

Middlebury  
**Bread Loaf**  
School of English

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*Summer 2015 Course Catalog*

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*Explore your inner potential.*

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*Expand your outer limits.*







# Welcome to **BREAD LOAF**

Established in 1920, Middlebury Bread Loaf School of English is an academically rigorous summer graduate program of Middlebury College, offering a diverse and innovative curriculum in the fields of literature and culture, pedagogy and literacy, creative writing, and theater arts. While tailored to K-12 English and language arts teachers, the program also enrolls students from a variety of backgrounds. Bread Loaf faculty come from eminent colleges and universities across the United States and U.K.

**A**t Bread Loaf, we engage and inspire innovative thinkers who, through the interpretation of literary and critical texts, contribute creative thought, write persuasive and original arguments, and use relevant emerging technologies to develop effective teaching and learning practices.

Students can enroll for one or more summers of continuing graduate education, or pursue a master of arts or master of letters degree in English. A typical course load is two units per summer: each unit carries three semester hours of graduate credit (the equivalent of 30 class hours). Degree candidates must attend Bread Loaf/Vermont at least once, but are encouraged to attend all three campuses. All Bread Loaf students can join the nationally recognized Bread Loaf Teacher Network, which supports innovative pedagogical collaboration.

**HISTORY**

In 1915, Joseph Battell, a former Middlebury College student and a longtime Middlebury businessman, willed to Middlebury College an inn, a collection of cottages, and 31,000 acres in the heart of Vermont’s Green Mountains. These lands and residences became home to the

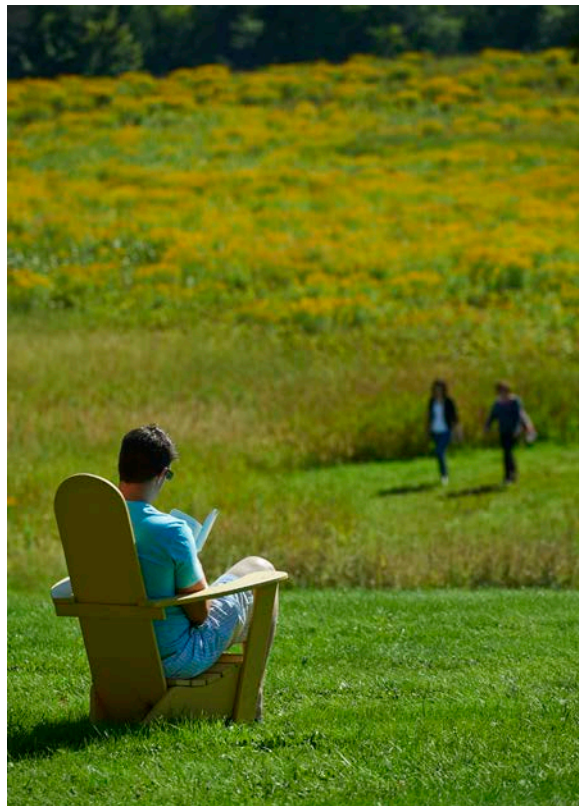
Bread Loaf School of English, which held its first session in 1920 with the aim of providing graduate education in the fields of English and American literatures, public speaking, creative writing, dramatic production, and the teaching of English.

**MISSION STATEMENT**

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

Summer 2015 Session Dates

Vermont	New Mexico	Oxford
Arrival and registration . . . . . June 23	Arrival and registration . . . June 13–14	Arrival . . . . . June 29
Classes begin . . . . . June 24	Classes begin . . . . . June 15	Registration. . . . . June 30
Classes end . . . . . August 4	Classes end . . . . . July 23	Classes begin . . . . . July 1
Commencement . August 8	Commencement . . July 25	Classes end . . . . . August 7
		Commencement . August 8



## WHY BREAD LOAF?

### INDIVIDUALIZED

At Bread Loaf, classes are small and instruction is adapted to students with different training, experience, talents, and goals. The faculty meet with students regularly to guide work in progress.

### UNIQUE

Bread Loaf faculty come from eminent colleges and universities across the U.S. and U.K. As leaders in multiple fields, they bring diverse approaches to both what and how they teach.

### TRANSFORMATIVE

At Bread Loaf, master's level instruction fosters opportunities for professional advancement and intellectual enrichment. Students gain advanced critical skills as well as renewed confidence in their abilities as teachers and thinkers.

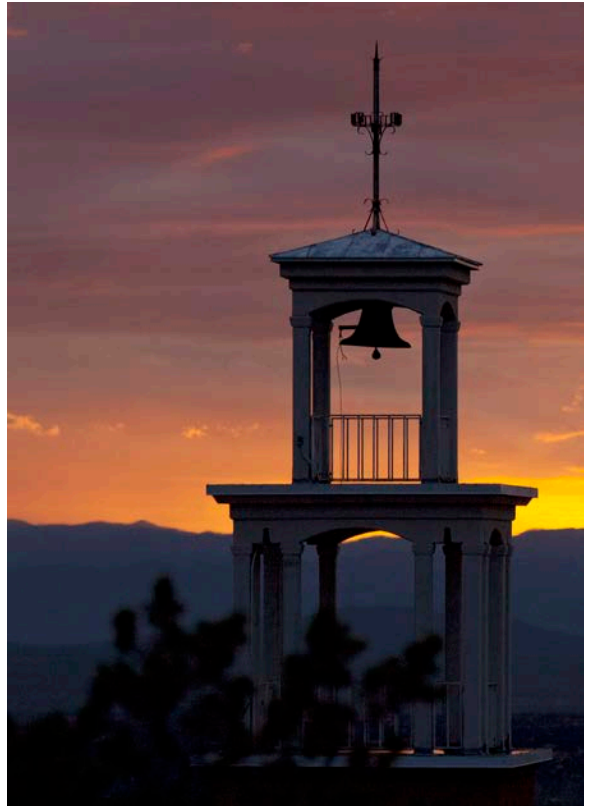
### IMMERSIVE

The six-week summer schedule allows working professionals to pursue graduate education. Unlike other part-time programs, it offers a full-time residential experience, allowing students to immerse themselves in curricular and co-curricular life and to take a part in shaping a dynamic learning community.

### EXPANSIVE

The Bread Loaf curriculum combines the study of literature with study in creative and pedagogical fields, encouraging students to think across disciplinary boundaries. Special curricular emphases at each campus link education uniquely to place, and the three campuses give students unparalleled access to diverse cultural experiences.





# WHERE We ARE

Bread Loaf has campuses in three culturally distinctive locations: the Green Mountains of Vermont; Santa Fe, New Mexico; and the historic city of Oxford, England. Each year, students choose where to spend their summers, though degree candidates are required to spend at least one summer in Vermont.

**BREAD LOAF/VERMONT** is located on Middlebury College's Bread Loaf mountain campus in Ripton. With the broadest curriculum, it is the largest of the programs and enrolls roughly 250 students each summer. Bread Loaf/Vermont is also home to the acclaimed Bread Loaf Acting Ensemble, an integral part of the summer experience.

Students are housed in historically preserved Victorian buildings on campus, most in double rooms, and share meals in the Bread Loaf Inn. The Bread Loaf office supplies a list of off-campus rentals for students with families.

Students have access to two libraries: the

Davison Memorial Library on the Bread Loaf campus has a small collection, supplemented by reserve readings for summer courses; and the Davis Family Library on the Middlebury campus, which houses the college's main collections.

The rural campus sits within the Green Mountain National Forest and has access to trails, mountain lakes, and rivers, as well as athletic facilities on campus and at Middlebury College. Students may take advantage of weekend excursions arranged by the Bread Loaf staff.

**BREAD LOAF/NEW MEXICO** takes place at St. John's College, stretched out below the Sangre de Cristo Mountains. The program enrolls approximately 70 students, and the curriculum emphasizes the literatures and cultures of the Southwest. Students are lodged in double rooms and eat together at St. John's College.

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The Dining Hall at Oxford, the St. John's bell tower, and the summer colors of Vermont—all iconic images of these special places.

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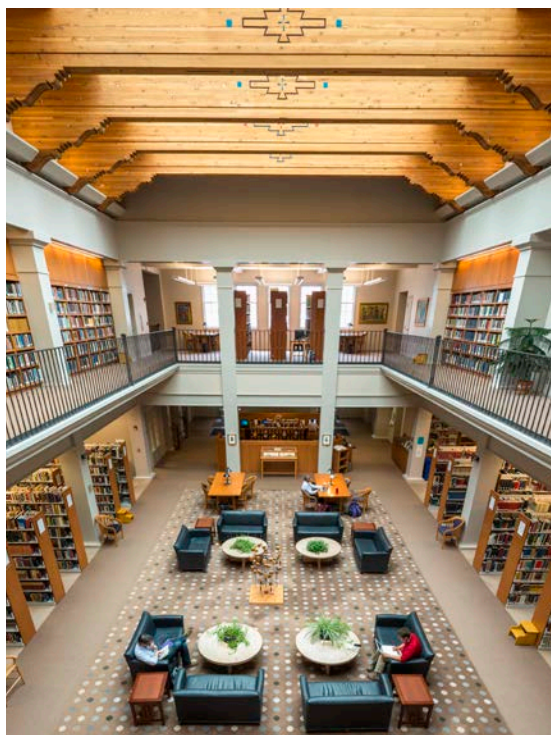
*“The joys of creativity and intellectual pursuit  
constitute the very fabric of this place.  
What a gift.”*

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Students with families arrange their own off-campus housing.

The program includes use of the library of St. John’s College, supplemented by books from the University of New Mexico and Middlebury College.

The program offers field trips to important natural and cultural sites such as Albuquerque, Acoma Pueblo, Taos, the Santa Fe Opera, and Tent Rocks National Park.



**BREAD LOAF/OXFORD** is based at Lincoln College, University of Oxford, and is centrally situated within the city. The program enrolls approximately 80 students and offers a curriculum centered on British and world literatures. Students take one two-unit course (six semester-hour credits), half of which is devoted to independent research. Classes are small (six to eight students each), and most include individual tutorials in addition to seminar meetings.

Students have single accommodations in Lincoln College or its annex in Lincoln House, most with bathrooms en suite. A limited number of rooms are available on site for students with partners, and some off-site semi-private accommodations are available for students with families.

Students have access to both the Lincoln College Library and the 400-year-old Bodleian Library, one of the finest research libraries in the world. Students may take advantage of course-related field trips to such places as London, Stratford-upon-Avon, Canterbury, and the Lake District. The city of Oxford is home to parks, museums, shops, restaurants, and places of historical and contemporary interest.

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The spacious and well-lit library at St. John’s College.



# ACADEMICS

Bread Loaf provides all its students with a rigorous and innovative curriculum of courses well suited to the needs of K–12 English and language arts teachers.

## THE MASTER OF ARTS (MA) DEGREE

The Master of Arts program gives students a broad familiarity with the fields of British, American, and world literatures. The curriculum is divided into six groups:

- 1: Writing, Pedagogy, and Literacy
- 2: British Literature through the Seventeenth Century
- 3: British Literature since the Seventeenth Century
- 4: American Literature
- 5: World Literature
- 6: Theater Arts

Degree candidates must complete 10 units, five of which must meet 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 (M LITT) DEGREE

The Master of Letters program allows students to achieve mastery of a specialization within the fields of literature, pedagogy, and/or the creative arts. The MLitt is similar to the MA degree except that MLitt candidates design their own fields of concentration, in consultation with Bread Loaf's associate director: seven of the 10 required units must be in the field. Although no thesis is required, in the final summer each degree candidate must pass a comprehensive examination or produce a final project representing the course work done in the field.

## CONTINUING GRADUATE EDUCATION

Students may enroll for continuing graduate education for one or more summers. Students receive a certificate in continuing graduate education after the successful completion of each summer term. Continuing education students may take advantage of all that Bread Loaf offers, including membership in the Bread Loaf Teacher Network, and may elect to pursue

a degree, as long as they are in good academic standing.

## CREDITS

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, one of which is constituted by independent study. To receive credit for a course, students must earn a B- or better. The normal course load is two units, but students with a stellar record may request permission to take a one-unit overload. No course counted toward a degree elsewhere can be counted toward a Bread Loaf degree.

## TRANSFER CREDITS

With approval from the associate director, students may transfer up to two graduate courses (credit equivalent of six semester hours or nine quarter hours) from other accredited institutions to count toward the MA or MLitt degree. Credits earned at the School of English are generally eligible for transfer to other graduate institutions as long as the courses are not to be counted toward a Bread Loaf degree.

## INDEPENDENT WORK

Bread Loaf offers students with exceptional academic records opportunities to pursue independent research as one unit of study: the

For full information about degree requirements and academic policies, see the student handbook at [www.middlebury.edu/blse/students/handbook/online](http://www.middlebury.edu/blse/students/handbook/online).

Independent Reading Project, a year-long course of independent research which culminates in a 35-page essay or creative portfolio; the Independent Summer Project in Theater Arts, an independent project in acting, directing, playwriting, or other theater arts which culminates in a summer production; and the Oxford Independent Tutorial, a summer tutorial which a student pursues at the Oxford campus under the guidance of a faculty member there. These opportunities allow students to engage in sustained and focused research over a period of six weeks or longer and produce a major project.

## COURSE REGISTRATION

Course registration begins in mid-February. Detailed registration instructions will be sent to students who are enrolled for summer 2015.

## TEXTS

Texts for each course are listed with each course description (in this catalog) in the order in which they will appear on the syllabus. Students should complete as much reading as possible before their arrival in order to have more time during the session for rereading, research, and writing. Required texts for courses at Bread Loaf/Vermont (only) can be purchased in advance online through the Middlebury College bookstore at [www.middlebury.edu/blse/students/bookorders](http://www.middlebury.edu/blse/students/bookorders). Students should bring the required texts to Bread Loaf. There is a small campus bookstore, with limited numbers of course texts, at Bread Loaf/Vermont, but no campus bookstore carrying Bread Loaf texts at the New Mexico and Oxford campuses.

### Ken Macrorie Writing Centers

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

# Beyond the CLASSROOM

Whether it's affording a lifelong connection through resources like the Bread Loaf Teacher Network or a one-time chance to hear a favorite writer read from a new work, Bread Loaf creates opportunities for students to explore and expand.

## THE BREAD LOAF TEACHER NETWORK

Established in 1993, the Bread Loaf Teacher Network (BLTN) is a year-round nationally recognized professional-development network open to all Bread Loaf students, faculty, and staff. According to the U.S. Department of Education website at [connectededucators.org](http://connectededucators.org), "members of BLTN are developing and implementing innovative approaches to meeting student needs, sharing approaches, conducting shared inquiries, building community partnerships, and designing widely accessible Web-based resources."

BLTN's primary goal is to encourage year-round collaboration among Bread Loaf teachers and their students on a range of media-rich projects designed to promote culturally responsive literacy. BLTN publishes a digital journal and a bibliography documenting teacher activities and research at [www.middlebury.edu/blse/bltn](http://www.middlebury.edu/blse/bltn) and is taking the lead in using social media for innovative educational purposes. During

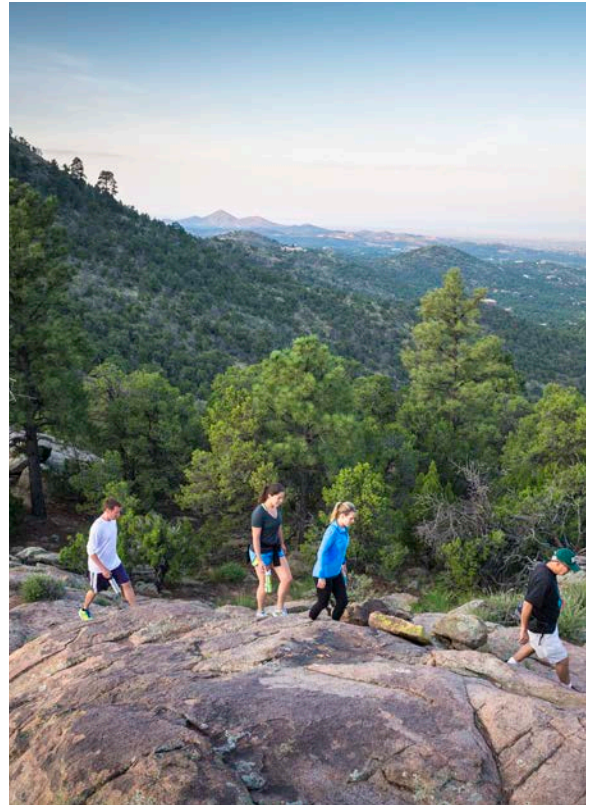
the summer session, members meet weekly at each campus and then collaborate on classroom projects during the academic year.

## PROGRAM IN THEATER

The Bread Loaf curriculum includes courses in theater and performance, directing, playwriting, and acting, and their relation to teaching and critique. At Bread Loaf/Vermont, the program provides opportunities for students to engage with theater firsthand. Professional actors in the

Recent productions include William Shakespeare's *Hamlet*, Tennessee Williams' *A Streetcar Named Desire*, and Thornton Wilder's *Our Town*. In 2015, Brian McEleney will direct James Baldwin's *Blues for Mister Charlie* and Christopher Sergel's adaptation of Harper Lee's *To Kill a Mockingbird*.





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*“I stand amazed, once again,  
that six exhausting weeks of intellectual work and play  
can feel so strangely rejuvenating.”*

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Bread Loaf Acting Ensemble work closely with the faculty to bring performance into Bread Loaf classrooms as a powerful vehicle for interpretation. The ensemble also works alongside students to stage productions of plays taught in Bread Loaf classrooms. Rehearsals are open.

The Bread Loaf/Oxford curriculum features a page-to-stage course on British theater, giving students a chance to study plays as performance. The school also sponsors trips to theatrical productions in London, Stratford-upon-Avon, and Oxford.

### 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 a number of social opportunities, including weekly film showings and dances, hikes and outings to unique cultural sites, student-generated sports events or tournaments, coffee houses, musical performances, and discussion groups. Students also have multiple opportunities to give readings of their work.

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Whether it's encountering a speaker in New Mexico, a hike in Vermont, or a printing workshop in Oxford, you'll always be engaged.

### Past Speakers Include

<b>Julia Alvarez</b>	<b>Jamaica Kincaid</b>
<b>John Ashbery</b>	<b>Tony Kushner</b>
<b>Nancie Atwell</b>	<b>Sinclair Lewis</b>
<b>C. L. Barber</b>	<b>Archibald MacLeish</b>
<b>Saul Bellow</b>	<b>J. Hillis Miller</b>
<b>John Berryman</b>	<b>N. Scott Momaday</b>
<b>Willa Cather</b>	<b>Howard Nemerov</b>
<b>Sandra Cisneros</b>	<b>Dorothy Parker</b>
<b>Billy Collins</b>	<b>Carl Sandburg</b>
<b>Martin Espada</b>	<b>Leslie Marmon Silko</b>
<b>Robert Frost</b>	<b>Charles Simic</b>
<b>Northrop Frye</b>	<b>Allen Tate</b>
<b>Stephen Greenblatt</b>	<b>Natasha Tretheway</b>
<b>Seamus Heaney</b>	<b>Richard Wilbur</b>
<b>Shirley Jackson</b>	<b>William Carlos Williams</b>

# Fees, Financial Aid, and ADMISSION

## ELIGIBILITY

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

Bread Loaf is especially committed to increasing diversity in its community; 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 January through May, as long as space is available. The application form and instructions for the submission of supporting materials are available at [www.middlebury.edu/blse/admissions/apply/onlineapp](http://www.middlebury.edu/blse/admissions/apply/onlineapp).

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

Applicants who are accepted but are unable to attend Bread Loaf in the summer for which they applied may defer admission for two years. To reactivate an application, applicants should submit the online application form; no additional application fee or supporting materials are required. Reactivated applications are

## Summer 2015 Fees

### Vermont

Tuition . . . . . \$5,180  
Room & Board . . . \$2,810  
Total . . . . . \$7,990

### New Mexico

Tuition . . . . . \$5,180  
Room & Board . . . \$2,880  
Facility Fees . . . . \$325  
Total . . . . . \$8,385

### Oxford

Tuition . . . . . \$5,180  
Room & Board . . . \$5,190  
Facility Fees . . . . \$365  
Total . . . . . \$10,735

The cost for taking an additional unit (an independent project, tutorial, or course) is \$2,590.



### Forms Available Online

[www.middlebury.edu/blse/admissions/apply/onlineapp](http://www.middlebury.edu/blse/admissions/apply/onlineapp)

[www.middlebury.edu/blse/admissions/finaid](http://www.middlebury.edu/blse/admissions/finaid)

accepted between July 15 of the summer deferred and May of the following year.

### RE-ENROLLMENT

Returning students should fill out the online re-enrollment form by early fall. Re-enrollments will be processed starting in December. To be eligible for re-enrollment, students must be in good academic standing, with all grades B or better. Students who earn a B- in a Bread Loaf course may re-enroll but will be placed on academic probation. Students who earn more than one B- or receive a failing grade (C+ or lower) may be denied re-enrollment. Students with outstanding bills due to Middlebury College will not be able to re-enroll until the bills are paid. Returning students who have not attended Bread Loaf in the past 10 years must submit new application materials.

### FEES

Fees for summer 2015 are listed at left. 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.

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

Final bills are mailed mid-April and are payable upon receipt. A late fee will be charged for

bills not paid by June 1, except in cases of late admission.

### REFUNDS

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive a partial refund of the tuition and board charges.

### FINANCIAL-AID OPTIONS

Middlebury College financial aid is available to new and returning Bread Loaf students in the form of grants. Aid is awarded on the basis of financial need and scholastic achievement. To be considered for aid, a student must file a Bread Loaf financial aid form with the Middlebury Office of Student Financial Services. For more information, downloadable forms, and the link to the online financial aid application, go to [www.middlebury.edu/blse/admissions/finaid](http://www.middlebury.edu/blse/admissions/finaid). **Financial aid is dispensed on a first-come, first-served basis: submit applications and aid materials as soon as possible.**

A limited number of on-campus student jobs are available at the Vermont and New Mexico campuses. Students may also apply for loans through the Middlebury College Office of Student Financial Services (see the Bread Loaf website).

### FELLOWSHIPS AND AWARDS

Students may be eligible for special fellowships provided by outside funders. Information on available fellowships is posted on the Bread Loaf website.

# STUDENT Support

## STUDENT HANDBOOK

The Bread Loaf Student Handbook ([www.middlebury.edu/blse/students/handbook/online](http://www.middlebury.edu/blse/students/handbook/online)) and the Middlebury College Handbook ([www.middlebury.edu/about/handbook](http://www.middlebury.edu/about/handbook)) provide important sources of information about the academic program, policies governing student life and conduct, research resources, and financial, medical, and student support. All students are responsible for knowing the policies and procedures articulated in these handbooks.

## MENTORING

During the year, current Bread Loaf students are available to answer questions from new applicants. On each campus, a Students of Color group meets weekly throughout the summer and also provides mentoring for incoming students. Please contact Dana Olsen in the Bread Loaf office if you would like to be connected to a mentor.

## TECHNOLOGY AND RESEARCH RESOURCES

Computer facilities are available at each campus, but students should bring their own computers, if possible. At Bread Loaf/Vermont, most dorms and common spaces have wireless capabilities; at Bread Loaf/New Mexico and at Bread Loaf/Oxford, student rooms have either wireless or direct Ethernet connections. All Bread Loaf

students receive a free account on BreadNet, Bread Loaf's communications network. Bread Loaf faculty and students may also take advantage of a range of additional digital resources, including the Middlebury Course Hub.

## TRANSCRIPTS

Official transcripts from the Bread Loaf School of English are issued by Middlebury College for \$5 each. Requests for transcripts must be made through the online form or in writing (not by email or fax) to the Registrar's Office. Details are available at [www.middlebury.edu/offices/academic/records/transcripts](http://www.middlebury.edu/offices/academic/records/transcripts).

## LETTERS OF REFERENCE

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

### Student Body Profile 2014

<b>States represented.</b>	<b>. . . . . 41</b>
<b>Countries represented.</b>	<b>. . . . . 14</b>
<b>Student-faculty ratio</b>	<b>. . . . . 9:1</b>
<b>Students who are teachers</b>	<b>. . . 78%</b>
<b>Students receiving financial-aid awards</b>	<b>. . . . . 57%</b>

# BREAD LOAF FACULTY 2015

## ADMINISTRATION

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

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

## AT BREAD LOAF/VERMONT

**Isobel Armstrong**, FBA, BA, PhD, University of Leicester. Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.

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

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

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

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

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

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

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

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

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

**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. Assistant 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.

**Rachel Lee**, BA, Cornell University; PhD, University of California, Los Angeles. Associate Professor of English and Gender Studies, University of California, Los Angeles.

**Gwyneth Lewis**, BA, University of Cambridge; DPhil, University of Oxford. Former Welsh Poet Laureate. Bain-Swigggett Visiting Lecturer in Poetry and English, Princeton University.

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

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



## BREAD LOAF FACULTY 2015

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

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

**Jeffrey Shoulson**, BA, Princeton University; MPhil, University of Cambridge; MA, PhD, Yale University. Professor of Literatures, Cultures, and Languages; Professor of English, Konover Chair in Judaic Studies, University of Connecticut.

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

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

**Robert Sullivan**, AB, Georgetown University. Author.

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

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

### AT BREAD LOAF/NEW MEXICO

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

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

**Ana Castillo**, BA, Northeastern Illinois University; MA University of Chicago; PhD University of Bremen. Author.

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

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

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

**Simon J. Ortiz**, DLitt, University of New Mexico. Regents Professor of English and American Indian Studies, Arizona State University.

**Django Paris**, BA, University of California at Berkeley; MA, PhD, Stanford University. Associate Professor of Language and Literacy, Michigan State University.

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

### AT BREAD LOAF/OXFORD

**Emma Smith, on-site director**, BA, MA, DPhil, University of Oxford. Fellow and Tutor in English, Hertford College; Lecturer in English, University of Oxford.

**Helen Barr**, BA, MA, MPhil, DPhil, University of Oxford. Fellow and Tutor in English, Lady Margaret Hall; Lecturer and Tutorial Fellow, University of Oxford.



**2014 Faculty at Bread Loaf/Vermont** Front row (left to right): Michele Stepto, Samuel Swope, Cindy Rosenthal, Margery Sabin, Ralph Johnson. Middle row (left to right): Jennifer Wicke, Margery Sokoloff, Brian McEleney, Dare Clubb, Jennifer Green-Lewis, Michael Wood, Tyler Curtain, Michael Armstrong, Paul Muldoon, Emily Bartels, Stephen Donadio, Isobel Armstrong, Django Paris. Back row (left to right): Jonathan Freedman, Ian McNeeley, Jessica Ko, Craig Maravich, Shelley Fort, Andrew Polec, Stephen Thorne, John Fyler, Angela Brazil, Jeffrey Shoulson, Damian Baca, Adam Banks, Robert Stepto, Douglas Jones.

**Michael Cadden**, BA, Yale College; BA, University of Bristol; DFA, Yale School of Drama. Chair, Lewis Center for the Arts, Princeton University.

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

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

**Jeri Johnson**, BA, Brigham Young University; MA, MPhil, University of Oxford. Sub-Rector and Peter Thompson Fellow in English, Exeter College; Lecturer in English, University of Oxford.

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

**Lloyd Pratt**, BA, Louisiana State University; MA, Temple University; PhD, Brown University. University Lecturer in American Literature; Associate Professor in English, University of Oxford.

## COURSES 2015



### BREAD LOAF/VERMONT

#### Group 1 (Writing, Pedagogy, and Literacy)

##### ■ 7000b 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); Martin 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: A New English Version* (Harper Collins). Additional readings will be provided during the session.

##### ■ 7002 Poetry Detective Workshop

G. Lewis/M, W 2–4:45

This workshop will use the methods of police detection as a way of reading and writing poems. The fear of not understanding a poem can be a significant barrier to both novice and seasoned readers and writers. This workshop will use the tools of the

sleuth to gain entry into the poetic mind behind individual poems from the set anthology. Each class will include writing exercises designed to explore methods raised by the readings. The aim is to take a fresh and unintimidating look at unlocking the mysteries of difficult texts. As writers we will be following various leads in order to track down new poems. Ask the right questions, and you may get some unexpected answers!

*Texts: The Norton Anthology of Poetry*, 5th ed., Margaret Ferguson, et al. (Norton).

### ■ 7005 Fiction Writing

D. Huddle/M, W 2–4:45

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

*Texts: Rebecca Lee, Bobcat (Algonquin); Maile Meloy, Both Ways Is the Only Way I Want It (Riverhead); Greg Bottoms, Fight Scenes (Counterpoint); Tobias Wolff, Our Story Begins (Vintage).*

### ■ 7006b Creative Nonfiction

G. Lewis/T, Th 2–4:45

This writing workshop will explore the nature of fact and how to deploy it in original creative nonfiction. What is a fact? Is it an objective truth that cannot be disputed? The word comes from the Latin *factum*, neuter past participle of *facere* 'to do.' However, if facts are made things, then information belongs to the realm of art. To what degree is nonfiction fictional after all? Each class will combine three elements: discussion of students' work, practical exercises to stimulate new approaches, and short readings from the set textbook. Together we'll explore the link between the aesthetics and ethics of nonfiction and ask: Is it important to tell the truth in nonfiction? If so, whose truth?

*Texts: The Norton Reader: An Anthology of Nonfiction*, 13th ed., ed. Linda Peterson, et al. (Norton).

### ■ 7006c Creative Nonfiction

R. Sullivan/M–Th 9:35–10:50

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, 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. Readings will include the *Georgics*, *Walden*, selections from J. B. Jackson's *A Sense of Place, a Sense of Time*, and *My Emily Dickinson* by Susan Howe. We will consider connections between the visual arts and nonfiction, looking, for example, at the work of Nancy Holt and her husband, Robert Smithson. Students will be required to keep a weather log; to write numerous short pieces (experimenting with various forms); and to compose weathergrams, among other things.

*Texts: Henry David Thoreau, Walden and Other Writings (Modern Library); Virgil, Virgil's Georgics*, trans. Janet Lembke (Yale); J.B. Jackson, *A Sense of Place, a Sense of Time* (Yale); Susan Howe, *My Emily Dickinson* (New Directions).

### ■ 7008 Critical Writing

J. Wicke/M–Th 11–12:15

Critical writing is inseparable from critical thinking; this workshop is about empowering a unique critical voice. The course follows the format of Bread Loaf's creative writing workshops, giving the same attention to critical writing. In open-ended assignments and with workshop conversations and small group support we focus on building critical arguments that speak to an audience, enter into larger critical conversations, and shape a critical voice. The workshop concentrates on strategies that make critical arguments powerful, persuasive, and



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personally transforming, and on structuring techniques that make those arguments soar. The course is designed for those who want to hone the impact of their critical writing; those who teach critical writing and want to teach it even better; and those who want to take their critical writing into the public sphere.

*Texts:* Gerald Graff and Carol Birkenstein, *“They Say/I Say”: The Moves That Matter in Academic Writing*, 3rd ed. (Norton); Constance Hale, *Vex, Hex, Smash, Smooch: Let Verbs Power Your Writing*, 1st ed. (Norton); Joseph Harris, *Rewriting: How to Do Things with Texts* (Utah State); Stephen Pinker, *The Sense of Style: The Thinking Person’s Guide to Writing in the 21<sup>st</sup> Century* (Allen Lane).

### ■ 7018 Playwriting

D. Clubb/M, W 2–4:45

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

### ■ 7019 Writing for Children

M. Stepto and S. Swope/M, W 2–4:45

Stories for children, like stories for adults, come in many colors, from dark to light, and the best have in common archetypal characters, resonant plots, and concise, poetic language. Using new and classic texts as inspiration, we will try our hands writing in a variety of forms. The first half of the course will be workshop intensive; you’ll be asked to complete a story exercise for each session. In the second half, students will continue with new work and, with an eye to shaping a final project, begin to revise some of what they’ve written. We will also add some critical readings to the mix. Among the critical questions considered will be: What is a children’s

story, and what is it for? What view of the child and childhood do children’s stories take? How can the children’s story be made new? Students should come to the first class having read *Wally’s Stories*, *The Witches* and these tales from *The Juniper Tree* collection: “The Three Feathers,” “The Fisherman and His Wife,” “Hansel and Gretel,” “Rapunzel,” and “The Juniper Tree.” The artistically inclined should bring their art supplies with them to campus. All books for this class, including the picture books, will be on reserve in the library.

*Texts:* Roald Dahl, *The Witches* (Puffin); *The Juniper Tree and Other Tales from Grimm*, trans. Lore Segal and Randall Jarrell, illus. Maurice Sendak (Farrar, Straus and Giroux); A. A. Milne, *The House at Pooh Corner* (Puffin); James Barrie, *Peter Pan* (Puffin); Janet Schulman, *You Read to Me & I’ll Read to You* (Knopf); William Steig, *Sylvester and the Magic Pebble* (Aladdin); Margaret Wise Brown, *Goodnight Moon* (HarperCollins); Molly Bang, *The Grey Lady and the Strawberry Snatcher* (Aladdin); Dr. Seuss, *Horton Hatches the Egg* (Random); Maurice Sendak, *Where the Wild Things Are* and *In the Night Kitchen* (both HarperCollins); 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).

### ■ 7146 Multilingual Writing: Pedagogies and Practices

D. Baca/M–Th 11–12:15

How are the forces of globalization and emergent forms of multilingualism changing the relationship between knowledge production and English language instruction? What are the geopolitics of multilingual writing? How should questions of “critical” or “resistant” language pedagogies be decided, and by whom? What is the role of classroom teachers in these debates? We will consider responses to these questions by analyzing recent

pedagogical work on the concepts of hegemony, functional literacy, linguistic plurality, and social transformation. Pragmatically, our course readings represent urgent responses to the current needs of an increasingly linguistically diverse student body at institutions across the country, as global Englishes circulate both within and beyond the United States. Through investigating the ways multilingual writers merge their own languages and worldviews into standardized English, we will collectively explore new possibilities for writing and the teaching of written languages.

*Texts:* Paulo Freire, *Pedagogy of the Oppressed*, 30th Anniversary ed. (Continuum); Gloria Anzaldúa, *Borderlands/La Frontera* (Aunt Lute); Suresh Canagarajah, *Translingual Practice: Global Englishes and Cosmopolitan Relations* (Routledge); Gregorio Hernandez-Zamora, *Decolonizing Literacy: Mexican Lives in the Era of Global Capitalism* (Multilingual Matters); Rey Chow, *Not Like a Native Speaker: On Language as a Postcolonial Experience* (Columbia); bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (Routledge).

### ■ 7182 Describing the Imagination

M. Armstrong/M–Th 8:10–9:25

In this collaborative workshop we explore the creative work of children and young adults: their writing, art, music, dance, drama, photography, and film. We describe and interpret creative work in close, critical detail. We study accounts of the imagination by writers, artists, and philosophers. We examine the place of imagination in education and how to document imaginative achievement. A guiding text is John Dewey's *Art as Experience*. Class members are asked to bring examples of the creative work of their students or of children they know. We keep a daily record of class meetings and a class journal. The journal is central to our work. Its purpose is to document our own imaginative journey, day by day. Class members will contribute regularly to the journal, write reflections on the student works discussed in class, and conduct their

own inquiry into a chosen aspect of the class theme.

*Texts:* *Shoe and Meter* (Buy through [learningmaterialswork.com/store/shoe\\_and\\_meter.html](http://learningmaterialswork.com/store/shoe_and_meter.html)); Vivian Gussin Paley, *The Girl with the Brown Crayon* (Harvard); John Dewey, *Art as Experience* (Perigee); John Keats, *Selected Letters*, ed. Jon Mee (Oxford); Adam Phillips, *The Beast in the Nursery* (Vintage); Maxine Greene, *Variations on a Blue Guitar* (Teachers College).

## Group 2 (British Literature through the Seventeenth Century)

### ■ 7203 The Medieval English Romance

P. DeMarco/M–Th 11–12:15

Before there was the novel, there was the romance. Just as the novel has become the privileged site for intense literary examination of questions of personal identity and social place, so the medieval romance served as the most important literary forum for medieval culture's exploration of the deepest contradictions of psychic and social identity. This course will look at the way a variety of medieval romances imagine gendered identities and sexual relationships, the nature of the human (especially in relation to the animal kingdom and the fairie world), and the boundaries between elite and aspirational classes. We'll enrich our discussions of the literature with readings from criticism (feminist, queer, post-colonial, new historicist) as well as consideration of the material conditions within which romances were written (e.g. magnificent illuminated manuscripts). The course will open with discussion of the French literary tradition (Chrétien de Troyes' *Yvain* and Guillaume de Lorris' *Romance of the Rose*), establishing a comparative framework for our exploration of medieval English romance. We'll then read a number of short English romances based on Celtic oral tales (the Breton lai tradition), including *Sir Orfeo*, *Lay le Freine*, and *Sir Degaré*, before turning to *Havelock the Dane*, heir to a very different heroic tradition. We'll conclude with

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Chaucer's most brilliant creations in the *Canterbury Tales*, the romances of the Knight, the Wife of Bath, and the Franklin.

*Texts:* *Yvain: The Knight of the Lion*, ed. Burton Raffel (Yale); *The Romance of the Rose*, ed. Frances Horgan (Oxford); *The Middle English Breton Lays*, ed. Anne Laskaya (Western Michigan); *Four Romances of England*, ed. Graham Drake (Western Michigan); *The Riverside Chaucer*, ed. Larry D. Benson (Houghton Mifflin); also acceptable is *The Canterbury Tales: Fifteen Tales and the General Prologue*, 2nd ed., ed. V.A. Kolve (Norton). Also recommended (but not required): Nicholas Perkins and Alison Wiggins, *The Romance of the Middle Ages* (Bodleian) and *The Cambridge Companion to Medieval Romance*, ed. Roberta Krueger (Cambridge).

### ■ 7247 "Remember Me":

#### **Making History in Shakespeare's Plays**

C. Bicks/M–Th 11–12:15

History may be written by the winners, but the stories that get passed along by everyone else often don't support official accounts. In this class, we'll be exploring the multiple ways in which Shakespeare dramatizes the complexities of writing history and telling tales—the stories of countries, spouses, leaders, and children that everyone needs and desires, but upon which no one can agree. What does the act of remembrance demand of us? What (and whom) do we have to forget in order to move forward with a certain version of history? What are the ethics of remembering and forgetting? We will be reading in the following order: *Richard III*, *Hamlet*, *Macbeth*, *Othello*, *All's Well That Ends Well*, and *The Winter's Tale*. In conjunction with each play, we will be reading scholarly articles to supplement our discussions. Throughout the term you will be working in small groups with the actors from the acting ensemble to develop an off-stage scene from one of the plays. Every printed text of Shakespeare is different; therefore it is critical that you purchase the specific editions below. Prior to the first class, please read *Richard III* and the excerpts from Linda

Charnes' *Belaboring the Obvious* and Thomas More's *History of King Richard III* found in the Norton edition.

*Texts:* Shakespeare, *Richard III*, ed. Thomas Cartelli (Norton Critical Ed.); Shakespeare, *Hamlet*, ed. Robert S. Miola (Norton Critical Ed.); Shakespeare, *Macbeth: Texts and Contexts*, ed. William Carroll (Bedford/St. Martin's); Shakespeare, *Othello: Texts and Contexts*, ed. Kim F. Hall (Bedford/St. Martin's); Shakespeare, *All's Well That Ends Well*, ed. Susan Snyder (Oxford's World's Classics); Shakespeare, *The Winter's Tale: Texts and Contexts*, ed. Mario DiGangi (Bedford/St. Martins).

### ■ 7260 **The Merchant of Venice on the Page and Stage**

A. MacVey/M, W 2–4:45

In this course, we will explore a single great play, *The Merchant of Venice*. We will spend some time on critical interpretations and on the play's cultural history to help us make decisions about how to stage the work. But our primary focus will be on the text as a blueprint for performance. We will examine its language to be certain that we know what is actually being said, to whom it is being spoken, and why the speaker might be saying it. We'll explore the poetry and consider its rhythm, imagery, and structure; we will make use of tools such as scansion to help us fully understand the verse. We will examine every scene from a theatrical point of view, exploring structure, action, events, reversals, and ways of staging that will bring that scene to life. We will stage the play very simply, script in hand, and present it at the end of the term. All students in the class will participate in the reading. (Students who have taken either of Mr. MacVey's courses on *The Tempest* or *A Midsummer Night's Dream* should not register for this class.) (*This course may be taken for either Group 2 or Group 6 credit.*)

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

## ■ 7274 Sex, Gender, and the Body in Early Modern England

C. Bicks/M–Th 9:35–10:50

This class explores the fluid conceptions of sex, gender, and the body that were circulating in sixteenth- and seventeenth-century English texts—everything from the medical to the mythical, from sonnets to stage plays. While institutions and social norms demanded clear and stable divisions between “man” and “woman,” early modern texts reveal a profound flimsiness to the body’s gendered markers. Women were imagined to be inverted or imperfect men; men in women’s clothing might turn into females; Queen Elizabeth had the “heart and stomach of a king.” Topics and texts include: anatomical theories and anomalies (excerpts from Jane Sharp’s *Midwives Book* and others); hermaphroditic bodies (Ambrose Paré’s *On Monsters and Marvels* and Ovid’s *Metamorphoses*); constructions of masculinity (*Macbeth*); heterosexual norms and the “virgin” body (Middleton and Rowley’s *The Changeling*); gender and the lyric subject (the sonnets of Shakespeare and Mary Wroth); same-sex desire (Marlowe, *Edward II*; Lyly, *Galatea*); and imagining foreign bodies (Bulwer, *A View of the People of The Whole World*). Many of the texts will be available online at the opening of the session. Readings for the first week will be emailed to you in advance.

*Texts:* William Shakespeare, *Macbeth*, ed. William Carroll (Bedford/St. Martins); Thomas Middleton and William Rowley, *The Changeling* (Revels Student ed.); Christopher Marlowe, *Edward II* (New Mermaids ed.); John Lyly, *Galatea*, ed. Leah Scragg (Revels Student ed.) Shakespeare’s *Sonnets* (Folger Shakespeare Library).

## ■ 7290b Reading Poetry

J. Shoulson/M–Th 11–12:15

This course has two target audiences: those who love poetry and those who are terrified or mystified by it. Our aim in this course will be to find the means to express both our love for and our anxiety about poetry, to delight in what we find delightful,

and to develop strategies for getting beyond the impasse of incomprehension or confusion we may experience when confronted with an unfamiliar poem. Our readings will not follow any particular chronology; historical considerations will take a back seat to formal, affective, and cognitive ones. We will read an eclectic selection of shorter lyrics taken from a wide array of periods, regions, poetic schools, and forms. Assignments will include memorization and recitation, written explications, and opportunities to teach a poem or two. Students should read John Hollander’s *Rhyme’s Reason* before the summer begins. The other two books will serve as our primary resources, though we will also take advantage of the many websites that feature poetry of all sorts. (*This course may be taken for either Group 2 or Group 3 credit.*)

*Texts:* John Hollander, *Rhyme’s Reason: A Guide to English Verse* (Yale); *The Norton Anthology of Poetry*, shorter 5th ed., ed. Margaret Ferguson (Norton); Stephen Adams, *Poetic Designs: An Introduction to Meters, Verse, Forms, and Figures of Speech* (Broadview).

## ■ 7295 Milton, the Bible, and Cultures of Violence

J. Shoulson/M–Th 9:35–10:50

Though the Bible can be cited for its celebrations of peace, it can just as readily be cited for its extensive accounts of violence in the service of, prompted by, or attributed to God. It is difficult to think of an English writer more profoundly influenced by and engaged with the scriptural tradition than John Milton. It is also difficult to imagine a period in English history characterized by more religiously motivated violence than the years between 1637 and 1667, precisely the same time that Milton wrote nearly all of his extensive oeuvre. From his earliest lyrics to his monumental final poems and throughout his extensive forays into prose polemics, Milton’s career is characterized by an intensive reading and rewriting of biblical texts, many of them fraught with violence. This course



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will read extensive selections from Milton's poetry and prose in tandem with portions of the Hebrew Bible and the New Testament. We shall consider the representations of violence in biblical texts (including portions of Genesis, Numbers, Judges, 1 and 2 Samuel, Psalms, Daniel, Mark, Matthew, Galatians, and Revelation) in their own right, as well as in light of their presence within Milton's writings. Some secondary readings will accompany these texts, but we will have our hands full enough with Milton and the Bible. Students wishing to get a head start would do well to read at least some of *Paradise Lost* and *Samson Agonistes* in advance. (*This course may be taken for either Group 2 or Group 5 credit.*)

*Texts:* *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, et al. (Random); *The Bible: King James Version with the Apocrypha*, ed. David Norton (Penguin). Other editions of the King James Bible will serve, but please be sure they offer the 1611 translation and are not a modern revision or *The New King James Bible*.

### Group 3 (British Literature since the Seventeenth Century)

#### ■ 7290b Reading Poetry

J. Shoulson/M–Th 11–12:15

See description under Group 2 offerings. *This course may be taken for either Group 2 or Group 3 credit.*

#### ■ 7301 Writing for a Cause in Eighteenth-Century British Literature

L. Dominique/M–Th 8:10–9:25

How did eighteenth-century British writers account for poverty in a land of extreme colonial wealth? How did they espouse the national ideal of freedom in an empire dedicated to slavery? How did they promote gender equality in a nation where women were openly considered inferior to men? This course will confront these types of questions as we examine how causes such as poverty, slavery, and feminism appear in representative texts from

British fiction and art. We will also use this course as an opportunity to investigate whether eighteenth-century Britain is an under-utilized space for thinking about the geneses of other contemporary causes associated with social justice. For instance, does the gay marriage discourse owe its genesis to a series of lesbian marriages promoted in eighteenth-century fiction and society? Does the free love movement of the 1960s owe its genesis to a text about sexual freedom banned in 1748?

*Texts:* Aphra Behn, *Oroonoko*, ed. Joanna Lipking (Norton); Anonymous, *The Woman of Colour*, ed. Lyndon J. Dominique (Broadview); William Hogarth, *Engravings by Hogarth*, ed. Sean Shesgreen (Dover); Henry Fielding, *The Female Husband* (Gale); Hannah Snell and Anonymous, *The Female Soldier: Two Accounts of Women Who Served & Fought as Men* (Leonaur); John Cleland, *Memoirs of a Woman of Pleasure*, ed. Peter Sabor (Oxford); Vivant Denon, *No Tomorrow*, trans. Lydia Davis (NYRB); Mary Hays, *Victim of Prejudice*, ed. Eleanor Ty (Broadview); Mary Wollstonecraft, *Mary, A Fiction and The Wrongs of Woman, or Maria*, ed. Michelle Faubert (Broadview); Maria Edgeworth, *Harrington*, ed. Susan Manly (Broadview). Additional short selections will be offered as PDFs.

#### ■ 7308 Displaced Persons: Studies in English Fiction from Daniel Defoe to Evelyn Waugh

S. Donadio/T, Th 2–4:45

An exploration of states of dislocation, estrangement, and exile in a range of works produced by major authors over two centuries, published between 1719 and 1934.

*Texts:* Daniel Defoe, *Robinson Crusoe* (Penguin); Jonathan Swift, *Gulliver's Travels* (Oxford); Emily Brontë, *Wuthering Heights* (Oxford); Charles Dickens, *Great Expectations* (Oxford); Robert Louis Stevenson, *Kidnapped* (Penguin); Henry James, *Daisy Miller* and *An International Episode* (Oxford); Joseph Conrad, "Amy Foster" in *Typhoon and Other Tales* (Oxford); Evelyn Waugh, *A Handful of Dust* (Back Bay Books).

### ■ 7358 Interpreting *Jane Eyre*:

#### A Multi-Media Experiment

I. Armstrong/M—Th 8:10–9:25

After an in-depth reading of Charlotte Brontë's novel, the class will plan collaborative interpretations of the text through the media of visual art (e.g. painting, puppetry), photography and video, movement (e.g. mime, dance), and sound. Everyone will participate in creative work in each medium, working in groups. The end product will be an exhibition/installation of our work. Concurrently with this work, groups will look at the Brontë letters and a selection of criticism. Assessment will be through extracts from your class diary and the study of one chapter in light of your interpretative work. Be prepared to work in groups, to spend time working together after class, and to take risks.

*Texts:* Charlotte Brontë, *Jane Eyre* (Penguin); Elizabeth Gaskell, *The Life of Charlotte Brontë* (Oxford).

### ■ 7410 James Joyce's *Ulysses*

J. Wicke/M, W 2–4:45

Published in 1922, James Joyce's *Ulysses* has been heralded by readers, critics, and fellow writers as the greatest novel of the twentieth century, and one of the touchstones of world literature of every age. At the same time, Joyce's book has a notorious reputation for difficulty—for being designed, supposedly, to keep the critics and scholars “busy for a hundred years.” Instead of tracking down allusions or doing detective work for clues, our course will be a chance to go on an illuminating journey with this great work as a group, where we share theoretical approaches, multiple perspectives, and links to the epic, tragic, comedic, and revolutionary genres Joyce brings together in *Ulysses*. Joyce's novel is an odyssey, meant for a *community* of readers who invent the book anew each time they read it. This almost infinite book is challenging, a rite of passage, and above all, immensely fun to read. Rejoice!

*Texts:* Homer, *The Odyssey* (Dover); James Joyce, *The Dead and Other Stories* (Broadview); James Joyce, *Ulysses*, Gabler ed. (Vintage). Weldon Thornton's *Allusions in Joyce* will be on reserve. Critical essays on individual chapters will be provided in pdf form.

### ■ 7455 Fiction of Empire and the Breakup of Empire

M. Sabin/T, Th 2–4:45

Some of the most compelling modern and contemporary fiction has come from the areas of South Asia formerly known as British India. Through close study of selected texts from and about India, Pakistan, and Sri Lanka, this seminar will examine continuities and ruptures between late colonial and postcolonial writing, as exemplified in texts mainly written in English but with a few short stories read in translation. We will discuss the role of English-language fiction in the construction and also the critique of imperialism, followed by literary responses to internal violence within or between newly independent nations. The tensions between local and global commitments will also call for attention, especially for writers publishing in the West. This course moves fast, so it is crucial to do a substantial amount of reading before arrival, at least *A Passage to India*, *Area of Darkness*, and *Anil's Ghost*. Specific assignments in critical reading and a few films will accompany the primary texts. (*This course may be taken for either Group 3 or Group 5 credit.*)

*Texts:* Rudyard Kipling, *Selected Stories* (Penguin); E.M. Forster, *A Passage to India* (Mariner); V.S. Naipaul, *Area of Darkness* (Vintage); Anita Desai, *Clear Light of Day* (Mariner); Amitav Ghosh, *Shadow Lines* (Mariner); Michael Ondaatje, *Anil's Ghost* (Vintage); Manto, *Selected Stories* (Penguin); Daniyal Mueenuddin, *In Other Rooms, Other Wonders* (Norton); Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (Riverhead).

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### Group 4 (American Literature)

#### ■ 7385 Fictions of Finance

J. Freedman/M, W 2–4:45

What is the relation between literature and its ambient economic world? This question will be at the center of our inquiry, as we survey a number of works that look to the interplay between imaginative expression and material practices in America between roughly 1850 and 1920. Particularly interesting to us will be fictions that take the new globalizing ambitions of finance capitalism seriously and that attend to the emotional, imaginative consequences of such a massive new economic force and its ancillary institutions (the stock market, the corporation). Readings will include some poems and a bit of economics (e.g., Marx, Schumpeter) but will mainly focus on the novels listed below. Students will write one short paper and one longer one.

*Texts:* Edith Wharton, *The House of Mirth* (Scribner); Henry James, *The Golden Bowl* (Penguin); Frank Norris, *The Pit* (Penguin); Theodore Dreiser, *The Financier* (Plume); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); W. E. B. DuBois, *The Quest of the Silver Fleece* (Northeastern; try to buy this out-of-print edition used, or buy any edition new).

#### ■ 7458 Film as Film

J. Freedman/T, Th 2–4:45

Cinema as an art has developed with remarkable rapidity from its origins (roughly the end of the nineteenth century) to the present day, and along the way it has developed the capacity to comment on its own techniques, practices, institutions, past, present, and future. We will survey the ways film has persistently interrogated itself in a variety of venues and by a number of means, touching on some of the major texts in film criticism by way of comparison or contrast (hint: the films themselves often turn out to be more trenchant than the works that attempt to define, critique, or arraign them). While I'd be happy to have cinephiles and film experts in the class, the class is primarily intended

as an introduction to film aesthetics for teachers interested in building cinema into their curriculums and/or for people interested in becoming more enlightened consumers. Assignments: journals, one short paper, one long one. (*This course may be taken for either Group 4 or Group 5 credit.*)

*Films:* selected early films from George Melies and G. A. Smith; Martin Scorsese, *Hugo*; Alfred Hitchcock, *Rear Window* and *Vertigo*; Akira Kurosawa, *High and Low*; John Ford, *The Man Who Shot Liberty Valance*; Roman Polanski, *Chinatown*; Sergie Eisenstein, *Battleship Potemkin*; Pedro Almodóvar, *Broken Embraces*; Jean Renoir, *La Grande Illusion*; Billy Wilder, *Sunset Boulevard*; David Lynch, *Mulholland Drive*; Quentin Tarantino, *Inglourious Basterds*. *Texts:* V. Perkins, *Film as Film* (DaCapo). Plus essays by Laura Mulvey and Tania Modleski and selections from Kenneth Anger, *Hollywood Babylon*, available at Bread Loaf.

#### ■ 7511 Reading Slavery and Abolitionism

W. Nash/M, W 2–4:45

In this course, students will have a rare opportunity to engage in original archival research. We will study both black and white writers' psychological responses to, and their verbal onslaughts on, the "peculiar institution" of chattel slavery, working chronologically and across genres to understand how and by whom the written word was deployed in pursuit of physical and mental freedom and racial and socioeconomic justice. Engaging with Middlebury College's extensive archival holdings in abolitionist materials, students will learn best practices for archival work and contribute to an ongoing research project designed to illuminate the available resources. Students should read the following titles before arriving in Vermont.

*Texts:* David Walker's *Appeal to the Coloured Citizens of the World*, ed. Peter Hinks (Penn State); *Against Slavery: An Abolitionist Reader*, ed. Mason Lowance (Penguin); *The Ideology of Slavery: Proslavery Thought in the Antebellum South, 1830–1860*, ed. Drew Gilpin

Faust (Louisiana State); Frederick Douglass and Harriet Jacobs, *Narrative of the Life of Frederick Douglass, an American Slave and Incidents in the Life of a Slave Girl*, ed. Kwame Anthony Appiah (Modern Library); Henry David Thoreau, *Civil Disobedience and Other Essays* (Dover); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Norton); Solomon Northrup, *Twelve Years a Slave* (Penguin).

### ■ 7590 Hemingway, Fitzgerald, Faulkner

S. Donadio/M, W 2–4:45

Centered primarily on a cluster of writings produced during the 1920s and 1930s, this course will attempt to trace out the intricate network of interrelationships linking the careers and persistent preoccupations of these three major American authors of the past century, authors whose far-reaching influence still remains powerful. Among the issues to be addressed are the formation and cultivation of a distinctive literary identity, the representation of intimate male–female relationships, the pressure of historical and regional circumstances, the commerce between personal testimony and fictional construction, and the connection between self-analysis and comprehensive cultural assessment.

*Texts:* F. Scott Fitzgerald, *The Great Gatsby* (Scribner); William Faulkner, *The Sound and the Fury* (Vintage); Faulkner, *Absalom, Absalom!* (Vintage); Ernest Hemingway, *The Sun Also Rises* (Scribner); Faulkner, *Sanctuary* (Vintage); Hemingway, *A Farewell to Arms* (Scribner); Fitzgerald, *Tender Is the Night* (Scribner); Faulkner, *The Wild Palms* [*If I Forget Thee, Jerusalem*] (Vintage); Hemingway, *Death in the Afternoon* (Scribner).

### ■ 7620 Latino/a Literature

D. Baca/M–Th 8:10–9:25

In this seminar we will analyze contemporary works by Latino/a authors of Caribbean, Latin American, and Mexican origin. We will examine how our authors advance significant contributions to world literature and to the transnational reception of their cultures' literary production. Latina/o

writing arises from intertwining Indigenous, Iberian, and American contexts shaped by colonial power, especially the last two centuries of U.S. expansionism. As a result, we will read both with and against dominant historical narratives of nations, subjectivities, and aesthetic configurations. This course will further investigate the relationship of late global capitalism to Latino/a identity formation, family networks, wars of occupation, labor recruitment, and the political economies of migration.

*Texts:* Juan Gonzalez, *Harvest of Empire: A History of Latinos in the Americas* (Penguin); Martín Espada, *Zapata's Disciple* (South End); Roberto Fernández Retamar, *Caliban and Other Essays* (Minnesota); Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Eduardo Galeano, *Children of the Days: A Calendar of Human History* (Nation); Julia Alvarez, *In the Time of the Butterflies* (Algonquin); Junot Diaz, *Drown* (Riverhead); Esmeralda Santiago, *When I Was Puerto Rican* (DaCapo); Sonia Nazario, *Enrique's Journey* (Random House). Students should also read Damián Baca's *Mestiz@ Scripts, Digital Migrations, and the Territories of Writing* (Palgrave Macmillan), which will be on reserve at Bread Loaf.

### ■ 7648 Race and American Literature

D. Jones/M–Th 9:35–10:50

This course examines major mid-twentieth-century American works that explore the persistence of the problem of the color line. Reading a wide array of literary forms and genres—including poetry, drama, short stories, and the essay—students will delve deeply into several of the most probing, imaginative, and influential renderings of post-World War II American life. Moreover, we will ask how literature and literary production contributed to, and challenged, several of the most pressing social and political crusades of the period, including the Civil Rights Movement, the labor movement, second-wave feminism, and the New Left, among others. Throughout the course, we will think about how we might impart the critical, formal, and generic vocabularies we develop to



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classrooms of all levels.

*Texts:* Paule Marshall, *Brown Girl, Brownstones* (Dover); Ralph Ellison, *Invisible Man* (Vintage); James Baldwin, *Notes of a Native Son* (Beacon); James Baldwin, *The Fire Next Time* (Vintage); Harper Lee, *To Kill a Mockingbird* (Grand Central); William Styron, *The Confessions of Nat Turner* (Vintage); Lorraine Hansberry, *A Raisin in the Sun* (Vintage). Essays by Norman Mailer and poetry by Gwendolyn Brooks and Robert Hayden will be available on our online course site.

### ■ 7654 American Fiction Since 1945

A. Hungerford/M–Th 8:10–9:25

How does the practice of literary storytelling—in novels and in short fiction—transform along with American culture in the second half of the 20th century? This seminar surveys major writers who advanced our sense of what fiction could do and how. We will begin by locating fiction's place in the postwar landscape, examining the power of book clubs, the rise of the paperback, the fate of High Modernism, the place of genre fiction, the demographic transformation of higher education, and the development of the university-based creative writing program. The seminar will then follow fiction's path from the Civil Rights movement through the Cold War, the women's movement and the so-called culture wars, asking how various forms of narrative (epic, realist fiction, late-modernist novels, the short story, and historical fiction) shape and are shaped by these cultural forces. We will track how and why fiction borrows from other genres and media including music, drama, film, poetry, and painting. The course will pay special attention to the work of James Baldwin as part of the summer's performances of his works. Students prepare two papers and a presentation, choosing between analytic and more pedagogically oriented options. The pace will be brisk, so it will be helpful for you to read at least two of the longer novels before you arrive in Vermont. Additional readings will be provided during the session.

*Texts:* Flannery O'Connor, *A Good Man is Hard to Find* (Harvest); James Baldwin, *The Amen Corner* (Vintage) and *Giovanni's Room* (Vintage); J. D. Salinger, *Franny and Zooey* (Little, Brown); Thomas Pynchon, *The Crying of Lot 49* (Harper Perennial); Philip Roth, *The Ghost Writer* (Vintage); Toni Morrison, *Song of Solomon* (Vintage); Marilynne Robinson, *Housekeeping* (Picador); Cormac McCarthy, *Blood Meridian* (Vintage); Edward P. Jones, *Lost in the City* (Amistad).

### ■ 7656 African American Poetry Since 1960

R. Stepto/M–Th 9:35–10:50

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

*Texts:* *The Vintage Book of African American Poetry*, ed. Michael Harper and Anthony Walton (Vintage); Derek Walcott, *Selected Poems* (Farrar, Straus and

Giroux); Amiri Baraka, *The Leroi Jones/Amiri Baraka Reader* (Basic Books); Audre Lorde, *Undersong* (Norton); Lucille Clifton, *Blessing the Boats* (BOA Editions); Michael Harper, *Songlines in Michaeltree* (Illinois); Marilyn Nelson, *The Fields of Praise* (Louisiana State) and *A Wreath for Emmett Till* (Houghton Mifflin); Yusef Komunyakaa, *Neon Vernacular* (Wesleyan); Rita Dove, *Selected Poems* (Vintage); Elizabeth Alexander, *American Sublime* (Graywolf); Natasha Trethewey, *Native Guard* (Mariner).

### ■ 7679 Reading America

W. Nash/T, Th 2–4:45

In this course we will explore fiction by authors of various ethnicities that examines the issues of interaction with and integration into “American life.” Under that broad rubric, we will discuss a range of topics including the processes of individual- and group-identity formation and erasure; experiences of intergenerational conflict; considerations of the burden and promise of personal and communal histories; examinations of varied understandings of race, class, and gender; and interrogations of “Americanness.” Grounding our discussions in a common historical text, Ronald Takaki’s *A Different Mirror*, we will examine works by Sherman Alexi, Arturo Islas, Philip Roth, Julie Otsuka, Jhumpa Lahiri, Junot Diaz, and Dinaw Mengestu.

*Texts:* Ronald Takaki, *A Different Mirror: A Multicultural History of America* (Back Bay/Little, Brown); Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (Grove); Arturo Islas, *The Rain God* (Avon); Philip Roth, *The Human Stain* (Vintage); Julie Otsuka, *The Buddha in the Attic* and *When the Emperor Was Divine* (both Knopf); Jhumpa Lahiri, *The Namesake* (Mariner); Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (Riverhead); Dinaw Mengestu, *How To Read the Air* (Riverhead). Students should read Takaki’s history before arriving in Vermont.

### ■ 7682 Test Subjects: Asians in the Global/Planetary Imagination

R. Lee/M–Th 9:35–10:50

In this seminar, we will focus on the metaphoric and material nature of Asians in the (primarily) American narrative of globalization as a process both of expanding U.S.-styled “modernization plans,” (involving the spread of capitalist financial logic, culture, information networks, and military bases worldwide) and of increasing comprehension of the planet’s shrinking resources and ecological limits. We will enter this subject through literary representations that portray Asians as potential threats to U.S. dominance in economic and demographic terms, but that also negate Asians as a military threat. Readings will include Gary Shteyngart’s *Super Sad True Love Story*, Yiyun Li’s *The Vagrants*, Ruth Ozeki’s *A Tale for a Time Being*, Chang Rae Lee’s *On Such a Full Sea*, Amitav Ghosh’s *The Hungry Tide*, Kazuo Ishiguro’s *Never Let Me Go*, poetry by Larissa Lai, and short stories by Greg Bear and Nam Le. Additional readings will be provided during the session. (*This course may be taken for either Group 4 or Group 5 credit.*)

*Texts:* Ruth Ozeki, *Tale for a Time Being* (Penguin); Kazuo Ishiguro, *Never Let Me Go* (Vintage); Amitav Ghosh, *The Hungry Tide* (Mariner); Yiyun Li, *The Vagrants* (Random); Chang Rae Lee, *On Such a Full Sea* (Riverhead); Gary Shteyngart, *Super Sad True Love Story* (Random).

### Group 5 (World Literature)

#### ■ 7295 Milton, the Bible, and Cultures of Violence

J. Shoulson/M–Th 9:35–10:50

*See description under Group 2 offerings. This course may be taken for either Group 2 or Group 5 credit.*

#### ■ 7455 Fiction of Empire and the Breakup of Empire

M. Sabin/T, Th 2–4:45

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See description under Group 3 offerings. This course may be taken for either Group 3 or Group 5 credit.

### ■ 7458 Film as Film

J. Freedman/T, Th 2–4:45

See description under Group 4 offerings. This course may be taken for either Group 4 or Group 5 credit.

### ■ 7682 Test Subjects: Asians in the Global/Planetary Imagination

R. Lee/M–Th 9:35–10:50

See the description under Group 4 offerings. This course may be taken for either Group 4 or Group 5 credit.

### ■ 7714 Vengeance

P. DeMarco/M–Th 9:35–10:50

“O what a brilliant day it is for vengeance!”—Aeschylus, ancient Greek playwright

The vengeance plot—or revenge as a theme—can be found in virtually every historical era of literature. In this course we will study a rich variety of treatments of vengeance beginning with ancient epic (Homer, *The Iliad*) and tragedy (Seneca, *Thyestes* and *Agamemnon*), turning to medieval epic (Dante, *Inferno*), and concluding with early modern drama (Shakespeare, *Titus Andronicus*). We’ll examine how ancient value systems centered on honor/shame shaped poetic ideals of the avenging hero, justice, and fate. As we turn to medieval literature, we’ll explore the ways in which emerging judicial institutions and Christian theologies of atonement posed challenges to ancient ideals of vengeance and re-appropriated earlier ideas of honor, vengeance, and pity. To enrich our understanding of our own culture’s preoccupation with vengeance, we’ll study the representation of vengeance in the modern western (*Kill Bill*, Quentin Tarantino, director) and in modern renditions of classical narratives (*Medea*, Lars Von Trier, director). We will also examine theologies of divine vengeance, legal articulations of vengeance as a way to restore the balance to the scales of justice (as in the eye-for-an-eye code of the *lex talionis*), and efforts to cast “revenge as a kind

of wild justice” (Francis Bacon) outside the bounds of reason and civilized conduct. Finally, we’ll draw on contemporary scholarship on the psychology of anger to better understand the motives that drive individuals to revenge, the goals that the avenger seeks, the pleasures (and, perhaps surprisingly, the lack of satisfaction) that the pursuit of vengeance provides.

*Texts:* Homer, *The Iliad*, ed. Bernard Knox, trans. Robert Fagles (Penguin); Seneca: *The Tragedies: The Complete Roman Drama in Translation*, Vol. I, trans. David Slavitt (John Hopkins); Dante, *The Divine Comedy of Dante Alighieri: Vol. I, Inferno*, trans. Robert Durling (Oxford); Shakespeare, *Titus Andronicus*, ed. Jonathan Bate (Arden Third Series). Please use the editions listed here since other editions differ quite markedly.

### ■ 7753 The Nineteenth-Century Realist Novel in the Old World and the New

M. Katz/M, W 2–4:45

In the broadest critical sense the term “realism” refers to artists’ attempts to represent or imitate nature with truth and adequacy. The critic M. H. Abrams has defined the realist novel as one that seeks to convey the effect of realism by presenting complex characters with mixed motives who are rooted in a social class, operate in a developed social structure, interact with many other characters, and undergo plausible modes of experience. This course will focus on the changes that took place in the themes and forms of “realism” as it moved from Europe across to the Americas. We will first explore the meaning of the concept; then we will read novels representing the Old World (England, France, and Russia) and the New (America and Brazil), comparing these works in terms of characterization, plot development, thematic statement, and stylistic technique.

*Texts:* Pam Morris, *Realism* (Routledge); Jane Austen, *Persuasion* (Norton); Gustave Flaubert, *Madame Bovary* (Norton); Ivan Turgenev, *Fathers*

and *Children* (Norton); Henry James, *The American* (Norton); Aluísio Azevedo, *The Slum* (Oxford).

### ■ 7789 Italo Calvino: Stories, Essays, Letters

M. Armstrong/M–Th 11:00–12:15

This course is a collective workshop devoted to the work of the Italian novelist and critic, Italo Calvino. We will study the full range of Calvino's fiction, from his early novel *The Path to the Spiders' Nests* through to his final masterpiece, *Palomar*. We will also examine his essays, his autobiographical works, and his letters. We will read the work closely, exploring its structure, its form, its subject matter, its development over time, its social, political, moral and metaphysical concerns, and the variety of influences to which it was subject. Class meetings will take the form of discussion, performance, and collaborative critique. We will keep a class journal to which everyone will contribute regularly; we will write critical and creative responses to particular texts; and each class member will choose a topic for detailed investigation in a final critical essay or creative project. (*Students who have taken course 7777 may not enroll in this course.*)

*Texts:* Italo Calvino *The Path to the Spiders' Nests* (Penguin), *Six Memos for the Next Millennium* (Penguin), *Our Ancestors* (Vintage), *The Complete Cosmicomics* (Penguin), *Invisible Cities* (Vintage), *The Castle of Crossed Destinies* (Vintage), *If on a Winter's Night a Traveller* (Vintage), *Mr. Palomar* (Vintage), *The Road to San Giovanni* (Penguin).

### ■ 7808 The Poetry of the Theater

A. MacVey/T, Th 2–4:45

This is a course about the theater and the ways dramatic works affect audiences. With the help of the Bread Loaf Acting Ensemble, we will explore Euripides' *The Bakkhai*, Shakespeare's *A Midsummer Night's Dream*, Chekhov's *Three Sisters*, and a short play by Beckett. We will examine various ways actors may interpret scenes on stage, and we will pay particular attention to how imagery, transformation, staging, language, and rhythm can create

a special kind of poetry. Students will participate in scenes and exercises in most class periods. (*This course may be taken for either Group 5 or 6 credit.*)

*Texts:* Euripides, *The Bakkhai*, trans. Robert Bagg (Massachusetts); William Shakespeare, *A Midsummer Night's Dream* (Arden); Anton Chekhov, *Three Sisters*, trans. Paul Schmidt (Theatre Communications Group); Samuel Beckett, *Footfalls in Ends and Odds* (Grove). Additional readings on reserve.

## Group 6 (Theater Arts)

### ■ 7260 *The Merchant of Venice* on the Page and Stage

A. MacVey/M, W 2–4:45

*See description under Group 2 offerings. This course may be taken for either Group 2 or Group 6 credit.*

### ■ 7807 Drama in the Classroom

C. MacVey/T, Th 2–4:45

This course is intended for teachers who want to use dramatic techniques in their English classrooms. You will learn how to explore texts by getting your students involved in some kind of performance—process drama, theater games, choral work, improv, monologues, scenes, teacher-in-role—to name just a few. Every approach will involve being physical and being vocal. You'll experience dramatic activities as both audience and actor and study approaches that will give you structure, technique, experience, confidence, and a set of skills with which to develop strategies for teaching various literary genres. We'll work on scenes from *Hamlet*, *Macbeth*, and *Romeo and Juliet*, and on short stories, poetry, nonfiction, and contemporary plays. The final projects will be presentations, and all students must be present for them. No previous theater training is necessary.

*Texts:* Keith Johnstone, *Improv* (Routledge); *Oedipus* in Ellen McLaughlin, *The Greek Plays* (Theatre Communications Group); Viola Spolin, *Improvisation for the Theater*, 3rd ed. (Northwestern);



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William Shakespeare, *Macbeth*, *Hamlet*, *Romeo and Juliet* (any edition); Tennessee Williams, *The Glass Menagerie* (New Directions; Deluxe Centennial edition required because of introductory essay by Tony Kushner).

### ■ 7808 The Poetry of the Theater

A. MacVey/T, Th 2–4:45

See description under Group 5 offerings. This course may be taken for either Group 5 or Group 6 credit.

### ■ 7811 Dramaturgy

D. Jones/M–Th 11–12:15

This hands-on course introduces students to theories and practices of dramaturgy: the craft of play making and development. Beginning with foundational texts such as Aristotle's *Poetics* and Lessing's *Hamburg Dramaturgy*, we will explore the role of the dramaturg as a collaborator in a theatrical production, from conceptual preparation to

performance. Throughout the semester, students will work with the director, production team, and Bread Loaf Theater Ensemble on the summer's main stage productions: *Blues for Mister Charlie* and *To Kill a Mockingbird*. These dramaturgical tasks may include script preparation; historical research on the play and "its world"; assembling information packets for actors, directors, and designers; writing program notes; and organizing and leading audience talkbacks.

*Texts:* Aristotle, *Poetics* (Penguin); James Baldwin, *Blues for Mister Charlie* (Vintage); Harper Lee, *To Kill a Mockingbird*, adapted by Christopher Sergel (Dramatic Publishing).



Students continue a discussion long after class has ended outside the barn at Bread Loaf/Vermont.



## BREAD LOAF/NEW MEXICO

### Group 1 (Writing, Pedagogy, and Literacy)

#### ■ 7000a Poetry Workshop

S. Ortiz/M, W 2–5:00

Speaking, telling, conveying, writing are all voice in the immediate here and now, which is where and when we're really most present. Poetry from deep within the self and one's connection/relationship to the world-universe is fact; our resource is ourself personally and socially. Writing as expression is voice from within that joins with voice outside the self. We have experience with self-expression by speaking, conversing, dialoging, shouting, laughing, and cursing, so we'll put that self-expression into written poetic voice. Weekly assignments will be expected, culminating in a 25-page manuscript by the end of the summer session.

*Texts:* Natalie Diaz, *When My Brother Was an Aztec* (Copper Canyon); Sherman Alexie, *War Dances* (Grove); Mark Turcotte, *Exploding Chippewas* (Triquarterly); Simon J. Ortiz, *Out There Somewhere* (Arizona); Esther Belin, *From the Belly of My Beauty* (Arizona); James Welch, *Riding the Earthboy* 40 (Penguin).

#### ■ 7006a Creative Nonfiction

A. Castillo/T, Th 9–11:45

In this introduction to nonfiction (also called narrative, or creative, nonfiction), we will read and discuss the work of published writers representing a range of nonfiction writing, including personal essays, memoir, and journalism. The main text for the class, however, will be the student writing discussed in the workshops. Each student will write

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three essays over the term, progressing from a personal essay to more complex assignments involving interviews and research. We will also write short, in-class exercises designed to hone writing skills and inspire new work. (The reading list will be made available to enrolled students before the summer session.)

### ■ 7117 Rhetoric's Power: Digital and Print

C. Glenn/M, W 9–11:45

Whether written, spoken, embodied, visually or digitally represented, rhetoric holds power and with that power, great possibility. When we put rhetoric to work, then, we work to transform misunderstandings, inexperience, illiteracy, unjust systems and/or unrealized ideals into meaningful experiences for our individual selves, our community, or others. For millennia, human beings have used all the rhetorical means at their disposal to do just that (see [hollowdocumentary.com](http://hollowdocumentary.com)). In Rhetoric's Power, we will explore the pedagogical, political, social, literary, and marketing power of such influential rhetors as Lynda Barry ([thenearsightedmonkey.tumblr.com](http://thenearsightedmonkey.tumblr.com)), Alison Bechdel ([dykestowatchoutfor.com](http://dykestowatchoutfor.com)), and Matt Kish ([everypageofmobydick.blogspot.com](http://everypageofmobydick.blogspot.com)). Students will read across genres and media, gleaning ideas from various authors as they develop expertise for their own roles as rhetors, citizens, and teachers. In addition to exploring and discussing these texts, composing short print and online essays, and developing an experimental (multimedia) project, each student will demonstrate an online site or tool to the rest of us as well as participate in the “idea exchange” for translating a course concept into classroom, extracurricular, or community engagement. Our seminar may even deliver an event to the entire campus. In other words, ours will be both a seminar and a workshop. Please come to the first class having already read *Bird by Bird*.

*Texts:* Anne Lamott, *Bird by Bird* (Anchor); Lynda Barry, *One Hundred Demons* (Sasquatch); Tom Standage, *Writing on the Wall: Social Media—The First 2,000 Years* (Bloomsbury); Alison Bechdel, *Are*

*You My Mother?* (Houghton Mifflin Harcourt); Henry Jenkins et al., *Reading in a Participatory Culture* (Teachers College); Matt Kish, *Moby Dick in Pictures* (Tin House); Danah Boyd, *It's Complicated: The Social Lives of Networked Teens* (Yale); Matt Dembicki, *Trickster: Native American Tales: A Graphic Collection* (Fulcrum); Jimmy Santiago Baca, *A Place to Stand* (Grove).

### ■ 7123 Youth Cultures, Literacies, and Educational Justice

D. Paris/M, W 2–4:45

A movement is underway to critically situate language and literacy learning in the lives of youth and their communities. This movement is particularly strong in justice work with youth of color and other young people marginalized by systemic inequalities. At the center of this movement is an increasing understanding of the powerful oral and written communication many young people engage in through their participation in youth cultures (e.g., multiple languages, spoken word poetry, digital literacies and social media, rap, graffiti). An examination of youth cultural practices will necessarily include a study of race, class, gender, sexuality, language, and identities as they are lived through literacies by youth and their communities. Our reading, viewing, and listening will provide a foundation to explore the growing body of scholarship on joining youth cultures in critical classroom learning at the intersections of language, literacy, power, and justice.

*Texts:* Geneva Smitherman, *Word from the Mother: Language and African Americans* (Routledge); Marc Lamont Hill, *Beats, Rhymes, and Classroom Life: Hip Hop Pedagogy and the Politics of Identity* (Teachers College); Elizabeth Soep and Vivian Chavez, *Drop That Knowledge: Youth Radio Stories* (University of California); Django Paris, *Language Across Difference: Ethnicity, Communication, and Youth Identities in Changing Urban Schools* (Cambridge); Mollie Blackburn, *Interrupting Hate: Homophobia in Schools and What Literacy Can Do About It*

(Teachers College); Leisy Wyman, Teresa McCarty, and Sheilah Nicholas, *Indigenous Youth and Multilingualism* (Routledge).

## Group 2 (British Literature through the Seventeenth Century)

### ■ 7205 King Arthur: Chivalric Romance, Chrétien to Malory

L. Engle/T, Th 2–4:45

An introduction to medieval romance narrative. We will read European Arthurian romances from Chrétien de Troyes and Marie de France through Sir Thomas Malory, including *Sir Gawain and the Green Knight* (all in modern translation). We will also read Chaucer's chivalric romances and parodies thereof from *The Canterbury Tales* in Middle English, with attention to reading Middle English aloud and teaching it. Along with a teaching segment, a weekly note, and frequent in-class exercises, students will write a shorter and a longer paper. (Students who have previously taken 7909 should not enroll in this course. This course may be taken for either Group 2 or Group 5 credit.)

*Texts:* Chrétien de Troyes, *Arthurian Romances*, ed. Kibler (Penguin), "Erec and Enide," "Cligés," "Knight with the Lion," "Knight of the Cart"; Marie de France, *The Lais of Marie de France*, ed. Burgess (Penguin); *Sir Gawain and the Green Knight*, trans. Marie Borroff, ed. Marie Borroff and Laura Howes (Norton); Geoffrey Chaucer, *The Canterbury Tales*, ed. Jill Mann (Penguin; original spelling Middle English ed.) (We will focus on the General Prologue and the Knight's, Miller's, Wife of Bath's, Clerk's, Merchant's, and Franklin's Prologues and Tales; we may also read Man of Law's and Chaucer's Tale of Sir Thopas.); Sir Thomas Malory, *Le Morte D'Arthur: The Winchester Manuscript*, ed. Helen Cooper (Oxford).

### ■ 7261 Shakespeare across Media

B. Smith/M, W 9–11:45

When Ben Jonson declared in a poem prefaced to the 1623 first folio of Shakespeare's plays, "He was not of an age but for all time," Jonson couldn't have foreseen that Shakespeare would live on not just in the eyes, ears, and imaginations of readers but in performances in media unknown in England at the time: opera, ballet, cinema, and YouTube. This course will take Jonson's cue and read closely a representative selection of *Master William Shakespeare's Comedies, Histories, and Tragedies*, as the first folio is entitled, but also survey the transformation of some of Shakespeare's plays into opera (Verdi's *Othello* and Britten's *A Midsummer Night's Dream*), ballet (Prokofiev's *Romeo and Juliet* and John Cranko's *The Taming of the Shrew*), cinema (Derek Jarman's *The Tempest* and Peter Greenaway's *Prospero's Books*), and YouTube videos available on the BardBox and BardBox 2 channels curated by Luke McKernan, Lead Curator of News and the Moving Image at the British Library. Participants in the course will be asked to prepare one short response paper to a play, a short review of one of the video performances (or a live one, if the opportunity arises in Santa Fe), and a final paper that traces a single issue or theme across at least two of the media.

*Recommended text:* William Shakespeare, *The Bedford Shakespeare*, ed. Russ McDonald and Lena Orlin (Macmillan).

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

B. Smith/T, Th 9–11:45

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 will begin by locating sound and rhythm in the body. Grounding ourselves in those physiological sensations, we will proceed, period by period, to read, discuss, and enjoy some of the English language's greatest designs on our bodies



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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 be taken for either Group 2 or Group 3 credit.)*

*Texts:* *The Norton Anthology of Poetry*, Shorter 5th ed., ed. Margaret Ferguson (Norton).

### Group 3 (British Literature since the Seventeenth Century)

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

B. Smith/T, Th 9–11:45

*See the description under Group 2 offerings. This course may be taken for either Group 2 or Group 3 credit.*

#### ■ 7390 The Essay and Its Vicissitudes

J. Nunokawa/M, W 2–4:45

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

*Texts:* The texts are available in a reader, which can be purchased through the Middlebury College bookstore.

#### ■ 7432 Modernist Comedy

H. Laird/M, W 2–4:45

In November 2010, reviewer James Wood confidently declared in *The New Yorker* that “Comedy is the angle at which most of us see the world, the way that our very light is filtered....” As startling as this claim may seem, tested against the crises of modernity, when applied to “modernism,” comedy’s “angle” demystifies conventional representations of this period’s literature as one of doomed wasteland vistas—yet without overlooking them, since the comic intertwines itself with its opposites. Starting with turn-of-the-twentieth-century texts and concluding with the late modernist, this course explores the comic in novels, short stories, plays, and poetry, juxtaposing these texts with some theory of comedy, jokes, parody, and humor, including the “dark,” ironic, and satirical, among the funnier types (Bergson, Freud, Hutcheon, North, *et al.*). Please read Wilde’s *Lady Windermere’s Fan* for the first meeting.

*Texts:* Oscar Wilde, *Lady Windermere’s Fan* (Dover); John Millington Synge, *Playboy of the Western World and Other Plays* (Penguin); Max Beerbohm, *The Illustrated Zuleika Dobson* (Yale); Ford Madox Ford, *The Good Soldier* (Random House); P.G. Wodehouse, *The Man with Two Left Feet and Other Stories* (Wildside); George Bernard Shaw, *Heartbreak House* (Penguin); T.S. Eliot, *The Waste Land and Other Writings* (Random House); Edith Sitwell, *Facade* in *Collected Poems of Edith Sitwell* (Overlook); Virginia Woolf, *Orlando* (Houghton Mifflin Harcourt); Dorothy Sayers, *Lord Peter Views the Body* (HarperCollins); Samuel Beckett, *More Pricks than Kicks* (Grove/Atlantic); D.H. Lawrence, *Nettles* in *Complete Poems* (Penguin); Stevie Smith, *New Selected Poems* (New Directions).

## Group 4 (American Literature)

### ■ 7506 Early Colonial Literatures from New Mexico to New England

J. Alemán/T, Th 2–4:45

A course held in Santa Fe, the oldest occupied state capital in the U.S., should remap early America's foundational fictions, and so this class charts two literary models of contact, conflict, and coloniality: the Spanish colonial undertaking into New Spain and the British colonial project from Jamestown to Plymouth Plantation. We'll examine Spanish travel, exploration, and captivity narratives that predate Jamestown, and we'll read the 1610 epic poem of conflict and colonial violence in New Mexico. We'll also cover a swath of British colonial writings, from John Smith to Jonathan Edwards, to extend our literary reach from New Mexico's mythical Seven Cities of Gold to New England's City on the Hill. Overall, the class sets out to broaden our understanding of the early Americas and the way its literature uses religious discourse, exploration and captivity narratives, and a mix of violence and wonder to imagine the conquest of the new world.

*Texts:* Bartolomé de las Casas, *A Short Account of the Destruction of the Indies*. ed. and trans. Nigel Griffin (Penguin); Álgar Núñez Cabeza de Vaca, *The Account/Relación*. trans. Martin A. Favata and José B. Fernández (Arte Publico); Gaspar Pérez de Villagrá, *Historia de la Nueva Mexico, 1610: A Critical and Annotated Spanish/English Edition*, ed. Alfred Rodriguez, et al. (New Mexico); *The Heath Anthology of American Literature*, 7th ed., vol. A., ed. Paul Lauter (Cengage); *The Domínguez-Escalante Journal*, ed. Ted J. Warner, trans. Fray Angelico Chavez (Utah). Selections from the *Heath Anthology* will include: Columbus letters; Marcos de Niza; Poma de Ayala; Oñate y Salazar; Sor Juana; Antonio de Otermín; "The Coming of the Spanish and the Pueblo Revolt"; Diego de Vargas; Harriot; Wingfield; Smith; Morton; Winthrop, "A Modell of Christian Charity"; Bradford; Bradstreet; Rowlandson; Mather; Edwards, "Sinners in the

Hands of an Angry God"; Palou; Journals of the Lewis and Clark Expedition.

### ■ 7593 The Nuclear Southwest: Literature and Film

J. Alemán/T, Th 9–11:45

On July 16, 1945, Los Alamos scientists convened at White Sands, near Alamogordo, to detonate "the Gadget." No little thing, the bomb's 20-kiloton explosion launched a cloud seven miles into the air and turned the sand at the blast site into trinitite, commonly called Alamogordo glass. From the Jornada de Muerto desert in southeastern New Mexico, the Gadget brought the world into the Atomic Age. This interdisciplinary course examines the literary and cultural fallout of the atomic Southwest—a constellation of texts, images, and film that confront the nuclear era with protest, critique, fear, survival, and humor. From poetry to sci-fi, memoir to the novel, and history to murder-mystery, we'll survey the way writers imagine surviving the nuclear Southwest. We'll cover a history of the bomb, screen documentaries of its impact, and read texts that express the personal, political, and environmental impact of the bomb years after the first blast.

*Texts:* Ferenc Morton Szasz, *The Day the Sun Rose Twice* (New Mexico); Frank Waters, *The Woman at Otowi Crossing* (Swallow); Simon Ortiz, *Fight Back* (New Mexico); Cormac McCarthy, *Cities of the Plain* (Vintage); Leslie Marmon Silko, *Ceremony* (Penguin); Ellen Meloy, *The Last Cheater's Waltz* (Arizona); Rudolfo Anaya, *Zia Summer* (New Mexico); Stephen Graham Jones, *It Came from Del Rio* (Trapdoor). Films include: *Them!*; *Dark Circle*; and *Uranium Drive-In*, plus clips and images from a variety of sources.

### ■ 7670 Indigenous American Literature: Fiction, Memoir-Autobiography, Poetry

S. Ortiz/M, W 9–12:00

The course will focus on contemporary Indigenous themes dealing with issues concerning Indigenous

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liberation and de-colonization in the twenty-first century. By reading Indigenous American literature, we'll look at the realities of the U.S.A. with its substantial history of Manifest Destiny, Doctrine of Discovery, and dynamics of discovery-invasion-occupation, violence, and the present-day threat the international modern socio-industrial-political complex poses to the world at large. Much seminar-style discussion and dialogue will be conducted and expected. Two ten-page essays will be assigned.

*Texts:* Leslie Marmon Silko, *Ceremony* (Penguin); Sherman Alexie, *Blasphemy* (Grove); Simon J. Ortiz, *Men on the Moon* (Arizona); Ernestine Hayes, *Blonde Indian* (Arizona); Esther Belin, *From the Belly of My Beauty* (Arizona); James Welch, *Riding the Earthboy* 40 (Penguin).

### Group 5 (World Literature)

#### ■ 7205 King Arthur: Chivalric Romance, Chrétien to Malory

L. Engle/T, Th 2-4:45

See the description under Group 2 offerings. This course may be taken for either Group 2 or Group 5 credit.

#### ■ 7755 Theory, Counter-Theory

H. Laird/T, Th 2-4:45

This course is designed both for students seeking an introduction to contemporary theories and for those with a yen for “meta” thinking. We will dip into theories and anti-theories, stressing the thought and vocabulary that have become prominent within literary criticism and cultural studies in the last thirty-five years. Since theory is a global phenomenon, we will also consider these theories' relations to their geographic contexts and to literary texts from around the world, drawing upon selected short stories and fiction to juxtapose with the theoretical texts. In examining this various body of writings, we will focus on the polysemous notion of “differences” and on how “differences” help constitute theoretical arguments. We will also ask what the purposes and limitations of the theories are, what theory is (and theories are), and how theories are written: not questions encouraged by all theorists, but questions we will intrepidly ask nonetheless.

*Texts:* *The Norton Anthology of Theory and Criticism*, 2nd ed., ed. Leitch, et al. (Norton); *The Norton Anthology of Short Fiction*, 8th ed., ed. Bausch (Norton).



A summer highlight in New Mexico is a trip to the Santa Fe Opera House.



## BREAD LOAF/OXFORD

### Group 2 (British Literature through the Seventeenth Century)

#### ■ 7901 Old English/J. Fyler

An introduction to the Old English language and literature, and to Anglo-Saxon culture. Like any course in a foreign language, this one requires a certain amount of memorization—of vocabulary and grammatical paradigms. But Old English is not that difficult to learn, and our emphasis will be literary. We will read a selection of prose works and lots of poetry, including “The Dream of the Rood,” “The Battle of Maldon,” and *Beowulf*. We will think about *Beowulf* in the context of similar European epics; please read the *Iliad* (ed. Fagles) and/or *The Song of Roland* (ed. Burgess) before the session begins.

(This course carries one unit of Group 2 and one unit of Group 5 credit.)

*Texts:* Homer, *The Iliad*, trans. Robert Fagles (Penguin); *The Song of Roland*, trans. Glyn Burgess (Penguin); *The Anglo-Saxons*, ed. James Campbell *et al.* (Penguin); Bruce Mitchell, *An Invitation to Old English and Anglo-Saxon England* (Wiley); *Eight Old English Poems*, ed. John C. Pope and Robert Fulk (Norton); *Beowulf*, ed. George Jack (Oxford).

#### ■ 7907 Chaucer/J. Fyler

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales* and the other third on Chaucer’s most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative



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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).

### ■ 7912 What was the English Renaissance?

E. Smith

This course puts the literature of the sixteenth century into a broader artistic, intellectual, and social context. So we will read early experiments in prose fiction alongside new ideas about pictorial perspective, the popular form of the sonnet against Tudor ideas of portraiture, and the drama of dialogue in the light of innovative harmonic forms in music. We will work together on the questions of 'English' and of 'Renaissance,' exploring continental influences on the development of English culture and its understandings of nation, religion, and self. This is therefore a course requiring an openness to analyse arts other than the literary and an interest in literature in its historical and other contexts: if you are as keen to work on Thomas Tallis and Hans Holbein as on Thomas Wyatt and Edmund Spenser, and interested to read all kinds of forms from architecture and tombs to translations and entertainments, sign up. (*Students should budget \$150 for excursions to historic sites.*)

*Texts:* Richard Tottel, *Tottel's Miscellany*, ed. Amanda Holton and Tom McFaul (Penguin); any editions of the following: Philip Sidney, *An Apology for Poetry* and *Astrophil and Stella*; William Baldwin, *Beware the Cat*; Jasper Heywood, *Thyestes*; Charles Whitworth, *Gammer Gurton's Needle*; Edmund Spenser, *The*

*Shepheardes Calendar*. Other reading will be distributed in Oxford.

### ■ 7917 Shakespeare's Comedies/H. Barr

When in *The Taming of the Shrew*, Christopher Sly is offered a jolly comedy to lift his spirits, he expects frolic: a gymnastic tumble for a drunk in a slump. But Sly is not the sharpest theatre critic in the box. Shakespeare's comedies compass man-eating bears, dead children, forced marriages, rape, political corruption, disease, and war. With dizzying comic brio, these 'comedies' trouble us to think afresh about the world we think we may know. They create an unsettling version of 'reality' that pressures normative versions of sexuality, religion, class, family, power, and race. Shakespearean comedy interrogates the work that comedy performs. Close reading of these plays will deploy insights from a variety of critical approaches: historicism, anthropology, queer theory, theatre performance, and film so that we can explore Shakespearean comedy with the critical seriousness it demands. A Good Sense of Humour would also be most welcome.

*Texts:* William Shakespeare, *Comedy of Errors*, *Two Gentlemen of Verona*, *Taming of the Shrew*, *A Midsummer Night's Dream*, *As You Like It*, *Much Ado About Nothing*, *Twelfth Night*, *Merchant of Venice*, *Measure for Measure*, *Troilus and Cressida*, *The Winter's Tale*, *The Tempest*. Any good critical edition of single plays (New Arden, Cambridge, Oxford) would be invaluable to consult. If you want to buy a good edition that contains all of these plays, *The Norton Shakespeare: Comedies* is recommended.

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

M. Cadden

This course will be based on theatrical productions we'll attend in London, Stratford, and Oxford—not, as is usually the case at Bread Loaf/Oxford, on the resources of the Bodleian Library. (Please note, this focus translates to substantial time on buses and additional class time.) We'll study the relationship

between plays and theatrical institutions, past and present—with an emphasis on current “institutions” such as the Royal Shakespeare Company, the National Theatre, Shakespeare’s Globe, and the West End, as well as fringe groups. A complete reading list will be available (and circulated to enrolled students) once the season is fully announced. With luck, we’ll be seeing work spanning the centuries and the world, as produced for a twenty-first-century audience. As the second half of the course’s title suggests, we’ll be interrogating the approach to performance that argues that the “page” somehow precedes the “stage.” Enrolled students will be charged a supplemental course fee of \$800 to cover the costs of tickets and transportation. (*This course carries one unit of Group 2 and one unit of Group 3 credit.*)

Tickets have already been arranged for Shakespeare’s *Othello* and *The Merchant of Venice*, Marlowe’s *The Jew of Malta* and Jonson’s *Volpone* at the RSC. Students should purchase the Oxford Shakespeare or New Cambridge editions of the Shakespeare plays and the New Mermaid versions of *The Jew of Malta* and *Volpone*. Students should also read Mark Haddon’s novel *The Curious Incident of the Dog in the Night-Time*. We’ll have a chance to see the stage version in Oxford.

### Group 3 (British Literature since the Seventeenth Century)

#### ■ 7921 British Theater: Stage to Page to Stage M. Cadden

*See description under Group 2 offerings. This course carries one unit of Group 2 credit and one unit of Group 3 credit.*

#### ■ 7940 The City and the Country in British Literature, 1700–1800/C. Gerrard

How did writers and artists respond to the rapid growth of metropolitan culture during the eighteenth century, and the corresponding social and aesthetic changes reflected in the English

countryside? This course will explore the way 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; and how writers imagined the countryside as locus for social stability, honest labour, contemplation and imagination. We will be reading periodicals, poetry, prose, and drama, with an emphasis on poetic forms.

*Texts: Eighteenth-Century Poetry: An Annotated Anthology*, 3<sup>rd</sup> ed., ed. David Fairer and Christine Gerrard (Wiley Blackwell); *The Commerce of Everyday Life: Selections from the Spectator and the Tatler*, ed. Erin Mackie (Bedford/St. Martin’s).

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

*See description under Group 4 offerings. This course carries one unit of Group 3 and one unit of Group 4 credit.*

#### ■ 7975 James Joyce/J. Johnson

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

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

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### ■ 7980 The Modern(ist) Novel/J. Johnson

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

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

### ■ 7995 Reinventing the Past: Neo Victorian Returns/C. Kaplan

See description under Group 5 offerings. This course carries one unit of Group 3 credit and one unit of Group 5 credit.

## Group 4 (American Literature)

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

This course aims to explore the crosscurrents and interconnections within British and American literary cultures of the nineteenth 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.” 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); Herman Melville, *Moby Dick* (1851); William Wordsworth, *The Prelude* (two-book version of 1799) and “Westminster Bridge” (1802); 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”; Wordsworth, “The Thorn” (1798); Nathaniel Hawthorne, *The Scarlet Letter* (1850) and “Young Goodman Brown”; George Eliot, *The Mill on the Floss* (1860); Kate Chopin, *The Awakening* (1899); 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.

## ■ 7987 The American Novel After 1945

L. Pratt

Taking up a range of novelists, as well as some of the most influential criticism on the novel genre and key historical accounts of the period, we will seek to understand how the novel genre has been conceived and reconceived by American writers across the late-twentieth and early-twenty-first centuries. We will consider the persistence of the bildungsroman across a range of cultural and historical traditions; the differing relations to the realist tradition in the novel that emerge from changing conceptions of political life; the varied notions of faith that persist in the increasingly post-secular society of the United States after WWII; the emergence of “play” as a central concern of the novel form; widespread experiences of displacement in the Americas; and the role of the historical novel in offering an alternative to other forms of history-telling.

*Texts:* James Baldwin, *Another Country* (Penguin); Eudora Welty, *The Optimist's Daughter* (Virago); Toni Morrison, *Song of Solomon* (Vintage); Flannery O'Connor, *Wise Blood* (Faber & Faber); Don DeLillo, *White Noise* (Picador); Thomas Pynchon, *Crying of Lot 49* (Vintage); Jhumpa Lahiri, *The Namesake* (Harper); Richard Wright, *Black Boy* (Vintage); Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (Faber & Faber); Edward P. Jones, *The Known World* (Harper); Philip Roth, *Nemesis* (Vintage); Michael McKeon, ed., *Theory of the Novel: A Historical Approach* (Johns Hopkins).

## Group 5 (World Literature)

### ■ 7901 Old English/J. Fyler

See description under Group 2 offerings. This course carries one unit of Group 2 credit and one unit of Group 5 credit.

### ■ 7995 Reinventing the Past:

#### Neo Victorian Returns/C. Kaplan

This course explores the twentieth- and twenty-first-century appetite for reimagining

nineteenth-century Britain, celebrating and critiquing it in fiction, film, television, fine art, and biography. Thinking about the appeal of historical fiction and pastiche for late-twentieth- and twenty-first-century writers has been one element of this broader phenomenon, while examining novels, biography, and visual texts as part of postmodernism and its later evolutions is another. How far do Neo Victorian novels, biographies, and films differ from more traditional kinds of narrative? Why has the nature of authorship and the figure of the author become so central to these modern depictions? How do the formal innovations of the Neo Victorian, especially its deliberate blurring of genres, contribute to the ever-changing nature of public memory and cultural nostalgia? These are some of the questions that will be central to this course. (*The course carries one unit of Group 3 credit and one unit of Group 5 credit.*)

*Texts:* Charles Dickens, *Great Expectations* (1860); Peter Carey, *Jack Maggs* (1997); Lloyd Jones, *Mr. Pip* (2006); Claire Tomalin, *The Invisible Woman* (1990); Ralph Fiennes, *The Invisible Woman* (film, 2013); Charlotte Brontë, *Jane Eyre* (1847); Jean Rhys, *Wide Sargasso Sea* (1966); D.M. Thomas, *Charlotte: The Final Journey of Jane Eyre* (2000); Paula Rego, *Jane Eyre* (lithograph series, 2003); Henry James, “The Figure in the Carpet” (short story, 1896); Colm Tóibín, *The Master* (2004); David Lodge, *Author, Author* (2004); Charles Darwin, *Autobiographies*, ed. Michael Neve and Sharon Messenger (Penguin Classics, 2002); Jon Amiel, *Creation* (film, 2009); A.S. Byatt, *Possession* (1990); Jane Campion, *The Piano* (film, 1993); Sarah Waters, *Fingersmith* (2002). Any editions of the above texts are acceptable, except where indicated. The films and Paula Rego’s lithograph series will be available to students at Oxford, as will additional primary and critical reading. There will be scope in the course for independent work on related Neo Victorian texts and topics.



## ADMINISTRATION

**Ronald D. Liebowitz**, President of Middlebury College

**Michael E. Geisler**, Vice President for Language Schools, Schools Abroad, and Chief Risk Officer, Middlebury College

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

**Tyler Curtain**, Associate Director of the Bread Loaf School of English

**Dixie Goswami**, Director of the Bread Loaf Teacher Network, Coordinator of the Writing Curriculum

**Beverly Moss**, Coordinator of the Ken Macrorie Writing Centers

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

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

## STAFF

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