



BREAD LOAF SCHOOL OF ENGLISH  
SUMMER 2019 COURSE CATALOG

You are a teacher.  
A student. A reader.  
A writer. A dreamer.  
A doer.



At Bread Loaf  
you become  
even more.







A woman with dark, wavy hair is leaning on a wooden railing. She is wearing a white t-shirt under a grey cardigan and a floral skirt. The scene is bathed in warm, golden light, suggesting sunset or sunrise. The background is softly blurred, showing a wooden fence and trees.

Transform your  
teaching. Transform  
your thinking.  
You are ready.

# You are part of a dynamic community that shares your passion for the power of words.

**You are immersed.** Join a community of innovative thinkers and teachers in vigorous full-time graduate study. Engage meaningfully with peers and faculty who are dedicated to transforming texts into thoughts and actions.

**You are an explorer.** Rediscover texts and ideas with world-renowned faculty in pioneering courses such as Poetry and the Graphic Arts, Shakespeare and the Politics of Hatred, Using Theater in the English Classroom, and The City in the 20th Century.

**You are empowered.** Craft your education to suit your goals and build on your talents, interests, and levels of expertise. Attend one session, or earn a master's degree over four or five summers. Your success is fostered by individualized instruction and advising, small classes, close interactions with faculty, and peer mentoring.

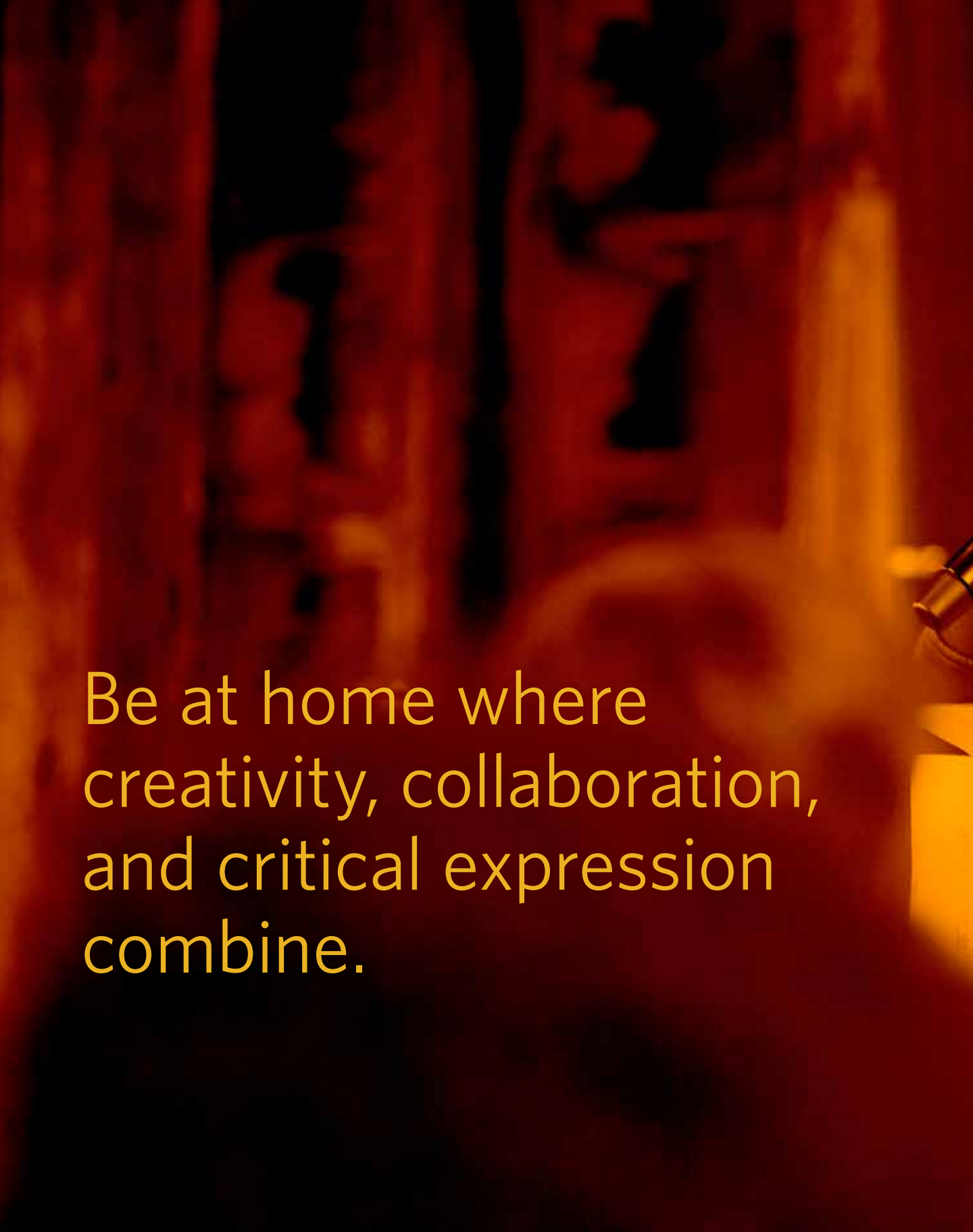
**You are imaginative.** Recharge your creativity with our experimental pedagogies. The Bread Loaf Acting Ensemble connects performance to interpretation in Bread Loaf classes, and you'll

find field trips, readings, performances, and workshops that will introduce new ideas and stimulate critical and creative thinking.

**You are inspired.** Think across disciplinary boundaries. Nowhere other than Bread Loaf can you be part of a master's program that connects courses in English, American, and world literatures with creative writing, pedagogy, and theater arts.

**You are connected.** Join the Bread Loaf Teacher Network, open to all students. You become part of innovative, culturally sustaining education year-round, promoting social and educational equity and excellence, transforming your thinking and your communities, and making a difference in underserved areas.

**You are prepared.** You will emerge revitalized and ready to read, write, perform, teach, and interpret in novel ways. Return home with renewed energy, revolutionary practices, and reimagined possibilities, bringing back what and how you learned into your own classrooms and schools.

A warm, orange-toned photograph of a person sitting at a desk with a desk lamp, used as a background for the text.

Be at home where  
creativity, collaboration,  
and critical expression  
combine.







Choose to study at  
our Vermont, Santa Fe,  
or Oxford campuses.



# Each summer, discover new worlds at our three distinct campus locations.

**Bread Loaf/Vermont**, the main campus, is located in the Green Mountain National Forest, near Middlebury College. The program enrolls 260 students and offers our widest curriculum and largest number of faculty. Home to the Bread Loaf Acting Ensemble and a full-scale letterpress program, our Vermont campus offers unique opportunities to learn from actors in classes and performances and to learn letterpress printing from on-site master printers. Activities include Friday workshops and film nights headed by faculty, outdoor excursions, dances, live music and sports, and readings and panels. Students have access to the Middlebury College campus and resources. All degree candidates study in Vermont for at least one summer.

**Bread Loaf/New Mexico**, housed at St. John's College in Santa Fe, is an especially inviting place for first-year students. With a student population of 65 and a faculty of 10, classes are small. A course introducing students to graduate studies, faculty panels on writing and research, and workshops on publication and PhD and job applications provide invaluable guides to the "why" and "what" of graduate study. The Bread Loaf Acting Ensemble brings texts to life in classes. Students can also explore the unique tricultural environment and enjoy field trips to the open-air Santa Fe opera, the Georgia O'Keeffe Museum, Tent Rocks and Bandelier National Monuments, and the Museum of Indian Arts and Culture, among other sites.

**Bread Loaf/Oxford** is based at Lincoln College, and is centrally located within the city and University of Oxford. The program enrolls 75 and is particularly well suited for students in the final stages of their Bread Loaf careers. Students approved to study at this campus take one double-credit course requiring extensive independent research. Seminars and one-on-one tutorials, which take place in several of the university's colleges, structure collective and individual work. Students have access to the Bodleian Library, the finest research library in the world. Activities include lectures by renowned Oxford faculty, class and school excursions to London and Stratford theaters, and trips to nearby country houses and museums.

**At all Bread Loaf campuses**, most students live and eat on campus, where they can enjoy the many opportunities for learning outside the classroom. All students have access to the Middlebury College library system, as well as the library of the host campus. Most rooms at the U.S. campuses are doubles; Lincoln College rooms are singles with en suite bathrooms. Bread Loaf is family friendly, but students who bring families to a U.S. campus, or who wish to live off campus at any site, must make their own arrangements; some family housing is available at Lincoln College.



Broaden your perspectives with our interdisciplinary curriculum.



# Bread Loaf's unique program offers both specialization and flexibility.

## **The Master of Arts (MA) Degree**

The MA program gives students exposure to British, American, and world literatures. The curriculum is divided into six groups:

- Writing, Pedagogy, and Literacy
- British Literature: Beginnings through the 17th Century
- British Literature: 18th Century to the Present
- American Literature
- World Literature
- Theater Arts

Degree candidates must complete 10 units, including five distributional requirements. No master's thesis is required. Though students have 10 years to complete the degree, they ordinarily take two units per summer and finish the degree in four to five summers.

## **The Master of Letters (MLitt) Degree**

The Master of Letters program allows students to design and explore a specialized concentration within the Bread Loaf curriculum. Seven of the 10 units required for the degree must be in that concentration. Although no thesis is required, in the final summer degree candidates will take a comprehensive examination or produce a final project that covers the course of study.

## **Continuing Graduate Education**

Students may enroll for continuing graduate education for one or more summers. Students receive a certificate after successful completion of each summer term. Continuing Education students may take advantage of all that Bread Loaf offers, including the Bread Loaf Teacher Network, and may elect to pursue a degree, as long as they are in good academic standing. Ordinarily, credits earned at Bread Loaf transfer to other graduate institutions as long as the courses are not counted towards a Bread Loaf degree.

## **Course Load**

Each unit is equivalent to three semester hours or four-and-one-half quarter-hours of graduate credit. Classes at the U.S. campuses are valued at one unit each; Oxford classes are valued at two units. The normal course load is two units per summer. To complete either degree in four years, students may request to transfer up to two graduate courses from other accredited institutions.

## **Independent Work**

Bread Loaf offers students with exceptional academic records opportunities to pursue focused independent research over six or more weeks and produce a major essay, portfolio, or theater project. Options include the Independent Research Project, which students design in consultation with faculty, work on independently across the academic year, and complete during the following summer, and which culminates in an 8,000-word critical essay or creative portfolio; the Independent Summer Project in theater arts, for students interested in creating acting, directing, or other theater arts projects, to be crafted during the year and produced in the summer; or, for students at the Oxford campus, the Oxford Independent Tutorial, a course of reading and writing carried out during the summer under the supervision of a Bread Loaf/Oxford faculty member.

## **Student Support**

*Mentoring:* During the year, veteran Bread Loaf students are available to answer questions for students new to the school or any of its campuses. A Students of Color group meets weekly at our campuses for peer mentoring and support. Please contact our admissions director, Dana Olsen, to find a mentor.

*Technology and resources:* Computer facilities are available at each campus, but students should bring their own computers, if possible. In Vermont, most dorms and common spaces have wireless capabilities; in New Mexico and in Oxford, student rooms have either wireless or direct Ethernet connections. All Bread Loaf students can connect to BreadNet, our internal communications network. We also offer workshops on a range of digital tools.

*Services:* The Middlebury Registrar's Office will provide official transcripts for \$5 each. Details are available at [go.middlebury.edu/transcripts](http://go.middlebury.edu/transcripts). Bread Loaf administration can provide letters of recommendation upon request. Details are available at [go.middlebury.edu/blserecs](http://go.middlebury.edu/blserecs).

## **Ken Macrorie Writing Centers**

Each Bread Loaf campus offers a writing center staffed by trained Bread Loaf students. Peer readers at each center offer students rich opportunities to develop discipline-specific writing skills in the context of their summer work. The centers were established in honor of Ken Macrorie, a leader in the field of writing and education.

## **Handbooks**

Complete information about the academic program, policies governing student life and conduct, research resources, and financial, medical, and student support is provided within the Bread Loaf Student Handbook ([go.middlebury.edu/blsehandbook](http://go.middlebury.edu/blsehandbook)) and the Middlebury College Handbook ([go.middlebury.edu/handbook](http://go.middlebury.edu/handbook)). All students are responsible for knowing the policies and procedures articulated in these handbooks.

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## **2018 Student Body Profile**

States represented: 41

Countries represented: 7

Student-faculty ratio: 8:1

Students who are teachers: 82%

Students receiving financial-aid awards: 64%







Be part of an innovative teachers' network with an expansive reach.



# Our powerful Bread Loaf Teacher Network fosters transformative education in schools and communities.

**Established in 1993**, the Bread Loaf Teacher Network (BLTN) is a nationally visible network of teachers working together to develop innovative, socially transformative pedagogies.

Supported by an exceptional team of Bread Loaf faculty, administrators, and peers, BLTN members develop powerful classroom and community projects based on their Bread Loaf studies, creating opportunities for their own students to take the lead as resources and advocates for social and educational equity and excellence.

Central to Bread Loaf's mission and open to all students, BLTN provides teachers the space and support to work with their peers on multiyear partnerships that engage students from different schools, states, and nations, and that use creative reading and writing to promote youth empowerment and voice.

Students interested in becoming active members in the network are eligible to apply for special fellowships that support Bread Loaf study and year-round work in select states. A complete list of fellowships is available at [go.middlebury.edu/specialfunding](http://go.middlebury.edu/specialfunding).

## **BLTN Outreach and Impact**

- On the Navajo Nation, Navajo students are working with BLTN teachers as part of a coalition to serve as advocates for healthy living and eating practices.
- In Lawrence, Massachusetts, students of BLTN teachers are running after-school writing workshops and engaging the community in the power of the spoken and written word.
- In Louisville, Kentucky, BLTN teachers are working with colleagues and students to build a food literacy curriculum that revolutionizes what it means to study English.
- In Ohio, BLTN fellows created Erase the Space, a nonprofit that aims to improve public discourse and collaboration between Columbus-area students from different socioeconomic and academic backgrounds.
- In Vermont and Louisville, BLTN teachers head credit-bearing What's the Story? courses, engaging youth from different schools in community-based research, multimedia storytelling, and social advocacy.
- The BLTN NextGen Youth Leadership Network, supported by the Ford Foundation, brings together community educators and young people, digitally and in person, from Lawrence, Atlanta, Louisville, the Navajo Nation, and rural South Carolina and Vermont to organize youth-centered think tanks that advocate collectively and powerfully for social justice.



Participate in creative programming and hands-on experiences.



# Your opportunity for exploration expands far beyond the Bread Loaf classrooms.

## Program in Theater

Complementing Bread Loaf's courses in theater arts, in Vermont and New Mexico professional actors bring performance into Bread Loaf classes as a vehicle for the interpretation of poems, plays, narrative, theory, and student writing. In Vermont, the Acting Ensemble works with students to stage a major theatrical production. In 2019, acting ensemble member Stephen Thorne will direct a production of Shakespeare's *All's Well That Ends Well*.

At Bread Loaf/Oxford, we provide tickets and transportation for all students to see at least one major play. Students may also take a page-to-stage course on British theater or join class trips to plays in Oxford, London, or Stratford.

## Cocurricular Activities

Throughout the summer, each campus hosts a number of lectures, workshops, and readings that complement and enrich the academic curriculum. Speakers include distinguished writers, scholars, and teachers from within and outside the Bread Loaf community.

Community life at each campus includes social opportunities, such as weekly film showings and dances, hikes and outings to

unique cultural sites, student-generated sports events or tournaments, coffee houses, musical performances, and discussion and reading groups. At our Vermont campus, students have a unique opportunity to work with master printers and learn the art and craft of printing on Bread Loaf's newly reanimated letterpresses.

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## Past Speakers

|                    |                     |
|--------------------|---------------------|
| Julia Alvarez      | Seamus Heaney       |
| John Ashbery       | Jamaica Kincaid     |
| Nancie Atwell      | Tony Kushner        |
| C. L. Barber       | Archibald MacLeish  |
| Alison Bechdel     | J. Hillis Miller    |
| John Berryman      | N. Scott Momaday    |
| Sandra Cisneros    | Howard Nemerov      |
| Billy Collins      | Leslie Marmon Silko |
| Martin Espada      | Tracy K. Smith      |
| Oskar Eustis       | Allen Tate          |
| Northrop Frye      | Natasha Tretheway   |
| Stephen Greenblatt | Richard Wilbur      |



Find the  
resources you  
need to apply.

# Financial aid and special funding help make a Bread Loaf education affordable.

## Eligibility

Candidates must hold a bachelor's degree from an accredited college to be eligible for admission to the Continuing Education or MA programs. MLitt candidates must hold an MA in English. Exceptional undergraduates are eligible for admission after the completion of three years toward a BA. The Bread Loaf course credits may be transferred to students' home institutions or counted toward a Bread Loaf MA.

Bread Loaf is especially committed to increasing diversity in its community; candidates from historically underrepresented groups are encouraged to apply. Members of Bread Loaf's Students of Color group are available as mentors for students of color before and during the session.

## New Student Applications

New students are admitted on a rolling basis from December through May, as long as space is available. The application form and instructions for the submission of supporting materials are available at [go.middlebury.edu/blseapp](http://go.middlebury.edu/blseapp).

Applicants who are accepted but are unable to attend Bread Loaf in the summer for which they applied may defer admission for two years.

## Reenrollment

Returning students should fill out the online reenrollment form by early fall. Reenrollments will be processed starting in December. To be eligible for reenrollment, students must be in good academic standing. Students with outstanding bills due to Middlebury may not reenroll until the bills are paid. Returning students who have not

attended Bread Loaf in the past 10 years must submit new application materials.

## Deposits and Payment

Accepted applicants must pay a \$400 nonrefundable deposit, which will be applied to the student's total bill. Students will not be officially enrolled in the program or assigned rooms until this deposit is received. Final bill notifications are emailed in 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. Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive a partial refund of the tuition and board charges.

## Financial Resources

Students may be eligible for the following:

- Financial aid in the form of grants, awarded on the basis of demonstrated need and scholastic merit, and covering a substantial percentage of Bread Loaf costs. Apply as soon as possible. Students may also apply for loans. Find information and applications at [go.middlebury.edu/blseaid](http://go.middlebury.edu/blseaid).
- Special fellowships and scholarships for teachers, covering up to \$10,000 in Bread Loaf tuition, room/board, and travel. See [go.middlebury.edu/specialfunding](http://go.middlebury.edu/specialfunding).
- On-campus summer jobs available at the U.S. campuses.



# Bread Loaf faculty and administration

## DIRECTORS

**Emily C. Bartels**, Director. BA, Yale College; MA, PhD, Harvard University. Professor of English, Rutgers University.

**Lyndon J. Dominique**, Associate Director. BA, University of Warwick; MA, PhD, Princeton University. Associate Professor of English, Lehigh University.

## AT BREAD LOAF/VERMONT

**April Baker-Bell**, BS, MA, Eastern Michigan University; PhD, Michigan State University. Assistant Professor of Language, Literacy, and English Education, Michigan State University.

**Angela Brazil**, BA, California State University at Chico; MFA, University of Iowa. Director of Brown/Trinity MFA Programs in Acting and Directing; Resident Acting Company Member, Trinity Repertory Company.

**Dennis A. Britton**, BA, University of Southern California; MA, PhD, University of Wisconsin at Madison. Professor of English, University of New Hampshire.

**Brenda Brueggemann**, BA, MA, University of Kansas; PhD, University of Louisville. Professor and Aetna Chair of Writing, University of Connecticut.

**Susan Choi**, BA, Yale University; MFA, Cornell University. Lecturer in English, Yale University.

**Dare Clubb**, BA, Amherst College; MFA, DFA, Yale School of Drama. Associate Professor of Playwriting, Dramatic Literature, and Theory, University of Iowa.

**J. D. Connor**, BA, Harvard University; PhD, Johns Hopkins University. Associate Professor and Director of Graduate Studies, Cinema & Media Studies, University of Southern California School of Cinematic Arts.

**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.

**Stephen Donadio**, BA, Brandeis University; MA, PhD, Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College.

**Ruth Forman**, BA, University of California, Berkeley; MFA, University of Southern California. VONA/Voices Writing Workshop.

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

**Shalom Goldman**, BA, New York University; MA, Columbia University; PhD, New York University. Pardon Tillinghast Professor of Religion, Middlebury College.

**David Huddle**, BA, University of Virginia; MA, Hollins College; MFA, Columbia University. Professor Emeritus, University of Vermont.

**Amy Hungerford**, BA, MA, PhD, Johns Hopkins University. Professor of English, Yale University.

**Douglas A. Jones Jr.**, BFA, New York University; PhD, Stanford University. Associate Professor of English, Rutgers 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.

**Kate Marshall**, BA, University of California, Davis; MA, PhD, University of California, Los Angeles. Associate Professor of English, University of Notre Dame.

**Gage McWeeny**, BA, Columbia University; MA, PhD, Princeton University. Director of the Oakley Center for Humanities and Social Sciences, Professor of English, Williams College.

**Michelle Bachelor Robinson**, BA, Cameron University; MA, PhD, University of Louisville. Director of Comprehensive Writing, and English Faculty, Spelman College.

**Amy Rodgers**, AB, Columbia University; PhD, University of Michigan. Assistant Professor of English and Film Studies, Mount Holyoke College.

**Margery Sabin**, BA, Radcliffe College; PhD, Harvard University. Lorraine Chiu Wang Professor Emerita of English and South Asia Studies, Wellesley College.

**Cheryl Savageau**, BS, Clark University; MA, University of Massachusetts Amherst. Editor in chief, Dawnland Voices 2.0. Poet, writer, storyteller, artist.

**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. John M. Schiff Professor of English, African American Studies, and American Studies, Yale University.

**Robert Sullivan**, AB, Georgetown University. Adjunct Professor, City University of New York (CUNY) Macaulay Honors College.

**Sam Swope**, BA, Middlebury College; MA, University of Oxford. Founder and President, Academy for Teachers.

**Froma Zeitlin**, BA, Radcliffe College; MA, Catholic University of America; PhD, Columbia University. Charles Ewing Professor of Greek Language and Literature, Professor Emerita of Comparative Literature, Princeton University.

## **AT BREAD LOAF/NEW MEXICO**

**Lars Engle**, On-Site Director. AB, Harvard College; MA, Cambridge University; PhD, Yale University. James G. Watson Professor of English, University of Tulsa.

**Holly Laird**, On-Site Director. AB, Bryn Mawr College;

PhD, Princeton University. Frances W. O'Hornett  
Professor of Literature, University of Tulsa.

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

**Jonathan Fried**, BA, Brown University; MFA, University  
of California, San Diego. Affiliated Faculty, Department  
of Performing Arts, Emerson College.

**Langdon Hammer**, BA, Yale College; PhD, Yale  
University; Niel Gray, Jr. Professor of English and  
American Studies, Yale University.

**Cruz Medina**, BA, University of California, Santa  
Barbara; MFA/MA, Chapman University; PhD,  
University of Arizona. Assistant Professor of Rhetoric  
and Composition, Santa Clara University.

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

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

**Annalyn Swan**, BA, Princeton University; MA, King's  
College, University of Cambridge. Visiting Professor,  
Leon Levy Center for Biography at the Graduate Center,  
CUNY, 2014–2019. Biographer, critic.

**Jennifer Wicke**, BA, University of Chicago; MA, PhD,  
Columbia University. Visiting Professor, Department of  
English, University of California, Santa Barbara.

## AT BREAD LOAF/OXFORD

**Jeri Johnson**, Head Tutor. BA, Brigham Young  
University; MA, MPhil, University of Oxford. Peter  
Thompson Fellow in English, Exeter College; Professor  
of English, University of Oxford.

**Stephen Berenson**, BFA, Drake University. Founding  
Director of Brown/Trinity MFA Programs in Acting  
and Directing; Professor of the Practice, Brown  
University; Resident Acting Company Member, Trinity  
Repertory Company.

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

**Mark C. Jerng**, BA, Princeton University; PhD,  
Harvard University. Professor of English, University of  
California, Davis.

**Cora Kaplan**, BA, Smith College. Honorary Professor of  
English, Queen Mary, University of London; Professor  
Emerita of English, Southampton University.

**Francis Leneghan**, BA, PhD, Trinity College, Dublin.  
Associate Professor of Old English, University of  
Oxford; Fellow, St. Cross College.

**Brian McEleney**, BA, Trinity College; MFA, Yale School  
of Drama. Professor of the Practice and Head of the  
Brown/Trinity MFA Acting Program, Brown University;  
Associate Director and Acting Company Member,  
Trinity Repertory Company.

**Mark Turner**, BA, Hampden-Sydney College; MA,  
PhD, University of London. Professor of English, King's  
College London.

## ADMINISTRATION AND STAFF



**Emily C. Bartels**, Director of the Bread Loaf School of English

Network Director; Coordinator of the Oxford Campus

**Lyndon J. Dominique**, Associate Director of the Bread Loaf School of English

**Karen Browne**, Assistant to the Director; Coordinator of the New Mexico Campus

**Beverly Moss**, Director of the Bread Loaf Teacher Network

**Elaine Lathrop**, Office Manager; Coordinator of the Vermont Campus

**Ceci Lewis**, Associate Director of the Bread Loaf Teacher Network

**Melissa Nicklaw**, Administrative Associate

**Dixie Goswami**, Coordinator of Special Bread Loaf Teacher Network Partnerships

**Dana Olsen**, Director of Admissions; Budget and Communications Manager

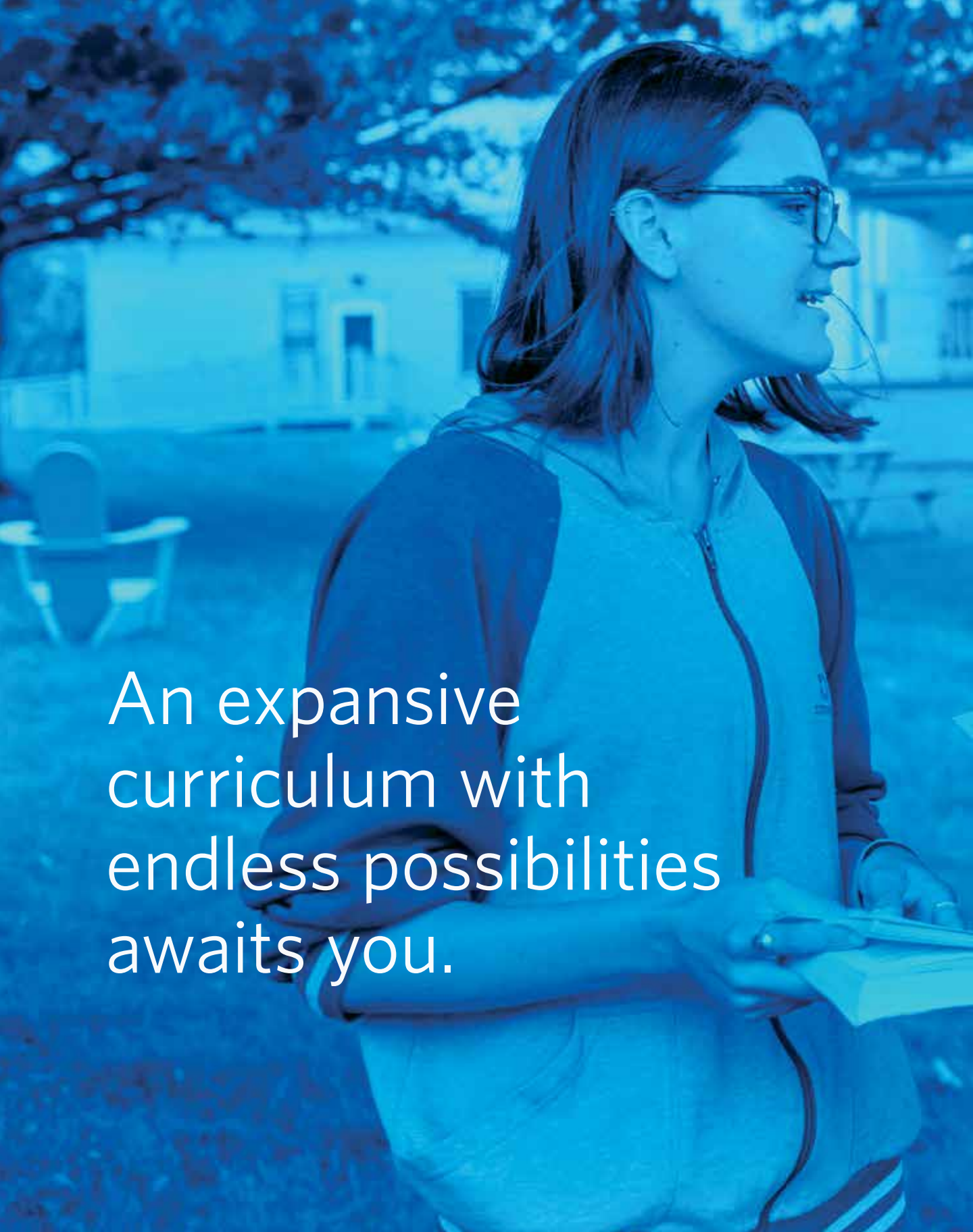
**Brian McEleney**, Director of the Program in Theater and the Bread Loaf Acting Ensemble

**Tom McKenna**, Director of Bread Loaf Teacher Network Communications

**Tyler Curtain**, Director of Student and Academic Support

**Caroline Eisner**, Director of BreadNet

**Dianne Baroz**, Assistant to the Bread Loaf Teacher

A young woman with long brown hair and glasses is shown in profile, smiling and looking to the right. She is wearing a light-colored zip-up hoodie with dark sleeves. She is holding a stack of papers or a notebook in her hands. The background is a blurred outdoor setting with a house and trees, all under a strong blue color cast.

An expansive  
curriculum with  
endless possibilities  
awaits you.



- Texts for each course are listed in the order in which they will appear on the syllabus.
- Students should complete as much reading as possible before their arrival and bring all required texts to Bread Loaf.





Bread Loaf/Vermont

## GROUP 1: WRITING, PEDAGOGY, AND LITERACY

**7000A Poetry Workshop:  
Poetry of Humanity and Hope**

R. Forman/T, Th 2-4:45

In this workshop we will explore poetry of humanity and hope while incorporating tai chi, qi gong, and communal principles to bring a focused energy of flow to one's writing life. Each session starts with centering and energetic exercises, engages writing and critique, and ends with a clearer understanding of writing technique. Together we will focus on energetic flow and what this can bring to the page, the discussion of moving texts/published poems, and critique of student work. Students will regularly engage in exercises designed to generate new writing, and everyone will submit a final portfolio of revised work at the end of the session.

*Texts:* Lucille Clifton, *Blessing the Boats* (BOA); Martín Espada, *Alabanza* (Norton); Patricia Smith, *Blood Dazzler* (Coffee House); Kim Addonizio, *Ordinary Genius: A Guide for the Poet Within* (Norton); Stephen Mitchell, *Tao Te Ching* (Harper Perennial). Additional readings will be available in the summer.

**7000B Creative Writing:  
Poetry and the Political Imagination**

C. Savageau/T, Th 2-4:45

What makes a poem political? How do political poems succeed or fail? In this class, we will read contemporary poetry in terms of the political imagination—its relation to history, cultural values, marginalization and misrepresentation, and survival, both individual and cultural. Model poems will be chosen thematically and as examples of form and poetic techniques. We will consider the role of the poet as storyteller, historian, witness, singer, and healer. We will focus on organic form—form that arises from content, the connection of words to breath and body, and the basic tools of the poet—image, sound, and metaphor. Students will write poetry in response to exercises and prompts, share work, provide constructive criticism to fellow writers, and have the opportunity to participate in a poetry reading. Texts will be provided during the session.

**7005 Fiction Writing**

S. Choi/M, W 2-4:45

This workshop will focus on the craft of fiction through examination of student work, analysis of exemplary published works of fiction, and completion of exercises spotlighting characterization, plot, narrative voice, dialogue, and description. Students will be expected to share works in progress, provide constructive criticism to their fellow writers, generate new work in response to exercises and prompts, and complete reading assignments. Prior to coming to Bread Loaf, students should read the following short stories from the required text: "First Love and Other Sorrows" by Harold Brodkey, "Jon" by George Saunders, and "The Bear Came over the Mountain" by Alice Munro. Additional works of short fiction, both from the required text and from resources provided by the instructor, will be assigned throughout the session.

*Text:* *My Mistress's Sparrow Is Dead*, ed. Jeffrey Eugenides (Harper Perennial).

**7006 Creative Nonfiction: The Almanac**

R. Sullivan/M-Th 11-12:15

Do we write the world or does the world write us? This class will examine experimental creative nonfiction through a consideration of place. Students will be asked to consider their place in various landscapes—in the Green Mountains, in New England, and in the East Coast, as well as in wherever they call home. We will study different modes of creative nonfiction but focus especially on the calendar, the almanac, and the diary, each as a method of examining the landscape as it relates to time and as a way of examining the idea of nature itself. Readings will include the *Georgics*, *Walden*, *My Emily Dickinson*, and *Black Nature: Four Centuries of African American Nature Poetry*. Selections will be provided during the summer from J. B. Jackson's *A Sense of Place, a Sense of Time* and from *Dawnland Voices: An Anthology of Indigenous Writing from New England*. We will consider connections between the visual arts and nonfiction, looking, for example, at the work of Nancy Holt and her husband, Robert Smithson, and we will explore

the work of John Cage. Students will be required to keep a weather log.

*Texts:* Henry David Thoreau, *Walden and Other Writings* (Modern Library); Virgil, *Virgil's Georgics*, trans. Janet Lembke (Yale); *Black Nature: Four Centuries of African American Nature Poetry*, ed. Camille T. Dungy (U. of Georgia); Susan Howe, *My Emily Dickinson* (New Directions).

### **7008 Critical Writing**

J. Fyler/M-Th 9:35-10:50

This course starts from the premise that all writing is creative; that the best expository prose engages its audience's minds and imaginations. Our workshop will offer practice in writing critical essays and some ideas for teaching others how to write them. We will discuss various ways to generate an idea but will focus primarily on the processes of revision and rethinking that can transform a first draft into a finished paper. One of the texts for the course (Maguire and Smith) offers lively examples of the critical essay in action; the others present tools for writing and rewriting. Some of our work will be in small groups and in individual meetings; some of the writing could involve reworking critical papers from earlier Bread Loaf courses or papers currently under construction. We will aim to produce clear thinking and effective rhetoric conveyed with the inflections of an individual voice.

*Texts:* H. D. Fowler, *A Dictionary of Modern English Usage: The classic first edition* (Oxford); Stanley Fish, *How to Write a Sentence, and How to Read One*, reprint ed. (Harper, 2012); Frederick Crews, *The Random House Handbook*, sixth ed. (McGraw-Hill); Laurie Maguire and Emma Smith, *30 Great Myths about Shakespeare* (Wiley-Blackwell); Steven Pinker, *The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century* (Viking).

### **7009 Multigenre Writing Workshop**

D. Huddle/M-Th 8:10-9:25

This workshop will emphasize student writing: producing, reading, discussing, and revising short stories, poems, and essays. Along with reading and discussing model compositions, we will write in at least two genres each week, and we will spend at least

half our class time reading and discussing students' manuscripts.

*Texts:* *Georgia Review* (Spring 2019); *Threepenny Review* (Spring 2019); *Paris Review* (Summer 2019). Journals will be available through the Middlebury College Bookstore.

### **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, and 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 a story-generating boot camp; students will write a rough draft of a new story for each class. In the second half, students will continue with new work and, with an eye to shaping a final project, revise some of what they've written. We will also add critical readings to the mix. Students should attempt to read as many of the texts as possible before arriving at Bread Loaf, but should at least read *Wally's Stories*, *The Witches*, and "Hansel and Gretel" and "Rapunzel" from the Philip Pullman collection for the first class. A discussion of picture books featuring children of color, by authors such as Jacqueline Woodson, Allen Say, and Ezra Jack Keats, will use books on reserve at the Bread Loaf library, but students are encouraged to bring or buy their own copies. All other books for the course will also be on reserve. The artistically inclined should bring their art supplies with them to campus.



*Texts:* Roald Dahl, *The Witches* (Puffin); Philip Pullman, *Fairy Tales from the Brothers Grimm* (Penguin); A. A. Milne, *The House at Pooh Corner* (Puffin); William Steig, *The Amazing Bone* (Square Fish); P. D. Eastman, *Go, Dog, Go!* (Random House); James Barrie, *Peter Pan* (Puffin); Janet Schulman, *You Read to Me & I'll Read to You* (Knopf); Virginia Hamilton, *The People Could Fly: American Black Folktales* (Knopf); Beatrix Potter, *Peter Rabbit, Benjamin Bunny, Squirrel Nutkin, and Jemima Puddleduck* (Warne); William Steig, *Sylvester and the Magic Pebble* (Aladdin); Margaret Wise Brown, *Goodnight Moon* (HarperCollins); Wolf Erlbruch, *Death, Duck, and the Tulip* (Gecko Press); Natalie Babbitt, *Tuck Everlasting* (Square Fish); Molly Bang, *The Grey Lady and the Strawberry Snatcher* (Aladdin) and *Picture This* (SeaStar); Jon Klassen, *This Is Not My Hat* (Candlewick); Lemony Snicket and Jon Klassen, *The Dark* (Little Brown); Felix Salten, *Bambi* (Barton); Dr. Seuss, *Horton Hatches the Egg* (Random); Maurice Sendak, *Where the Wild Things Are* and *In the Night Kitchen* (both HarperCollins); Mo Willems, *Don't Let the Pigeon Drive the Bus* (Hyperion); Vivian Paley, *Wally's Stories* (Harvard); Nathaniel Hawthorne, *A Wonder Book: Heroes and Monsters of Greek Mythology* (Dover); Carlo Collodi, *Pinocchio* (Puffin); Neil Gaiman, *The Graveyard Book* (HarperCollins); E. B. White, *Charlotte's Web* (HarperCollins); I. B. Singer, *Zlateh the Goat and Other Stories* (HarperCollins), Kate diCamillo, *Raymie Nightingale* (Candlewick).

#### **7040 Holding Place:**

##### **Long-Form Writing about Landscape**

R. Sullivan/M-Th 8:10-9:25

How do writers inhabit a place, and how does a place inhabit their books? In this course, students will examine various literary tools as well as the tools of the geographer in order to construct their own place-based works or site histories. In working toward that goal, we will look for inspiration in the way selected books and long-form journalism describe particular places, towns, cities, or regions, and we will consider the ways in which ongoing conversations about that place (political, social, environmental) figure into the landscape. (*This course may be used to satisfy a Group 4 requirement.*)

*Texts:* *Anticipatory History*, ed. Caitlin DeSilvey, Simon Naylor, and Colin Sackett (Uniformbooks); Tove Jansson, *The Summer Book* (NYRB); John McPhee, *The Pine Barrens* (Farrar, Straus and Giroux); Ernest Thompson and Mindy Fullilove, *Homeboy Came to Orange: A Story of People's Power* (New Village); Lorraine Anderson, *Sisters of the Earth: Women's Prose and Poetry about Nature* (Vintage).

#### **7101 Anti-racist Writing Pedagogies**

A. Baker-Bell/M-Th 11:00-12:15

This course will engage students critically and reflectively in the work of anti-racism within the overlapping fields of composition-literacies studies and English literacies education. While this course will center anti-racist-intersectional-critical literacy approaches to writing pedagogy, it will push students beyond consuming simple cookie-cutter strategies and pedagogical approaches. For this reason, all of the course work will provide students with experience translating theory and research on anti-racist writing into practice. In addition to teaching strategies, students will have an opportunity to try out and observe a variety of anti-racist teaching approaches.

*Texts:* Ijeoma Oluo, *So You Want to Talk about Race?* (Seal Press); *Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication*, ed. Frankie Condon and Vershawn Ashanti Young (WAC/Univ. Press Colorado). Please note that this book is open access and available at [wac.colostate.edu/books/atd/antiracist](http://wac.colostate.edu/books/atd/antiracist). A course packet containing supplemental readings will be available through the Middlebury College Bookstore.

#### **7102 Critical Media Literacy Pedagogy as a Tool for Youth Activism and Racial Justice**

A. Baker-Bell/T, Th 2-4:45

Media is a powerful instrument of knowledge production that shapes social thought. In contemporary media culture, critical media literacy is increasingly necessary and important, especially in our current racial and political climate when agents and forces within mainstream media work to stigmatize, characterize, and marginalize communities of color. At the same time, youth of color are already using social

media as a form of activism to dismantle and rewrite these damaging narratives. In this course, students will explore race and representation in media. In particular, students will develop critical media literacies by (1) exploring a variety of critical perspectives and analytic methods to unpack patterns of media injustice that illustrate the longstanding, deep, and abiding connection between mainstream media and racial domination, and (2) learning how to use critical media literacy as praxis in the pursuit of racial and educational justice.

*Texts:* Ernest Morrell, Rudy Duenas, Veronica Garcia, and Jorge Lopez, *Critical Media Pedagogy: Teaching for Achievement in City Schools* (Teachers College); Michelle Luhtala and Jacquelyn Whiting, *New Literacy: The Keys to Combating Fake News* (Libraries Unlimited). A course packet containing supplemental readings will be available through the Middlebury College Bookstore.

### **7105 Teaching African American Rhetorics**

M. Robinson/M–Th 9:35–10:50

This course is designed to foster intellectual conversations about teaching texts that speak directly to the artistic, cultural, economic, religious, social, and political condition of African Americans from the enslavement period in America to our present era, as well as to the Black Diaspora. The course is designed to help teachers think critically about teaching works not just for their aesthetic value, as often is the case when teaching African American literature, but to teach texts that are doing the work advocating for the conditions and experiences of Black Lives. The course will not only explore the rhetorical features of Black words, which are necessary for effective instruction, but also strategies for facilitating difficult discussions and managing classroom tension when encountering challenging issues.

*Texts:* Keith Gilyard and Adam Banks, *On African-American Rhetoric* (Routledge, Taylor & Francis); *The Long Duree of Black Voices: the Routledge Reader of African American Rhetoric: Debates, Histories, Performances*, eds. Vershawn Young and Michelle Bachelor Robinson (Routledge, Taylor & Francis). A course packet containing supplemental readings

will be available through the Middlebury College Bookstore.

### **7109 The Rhetoric of Pedagogical Narratives in Film**

M. Robinson/M, W 2–4:45

Film is a powerful and persuasive medium through which to conceptualize, narrate, and persuade ideology. This concept seems especially true when one considers the genre of pedagogical narratives in film and the larger educational, cultural, social, political, and artistic arguments implied in these kinds of films. This course will explore the genre of pedagogical films through a rhetorical lens; what arguments, both direct and implied, are being made about teaching as a philosophy, art form, or practice; and what rhetorical strategies are employed to advance those arguments. Students will be expected to secure and view the films in advance of the class meetings, as well as read relevant scholarship assigned on the films. Some weeks will be organized as feature film and scholarship weeks; others will be organized as film collection weeks.

*Texts:* David Bordwell, *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema* (Harvard). A course packet containing supplemental readings will be available through the Middlebury College Bookstore.

*Films:* Peter Weir, *Dead Poets Society* (1989); Mike Newell, *Mona Lisa Smile* (2003); Stephen Herek, *Mr. Holland's Opus* (1995); James Clavell, *To Sir with Love* (1967); Peter Bogdanovich, *To Sir with Love II* (1996); Nadia Tass, *The Miracle Worker* (2000); Gus Van Sant, *Good Will Hunting* (1997); Gus Van Sant, *Finding Forrester* (2000); John Singleton, *Higher Learning* (1995); Denzel Washington, *The Great Debaters* (2007); John G. Avildsen, *Lean on Me* (1989); Richard LaGravenese, *Freedom Writers* (2007); John N. Smith, *Dangerous Minds* (1995); Ramón Menéndez, *Stand and Deliver* (1988); Laurent Cantet, *The Class* (2008); Mike Akel, *Chalk* (2006); Bill Duke, *Sister Act 2* (1993); Richard Linklater, *School of Rock* (2003).

### **7151 Teaching x Writing**

B. Brueggemann/M–Th 11–12:15

Teaching about writing and writing about teaching:





these two have strong crossings (and of course, much meaning in the life of BLSE teachers). In this course we will explore this *chiasmus* (crossing) between teaching and writing through a journey into many genres: fiction, nonfiction (memoir and essay), teaching lesson plans, interviews, poetry, and even guides for writing a teaching statement/philosophy.

*Texts:* Bill Roorbach, *Writing Life Stories: How to Make Memories into Memoirs, Ideas into Essays, and Life into Literature*, 2nd ed. (F&W Media); Frank McCourt, *Teacher Man* (Scribner); Julie Schumacher, *Dear Committee Members* (Knopf Doubleday); *The Teacher's Body: Embodiment, Authority, and Identity in the Academy*, ed. Diane Freedman and Martha Stoddard Holmes (SUNY Press); *What I Didn't Know: True Stories of Becoming a Teacher*, ed. Lee Gutkind (Fourth Chapter Books); *Teaching Stories: An Anthology on the Power of Learning and Literature*, ed. Robert Coles and Leo Tolstoy (Random House); Helen Thorpe, *The Newcomers: Finding Refuge, Friendship, and Hope in America* (Scribner).

## GROUP 2: BRITISH LITERATURE—BEGINNINGS THROUGH THE 17TH CENTURY

### 7203 Romance in Early Modern England

D. Britton/M–Th 11–12:15

This course will examine one of the most popular—and yet criticized—literary genres in early modern England: romance. Although romances were very popular, English critics of the genre argued that it spread “popish” ideas, that it was lascivious, and that it was effeminizing. We will try to understand why early moderns both loved and hated romances. Our romances will include Heliodorus’s *An Ethiopian Romance*; selections from Ludovico Ariosto’s *Orlando Furioso*; Sir Philip Sidney’s *Old Arcadia*; selections from Thomas Lodge’s *Rosyland*; Robert Greene’s *Pandosto*; Shakespeare’s *As You Like It*, *Pericles*, *The Winter’s Tale*, and *The Tempest*; and selections from Mary Wroth’s *Urania*. We will pay particular attention to anxieties that romances seem to produce around categories of identity, especially with regard to race, class, gender, religion, and nationality.

*Texts:* *The Norton Shakespeare*, ed. Stephen Greenblatt, 3rd ed. (Norton). If you choose not to purchase the Norton, choose a complete works (Riverside, Arden, Pelican are good) that has scholarly introductions, textual notes, and glosses for obscure words and allusions. If you prefer individual modern editions of the plays, I suggest the Arden, New Cambridge, or Oxford World’s Classics editions. Heliodorus, *An Ethiopian Romance*, trans. Moses Hadas (Univ. of Penn); *An Anthology of Elizabethan Prose Fiction*, ed. Paul Salzman (Oxford); Philip Sidney, *The Countess of Pembroke’s Arcadia (The Old Arcadia)*, ed. Katherine Duncan Jones (Oxford); Mary Wroth, *The Countess of Montgomery’s Urania* (abridged), ed. Mary Ellen Lamb (Medieval & Renaissance Texts & Studies).

### 7210 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 (Oxford or Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. Richard Green (Martino); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford); Chaucer, *Troilus and Criseyde*, ed. Stephen Barney (Norton).

### 7254 Shakespeare and the Politics of Hatred

A. Rodgers/M–Th 11–12:15

Our class will approach Shakespeare’s plays via three principal perspectives. First, we will spend a great deal of time working closely with Shakespeare’s canvas—his language—in order to gain a greater understanding of his craft and medium. Second, we will cultivate an understanding of the role of the early modern professional stage, and Shakespeare’s

plays in particular, as both a form of cultural critique and an ideological reinforcement of early modern English cultural biases, anxieties, and instabilities. Finally, we will consider the questions of how and why Shakespeare still speaks to us as audiences, readers, and scholars in the 21st century. To provide a tighter focal lens for these endeavors, we will explore the plays we read largely through a particular analytic—that of hatred—that still plays a significant role in our own world some 400 years later. Plays include *All's Well That Ends Well*, *Romeo and Juliet*, *Titus Andronicus*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Othello*, and *The Tempest*. My hope is that our class will be a space for challenging assumptions and creative intellectual inquiry, and you should be ready and willing to take risks in your thinking and writing.

*Texts:* *The Norton Shakespeare*, 3rd ed., ed. Stephen Greenblatt (Norton); *The Bedford Companion to Shakespeare*, 2nd ed., ed. Russ McDonald (Bedford/St. Martin's).

### 7270 Shakespeare and Race

D. Britton/M–Th 8:10–9:25

In this course we will examine Shakespeare's representation of racial difference. Our Shakespearean works will include selected sonnets, *Titus Andronicus*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Othello*, *Antony and Cleopatra*, and *The Tempest*. In order to get a sense of the historical and cultural context in which Shakespeare writes, we will also read George Peele's *The Battle of Alcazar*, Christopher Marlowe's *The Jew of Malta*, religious writings, travel narratives, and literary works that served as source material for Shakespeare's plays. Additionally, we will examine a few contemporary adaptations of Shakespeare's plays by writers of color, such as Stew's musical *Passing Strange* (as well as Spike Lee's film version), Toni Morrison's *Desdemona*, and Elizabeth Nunez's *Prospero's Daughter*. As we do so, we will consider the similarities and differences between ideas about race in Shakespeare's day and our own.

*Texts:* *The Norton Shakespeare*, ed. Stephen Greenblatt, 3rd ed. (Norton). If you choose not to purchase the Norton, choose a complete works (Riverside, Arden, Pelican are good) that has scholarly introductions,

textual notes, and glosses for obscure words and allusions. If you prefer individual modern editions of the plays, I suggest the Arden, New Cambridge, or Oxford World's Classics editions. Christopher Marlowe, *The Jew of Malta*, ed. James R. Sieman (New Mermaid/Methuen); Toni Morrison, *Desdemona* (Oberon Modern Plays); Elizabeth Nunez, *Prospero's Daughter* (Akashic).

## GROUP 3: BRITISH LITERATURE—18TH CENTURY TO THE PRESENT

### 7307 What Is a Novel?

G. McWeeny/M–Th 11–12:15

What is a novel? Where did it come from? Why would anyone invent such a thing? Why did it become—according to many—the literary form of modernity? This course is an introduction to the ways literary critics have tried to elaborate a conceptual framework for this hard-to-pin-down genre. For a long time, nobody thought the novel needed a theory; today novel theory is legion, including formalist, psychoanalytic, poststructuralist, Marxist, historical, and postcolonial approaches as well as accounts that emphasize sexuality and gender or the novel's transnational development. We will move back and forth from the theory of the novel to its practice in order to see how the novel and its understanding have changed over the past 200 or so years, with the realist novel of 19th-century Britain as our primary test case. Novelists will include Jane Austen, Charles Dickens, and a contemporary writer of science fiction, China Miéville. Theorists are likely to include Henry James, Walter Benjamin, Georg Lukács, Roland Barthes, Ian Watt, Nancy Armstrong, Fredric Jameson, Eve Sedgwick, Edward Said, Leo Bersani, and Franco Moretti.

*Texts:* Jane Austen, *Pride and Prejudice* (Penguin); Charles Dickens, *Great Expectations* (Penguin); Franco Moretti, *Atlas of the European Novel* (Verso); China Miéville, *The City & The City* (Ballantine). A course packet containing supplemental readings will be available through the Middlebury College Bookstore.

### 7395 Attention : Distraction

G. McWeeny/M–Th 8:10–9:25

Reverie, absorption, immersion, daydreaming: this class will be about the history, cultural forms, and affects of attention and distraction. We'll immerse ourselves in a range of literary and visual works to get at the varied histories and states of attention in the recent past. The 19th century will be the locus of our investigations, and the realist novel—whose attention to the unnoticed and ordinary is one of its distinctive features, and whose size can lend itself as much to skimming as to intensive reading—will be of particular interest to us. We'll also read around in detective fiction, poetry, experimental novels about what happens when nothing happens, art history, Erving Goffman's sociology of everyday life, and theoretical works on perception, attention, and reading. Oscillating between the 19th century's anxieties about attention and distraction and more contemporary texts, we will take the measure of the long arc of what Jonathan Crary calls a state of 24/7 attentiveness, an "unremitting glare of monotonous stimulation." Among our questions: Why does being deeply absorbed in an artwork or activity often feel a lot like zoning out, a drift into a state of distraction? Do artworks encourage or discourage certain forms of attention? What conditions—cultural, political, philosophical—made attention into a subject of concern over the past 200 years? Do certain literary forms encourage or discourage particular forms of attentiveness? Alongside our reading, we'll use a "distraction journal" to register and consider our own states of distraction, absorption, reverie, and drift.

*Texts:* Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep* (Verso); George Eliot, *Middlemarch* (Penguin); Charles Dickens, *Bleak House* (Penguin); Arthur Conan Doyle, *The Adventures & Memoirs of Sherlock Holmes* (Oxford); Oscar Wilde, *The Picture of Dorian Gray* (Oxford); Oscar Wilde, *Salome* (Dover); Georges Perec, *An Attempt at Exhausting a Place in Paris* (DAP); Jonathan Lethem, *Motherless Brooklyn* (Vintage). Essays will be available during the session.

### 7410 Joyce's Ulysses

M. Sabin/T, Th 2–4:45

When James Joyce wrote *Ulysses*, he was in exile on the Continent, and the book was banned for blasphemy and/or obscenity in England and America, as well as in Ireland. Now it is considered the greatest classic of Modernism in the English language, and there are annual international conferences and popular marathon group readings on what has come to be known as Bloomsday (June 16)! Still, a first reading of *Ulysses* remains an entirely fresh, absorbing, and (in the end) entertaining experience, especially within a group that can share the initial bewilderment and the eventual exhilaration. Collaborative reading of *Ulysses* will be the center of this course. We will lead up to it through a couple of sessions with *Dubliners* and *A Portrait of the Artist as a Young Man*. Recent reading of these earlier works in advance is strongly recommended. For *Ulysses* itself, a variety of annotations and critical aids, including an outstanding online rendition, will be available to illuminate the multitude of Joyce's allusions and his challenges to different kinds of authority and conventions: religious, political, sexual, and literary.

*Texts:* *Dubliners* (Penguin); *A Portrait of the Artist as a Young Man* (Penguin); *Ulysses*, 1961 ed. (Modern Library); Don Gifford and Robert J. Seidman, *Ulysses Annotated: Notes for James Joyce's Ulysses* (Univ. of California Press). Please note: you will need the 1961 edition of *Ulysses* (Vintage paperback and Modern Library hardcover), which is widely available as a used, if not new, text: it is important for us all to use the same edition for ease of page reference.

### 7453 Modern Poetry

A. Hungerford/M–Th 8:10–9:25

This seminar explores Modernist poetry by selected American, British, and Caribbean poets from 1914 to 1990. We begin with Gertrude Stein's cubist-inspired poetry and Robert Frost's rural monologues from Modernism's early years before turning to the 1920s. The course then tracks the aesthetic and thematic innovations of T. S. Eliot, Wallace Stevens, Langston Hughes, and W. B. Yeats, especially as they borrow techniques from other media (notably, music and



painting). Students will discover how Modernist internationalism is reinvented in Elizabeth Bishop's poetry of travel and displacement, and in Derek Walcott's epic poem, *Omeros*, which reimagines Homeric and Modernist traditions from the standpoint of the Caribbean. Choice of critical and pedagogically oriented assignments; one workshop required outside of class for students choosing the former. All will participate in the oral explication and performance of poetry. Please read Walcott, Eliot, and some Bishop (*Questions of Travel*) a first time before summer. (*This course may also be used to satisfy a Group 4 requirement.*)

*Texts:* Gertrude Stein, *Tender Buttons*, centennial ed. (City Lights); Robert Frost, *North of Boston* (Dover, with *A Boy's Will*); T. S. Eliot, *The Waste Land*, ed. Lawrence Rainey, annotated 2nd ed. (Yale); Wallace Stevens, *Harmonium* (Faber); Langston Hughes, *The Weary Blues*, intro. Kevin Young (Knopf); *The Collected Poems of W. B. Yeats: A New Edition*, ed. Richard J. Finneran (Macmillan); Derek Walcott, *Omeros* (FSG); Elizabeth Bishop, *The Complete Poems: 1927-1979* (FSG).

### 7791 Horror

T. Curtain/M-Th 11-12:15

See description under Group 5 offerings.

## GROUP 4: AMERICAN LITERATURE

### 7040 Holding Place: Long-Form Writing about Landscape

R. Sullivan/M-Th 8:10-9:25

See description under Group 1 offerings.

### 7453 Modern Poetry

A. Hungerford/M-Th 8:10-9:25

See description under Group 3 offerings.

### 7459 Worldbuilding

J. D. Connor/T, Th 2-4:45

This century has seen an explosion of fictional worldbuilding—novels are announced as the first volumes of new series; blockbusters launch cinematic universes; transmedial franchises exist as comics, novelizations, fan fictions, toys, video games, theme park rides, and so on. Alongside these

we find a proliferation of how-to books aimed at prospective worldbuilders and a limited amount of literary criticism playing catch-up with the history of imaginary worlds. As we approach worldbuilding across media, our foci will be novelistic “subcreation” and cinematic production design. We will examine rules and innovations; techniques and technologies; and histories and theories to begin to answer the foundational question: “What does it mean to build a world at all?” Students will make two presentations and complete two writing assignments (one based on a presentation). (*This course may also be used to satisfy a Group 5 requirement.*)

*Texts:* J. R. R. Tolkien, *The Lord of the Rings: The Fellowship of the Ring* and appendices from *The Return of the King* (Mariner) Many other editions are fine; only the edge-to-edge printed mass-market paperbacks are to be avoided; Annie Dillard, *The Living* (Harper Perennial); Philip K. Dick, *The Man in the High Castle* (Mariner); N. K. Jemisin, *The Fifth Season* (Orbit); China Miéville, *Embassytown* (Del Rey). A course packet containing supplemental readings will be available through the Middlebury College Bookstore.

*Screen-based media:* Mia Hansen-Løve, *Things to Come* (2016); Terrence Malick, *Days of Heaven* (1978); *The Man in the High Castle* (TV series); John Francis Daley and Jonathan Goldstein, *Game Night* (2018); J. Lee Thompson, *Conquest of the Planet of the Apes* (1972); Boots Riley, *Sorry to Bother You* (2018).

### 7504 Herman Melville: *Moby-Dick* and After

S. Donadio/M, W 2-4:45

In June of 1851, just before he had turned 32 and was about to leave for New York to see his sixth novel in five years through the press—the book that would become his most famous and influential—Melville confided to Nathaniel Hawthorne: “Until I was twenty-five, I had no development at all. From my twenty-fifth year I date my life. Three weeks have scarcely passed, at any time between then and now, that I have not unfolded within myself. But I feel that I am now come to the inmost leaf of the bulb. . . .” Over the course of six weeks this summer we will undertake a sustained investigation of Melville’s most far-reaching imaginative achievement, then move on



to further exploration of some of his most persistently provocative later fictions. Students should anticipate opportunities for significant independent research into various aspects of the author's life and literary career, including detailed consideration of some works of prose and poetry that time will not permit us to read together.

*Texts:* Herman Melville, *Moby-Dick or, The Whale* (Penguin); *Pierre or, The Ambiguities* (Penguin); *Billy Budd, Sailor and Selected Tales* (Oxford).

### **7585 Survivance Literature: Native American Women Writers**

C. Savageau/M–Th 9:35–10:50

In this class we'll focus on the writing of Native American women since the 1970s, reading across Nations, geographies, and genres. We'll read novels, short stories, memoir, and nonfiction that show the survivance of culture in resistance to genocidal violence, forced removals, broken treaties, boarding schools, and legislation—"genocide on paper." We'll begin with two classic novels—*Ceremony*, by Leslie Marmon Silko, and *Tracks*, by Louise Erdrich, then read Deborah Miranda's *Bad Indians: A Tribal Memoir*, which extends the boundaries of the memoir form. *Braiding Sweetgrass* by Robin Kimmerer combines traditional stories, memoir, Traditional Ecological Knowledge, and ethnobotany in a poetic genre-defying book that speaks to the crisis of climate change and environmental degradation. Finally, we'll look at a futuristic young adult novel, *The Marrow Thieves*, by Cherie Dimaline that celebrates the importance of language and dreaming. Supplemental texts will be available during the session.

*Texts:* Leslie Silko, *Ceremony*, anniversary ed. (Penguin); Louise Erdrich, *Tracks* (Harper Perennial); Deborah Miranda, *Bad Indians: A Tribal Memoir* (Heyday); Robin Kimmerer, *Braiding Sweetgrass* (Milkweed); Cherie Dimaline, *The Marrow Thieves* (DCB).

### **7601 Ralph Ellison in Context**

R. Stepto/M–Th 9:35–10:50

This seminar pursues close readings of Ralph Ellison's essays, short stories, and novel *Invisible Man*. The "in context" component of the seminar involves working

from Eric Sundquist's *Cultural Contexts for Ralph Ellison's Invisible Man* and other resources, including Avon Kirkland's PBS film, to discern a portrait of the Modernist America Ellison both investigated and imagined. After each student has chosen an issue to work on (e.g., Ellison and folklore, Ellison and music), student presentations will be planned. These presentations will drive the "in context" component and will clarify how Ellison's texts are in conversation with many aspects of American literature, history, music, and art. Put another way, the student presentations should provide cultural contexts for Ellison above and beyond what Sundquist provides just for *Invisible Man*. (Deepening what Sundquist offers on a given context is also an acceptable project.)

*Texts:* Ralph Ellison, *Flying Home* (Vintage), *Collected Essays* (Modern Library Classics), and *Invisible Man* (Vintage); James Baldwin, *Notes of a Native Son* (Beacon); Alan Nadel, *Invisible Criticism: Ralph Ellison and the American Canon* (Iowa); *Cultural Contexts for Ralph Ellison's Invisible Man*, ed. Eric Sundquist (Bedford/St. Martin's); *A Historical Guide to Ralph Ellison*, ed. Steven Tracy (Oxford); Richard Wright, *Uncle Tom's Children* (Harper Perennial); Ann Petry, *Miss Muriel and Other Stories* (Northwestern).

### **7678 "Who We Be": Writing American Identities from Joan Didion to the Present**

D. Jones/M–Th 11–12:15

This course studies how cultural critics regard what "America" is at a given moment and, as a consequence, offer a language with which to conceptualize a society's aims, preoccupations, and shortcomings. We will begin with two foundational texts of contemporary cultural criticism—Joan Didion's *Slouching Towards Bethlehem* and Albert Murray's *The Omni-Americans: Black Experience and American Culture*—then work our way through the next several decades to track shifts (or at least how critics have registered those shifts) in American identities. In addition to Didion and Murray, we will also read parts of collections by Adrienne Rich, June Jordan, Audre Lorde, Kwame Anthony Appiah, Mark Greif, and Marilynne Robinson, as well as online essays by contemporary writers. Throughout the semester, students will write cultural criticism from various perspectives.

Texts: Joan Didion, *Slouching Towards Bethlehem* (FSG); Marilyn Robinson, *What Are We Doing Here?* (FSG); Kwame Anthony Appiah, *The Lies That Bind* (Liveright); Wesley Yang, *The Souls of Yellow Folk* (Norton). Additional readings will be available via our course site or from the public domain.

### 7686 American Print Cultures

K. Marshall/M, W 2-4:45

This course is a celebration of print materiality in American literature. We will undertake a comparative study of print, type, paper, and letterforms from early American letters to the contemporary “postprint” era, with its robust interest in the form of the book and in artisanal print work. The course will have hands-on sessions developed collaboratively with Middlebury Special Collections, including a session on early American manuscripts and typescripts, a typewriter workshop, and a session on bookmaking and artists’ books. Our studies will bring us into intensive contact with the Bread Loaf Printer’s Cabin and its capabilities, not only for the production of printed work but also for the access it provides to serious thinking about the weight, heft, and infrastructure of language. Sessions will also be devoted to aspects of contemporary print culture, including ephemera and other forms of print material that aren’t in mass production; students are welcome to bring examples from their local communities.

Texts: Phillis Wheatley, *Collected Poems*, ed. Vincent Carretta (Penguin); Benjamin Franklin, *Autobiography*, ed. Ormond Seavey (Oxford); Emily Dickinson, *The Gorgeous Nothings* (New Directions); Henry James, *The Aspern Papers*, ed. Michael Gorra (Penguin); Susan Howe, *That This* (New Directions); Steven Hall, *The Raw Shark Texts* (Canongate); Ruth Ozeki, *A Tale for the Time Being* (Penguin); Shelley Jackson, *Riddance* (Black Balloon).

### 7693 1977

J.D. Connor/M–Th 8:10–9:25

Cinema historians have long pointed to 1977 as an inflection point in Hollywood. Does that shift line up with other cultural changes? What is the relationship between cultural change and the onset of neoliberalism? (What do we mean by

neoliberalism anyway?) Though all our primary texts will be from 1977, we will consider both a range of narrative modes—family melodramas, new realisms, postmodern satires, self-conscious mythmaking—and a host of contexts—the fallout of “the sixties,” Watergate, second-wave feminism, the Republican Party’s “Southern Strategy,” and the Democratic Party’s abandonment of the left. Students will write two papers (one brief) and make one class presentation. Students are encouraged to immerse themselves in the popular music of the era via the Spotify playlist “Bread Loaf 77.” We begin by discussing some foundational texts on neoliberalism; *Roots*, parts I and VI; and *Song of Solomon*.

Texts: Toni Morrison, *Song of Solomon* (Vintage); Michael Herr, *Dispatches* (Vintage); Leslie Marmon Silko, *Ceremony* (Penguin); Robert Coover, *The Public Burning* (Grove); stories from Peter Taylor, *In the Miro District* (Ballantine), and James Alan McPherson, *Elbow Room* (Fawcett); Joan Didion, *A Book of Common Prayer* (Vintage). A course packet containing supplemental readings will be available through the Middlebury College Bookstore.

Films: *Roots* (TV miniseries); Charles Burnett, *Killer of Sheep*; Werner Herzog, *Stroszek*; George Lucas, *Star Wars*; *Soap* (TV series); Hal Needham, *Smokey and the Bandit*; Robert Altman, *3 Women*; Woody Allen, *Annie Hall*; John Badham, *Saturday Night Fever*.

### 7694 Great New Books

K. Marshall/T, Th 2-4:45

What can the literature of our age tell us about the times in which we live? In this course, we will read some of the most exciting books of our immediate moment to ask how they imagine the emotional, political, and social life of the present, and the role of art in constructing it. Although the majority of the readings are drawn from recent fiction, we will also discuss examples of contemporary poetry and nonfiction. Readings include American literature as well as literature in translation, all published this decade and most in the past two years. Our discussions will consider works of criticism and



theory devoted to the question of the contemporary in literature and culture. (*This course may also be used to satisfy a Group 5 requirement.*)

*Texts:* Elena Ferrante, *My Brilliant Friend* (Europa); Jesmyn Ward, *Sing, Unburied, Sing* (Scribner); Richard Powers, *The Overstory* (Norton); Kim Hyesoon, *Autobiography of Death* (New Directions); César Aira, *Dinner* (New Directions); Maggie Nelson, *The Argonauts* (Greywolf); Rachel Cusk, *Outline* (Picador).

### **7813 Beyond A Raisin in the Sun: African American Theater and Performance**

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

*See description under Group 6 offerings.*

## **GROUP 5: WORLD LITERATURE**

### **7459 Worldbuilding**

J. D. Connor/T, Th 2-4:45

*See description under Group 4 offerings.*

### **7694 Great New Books**

K. Marshall/T, Th 2-4:45

*See description under Group 4 offerings.*

### **7706 Greek Tragedy and Its Legacy**

F. Zeitlin/T, Th 2-2:45

This course offers an introduction to Greek tragedy, the foundation of the Western theatrical tradition (with global appeal), which flourished during the 5th c. BCE at Athens. We will read major plays of Aeschylus (*Oresteia*), Sophocles (*Oedipus Tyrannus*, *Oedipus at Colonus*, *Ajax*, *Philoctetes*, *Women of Trachis*, *Electra*) and Euripides (*Bacchae*, *Hippolytus*, *Medea*, *Ion*, *Iphigenia in Tauris*, *Helen*, *Hecuba*, *Electra*), along with analytical essays to gain familiarity with the genre as a complex art form (plot, character, poetic language, and evolving form) as well as its confrontation with core issues of gender, family, the individual and society, political power, and relations between gods and mortals. We will explore key concepts such as pity and fear; *hamartia* (error), *hybris* (pride), *peripeteia* (plot reversal), *anagnorisis* (recognition), and *catharsis* (purification). Students will submit weekly written responses. For the final essay: students may choose a topic pertaining

to Greek tragedy in one of its many manifestations or follow their own interests. Film adaptations will be available during the session. Students are encouraged to read Euripides's *Bacchae* (*Bakkhai*) before the start of the course and to familiarize themselves with other plays of the three tragic poets.

*Texts:* *The Complete Greek Tragedies: Aeschylus II; Sophocles I-II; Euripides I-IV*, ed. David Grene and Richmond Lattimore; Mark Griffith and Glenn W. Most, 3rd ed. (Univ. of Chicago). Please get the third ed. only. *Bakkhai* (Greek Tragedy in New Translations), ed. and trans. Reginald Gibbons and Charles Segal (Oxford); *Aristophanes: Frogs and Other Plays*, trans. Stephen Halliwell (Oxford). *Suggested:* For those who would like access to other translations for comparison, I recommend a recent publication: *The Greek Plays: Sixteen Plays by Aeschylus, Sophocles, and Euripides*, ed. Mary Lefkowitz and James Romm (Modern Library, 2017).

### **7710 The Five Books of Moses: A Literary Guide**

S. Goldman/T, Th 2-4:45

In this course we will study the first five books of the Hebrew Bible/Old Testament. Our approach will take into account both the religious ideas of the text and the literary techniques by which these ideas are expressed. (*Please note that laptops and phones are not allowed in the classroom.*)

*Texts:* *The Five Books of Moses*, trans. Robert Alter (Norton); *A Literary Guide to the Bible*, ed. Robert Alter and Frank Kermode (Belknap); *The Harper-Collins Bible*, ed. Harold W. Attridge (HarperOne); Louis Ginzberg, *Legends of the Bible* (Jewish Publication Society).

**7718 Homer, *Odyssey*:  
Epic of Loss, Adventure, and Return**

F. Zeitlin/M, W 2-4:45

*Sing to me of the man, O Muse, the man of twists and turns  
driven time and again off course, once he had plundered  
the hallowed heights of Troy.*

*Many cities of men he saw and learned their minds,  
many pains he suffered, heartsick on the open sea,  
fighting to save his life and bring his comrades home.*

So begins the *Odyssey*, an epic account of survival and homecoming—a shape-shifting poem that has shaped our imagination and cultural values and that we shall explore in depth (24 books in six weeks). Odysseus is the most complex of all Greek heroes, showing courage and endurance on the one hand and appearing as a master of tricks, disguises, and lies on the other. The poem conveys a normative ideal—a return to house, land, wife, and kingship. But it also leads outward to adventure, risk taking, encounters with the strange or supernatural, and secret pleasures. Taking on four books and secondary materials each week, we will attend to the characteristics of oral poetry (traditional epithets, type scenes, formulaic descriptions) along with narrative strategies. We will also grapple with such issues as gender, family and society, disguise and recognition, death and immortality, the role of the gods, and contemporary concerns. Students will produce weekly written responses to the reading; for the final paper, they may elect to pursue any one aspect of the *Odyssey*'s legacy—in literature, art, or film. Before the session, students should acquaint themselves with the first of Homer's epics, the *Iliad* (any translation), which tells of the Trojan War; they are encouraged to bring any supporting material (ancient to modern) that they like.

*Texts:* Homer, *The Odyssey*, trans. Robert Fagles (Penguin). Students may consult other contemporary translations (e.g., Lattimore, Fitzgerald, Lombardo, Wilson), but we will use Fagles as our course text.

**7748 The Golden Age of Russian Literature:  
From Pushkin to Chekhov**

M. Katz/M, W 2-4:45

The 19th century witnessed an extraordinary flowering of Russian culture: music, dance, art, and literature. This course provides an introduction to the classics of the "golden age," with a survey of major literary figures and genres. We begin with the works of Alexander Pushkin, the progenitor of the great tradition, sampling his lyric and narrative poetry and his prose. We move on to comic short stories by Nikolai Gogol and then read two classic novels, one by Ivan Turgenev (*Fathers and Children*) and the other by Fyodor Dostoevsky (*Crime and Punishment*). We will read some early and late tales by Leo Tolstoy, and conclude with selected short stories by Anton Chekhov and one of his major plays (*The Seagull*).

*Texts:* Alexander Pushkin, *Selected Lyric Poetry*, trans. James Falen (Northwestern Univ. Press); Nikolai Gogol, *Plays and Petersburg Tales*, trans. Christopher English (Oxford); Ivan Turgenev, *Fathers and Children*, trans. Michael Katz (Norton); Fyodor Dostoevsky, *Crime and Punishment*, trans. Michael Katz (Norton); *Tolstoy's Short Fiction*, ed. Michael Katz (Norton); *Anton Chekhov's Selected Stories*, ed. Cathy Popkin (Norton); *The Plays of Anton Chekhov*, trans. Paul Schmidt (Harper Perennial).

**7756 Teaching with Literary Theory**

A. Rodgers/M-Th 9:35-10:50

Often considered the purview of the so-called ivory tower, critical (a.k.a. "literary") theory speaks to many of the most pressing issues of ideology and identity that occupy our classrooms and our students' lives. This course takes as twin premises that a) literary theory can enrich high school students' experience of literature, and b) literary theory can aid educators in demonstrating the importance of studying literature in an increasingly vocation-based educational landscape. Toward these ends, we will look at a sampling of six influential theoretical approaches to analyzing literature: psychoanalysis, Marxism, feminism, gender studies, cultural studies/historicism, critical race/postcolonial theory, and disability theory. Learning something about these categories of analysis is not our only goal; in addition, we will explore *how* these

analytical perspectives can forge new ways of reading and understanding literature. To that end, we will read various fictional works and explore them using the critical perspectives offered by these approaches.

*Texts:* Lois Tyson, *Critical Theory Today: A User-Friendly Guide*, 3rd ed. (Routledge); *Literary Theory: An Anthology*, 2nd ed., ed. Julie Rivkin and Michael Ryan (Blackwell). It is important that students obtain the second (not the more recent third) edition of *Literary Theory: An Anthology*.

### **7759 Narrative and Documentary in Disability, Disease, and Illness**

B. Brueggemann/M, W 2-4:45

This course will take as its intersected major methods and squared theoretical foundations the following four foundations: critical disability studies and theory; the new(er) field of “narrative medicine”; trauma (as it intersects with the experience of disability, disease, illness) and its literary representations, particularly in nonfiction forms; and literature and human rights (in a social justice framework). We will engage narrative and documentary that is not necessarily limited to (but includes) the U.S. (as well as “the Western Hemisphere”). The texts of this course will, in sum, be global.

*Texts:* Dayle Seidenspinner-Nunez, *The Writings of Teresa de Cartagena* (Boydell & Brewer); Cece Bell, *El Deafo* (Amulet); Emmanuelle Laborit, *Cry of the Gull* (Gallaudet Univ. Press); William Hay, *Deformity: An Essay*, ed. and intro. Kathleen James-Cavan (English Literary Studies); Dalton Trumbo, *Johnny Got His Gun* (Random House); Paul and Judy Karasik, *The Ride Together: A Brother and Sister’s Memoir of Autism in the Family* (Washington Square); Brian Selznick, *Wonderstruck* (Scholastic); Emily Rapp Black, *The Still Point of the Turning World* (Penguin) and *Poster Child: A Memoir* (Bloomsbury); Arthur Frank, *The Wounded Storyteller* (Univ. Chicago Press); Michael Berube, *The Secret Life of Stories: From Don Quixote to Harry Potter, How Understanding Intellectual Disability Transforms the Way We Read* (NYU Press).

### **7791 Horror**

T. Curtain/M-Th 11-12:15

Horror is a genre of artistic production that announces in its name the feelings it means to inflict on us, the emotions it means to engender in us, and the affects it means to use to tell its tale. As we explore how these writers and directors tell their stories we will attempt to answer why they tell their stories the way they do. We will explore how horror works in order to understand how the genre challenges what we believe about the value and utility of art and literature. (*This course may also be used to satisfy a Group 3 requirement.*)

*Texts:* Shirley Jackson, “The Lottery” and *The Haunting of Hill House* in *Novels and Stories* (Library of America); Joyce Carol Oates, *Zombie: A Novel* (Ecco); Stephen King, *Carrie* and *The Shining* (both Anchor); H. P. Lovecraft, “The Horror at Red Hook” (available at / [www.hplovecraft.com](http://www.hplovecraft.com)); Victor LaValle, *The Ballad of Black Tom* (Tor); John Ajvide Lindqvist, *Let the Right One In* (St. Martin’s Griffin).

*Films:* Alfred Hitchcock, *Psycho* (1960); George Romero, *Night of the Living Dead* (1968); Roman Polanski, *Rosemary’s Baby* (1968); Brian de Palma, *Carrie* (1976); John Carpenter, *Halloween* (1978); Stanley Kubrick, *The Shining* (1980); John Carpenter, *The Thing* (1982); Hideo Nakata, *Ringu* (1998); Tomas Alfredson, *Låt den rätte komma in* (*Let the Right One In*) (2008); Jennifer Kent, *The Babadook* (2014); Jordan Peele, *Get Out* (2017); Ari Aster, *Hereditary* (2018).

## **GROUP 6: THEATER ARTS**

### **7807 Using Theater in the Classroom**

A. Brazil/T, Th 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 goal is 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, find and theatricalize events, find where a piece hits us emotionally, and create its physical life from there.

The work we make in class may culminate in an original piece for the Bread Loaf community. We'll be working with a variety of texts exploring some of the essential questions raised in *All's Well That Ends Well*, this summer's main theatrical production. Though performance is central to the course, the emphasis is not on acting; no previous acting experience is required. Students must be available to rehearse weekly outside of scheduled class hours.

*Texts:* Eileen Landay and Kurt Wootton, *A Reason to Read: Linking Literacy and the Arts* (Harvard). A course packet containing supplemental readings will be available through the Middlebury College Bookstore.

### **7813 Beyond A Raisin in the Sun: African American Theater and Performance**

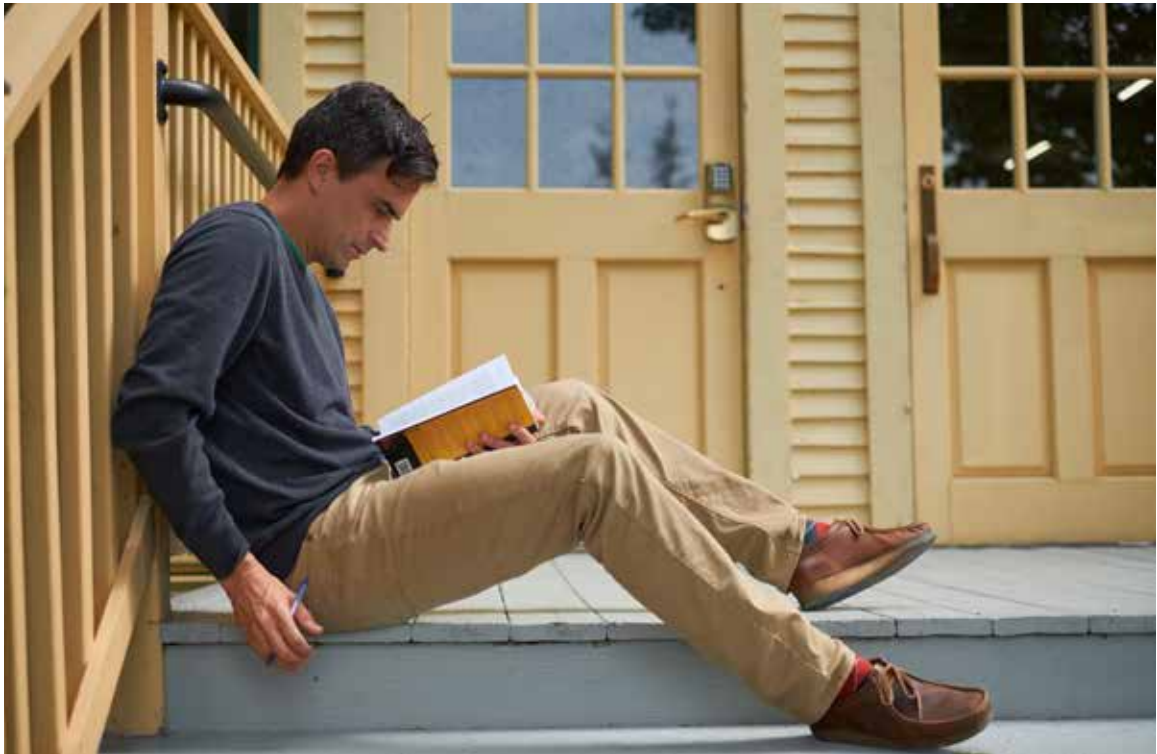
D. Jones/M–Th 9:35–10:50

This course surveys African American theater and performance cultures from the time of slavery to the present. We will study how African American performance makers have contributed to and diverged from major dramaturgical and theatrical movements,

including blackface minstrelsy, realism, musical comedy, surrealism, postmodernism, and performance art, among others. In addition to studying a wide array of dramas and librettos, we will also read biography, memoirs, reviews, manifestos, and criticism. (*This course may be used to satisfy a Group 4 requirement.*)

*Texts:* Adrienne Kennedy, *The Adrienne Kennedy Reader* (Minnesota); George C. Wolfe, *The Colored Museum* (Grove); August Wilson, *Gem of the Ocean* (TCG); Tarrell Alvin McCraney, *The Brother/Sister Plays* (TCG); Lynn Nottage, *Sweat* (TCG). The following plays will be available on our course site or in the public domain: William Wells Brown, *The Escape, or, A Leap for Freedom*; Angela Weld Grimké, *Rachel*; Georgia Douglas Johnson, *Plumes*; Marita Bonner, *The Purple Flower*; Theodore Ward, *Big White Fog*; Alice Childress, *Trouble in Mind* and *Wedding Band: A Love/Hate Story in Black and White*; Ntozaki Shange, *for colored girls who have considered suicide / when the rainbow is enuf*.









Bread Loaf/New Mexico

**GROUP 1: WRITING, PEDAGOGY, AND LITERACY****7017 Life Lines: The Art and Craft of Biographical Writing**

A. Swan/T, Th 2-5

Ever since Plutarch brought Alexander the Great blazingly to life in his seminal *Lives* (second century CE), biography has illuminated history from the inside out, giving us the story—and the players—firsthand. *Life Lines* will be an exploration of the genre at its best. What do great biographies have in common—and how do they differ? How are scenes set, facts organized, and context provided? And is there, finally, such a thing as “truth” in biography—and especially autobiography? This class will explore the many ways a writer can tease out the “figure under the carpet,” as Leon Edel, the biographer of Henry James, put it. We will also practice the art ourselves, either by writing something autobiographical or else researching and writing a chapter of a biography. (There will be field trips to the Georgia O’Keeffe Museum and to Bishop Lamy’s chapel.) (*This course may be used to satisfy a Group 3 requirement.*)

*Texts:* *Telling Lives: The Biographer’s Art*, ed. Marc Pachter (excerpts only, provided in class); James Boswell, *The Life of Samuel Johnson* (Penguin Classics, 1986 abridged edition only, with Christopher Hibbert introduction); Lytton Strachey, *Eminent Victorians* (Penguin); A. J. A. Symons, *The Quest for Corvo* (New York Review Books); Paul Horgan, *Lamy of Santa Fe* (Wesleyan); Willa Cather, *Death Comes for the Archbishop* (Vintage, excerpts only); Laurie Lisle, *Portrait of an Artist: A Biography of Georgia O’Keeffe* (Washington Square); Frank McCourt, *Angela’s Ashes* (Scribner).

**7090 Teaching Multimodal Writing in a Digital Age**

C. Medina/T, Th 9-12

This course looks at how we can think about teaching writing with technologies so that these pedagogical practices are meaningful and creative and reinforce traditional writing processes. This class asks students to reflect on their teaching philosophies about writing and composing with technology by juxtaposing current writing studies research on multimodal composing. Students articulate and (re)mediate these teaching

philosophies across multiple digital genres, paying attention to the affordances across modes. Reflecting metacognitively on our own design and translation choices across media will provide opportunities to consider what makes “good” writing and how these criteria can effectively be evaluated and assessed.

*Texts:* Jason Palmeri, *Remixing Composition: A History of Multimodal Writing Pedagogy* (Southern Illinois); Kristin L. Arola, Jennifer Sheppard, Cheryl E. Ball, *Writer/Designer: A Guide to Making Multimodal Projects* (Bedford/St. Martin’s).

**GROUP 2: BRITISH LITERATURE—BEGINNINGS THROUGH THE 17TH CENTURY****7252 Shakespeare & Company: English Renaissance Drama**

L. Engle/M, W 2-5

This course will focus on the flowering of public theater in London from 1585 to 1625. We will read selected plays by Shakespeare alongside similar plays by other major playwrights such as Thomas Kyd, Christopher Marlowe, Ben Jonson, Thomas Middleton, and John Webster, with attention both to the main genres and the peculiar institutions of Elizabethan and Jacobean theater. Students will write a shorter and a longer paper, contribute a weekly note or question on the reading, lead one class discussion, and participate in an acting exercise. Topics in order: revenge (Kyd, *The Spanish Tragedy*; Shakespeare, *Hamlet*; Middleton, *The Revenger’s Tragedy*); kingship and masculinity (Marlowe, *Tamburlaine Part 1* and *Edward II*; Shakespeare, *Macbeth*); love and service (Shakespeare, *Othello*; Middleton and William Rowley, *The Changeling*; Webster, *The Duchess of Malfi*); magic and theatricality (Marlowe, *Doctor Faustus*; Jonson, *The Alchemist*; Shakespeare, *The Tempest*).

*Texts:* *English Renaissance Drama: A Norton Anthology*, ed. David Bevington, Lars Engle, et al. (Norton); *William Shakespeare, The Late Romances*, ed. David Bevington and David Kastan (Bantam); *William Shakespeare, Four Tragedies*, ed. David Bevington and David Kastan (Bantam). Any good modern annotated Shakespeare may be substituted by checking with me.



Recommended, but not required: Lars Engle and Eric Rasmussen, *Studying Shakespeare's Contemporaries* (Wiley Blackwell).

### **7290 Teaching, Reading (and Enjoying) Poetry**

B. Smith/M, W 9-12

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 may also be used to satisfy a Group 3 requirement.*)

*Texts: The Norton Anthology of Poetry*, ed. Margaret Ferguson, Shorter Fifth Ed. (Norton).

## **GROUP 3: BRITISH LITERATURE—18TH CENTURY TO THE PRESENT**

### **7017 Life Lines: The Art and Craft of Biographical Writing**

A. Swan/T, Th 2-5

*See description under Group 1 offerings.*

### **7290 Teaching, Reading (and Enjoying) Poetry**

B. Smith/M, W 9-12

*See description under Group 2 offerings.*

### **7363 Mostly *Middlemarch***

J. Nunokawa/T, Th 2-5

In this class, we will mostly read *Middlemarch*, what Virginia Woolf famously calls "one of the few English novels written for grown-up people." Woolf's remark may be a kind of posh understatement. Eliot recruits her famous, sometimes staggering erudition in the service of her "Study of Provincial Life," which gives a local habitation and name to the vagaries of German idealism, the legal history of wills, the

state of modern medical science, the totality of what Victorian intellectuals regarded as "serious" literature, the history of religion, the development of the human sciences and the beginnings of sociology and anthropology, the comparative study of mythology, the progress of electoral reform and the heightening of class conflict in the 19th century, and the "woman question." But Woolf's praise for *Middlemarch* may also be an acknowledgement that Eliot's great novel tells a story that only grown-up people can understand: a story that visits middle-aged people—of how people who start with big hopes settle for smaller lives. We will see how this story of ordinary disappointment, along with the effort to convey that story to people who are too young to know it, dwells at the center of *Middlemarch*. Most of all we will see how in the novel large philosophical questions and broad historical movements come to bear on individual lives. Additional reading will include critical essays as well as passages from Milton and Wordsworth; we will begin with Austen's *Persuasion* to introduce us to some rhetorical techniques (such as free indirect discourse) that are central to Eliot. Mostly though, we will read *Middlemarch*, a work of literature as fine and fun and funny and familiar and strange as anything ever attempted in prose or rhyme.

*Texts: George Eliot, Middlemarch*, ed. and intro.

Rosemary Ashton (Penguin Classic ed. only); Wordsworth, "Tintern Abbey"; Milton, *Paradise Lost* (selections). The instructor will provide all additional readings.

### **7390 The Essay and Its Vicissitudes**

J. Nunokawa/M, W 2-5

This course will introduce students to the range of the essay form as it has developed from the early modern period to our own. The class will be organized, for the most part, chronologically, beginning with the likes of Bacon and ending with some lustrous contemporary examples of, and luminous reflections on, the form. We will consider how writers as various as Bacon, Hume, Johnson, Hazlitt, Emerson, Woolf, Baldwin, and Elizabeth Hardwick define and revise the shape and scope of those disparate aspirations in prose that have come to be called collectively "The Essay." The writing assigned for this course will seek to enlist the essays



not only as objects of analysis but also as models for our own essays in the essay form.

*Texts:* A course packet containing the readings will be available through the Middlebury College Bookstore.

#### **7440 Introduction to Graduate Literary Studies**

J. Wicke/T, Th 2-5

Humans live by stories, and humanity urgently needs new narratives. The “narrative imperative” at the heart of culture gives literary humanities its vital purpose: articulating the stories, literary and critical, that we rely on to survive and change. Graduate literary studies stands at the crossroads where rethinking the uses of literature intersects with reimagining the narratives that shape knowledge, truth, and value. The course gives grounding in the key theoretical and critical methods that pose these questions and illuminates new models of reading and writing that expand the narrative horizon. This foundation will enhance graduate work, create community, and translate critical perspectives into teaching strategies. Most important is to discover and strengthen the critical voice each student brings to the graduate classroom and beyond as writers, thinkers, and educators.

*Texts:* Henry James, *The Turn of the Screw: Case Studies in Contemporary Criticism*, 3rd ed. (Bedford/St. Martin’s); Virginia Woolf, *Selected Essays* (Oxford World Classics); George Orwell, *Why I Write* (Penguin); James Baldwin, *The Fire Next Time* (Vintage); Toni Morrison, *Playing in the Dark* (Vintage); Maggie Nelson, *The Argonauts* (Graywolf); Claudia Rankine, *Citizen: An American Lyric* (Graywolf). Additional readings will be provided.

### **GROUP 4: AMERICAN LITERATURE**

#### **7588 American Modernism**

L. Hammer/T, Th 9-12

American Modernism was a revolutionary cultural movement braiding art and daily life, in which writing and art were political and spiritual pursuits. Absorbing, but also resisting, the example of new European art and literature, Modernism in this country articulated specifically American forms of thought and expression.

Focused on the period from the Armory Show (1913) to the stock market crash (1929), our course will examine this transformative moment against the backdrop of New York City and in regional settings from New England to New Mexico. While centering on poetry and fiction, we will read literature in the light of visual art and music, and in the context of first-wave feminism, the New Negro, “Flaming Youth,” and self-consciously modern visions of democratic culture and American history. Students will prepare two papers and a presentation, choosing between critical and more pedagogically oriented options. Artists include Georgia O’Keeffe, Alfred Stieglitz, Walker Evans, and Marsden Hartley.

*Texts:* Robert Frost, *A Boy’s Will and North of Boston* (Dover); Sherwood Anderson, *Winesburg, Ohio* (Penguin); William Carlos Williams, *Spring and All* (New Directions); John Dos Passos, *Manhattan Transfer* (Houghton Mifflin); Jean Toomer, *Cane* (Norton); Langston Hughes, *The Weary Blues* (Knopf); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); Hart Crane, *The Bridge* (Liveright).

#### **7673 Writing with, against, and beyond the Alphabet: Mexican American Reinventions**

D. Baca/M, W 9-12

We will investigate how Mexican American writers challenge basic assumptions ingrained in the Western understanding of literature and its ties to alphabetic literacy, Hellenocentrism, civilizing missions, and unregulated global capitalist expansion. Common assumptions about written communication depend upon the alphabet as a precondition for literacy, thereby obscuring pictographic and nonverbal writing systems that still circulate among Mexican-origin communities. We will study how media-rich texts of significance account for a plurality of transmission practices that are unmistakably tied to the Valley of México, greater Mexico, and the peoples of the Rio Grande basin. Finally, we will examine how Mexican American aesthetic practices rooted in lived and livable experiences foster decolonizing relationships to body politics and to each other as well as to the natural world. *Texts:* Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Guillermo Gómez-Peña, *Codex Espangliensis: From Columbus to the Border Patrol*

(City Lights); Carlos Aceves, *Nine Seasons: Beyond 2012: A Manual of Ancient Aztec & Maya Wisdom* (Indigenous Cultures Institute); Ana Castillo, *So Far from God* (Norton); Paul Martínez Pompa, *My Kill Adore Him* (Notre Dame); Valerie Martínez, *And They Called It Horizon: Santa Fe Poems* (Sunstone); Ilan Stavans, *El Iluminado* (Basic Books); José Manuel Mateo, *Migrant: The Journey of a Mexican Worker* (Harry N. Abrams).

**7812 Creating Solo Performance:  
From Literature to Life**

J. Fried/M, W 2-5

See description under Group 6 offerings.

**GROUP 5: WORLD LITERATURE**

**7730 Global Journeys:  
Odyssey, Pilgrimage, Encounter**

J. Wicke/M, W 2-5

This course is a journey into travel: the writing about travel that has made literature, the literature of travel that has made world culture. Narratives of travel map our minds, imaginations, and stories; travel is so widespread across time and place that it defines the human experience. We'll explore the three literary templates of travel—the odyssey into the unknown, the pilgrimage to a sacred destination, and the encounter with otherness beyond borders—by pairing classic works of world literature with modern counterparts, to illuminate journeys of personal and social discovery. At a time when mass tourism intersects with the forced travel of refugees, migrants, and the displaced, we are all travelers, strangers in a strange land. All narratives of travel return in the end to the meaning of home, and hopes of homecoming.

*Texts:* Homer, *The Odyssey*, trans. Emily Wilson (Norton); Virginia Woolf, *Orlando* (Mariner); Geoffrey Chaucer, *Selected Canterbury Tales* (Dover); Matsuo

Basho, *The Narrow Road to the Deep North* (Penguin); Shailja Patel, *Migritude* (Kaya); Alvar Nunez Cabeza de Vaca, *The Account of the Journey to the New World* (Arte Publico); Laila Lalami, *The Moor's Account* (Vintage); William Shakespeare, *The Tempest*, ed. Barbara Mowat and Paul Werstine, Folger Shakespeare Library (Simon & Schuster); Herman Melville, *Benito Cereno* in *Bartleby and Benito Cereno* (Dover); Jamaica Kincaid, *A Small Place* (Farrar, Straus and Giroux); Toni Morrison, *A Mercy* (Vintage); Viet Thanh Nguyen, *Refugees* (Grove).

**GROUP 6: THEATER ARTS**

**7812 Creating Solo Performance:  
From Literature to Life**

J. Fried/M, W 2-5

Inspired by the Bread Loaf Acting Ensemble's practices in the classroom, this course will adopt the actor's process to examine recurring themes of reinvention, renewal, and identity within the literatures of the American West. As the culmination of this investigation, each student will produce a 10-minute solo play for the Bread Loaf community, focusing on the "solo actors" who exist outside the American mainstream: the loners, outcasts, nonconformists, visionaries, and explorers. Students will build their scripts from readings chosen in consultation with the instructor before the term begins and will dig deeply into those texts to ground their characters. Students will meet twice weekly with the instructor outside the class hours for one-on-one rehearsals. The course is for nonactors; no experience required. Bring your creativity! (*This course may be used to satisfy a Group 4 requirement.*)







Bread Loaf/Oxford



## GROUP 2: BRITISH LITERATURE—BEGINNINGS THROUGH THE 17TH CENTURY

### 7900 *Beowulf* and the Anglo-Saxon World

F. Leneghan/W, F

This course will introduce students to the weird and wonderful language and literature of the Anglo-Saxons. Our main focus will be on the first poetic masterpiece in English literature, the epic *Beowulf*, but we will also read a selection of shorter poems, including passionate songs of love and loss, intense dream visions, bawdy and obscene riddles, and strange charms contained in manuscripts such as the Exeter Book and the Vercelli Book. In these remarkable, often enigmatic poems, the heroic traditions of the Germanic tribes merge with Christian-Latin learning, pagan kings speak with the wisdom of the Old Testament patriarchs, Woden rubs shoulders with Christ, a lowly cowherd receives the gift of poetry from God, and a talking tree provides an eyewitness account of the Crucifixion. Texts will be studied both in translation and, after some basic training, in the original Old English.

*Texts: Beowulf—Second Edition*, trans. Roy Liuzza (Broadview); *Old English Shorter Poems Volume II: Wisdom and Lyric*, Dumbarton Oaks Medieval Library 32, trans. Robert E. Bjork (Harvard); *Old English Poems of Christ and His Saints*, Dumbarton Oaks Medieval Library 27, trans. Mary Clayton (Harvard); Hugh Magennis, *The Cambridge Introduction to Anglo-Saxon Literature* (Cambridge); *The Cambridge Companion to Old English Literature*, 2nd ed., ed. Malcolm Godden and Michael Lapidge (Cambridge).

### 7921 British Theater: Stage to Page to Stage

S. Berenson/M-Th

Using the resources of the British theater, this course will examine imagery in dramatic literature. We will attend performances in London and Stratford. In addition to weekly theater attendance and travel time, the class will include discussions, lectures, two writing projects, and collaborative on-your-feet image making. No previous acting experience is required. This is a class for students who love the theater and understand that the word “image” is the root of the

word “imagination.” (*This course carries one unit of Group 2 credit and one unit of Group 3 credit.*)

Performances are expected to include *Measure for Measure* by William Shakespeare, *Venice Preserved* by Thomas Otway, and *The Lehman Trilogy* by Stefano Massini. A final schedule and reading list will be circulated before the summer. Enrolled students will be charged a supplemental fee of \$800 to cover the costs of tickets and transportation.

### 7925 Shakespeare as Playwright: Analysis and Dramaturgy

B. McEleney/M, T, Th

In this course we will study one play from each of the four main Shakespearean genres: *Macbeth* (tragedy), *Twelfth Night* (comedy), *Richard III* (history), and *The Winter's Tale* (romance), using traditional methods of theatrical text analysis. Through intensive reading and weekly writing projects we will be asking interpretive questions that actors and directors would pose in working on a production of each of the plays. Each student's final project will consist of a proposal for an imagined production, including research into critical commentary and performance history; a detailed analysis of narrative structure, character, and theme; an overall conceptualization of the play; and a presentation of design ideas. We will also attend two productions (TBA), in either London or Stratford, and discuss the interpretive choices involved.

*Texts: William Shakespeare, Macbeth, Twelfth Night, Richard III, and The Winter's Tale* (any editions—Folger Shakespeare Library editions preferred).

## GROUP 3: BRITISH LITERATURE—18TH CENTURY TO THE PRESENT

### 7921 British Theater: Stage to Page to Stage

S. Berenson/M-Th

*See description in Group 2 offerings.*

### **7940 The City and the Country in British Literature, 1700-1800**

C. Gerrard/T, Th

How did writers and artists respond to the rapid growth of metropolitan culture during the 18th century, and to the corresponding social and aesthetic changes reflected in the English countryside? This course will explore the ways in which the expansion of London encouraged the rise of print culture, metropolitan leisure and fashionable pursuits, financial markets, and social mobility, and how these were depicted in a range of urban spaces; we will also consider how writers imagined the countryside as locus for social stability, honest labor, contemplation, and imagination. We will be reading periodicals, poetry, prose, and drama, with an emphasis on poetic forms. The course will include a visit to the Ashmolean Museum in Oxford and a trip to at least one country house such as Claydon or Stowe.

*Texts:* Daniel Defoe, *Moll Flanders* (Oxford); John Gay, *The Beggar's Opera* (Oxford); *The Commerce of Everyday Life: Selections from the Tatler and Spectator*, ed. Erin Mackie (Bedford) (esp. Richard Steele, "On Coffee-Houses"; Addison, as Mr. Spectator, on the Royal Exchange, and "The History of a Shilling"; Edward Ward, "A Visit to the Coffee House" and "Women of the Coffeehouses and Shops"). Poems mainly taken from *Eighteenth-Century Poetry: An Annotated Anthology*, 3rd ed., ed. David Fairer and Christine Gerrard (Blackwell Wiley, 2014). Texts to be discussed include John Gay, *Trivia Book 2, The Shepherd's Week: Friday; or, The Dirge*; Swift, "A Description of the Morning" and "A Description of a City Shower"; Lady Mary Wortley Montagu, "Saturday" and *Epistle to Bathurst*; Pope, *Epistle to Burlington*; Thomson, *Winter 1726*; Ambrose Philips, *A Winter-Piece*; Mary Leapor, *Crumble Hall*; George Crabbe, *The Village*, Book 1; Stephen Duck, *The Thresher's Labour*; Oliver Goldsmith, *The Deserted Village*; Mary Collier, *The Woman's Labour*; Ann

Finch, *A Nocturnal Reverie*; Samuel Johnson, *London*; Parnell, *A Night-Piece on Death*; Thomas Gray, "Elegy Written in a Country Churchyard"; Anna Barbauld, *A Summer Evening's Meditation*. Other texts (which can be downloaded from a site such as rc.umd.edu): Wordsworth, "Tintern Abbey," *The Prelude*, Book 7, "Residence in London," and "The Thorn"; William Blake, *Songs of Innocence and Experience*, "London," "The Chimney Sweep," and "Holy Thursday" (both versions); S. T. Coleridge, "Frost at Midnight"; Jane Austen, *Sense and Sensibility* (Oxford World's Classics).

### **7950 Atlantic Crossings: Anglo-American Literary Relations, 1798-1900**

C. Gerrard/T, Th

See description in Group 4 offerings.

### **7975 James Joyce**

J. Johnson/T, Th

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. (Class hours TBA; may fall occasionally on days other than T, Th.)

*Primary Texts:* James Joyce, *Dubliners* (any ed.); *A Portrait of the Artist as a Young Man* (any ed.); *Ulysses*, ed. H. W. Gabler (Vintage). *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.)

**7986 Memoir at the Millennium:****A Genre without Borders**

C. Kaplan/T, Th

This course explores the changing nature of memoir since the 1970s. Increasingly experimental, current developments in memoir challenge traditional forms of life writing, often breaching the boundaries between fact and fiction. Today memoir provocatively rivals the novel in its popular appeal, becoming a favored genre for the construction and exploration of new identities: political, personal, spiritual, and sexual. In other cultural modes—graphic narrative and contemporary film—memoir’s innovations are especially striking. Through work by an international selection of writers, filmmakers, and graphic artists, we will investigate memoir’s creative hybridity, its fluid, shape-shifting accommodation of other discourses. How does modern memoir alter the relationship between personal/family history and public memory? What is the status of “truth” in avant-garde memoir? What can contemporary memoir tell us about the changing registers and salience of emotion? (*This course carries one unit of Group 3 credit and one unit of Group 4 credit.*)

*Texts* (any editions acceptable): James Baldwin, *No Name in the Street* (Vintage); Audre Lorde, *Zami: A New Spelling of My Name—A Biomythography* (Crossing Press); Helen MacDonald, *H is for Hawk* (Grove); Cheryl Strayed, *Wild: A Journey from Lost to Found on the Pacific Coast Trail* (Vintage); Hilary Mantel, *Giving Up the Ghost: A Memoir* (Picador) and *Learning to Talk: Short Stories* (Harper Perennial); Edward W. Said, *Out of Place: A Memoir* (Knopf); Stuart Hall, *Familiar Stranger: A Life Between Two Islands*, ed. Bill Schwarz (Duke); Tara Westover, *Educated: A Memoir* (Random House); Rebecca Stott, *In the Days of Rain: A Daughter, a Father, a Cult* (Random House); Gillian Slovo, *Every Secret Thing: My Family, My Country* (Little Brown); Alison Bechdel, *Fun Home: A Family Tragicomic* and *Are You My Mother?* (both Mariner).

*Films*: Jean-Marc Vallée, *Wild* (2014); Marjane Satrapi, *Persepolis* (2007); Terence Davies, *Distant Voices, Still Lives* (1988) and *The Long Day Closes* (1992); Josh Appignanesi and Devorah Baum, *The New Man* (2016).

The films will all be available to students at Oxford (with viewing times to accommodate their schedules) as will additional critical reading.

**GROUP 4: AMERICAN LITERATURE****7950 Atlantic Crossings: Anglo-American Literary Relations, 1798–1900**

C. Gerrard/T, Th

This course aims to explore the cross-currents and interconnections within British and American literary cultures of the 19th century. By looking at key texts across a wide variety of genres and modes, including epic, 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, including American innocence and European sophistication; landscape and nature; history; self-reliance and community; sin, guilt, and the “double self”; and slavery and abolition. 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 3 credit and one unit of Group 4 credit.*)

*Texts*: Samuel Taylor Coleridge, “The Rime of the Ancient Mariner” (1798 and 1817); Herman Melville, *Moby-Dick* (1851) and “Benito Cereno”; William Wordsworth, *The Prelude* (two-book version of 1799), “Westminster Bridge” (1802), and preface to *Lyrical Ballads*, ed. Stephen Gill 1984; rpt. (Oxford 1988) 595–615; Henry David Thoreau, *Walden* (1854); Walt Whitman, “Song of Myself,” “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,” “The Fall of the House of Usher,” “The Tell-Tale Heart,” and “The Black Cat”); Phyllis Wheatley, “On Being Brought from Africa to America”; William Cowper, “The Negro’s Complaint” and “Sweet Meat”; Ann Yearsley, “A Poem on the Inhumanity of the Slave Trade” in [www.brycchancarey.com/slavery/poetry.htm](http://www.brycchancarey.com/slavery/poetry.htm); Wordsworth, “The Thorn”

(1798); Nathaniel Hawthorne, *The Scarlet Letter* (1850) and “Young Goodman Brown”; 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 or Penguin editions. There is an Easy Read or a Hackett edition of *Edgar Huntly*, ed. Philip Barnard.

### **7983 The City in the 20th Century: Vision, Form, Politics**

M. Turner/M, W

See description in Group 5 offerings.

### **7986 Memoir at the Millennium: A Genre without Borders**

C. Kaplan/T, Th

See description in Group 3 offerings.

### **7989 Literature of the Asian Diaspora**

M. Jerng/T, Th

This course will explore narratives of Asian diasporas and how they figure global questions of citizenship, belonging, settlement, labor, and capital. The Asian diasporan subject is often defined in terms of perpetual movement, travel, and migration. But this definition does not account for the problem of what it means to settle, and how the attempts to settle and make a home disrupt conventional forms of belonging such as the nation and family, as well as conventional narratives of immigration. Our primary interest will be in analyzing novels and asking how they figure questions of settlement as they intersect various histories of race, capital, extraction, and war. We will also analyze relevant theoretical and legal texts on citizenship, cosmopolitanism, and migration. The primary goal of the course is to rethink what “Asian American” and other racial and social categories might mean in relation to a global politics of settlement. (*This course carries one unit of Group 4 credit and one unit of Group 5 credit.*)

*Texts:* Chang-rae Lee, *Native Speaker* (Penguin); Maxine Hong Kingston, *China Men* (Vintage); Julie Otsuka, *When the Emperor Was Divine* (Penguin); Patricia Powell, *The Pagoda* (Harvest); Karen Tei Yamashita, *Through the Arc of the Rain Forest* (Coffee House); Larissa Lai, *Salt Fish Girl* (Thomas Allen); Kevin Kwan, *Crazy Rich Asians* (Anchor). Additional readings (available during the session) will include short stories by Nam Le, Sui Sin Far, Aimee Phan, Carlos Bulosan, Jhumpa Lahiri, V. S. Naipaul, and Ken Liu.

## **GROUP 5: WORLD LITERATURE**

### **7983 The City in the 20th Century: Vision, Form, Politics**

M. Turner/M, W

Throughout the 20th century, “the city” was one of the great subjects for writers and artists who sought to make sense of the shifting nature of contemporary life across Europe and America. This interdisciplinary course investigates a number of the most significant topics in urban cultural production. In wandering through major cities including London, New York, Paris, Los Angeles, Prague, and Lisbon, we will focus on topics related to literary and cultural form and politics, such as urban aesthetics, identity, textualities and sexualities, dystopias, the city and memory, and the “mass.” The emphasis throughout will be on the conceptual and aesthetic frameworks used to provide distinct visions of the city. In addition to the final essay, there will be seminar presentations, a psychogeography project, and a few film screenings outside class. (*This course carries one unit of Group 4 credit and one unit of Group 5 credit.*)

*Texts:* Editions below are suggested, but any edition of these will be fine; other readings (poems, journalism, essays, etc.) will be provided during the session. Virginia Woolf, *Mrs Dalloway* (Penguin); André



Breton, *Nadja* (Grove); John Dos Passos, *Manhattan Transfer* (Mariner); Nathanael West, *The Day of the Locust* (Vintage); Joan Didion, *Play It As It Lays* (FSG); Bohumil Hrabal, *Too Loud a Solitude* (Mariner); David Wojnarowicz, *Close to the Knives: A Memoir of Disintegration* (Vintage); Tommy Orange, *There, There* (Knopf); Italo Calvino, *Invisible Cities* (Harcourt Brace); Antonio Tabucchi, *Requiem: A Hallucination* (New Directions); Siri Hustvedt, *The Blindfold* (Simon & Schuster).

*Texts*: J. R. R. Tolkien, *The Fellowship of the Ring* (Penguin); Ursula K. Le Guin, *Gifts* (Harcourt); N. K. Jemisin, *The Fifth Season* (Little, Brown); Samuel Delany, *Return to Neveryon* (Univ. Press of New England); C. S. Lewis, *Till We Have Faces* (Harcourt); Octavia Butler, *Wild Seed* (Grand Central); Victor Lavalle, *Destroyer* (Boom! Studios). PDFs will be provided for excerpts from the following: Joanna Russ, *The Adventures of Alyx*; Angela Carter, *The Bloody Chamber and Other Stories*; Samuel Delany, *Flight from Neveryon*.

### 7989 Literature of the Asian Diaspora

M. Jerng/T, Th

See description in Group 4 offerings.

### 7999 Fantasy Fiction and Worldbuilding

M. Jerng/M, W

This course is an introduction to fantasy fiction, focusing specifically on its arguably main narrative technique: worldbuilding. We will focus on narrative practices of worldbuilding across three modes: epic fantasy, sword and sorcery, and retellings of myth and history. We will explore the overlapping historical, thematic, and formal concerns of each of these modes, including a) moral, philosophical, and political issues such as the nature of transcendence; questions of causality, agency, and will; and the construction of social and cultural values; b) formal and structural issues in storytelling such as the processes of worldbuilding, the formation of myth, and the critical uses of genre analysis; and c) historical issues such as the great wars of the 20th century, the imagination of slavery and market economies, and the gendered formations of work, play, adventure, and power.



## SUMMER 2019 DATES AND FEES

### Vermont

|                           |           |
|---------------------------|-----------|
| Arrival and registration: | June 25   |
| Classes begin:            | June 26   |
| Classes end:              | August 6  |
| Commencement:             | August 10 |
| Tuition:                  | \$5,990   |
| Room and Board:           | \$3,255   |
| Total:                    | \$9,245   |

### New Mexico

|                           |         |
|---------------------------|---------|
| Arrival and registration: | June 18 |
| Classes begin:            | June 19 |
| Classes end:              | July 25 |
| Commencement:             | July 27 |
| Tuition:                  | \$5,990 |
| Room and Board:           | \$2,960 |
| Facility Fees:            | \$295   |
| Total:                    | \$9,245 |

### Oxford

|                 |           |
|-----------------|-----------|
| Arrival:        | July 1    |
| Registration:   | July 2    |
| Classes begin:  | July 3    |
| Classes end:    | August 9  |
| Commencement:   | August 10 |
| Tuition:        | \$5,990   |
| Room and Board: | \$4,560   |
| Facility Fees:  | \$450     |
| Total:          | \$11,000  |

*The cost for taking an additional unit (independent project, tutorial, or course) is \$2,995.*

## IMPORTANT ADMISSIONS DATES

Rolling Admissions:

December 10, 2018–May 10, 2019

Course Registration:

February 18–March 1, 2019

Online Application Availability:

July 15, 2018–May 10, 2019

## MISSION STATEMENT

By offering first-rate graduate education in literature and related fields during a full-time summer session, the Bread Loaf School of English offers unparalleled opportunities for teachers and other professionals at all stages of their careers to deepen their intellectual awareness and engagement and to become powerful critical thinkers, writers, and educational leaders.

## ACCREDITATION

The Bread Loaf School of English 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, 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 Middlebury outside the United States. This is consistent with Middlebury's intent to comply with the requirements of application law. Individuals with questions about the policies governing such programs should direct inquiries to the Bread Loaf director, Emily Bartels.









Middlebury Bread Loaf  
School *of* English

75 Franklin Street, Middlebury, VT 05753  
[www.middlebury.edu/blse](http://www.middlebury.edu/blse) • [blse@breadnet.middlebury.edu](mailto:blse@breadnet.middlebury.edu)  
802-443-5418 • Fax 802-443-2060