a public alternative transfer school in New York City. Inspired by two of Bread Loaf's outstanding teachers, Michael Armstrong and Dixie Goswami, Holly created an 8-week "Italian Folktales" elective for her students that mixed the fantastical worlds of Italo Calvino with an imaginative use of visual media. Students read a selection of Calvino's stories and two Italian folktales and then created their own interpretive photographs, artwork, or films in response.

"My class attendance and participation were at the highest they have ever been. The students had a lot of fun with the visual interpretations. Most of my students would show up on time and ready to work. I would see students in the hallways and they would ask, 'What story are we reading today, Holly?' It was truly moving to see students excited about learning, excited about reading, and most of all, excited about Calvino! Most of the class said that they enjoyed reading Calvino's works

because he was 'so different,' 'interesting,' 'cool.' The students were fascinated by Calvino's use of imagery; they said that his stories helped them to better understand its significance as a literary device. I was pleasantly surprised by the number of students who have asked me for titles of Calvino's other works and information about his life as a writer.

This course has shown me that my students can get excited about reading and writing when it is presented in a hands-on manner. They enjoy getting their work done because they get the chance to create and to demonstrate their knowledge and interpretations of texts without being confined to blurring lines on a white page. Many of the students invite their friends into the classroom to see their projects and to talk about the stories we've read. It's inspiring to see students take pride in their work, and to teach others about what they've learned. What more could an English teacher ask for?"

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