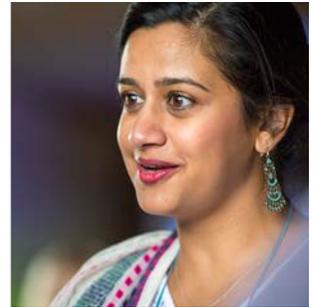


# BREAD LOAF SCHOOL SCHOOL OF ENGLISH

2017 COURSE CATALOG



## **SUMMER 2017 SESSION DATES**

### **VERMONT**

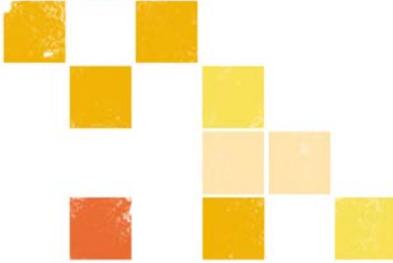
Arrival and registration. . . . . June 27  
Classes begin . . . . . June 28  
Classes end . . . . . August 8  
Commencement . . . . . August 12

### **NEW MEXICO**

Arrival and registration. . . June 17-18  
Classes begin . . . . . June 19  
Classes end . . . . . July 27  
Commencement . . . . . July 29

### **OXFORD**

Arrival. . . . . June 26  
Registration . . . . . June 27  
Classes begin . . . . . June 28  
Classes end . . . . . August 4  
Commencement . . . . . August 5



# WELCOME TO BREAD LOAF WHERE YOU'LL FIND

- A community of engaged students eager to immerse themselves in rigorous graduate study with leading faculty from eminent colleges and universities across the U.S. and U.K.
  - The opportunity to work closely with faculty and fellow students.
  - Innovative, place-based learning opportunities at three culturally distinctive campuses.
  - A one-of-a-kind chance to refresh and recharge your imagination in a collaborative environment for six uninterrupted weeks.
  - An expansive curriculum in literature and culture, pedagogy and literacy, creative writing and theater arts—especially useful to K-12 English, language arts, and other humanities teachers, to students preparing for a PhD, and to professionals seeking intellectual challenge and enrichment.
  - A year-round professional development network built on long-term partnerships and a track record of extraordinary success in underserved schools.
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### **IMMERSIVE**

The ideal place for teachers and working professionals to immerse themselves fully in high-intensity graduate study and shape a dynamic learning community through daily connections with distinguished faculty, actors, staff, and peers. Cocurricular life includes field trips, readings by major writers, performances, films, workshops, and student-run events.

### **EXPANSIVE**

The only master's program that puts courses in English, American, and world literatures in conversation with courses in creative writing, pedagogy, and theater arts. Think across disciplinary boundaries, and learn from leading faculty, who bring diverse approaches to what and how they teach.

### **GEOGRAPHICALLY DISTINCTIVE**

Three campuses providing distinctive cultural and educational experiences. Read, write, and create in the enriching contexts of Vermont's Green Mountains, Santa Fe, and the city and university of Oxford.

### **FLEXIBLE**

Education suited to your goals and building on your talents, interests, and levels of expertise. Come for one session, or pursue a master's degree across four to five summers.

### **INDIVIDUALIZED**

Instruction and advising individualized to foster your success. Small classes, sustained conversations with faculty, peer mentoring, and year-round advising help you thrive.



### TRANSFORMATIVE

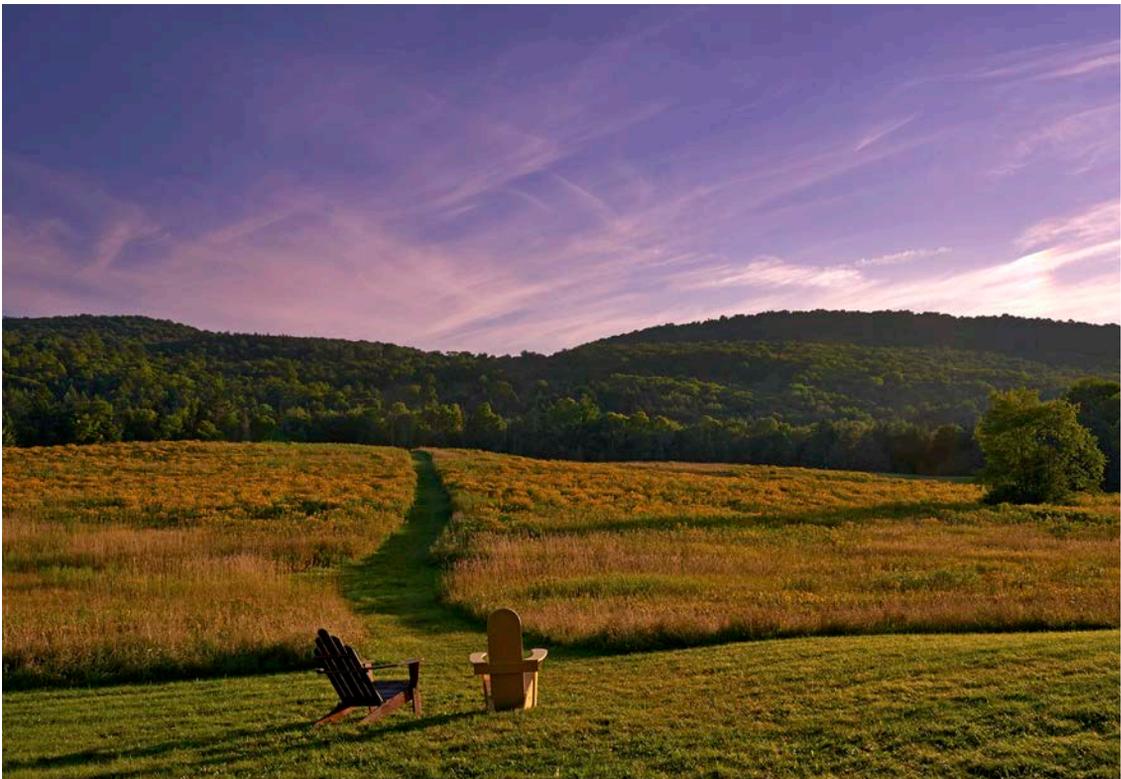
A program committed to making a difference to our students and theirs. The nationally recognized Bread Loaf Teacher Network is open to all students as a year-round resource, providing training and support for teachers who are committed to bringing Bread Loaf learning into their own classrooms, changing minds, lives, and communities.

### IMAGINATIVE

Experimental pedagogies that engage the imagination and turn literature on its head. The Bread Loaf Acting Ensemble links performance to interpretation in Bread Loaf classes. Weekly workshops introduce hot-off-the-press topics, technologies, and areas of research.

### CONNECTED

A dedicated learning community that engages in innovative thought and action. Bread Loaf connections last and last and last, fostering lifelong learning and support.



# CAMPUSES

Bread Loaf provides opportunities for study at three distinctive campuses—two in the U.S. and one in the U.K.

**BREAD LOAF/VERMONT**, the main campus, is located in the Green Mountain National Forest, just outside Middlebury. Students have access to the Middlebury College campus and resources. The program enrolls roughly 260 students each summer and offers the widest curriculum and the largest faculty. All degree students must attend this campus for at least one summer. As a unique feature, professional actors work with students and faculty in classrooms, using performance as a means of interpretation. Extracurricular activities include weekend excursions to the many nearby trails, mountain lakes, and rivers.

**BREAD LOAF/NEW MEXICO** is housed at St. John's College, just outside the city of Santa Fe. The program enrolls approximately 60 students and features courses in multiple kinds of writing, as well as in a range of literatures. Special opera workshops take advantage of the nearby Santa Fe Opera and its top-quality open-air productions. Excursions include trips to Acoma Pueblo and Tent Rocks National Park.

**BREAD LOAF/OXFORD** is based at Lincoln College and is centrally located within the city and university of Oxford. The student body is approximately 90. Class size is small (six to eight), and courses are double credit (six semester hours), including one unit of independent study and one unit of seminar meetings and one-on-one tutorials. Students take only one course per summer and have the chance to meet in Oxford faculty rooms across the university. Students also have access to the Bodleian Library, the finest research library in the world. As part of the cocurricular program, all students travel to two theatrical productions. Class field trips include visits to Oxford and London museums, country houses, and nearby historical sites.

## RESIDENTIAL LIFE

At all campuses, most students live and eat on campus, where they are able to take advantage of the many opportunities for learning outside the classroom. All students have access to the Middlebury library system, as well as the library

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The historic streets and alleyways of Oxford, a Southwestern skyline in Santa Fe, and just one of many peaceful spots in Vermont—these are what make Bread Loaf special.

## HISTORY

In 1915, Joseph Battell, a former Middlebury College student and 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. In 2015, the philanthropy of trustee Louis Bacon '79 ensured the conservation of 2,100 acres of Bread Loaf land in perpetuity through the Bread Loaf Preservation Fund.



of the host campus. Most rooms at the U.S. campuses are doubles; Lincoln College rooms are singles with en suite bathrooms. Bread Loaf is family friendly, but students who bring families to a U.S. campus, or who wish to live off campus at any site, must make their own arrangements; some family housing is available in Lincoln College. Students at the Vermont campus may take advantage of an off-site daycare center at discounted rates.

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Time to reflect and engage is built into the Bread Loaf experience.

# ACADEMICS

Bread Loaf provides students with a rigorous and innovative curriculum 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: Beginnings through the Seventeenth Century
- 3: British Literature: Eighteenth Century to the Present
- 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 (MLITT) 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: 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 education after 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 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.

### COURSE LOAD

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

### INDEPENDENT WORK

Bread Loaf offers students with exceptional academic records opportunities to pursue independent research as one unit of study: the Independent Research Project, a yearlong course of independent research that culminates in an 8,000-word essay or creative portfolio; the Independent Summer Project in Theater Arts, an independent project in acting, directing, play-writing, or other theater arts that culminates in a summer production; or the Oxford Independent Tutorial, a summer tutorial that 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.

### KEN MACRORIE WRITING CENTERS

Each of the Bread Loaf campuses runs a writing center staffed by trained Bread Loaf students. The centers were 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.

### STUDENT BODY PROFILE 2016

States represented . . . . .	39
Countries represented . . . . .	11
Student-faculty ratio . . . . .	8:1
Students who are teachers . . . . .	77%
Students receiving financial-aid awards . . . . .	61%

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Essential to Bread Loaf are your many opportunities to immerse yourself in research, collaborate with peers, and work with the finest faculty in their fields.

# THE TEACHER NETWORK

Bread Loaf is the only master’s program in English that supports the professional development of teachers through a groundbreaking network linking graduate education to K–12 classrooms.

Established in 1993, the Bread Loaf Teacher Network (BLTN) is a nationally visible network of teachers working together to develop innovative, socially transformative pedagogies. Supported by an exceptional team of Bread Loaf faculty, administrators, and peers, BLTN members develop powerful classroom and community projects based on their Bread Loaf studies, creating opportunities for their own students to take the lead as resources and advocates for social and educational equity and excellence.

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

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





Lower left: Students in Lawrence, Massachusetts, participate in an after-school writing workshop. Above: Teachers converse in a Barn classroom in Vermont.

### BREAD LOAF TEACHER NETWORK OUTREACH AND IMPACT

- On the Navajo Nation, Navajo students are working with BLTN teachers as part of a coalition headed by Partners in Health to serve as advocates for healthy living and eating practices.
- In Lawrence, Massachusetts, students of BLTN teachers are running after-school writing workshops and engaging the community in the power of the spoken and written word. As a result, college success rates in Lawrence have increased 80 percent.
- In Louisville, Kentucky, BLTN teachers worked with colleagues and students to build a Food Literacy curriculum that revolutionizes what it means to study English.
- In Vermont, BLTN teachers established a youth social action team that supports a credit-bearing hybrid course, allowing students from multiple high schools to do community-based collective research and multimedia publication.
- BLTN teachers continue to organize a series of international writing workshops, most recently in Haiti and Mumbai, designed to connect teachers around the globe.

# BEYOND THE CLASSROOM

The Bread Loaf experience includes a range of creative programming designed to exponentially expand the learning process.

## PROGRAM IN THEATER

The Bread Loaf curriculum includes courses in theater arts, which link the crafts of acting, playwriting, and dramaturgy to critical inquiry and teaching. In Vermont, professional actors work closely with faculty to bring performance into Bread Loaf classes as a vehicle for the interpretation of poems, plays, narrative, theory, and student writing. The Acting Ensemble, along with students, faculty, and staff, also stages a major theatrical production. In 2017, Brian McEleney will direct *Othello*, a play that will be taught across the curriculum. Rehearsals are open.

At Bread Loaf/Oxford, all students are provided tickets and transportation to two productions—this year, to Shakespeare’s *Titus Andronicus* and *Antony and Cleopatra* in Stratford-upon-Avon. Students may also take

a page-to-stage course on British theater or join class trips to plays in Oxford, London, or Stratford throughout the summer.

## COCURRICULAR ACTIVITIES

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

Community life at each campus includes social opportunities, like 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.

## PAST SPEAKERS

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

Students at Bread Loaf/New Mexico often engage with the physical surroundings; A printmaking workshop at Bread Loaf/Oxford calls for hands-on experience.



# 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 programs. MLitt candidates must hold an MA in English. Exceptional undergraduates are eligible for admission after the completion of three years toward a BA. The Bread Loaf course credits may be transferred to students’ home institutions or counted toward a Bread Loaf MA.

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

## NEW STUDENT APPLICATIONS

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

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

## REENROLLMENT

Returning students should fill out the online reenrollment form by early fall. Reenrollments will be processed starting in December. To be eligible for reenrollment, students must be in good academic standing. Students with outstanding

### SUMMER 2017 FEES

#### VERMONT

Tuition. . . . .	\$5,540
Room & Board . . . .	\$3,005
Total. . . . .	\$8,545

#### NEW MEXICO

Tuition. . . . .	\$5,540
Room & Board . . . .	\$2,895
Facility Fees . . . . .	\$300
Total. . . . .	\$8,735

#### OXFORD

Tuition. . . . .	\$5,540
Room & Board . . . .	\$4,535
Facility Fees . . . . .	\$425
Total. . . . .	\$10,500

The cost for taking an additional unit (an independent project, tutorial, or course) is \$2,770.

## IMPORTANT ADMISSIONS DATES

### ROLLING ADMISSIONS

December 12, 2016–May 12, 2017

### COURSE REGISTRATION

February 20–March 6, 2017

### ONLINE APPLICATION AVAILABILITY

July 15, 2016–May 12, 2017

bills due to Middlebury may not reenroll until the bills are paid. Returning students who have not attended Bread Loaf in the past 10 years must submit new application materials.

## DEPOSITS AND PAYMENT

Accepted applicants must pay a \$400 nonrefundable deposit, which will be applied to the student's total bill. Students will not be officially enrolled in the program or assigned rooms until this deposit is received. Final bill notifications are emailed in April and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except in cases of late admission.

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

## FINANCIAL RESOURCES

Students may be eligible for the following:

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



The dining hall at Bread Loaf/Oxford can take you back in time.

# STUDENT SUPPORT

## MENTORING

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

## TECHNOLOGY AND RESOURCES

Computer facilities are available at each campus, but students should bring their own computers, if possible. In Vermont, most dorms and common spaces have wireless capabilities; in New Mexico

and in Oxford, student rooms have either wireless or direct Ethernet connections. All Bread Loaf students can connect to BreadNet, our internal communications network. We also provide access to and training in the use of a range of digital tools.

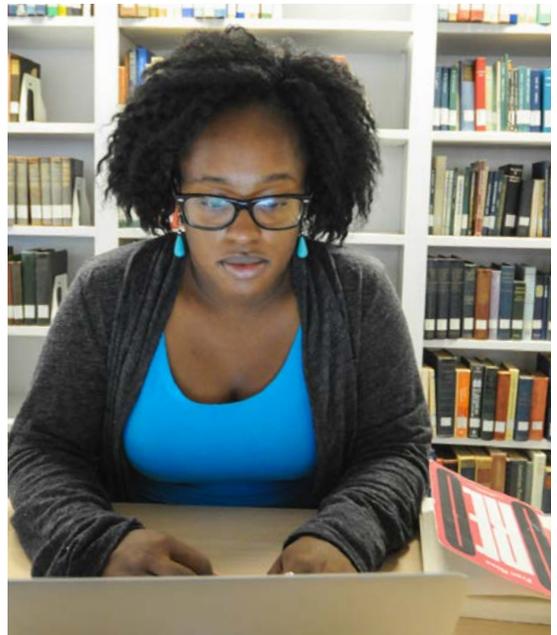
## SERVICES

The Middlebury Registrar's Office will provide official transcripts for \$5 each. Details are available at [go.middlebury.edu/transcripts](http://go.middlebury.edu/transcripts).

Bread Loaf administration can provide letters of recommendation upon request. Details are available at [go.middlebury.edu/blserecs](http://go.middlebury.edu/blserecs).

## IMPORTANT INFORMATION

Complete information about the academic program, policies governing student life and conduct, research resources, and financial, medical, and student support is provided within the Bread Loaf Student Handbook ([go.middlebury.edu/blsehandbook](http://go.middlebury.edu/blsehandbook)) and the Middlebury College Handbook ([go.middlebury.edu/handbook](http://go.middlebury.edu/handbook)). **ALL STUDENTS ARE RESPONSIBLE FOR KNOWING THE POLICIES AND PROCEDURES ARTICULATED IN THESE HANDBOOKS.**



# BREAD LOAF FACULTY, 2017

## DIRECTORS

**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

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

**Angela Brazil**, BA, California State University at Chico; MFA, University of Iowa. Teaching Associate, Brown University; Actor, Trinity Repertory Company.

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

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

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

**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. Associate 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, Berkeley; MFA, University of Southern California. VONA/Voices Writing Workshop.

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

**Alexa Huang**, BA, National Tsing Hua University, Taiwan; PhD, Stanford University. Professor of English, George Washington University.

**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 and Dean of the Humanities Division, 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.

**Gwyneth Lewis**, BA, University of Cambridge; DPhil, University of Oxford. Former Welsh Poet Laureate; 2014 Bain-Swiggett Visiting Lecturer in Poetry and English, Princeton University.

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

**Eric D. Pritchard**, BA, Lincoln University; MA, PhD, University of Wisconsin-Madison. Assistant Professor of English, University of Illinois at Urbana-Champaign.

**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, and 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. Adjunct Professor, City University of New York Macaulay Honors College. Contributing Editor, *A Public Space*. Writer.

**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

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

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

**Damián Baca**, BA, West Texas A&M University; MA, Northern Arizona University; PhD, Syracuse University. Associate Professor and Director, Program in Rhetoric, Composition, and the Teaching of English, University of Arizona.

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

**Dennis Denisoff**, BA, Simon Fraser University; MA, PhD, McGill University. McFarlin Professor of English, University of Tulsa.

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

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

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

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

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

**Annalyn Swan**, BA, Princeton University; MA, King's College, University of Cambridge. Visiting Professor, Leon Levy Center for Biography at the Graduate Center, City University of New York, 2014–2017; Biographer; Critic.

## AT BREAD LOAF/OXFORD

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

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

**John M. Fyler**, AB, Dartmouth College; MA, PhD, University of California, 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.

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

**Catherine Nicholson**, BA, Williams College; MPhil, Cambridge University; MA, PhD, University of Pennsylvania. Associate Professor of English, Yale University.

**Lloyd Pratt**, BA, Louisiana State University; MA, Temple University; PhD, Brown University. Drue Heinz Professor of American Literature, St. John's College, University of Oxford.

**Karl Schoonover**, BA, Hampshire College; MA, PhD, Brown University. Associate Professor of Film and Television Studies, University of Warwick.



**2016 Faculty at Bread Loaf/Vermont** Back row (left to right): Gwyneth Lewis, Beverly Moss, Stephen Thorne, Brian McEleney, Angela Brazil, Lyndon Dominique, John Fyler, Douglas Jones, David Huddle. Middle row (left to right): Patricia DeMarco, Dixie Goswami, Robert Sullivan, Jeffrey Shoulson, Tyler Curtain, Robert Stepto, Jennifer Wicke, Dare Clubb, Stephen Donadio, Michele Stepto, Jonathan Freedman. Front row (left to right): Brenda Brueggemann, Craig Maravich, Octavia Chavez-Richmond, Cindy Rosenthal, Jonathan Fried, Rachel Clausen, Alexis Green, Emily Bartels.

## ADMINISTRATION

**Jeffrey Cason**, Dean, International Programs

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

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

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

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

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

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

## STAFF

**Dianne Baroz**, Assistant to the BLTN Director; Coordinator of the Oxford Campus

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

**Caroline Eisner**, Director of BreadNet

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

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

**Melissa Nicklaw**, Administrative Associate

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

**Sheldon Sax**, Director of Technology

# COURSES

## 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); Martín Espada, *Alabanza* (Norton); Patricia Smith, *Blood Dazzler* (Coffee House); Kim Addonizio, *Ordinary Genius: A Guide for the Poet Within* (Norton); Stephen Mitchell, *Tao Te Ching* (Harper Perennial). Additional readings will be 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 unimpeachable 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 for each course are listed in the **ORDER IN WHICH THEY WILL APPEAR** on the syllabus.

Students should **COMPLETE AS MUCH READING AS POSSIBLE BEFORE THEIR ARRIVAL** and bring all required texts to Bread Loaf.

Required texts and course packets for **VERMONT COURSES** can be purchased at [www.middlebury.edu/blse/students/bookorders](http://www.middlebury.edu/blse/students/bookorders).

*Texts:* Readings will be provided during the session. *The Norton Anthology of Poetry*, 5th ed., Margaret Ferguson, et al. (Norton), will be on reserve in the library.

#### ■ 7005 Fiction Writing

S. Choi/T, Th 2–4:45

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

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



#### ■ 7006a 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. 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:* Readings will be provided during the session. *The Norton Reader: An Anthology of Nonfiction*, 14th ed., ed. Melissa Goldthwaite, *et al.* (Norton), will be on reserve in the library.

#### ■ 7006b Creative Nonfiction: The Almanac

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, and we will explore the work of John Cage. Students will be required to keep a weather log, to write numerous short pieces, 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).

### ■ 7009a and 7009b Multigenre Writing Workshop

D. Huddle/7009a: M–Th 8:10–9:25 /

7009b: M–Th 11–12:15

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

*Texts:* *The Georgia Review* (spring 2017); *Zone 3* (fall 2016); *The Threepenny Review* (spring 2017); and *Plume* (a free online journal). Journals will be available through the Middlebury College Bookstore.

### ■ 7018 Playwriting

D. Clubb/M, W 2–4:45

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

### ■ 7019 Writing for Children

M. Stepto and S. Swope/M, W 2–4:45

Stories for children, like stories for adults, come in many colors, from dark to light, and the best have in common archetypal characters, resonant plots, and concise, poetic language. Using new and classic texts as inspiration, we will try our hands writing in a variety of forms. The first half of the course will be a story-generating boot camp; students will write a rough draft of a new story for each class. In the second half, students will continue with new work and, with an eye to shaping a final project, revise some of what they've written. We will also add critical readings to the mix. Students should come to the first class having read *Wally's Stories*, *The Witches*, and "Hansel and Gretel" and "Rapunzel" from *The Juniper Tree* collection. 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); Wolf Erlbruch, *Death, Duck, and the Tulip* (Gecko Press); Natalie Babbitt, *Tuck Everlasting* (Square Fish); Molly Bang, *The Grey Lady and the Strawberry Snatcher* (Aladdin) and *Picture This* (SeaStar); Jon Klassen, *This Is Not My Hat* (Candlewick); Lemony Snicket and Jon Klassen, *The Dark* (Little Brown); Dr. Seuss, *Horton Hatches the Egg* (Random); Maurice Sendak, *Where the Wild Things Are* and *In the Night Kitchen* (both HarperCollins); Mo Willems, *Don't Let the Pigeon Drive the Bus* (Hyperion); Vivian Paley, *Wally's Stories* (Harvard); Nathaniel Hawthorne, *A Wonder Book: Heroes and Monsters of Greek Mythology* (Dover); Carlo Collodi, *Pinocchio* (Puffin); Neil Gaiman, *The Graveyard Book* (HarperCollins); E. B. White, *Charlotte's Web* (HarperCollins); I. B. Singer, *Zlateh the Goat, and Other Stories* (HarperCollins); Kate diCamillo, *Raymie Nightingale* (Candlewick).

### ■ 7040b Holding Place:

#### Long-Form Writing about Landscape

R. Sullivan/M–Th 8:10–9:25

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

*Texts:* Tove Jansson, *The Summer Book* (NYRB); John McPhee, *The Pine Barrens* (Farrar, Straus and Giroux) and *Encounters with the Archdruid* (Farrar, Straus and Giroux); Mindy Thompson Fullilove, *Root Shock* (New Village); Lorraine Anderson, *Sisters of the Earth: Women's Prose and Poetry about Nature* (Vintage).

#### ■ 7124 Queer Pedagogies in Writing Studies

E. Pritchard/M–Th 8:10–9:25

This course examines studies at the intersections of writing pedagogy and LGBTQ studies to enter into, engage, complicate, and contribute to the scholarly conversation called “queer pedagogies.” We will begin with a historiography of how writing instruction and LGBTQ studies began to engage one another, turn to studies focused specifically on teacher and student identity in writing classrooms, and then move to examine works that have addressed productive tensions in queer pedagogies scholarship, with special attention to texts that help us to interrogate the ways race, class, citizenship, gender, disability, and other identities corroborate and complicate queer pedagogies. Students will be responsible for regular readings, participation in critical class discussions, a short essay, and a final project designing a course unit with a writing assignment wherein they would employ queer pedagogies in their teaching.

*Texts:* Harriet Malinowitz, *Textual Orientations: Lesbian and Gay Students and the Making of Discourse Communities* (Heinemann); Mollie Blackburn, *Interrupting Hate: Homophobia in Schools and What Literacy Can Do about It* (Teachers College). A course packet of select articles and book chapters will be available through the Middlebury College Bookstore.

#### ■ 7148 Literacy Education and American Film

E. Pritchard/M, W 2–4:45

This course centers on this question: How can cinematic narratives of literacy education help us to transform as teachers and individuals inside and outside of the classroom? We will explore some of the meanings of literacy by scholars who define it through historical, political, and cultural contexts, alongside films that depict literacy education in

relationship to identity and difference. Students will write weekly short critical responses that will be the basis on which we begin critical discussions of issues raised by course readings and films, and discuss implications for our teaching and learning experiences in relationship to contemporary debates regarding critical literacies, social justice education, and critical race, feminist, and LGBTQ pedagogies in reading and writing instruction. The course will deepen the students' knowledge base, teaching philosophies, and classroom practices by employing film to explore the infinite complexities, contradictions, contestations, possibilities, and rewards of literacy education in our lives. (*This course may also be used to satisfy a Group 4 requirement.*)

*Texts:* bell hooks, *Teaching to Transgress* (Routledge). A course packet of select articles and reviews will be available through the Middlebury College Bookstore.

#### ■ 7151 Teaching/Writing:

##### The Art and Act of Writing about Teaching

B. Brueggemann/M–Th 11–12:15

Teaching about writing and writing about teaching: these have strong crossings (and of course, much meaning in the life of BLSE teachers). In this course we will explore this chiasmus (crossing) between teaching and writing through a journey into many genres: fiction, nonfiction (memoir and essay), lesson plans, interviews, poetry, and even guides for writing a teaching statement/philosophy. Our course activities will include building an annotated bibliography together, collaborating on a class blog, discussion leadership (in small groups) of our texts, and writing a teaching statement/philosophy (remixed in at least two versions/forms/genres). While most of our reading will be from more contemporary texts, we will also begin with a historical understanding of writing about teaching from Roman educator Quintilian's classical 12-volume text, *The Institutes of Oratory (Institutio Oratorio)* (AD 50).

*Texts:* Mike Rose, *Lives on the Boundary* (Penguin); Frank McCourt, *Teacher Man* (Scribner); Nicholson Baker, *Substitute: Going to School with a Thousand Kids* (Penguin); Julie Schumacher, *Dear Committee*

*Members* (Anchor); *The Teacher's Body: Embodiment, Authority, and Identity in the Academy*, ed. Diane Freedman and Martha Stoddard Holmes (SUNY). Additional readings will be provided during the session.

## Group 2 (British Literature: Beginnings through the 17th Century)

### ■ 7206 Quest Narratives: The Hero(ine) Sets Forth

P. DeMarco/M–Th 11–12:15

“Whatever is sought for can be caught; whatever is neglected slips away”—Sophocles, *Oedipus Rex*

In this, one of Sophocles’ rare moments of relatively optimistic commentary, ancient Greek literature marks the essential presupposition of the quest narrative: an audacious faith in human striving, an inextinguishable desire to believe that whatever troubles us—the loss of a loved one, the betrayal of a friend, our own tragic error or lack of self-understanding—such trials can be overcome, and a new path can open up unforeseen possibilities for self-discovery and growth. We’ll explore this and related themes as we study the finest and most famous quest narratives of antiquity and the Middle Ages. While most of the term will be spent discussing the literature, seminar participants will also undertake study of an essay (or book chapter) by one critic choosing from three distinctive approaches to quest literature: myth criticism (including C. G. Jung, Joseph Campbell, Otto Rank, and Northrup Frye), formalist literary criticism (including W. H. Auden, Eric Auerbach, and Robert Hanning), and cultural theory (including Linda Martín Alcoff, *Visible Identities*, and Rosi Braidotti, *Metamorphoses: Towards a Material Theory of Becoming*). In order to better understand the contemporary world’s continuing fascination with quest literature, we’ll end the term with a film screening of *Harry Potter and the Sorcerer’s Stone*. Longer texts are listed below and should be bought and read before arriving in Vermont. Shorter poems and criticism will be available in Vermont. (*This course may also be used to satisfy a Group 5 requirement.*)

*Texts:* Sophocles, *Three Theban Plays: Antigone, Oedipus the King, Oedipus at Colonus*, ed. Robert Fagles (Penguin); Chrétien de Troyes, *Erec and Enide*, trans. Burton Raffel (Yale); *Sir Gawain and the Green Knight*, ed. & trans. Marie Borroff and Laura Howes (Norton); “Sir Orfeo” and “Sir Degare” in *The Middle English Breton Lays*, TEAMS ed., ed. Anne Laskaya and Eve Salisbury (Medieval Institute). Photocopies will include two short stories by Marie de France, “Guigemar” and “Le Fresne”; Chaucer’s *Wife of Bath’s Tale*; and Gower’s *Tale of Florent*.

### ■ 7262 Shakespeare on Film: Theory and Practice

A. Huang/M–Th 11–12:15

Shakespeare has been screened—projected on the silver screen and filtered by various ideologies—since 1899. What critical resources might we bring to the task of interpreting performances on screen? This course introduces you to the theory and pedagogical practice of interpreting Shakespeare on screen, with the aim of helping you incorporate new material and methodologies in your own classroom. We will examine the adaptation of Shakespeare as a historical and colonial practice and conclude with contemporary case studies. Theories covered include postcolonial criticism, disability studies, cultural materialism, gender theories, critical race studies, film and auteur theories, and performance theories. The final list of plays and films will be sent to students prior to the start of the session. (*This course may also be used to satisfy a Group 5 requirement.*)

*Texts:* A reliable edition of the *Complete Works* (Arden, Oxford, Pelican, Riverside, Bedford); Samuel Crowl, *Shakespeare and Film: A Norton Guide* (Norton).

### ■ 7270 Race and Religion in Early Modern Drama

J. Shoulson/M–Th 9:35–10:50

This course examines the early modern staging of racial and religious difference through a study of the following plays: *The Jew of Malta* (Marlowe), *The Merchant of Venice* (Shakespeare), *Othello* (Shakespeare), *The Fair Maid of the West, Parts I and II* (Heywood), *The Renegado* (Massinger), and *The Tragedy of Mariam* (Cary). We will be interested in what is both familiar and strange about how

these plays construct racial and religious identities, especially as they are informed by equally complex aspects of sociocultural identity like gender, sexuality, and nationality. To contextualize our discussions, we will also read selections from contemporaneous medical treatises, religious writings, and travelogues. In addition, we will devote attention to pedagogy, especially to strategies for teaching these texts in a contemporary classroom. And we will be taking full advantage of the summer's production of *Othello* by the Acting Ensemble, working closely with the cast and production team, to consider the issues these plays raise in our own time, including casting, revision/adaptation, and race as a performance and social construction.

*Texts:* Christopher Marlowe, *The Jew of Malta*, ed. James Siemon (New Mermaids); William Shakespeare, *The Merchant of Venice*, ed. Lawrence Danson (Longman); William Shakespeare and Elizabeth Cary, *Othello and The Tragedy of Mariam*, ed. Clare Carroll (Longman); Thomas Heywood, *The Fair Maid of the West, Parts I and II* (Benediction Classics); Philip Massinger, *The Renegado*, ed. Michael Neill (Arden). The editions of Shakespeare include essential additional readings: please obtain these specific versions of the texts. For the other plays, other editions may be substituted.

### ■ 7271 Global Shakespeare

A. Huang/M–Th 9:35–10:50

Voodoo *Macbeth*? Heir apparent of the Denmark Corporation in Manhattan? A pair of star-crossed lovers from feuding families selling chicken rice in Singapore? Adaptations of Shakespeare have emerged on a wide range of platforms—from YouTube to Twitter to street theater—and in various audiovisual idioms around the world. In fact, the history of global performance dates back to Shakespeare's lifetime. What is the secret of Shakespeare's wide appeal? Has Shakespeare always been a cultural hero? The course considers how ideologies about race, gender, and class shape Shakespeare's plays and how world cultures shape the plays' afterlives. The course introduces students to the English-subtitled theater works and films of directors from Kuwait, France, South Africa, Japan,

Germany, Singapore, China, New Zealand, Brazil, the U.K., and U.S. All videos have English subtitles. No foreign language proficiency is required. The final list of plays will be sent to students prior to the start of the session. (*This course may also be used to satisfy a Group 5 requirement.*)

*Texts:* A reliable edition of the *Complete Works* (Arden, Oxford, Pelican, Riverside, Bedford); Samuel Crowl, *Shakespeare and Film: A Norton Guide* (Norton); *Shakespeare and the Ethics of Appropriation*, ed. Alexa Huang and Elizabeth Rivlin (Palgrave).

*Films:* We will be using English-subtitled films in the open-access archive *Global Shakespeares*, ed. Alexa Huang and Peter Donaldson ([globalshakespeares.org](http://globalshakespeares.org)).

### ■ 7273 Disability and Deformity in British Literature 1600–Present

B. Brueggemann/M–Th 9:35–10:50

Literature of all cultures and histories is rife (and ripe) with representations of disability and/or deformity—once we know how to look for it. But why, and how, does the condition of the body—infirm or whole, crippled or complete, abnormal or extraordinary—matter in literature? Using the lens of critical disability studies applied to British literature since 1600, we will explore this primary question. Beginning with Shakespeare's *Richard III*, we will consider the following primary questions (and surely more): How do ideas about disability and deformity in British literature from 1600 forward create and then enforce the divide between “normality” and “abnormality”? What are the plots, metaphors, and character moves that disability/deformity makes in this literature? What did it mean to “have a body” (deformed, disabled, and “normal” as well), and how are these bodily forms expressed in this literature? (*This course may also be used to satisfy a Group 3 requirement.*)

*Texts:* William Shakespeare, *Richard III*, ed. Barbara A. Mowat and Paul Werstine (Simon & Schuster/Folger); Charlotte Brontë, *Jane Eyre* (Penguin); Bernard Pomerance, *The Elephant Man* (Grove); Frances Hodgson Burnett, *The Secret Garden* (Signet);

William Golding, *Lord of the Flies* (Penguin); Mark Haddon, *Curious Incident of the Dog in the Night-Time* (Vintage); David Lodge, *Deaf Sentence* (Penguin). The following selections are available online: William Hay, “On Deformity” (1754); Samuel Johnson, “Life of Pope” (1781); Thomas Hardy, “The Withered Arm” (1888); H. G. Wells, “The Country of the Blind” (1904); D.H. Lawrence, “The Blind Man” (1918). Additional readings will be provided during the session.

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

C. Bicks/T, Th 2–4:45

This class explores the fluid conceptions of sex, gender, and the body that were circulating in 16th- and 17th-century English texts—everything from the medical to the mythical, from sonnets to stage plays. While dominant institutions and social norms demanded clear and stable divisions between “man” and “woman,” many early modern discourses and practices reveal a profound flimsiness to the body’s gendered markers. Medical texts figured women as inverted men; men who didn’t control their body’s passions devolved into effeminacy; Queen Elizabeth had the “heart and stomach of a king”; and boys played girls playing boys on stage. Topics and texts include anatomical theories and anomalies, “virgin” bodies, early modern masculinity, intersectionality (in travel narratives and on stage), gendering desire in the sonnets (Sidney, Wroth, and Shakespeare), and pornographic bodies. Many of the texts will be available online. Please read chapters 1–4 of Laqueur in preparation for our first meeting.

*Texts:* Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (Harvard); William Shakespeare, *Othello*, ed. Kim Hall (Bedford/St. Martin’s); John Lyly, *Galatea*, ed. Leah Scragg (Manchester); Mary Wroth and Francis Beaumont, *Pamphilia to Amphilanthus and Salmacis and Hermaphroditus* (Benediction); William Shakespeare, *Shakespeare’s Sonnets* (Folger Shakespeare); Philip Sidney, *Sir Philip Sidney: The Major Works* (Oxford).

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

J. Shoulson/M–Th 11–12:15

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 the Sacred. 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 will read 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 also be used to satisfy a Group 5 requirement.*)

*Texts:* John Milton, *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: 18th Century to the Present)

### ■ 7273 Disability and Deformity in British Literature 1600–present

B. Brueggemann/M–Th 9:35–10:50  
See description under Group 2 offerings.

### ■ 7304 Fantastic Jane Austen

L. Dominique/M–Th 8:10–9:25

Although 2017 marks the 200th commemoration of Jane Austen’s death, her fictional work is currently enjoying an extremely unusual afterlife. Fantastic Jane Austen offers a revisionist approach to Regency-era England by exploring the recent rise in fantasy fiction and film adaptations of Austen’s novels. We will consider a number of key questions: What is at the root of our contemporary fascination with fantasy and the macabre? How do these contemporary drives inform Austen’s 19th-century works? Do sea monsters, murder, magic, and zombies draw attention to new fears and desires present in our contemporary society? Alongside literature, we will also examine films that take Austen’s works out of their original racial and geographic contexts with emphases on India, America, and the Caribbean. How effectively do these fantastic films speak to important political issues of neocolonialism, consumer culture, and antislavery advocacy? To end, we will consider how Austen’s work influences the recent spate of fantastic Regency fictions.

*Texts:* Susanna Clarke, *The Ladies of Grace Adieu* (Bloomsbury); Jane Austen and Seth Grahame-Smith, *Pride and Prejudice and Zombies* (Quirk); Jane Austen and Ben Winters, *Sense and Sensibility and Sea Monsters* (Quirk); Lynn Shepherd, *Murder at Mansfield Park* (St. Martin’s Griffin); Wayne Josephson, *Emma and the Vampires* (Sourcebooks Landmark); Mary Robinette Kowal, *Shades of Milk and Honey* (Tor); Val McDermid, *Northanger Abbey* (Grove).

*Films:* Amy Heckerling, *Clueless* (1995); Patricia Rozema, *Mansfield Park* (1999); Gurinder Chadha, *Bride and Prejudice* (2004); Burr Steers, *Pride and Prejudice and Zombies* (2016).

### ■ 7405 Wit and Terror in Modern Irish Literature

M. Sabin/T, Th 2–4:45

There hasn’t been much to laugh about in the modern Irish situation: the 19th-century famine and its aftermath in death and emigration; the grinding poverty that the creation of the Irish Free State did not alleviate; the repressiveness of colonial and religious authorities; the violence of civil war; the depredations of alcoholism that somehow increased rather than relieved these woes; the short-lived economic flourishing of the Celtic tiger. Yet modern Irish writing is also famous for its wit, from the subversive hijinks of Oscar Wilde and James Joyce to the bleak humor of Samuel Beckett and the macabre comedy of Martin McDonagh. In theater, especially, but also in prose narratives, films, and poems, Irish writers have found ways of transforming grim realities into unaccountably cheering if also controversial performances. This course will explore the intriguing combination of woe and wit in modern Irish literature, often a self-conscious reaction against the stereotyped melancholy of the Celtic school popular at the turn of the 20th century. What social and psychological function does wit serve as a substitute for gentle melancholy? How have religious and political authorities both suppressed and inadvertently fostered Irish wit? How has a special relationship to the English language shaped Irish humor? In addition to the required texts, some reading of poems and excerpts from longer works as well as some readings in psychological and cultural analysis will be distributed during the session. Selected films and visits from the Bread Loaf Acting Ensemble will supplement the written texts and bring out the performative nature of this material.

*Texts:* Oscar Wilde, *The Importance of Being Earnest* (Avon); *Modern and Contemporary Irish Drama*, ed. John P. Harrington (Norton); *W. B. Yeats Selected Poems and Four Plays*, ed. M. L. Rosenthal (Scribner); James Joyce, *Dubliners* (Penguin); Samuel Beckett, *Malone Dies in Three Novels* (Grove); Roddy Doyle, *The Woman Who Walked into Doors* (Penguin); Martin McDonagh, *The Beauty Queen of Leenane in McDonagh Plays: 1* (Methuen); *Green and Mortal Sound: Short Fiction by Irish Women Writers*, ed. Louise DeSalvo, et al. (Beacon).

## ■ 7470 Black British Literature

L. Dominique/M–Th 11–12:15

After World War II, Britain began receiving large influxes of immigrants from its African, Asian, and Caribbean colonies. This new colonial presence produced a large-scale clash of culture: blackness conflicted with Britishness. But this cultural conflict was not new. In actuality, there has been a sustained, conflicted black presence in Britain and British literature for at least 400 years. This course explores not only the changes in black British representations from the 17th to the 21st centuries, but also the heavy extent to which the contemporary black British cultural identity has its roots in literary representations of the past. Beginning with an examination of the black presence in early modern British literature, we will traverse four centuries of novels, poetry, and drama written by the black British writers who are responsible for constructing a black British cultural identity that was, at one time, supple enough to incorporate disparate groups of people as a united political force.

*Texts:* William Shakespeare, *Othello* (Folger); William Shakespeare, *Dark Lady Sonnets 127 & 130* (1609); Aphra Behn, *Oroonoko* (Norton); Aphra Behn, *The Adventure of the Black Lady* (1697); Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (Broadview); Mary Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands* (Penguin); Samuel Selvon, *The Lonely Londoners* (Longman); Michael Abbensetts, *Sweet Talk* (Methuen); Selections of Dub Poetry by Benjamin Zephaniah, Linton Kwesi Johnson, Jean Binta Breeze; Victor Headley, *Yardie* (Atlantic Monthly); Hanif Kureishi, *The Black Album* (Scribner); Courttia Newland, Selections from *Music for the Off-Key* (Peepal Tree); Joan Anim-Addo, *Imoinda: or, She Who Will Lose Her Name* (Mango); Bernadine Evaristo, *Mr. Loverman* (Akashic).

## ■ 7480 Thrillers: War, Espionage, and Treason in 20th-Century History and Literature

S. Goldman/M, W 2–4:45

In this course we will examine the relationship between historical events—including the Spanish Civil War, the two World Wars, the Cold War, and the Middle East conflicts—and fictional portrayals of

those events. Among the genres we will study are the short story, the novel, historical accounts, documentary film, and the feature film. Among the authors we will read are George Orwell, Graham Greene, Eric Ambler, and John le Carré. (*This course may also be used to satisfy a Group 4 requirement.*)

*Texts:* William L. Shirer, *The Rise and Fall of the Third Reich* (Simon & Schuster); Robert Conquest, *The Great Terror* (Oxford); Helen Graham, *The Spanish Civil War* (Oxford); Graham Greene, *The Orient Express* (Penguin); George Orwell, *Homage to Catalonia* (Mariner); John le Carré, *Tinker/Tailor, The Honorable Schoolboy, Smiley's People, and The Little Drummer Girl* (all Penguin); Dorothy Gilman, *The Unexpected Mrs. Pollifax* (Fawcett); Eric Ambler, *Journey into Fear, A Coffin for Dimitrios, and Background to Danger* (all Vintage); Ben Macintyre, *A Spy Among Friends* (Broadway).

## Group 4 (American Literature)

### ■ 7040b Holding Place:

#### Long-Form Writing about Landscape

R. Sullivan/M–Th 8:10–9:25

*See description under Group 1 offerings.*

### ■ 7148 Literacy Education, and American Film

E. Pritchard/M, W 2–4:45

*See description under Group 1 offerings.*

### ■ 7480 Thrillers: War, Espionage and Treason in 20th-Century History and Literature

S. Goldman/M, W 2–4:45

*See description under Group 3 offerings.*

### ■ 7588 Modernist American Literature

A. Hungerford/M–Th 8:10–9:25

This course explores the Modernist literary innovations of the early 20th century, focusing on American writers. Our view of American Modernism stretches from a late 19th-century ghost story to cubist-inspired poetry and rural monologues in the 1910s, through the defining works of Modernism's high point in the 1920s. We will look at how Modernist aesthetic forms



shaped representation of American social life at small and large scales and will track how writers drew on the international body of Modernist works in other media. We will read in multiple genres: short and long-form fiction; lyric, epic, prose poetry; and criticism. Students prepare two papers and a presentation, choosing between critical and pedagogically oriented options. The pace will be brisk, so please read some longer and denser material (especially James, Stein, Anderson, and Eliot) before you arrive in Vermont.

*Texts:* Henry James, *The Turn of the Screw* (Dover); Gertrude Stein, *Three Lives and Tender Buttons* (Signet); Robert Frost, *A Boy's Will and North of Boston* (Dover); Sherwood Anderson, *Winesberg, Ohio* (Signet); T. S. Eliot, *The Waste Land*, ed. Lawrence Rainey (Yale); Jean Toomer, *Cane* (Liveright); Wallace Stevens, *Harmonium* (Faber); Ernest Hemingway, *In Our Time* (Scribner); F. Scott Fitzgerald, *The Great Gatsby* (Scribner); Nella Larsen, *Passing* (Penguin). Packet of supplemental readings available in Vermont. Note: some of the inexpensive editions listed are out of print but easy to find used online; the Rainey edition

of *The Waste Land* appears to be finishing a print run, so please purchase this as soon as possible.

#### ■ 7591 Faulkner

S. Donadio/M, W 2–4:45

This course offers an intensive reading of the major works, for those interested in securing a comprehensive grasp of this author's artistic achievements during the most important phase of his career.

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

#### ■ 7601 Ralph Ellison in Context

R. Stepto/M–Th 9:35–10:50

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

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

### ■ 7602 Democracy and Its Documents: Some American Elaborations

D. Jones/M–Th 11–12:15

This course studies democratic life and culture. We will pair conventional formulations of democracy (e.g., constitutions, philosophical tracts, and political theory) with literature (novels and poetry) to explore the following: 1) whether modern democratic assumptions and praxes constitute the best framework for the realization of what philosophers call “the good life,” and 2) how and why distinctive elaborations, genres, and modalities of democracy have emerged in literature and other cultural-symbolic formations. Together,

these explorations will allow us to consider the affective registers, embodied practices, representational mechanisms, and temporalities of a democratic politics—a politics that its defenders argue is “the best way of honoring . . . the equal dignity of every individual” (Kateb). Political theorists we might read include Locke, Kant, Rousseau, Madison, Weber, Du Bois, Arendt, George Kateb, Bonnie Honig, Sheldon Wolin, and Danielle Allen. Some literary writers might include Emerson, Whitman, Upton Sinclair, Ralph Ellison, Eudora Welty, Adrienne Rich, and Philip Roth, among others.

*Texts:* Upton Sinclair, *The Jungle* (Dover); Ralph Ellison, *Invisible Man* (Vintage); Eudora Welty, *The Optimist's Daughter* (Vintage); Philip Roth, *The Human Stain* (Vintage). All other texts will be available on our course site.

### ■ 7630 American Weird

K. Marshall/M–Th 8:10–9:25

In this course we will inhabit the profound weirdness at the heart of the American literary tradition, traceable not only to the *Weird Tales* popular in the



early 20th century, but also to the gothic horror of the early American wilderness and its contemporary resurgence in tales of sentient, catastrophic landscapes. In addition to the traditional “weird” of H. P. Lovecraft’s cosmic horror, we will look to the old American weird of Edgar Allan Poe, Nathaniel Hawthorne, and Charles Brockden Brown, and to writers of the “new weird,” from Kelly Link’s fabulism to Jeff VanderMeer’s revisitation of cosmic horror in his *Southern Reach* trilogy. The course will also read the weird through contemporary engagements with its racial legacy in novels by Mat Johnson and Victor LaValle.

*Texts:* H. P. Lovecraft, *Tales* (Library of America); Jeff VanderMeer, *Annihilation* (Farrar, Straus and Giroux) (some students may want to read all three novels in the *Southern Reach* trilogy); Edgar Rice Burroughs, *A Princess of Mars* (Dover); Charles Brockden Brown, *Wieland* (Penguin); Victor LaValle, *The Ballad of Black Tom* (Tor); Mat Johnson, *Pym* (Spiegel & Grau). Additional readings from Edgar Allan Poe, Nathaniel Hawthorne, Willa Cather, and Kelly Link will be provided during the summer session. Reading widely in the Lovecraft volume is recommended, as is preparing the longer Brockden Brown novel. We will also be watching and discussing the 2015 film *The Witch: A New England Folktale*.

#### ■ 7649 Race and American Literature in the New Millennium: Identity, Inquiry, and Instability

D. Jones/M–Th 9:35–10:50

This course studies literature and cultural productions that narrativize race in the contemporary U.S. Using a wide array of representational forms—including the novel, poetry, film (documentary and fictive), memoir, conceptual art, and drama—we will consider how artists, writers, and critics create new paradigms with which to ponder and experience the complexities and confusions of racial difference in the new millennium. Throughout the course, we will think about how we might impart the critical, formal, and generic vocabularies we develop to classrooms of all levels.

*Texts:* Viet Thanh Nguyen, *The Sympathizer: A Novel* (Grove); Paul Beatty, *The Sellout: A Novel* (Picador); Ocean Vuong, *Night Sky with Exit Wounds* (Copper Canyon); Yaa Gyasi, *Homegoing* (Knopf); D. Vance, *Hillbilly Elogy: A Memoir of Family and Culture in Crisis* (Harper); Ayad Akhtar, *Disgraced* (Back Bay); Justin Torres, *We the Animals* (Mariner); Young Jean Lee, *Straight White Men* (TCG); Eduardo C. Corral, *Slow Lightning* (Yale). All other texts will be available on our course site.

#### ■ 7685 American Media Ecologies

K. Marshall/M–Th 9:35–10:50

The intimacies American literature shares with media technologies are the subject of this course, a subject that we will read through and with media in texts from the early American republic to the present. We begin with direct encounters with the media producing texts, from Emily Dickinson’s envelope poems to adventures (Ben Franklin) and misadventures (Mark Twain) with the printing press, to Henry James’s typewriter fictions. From there we examine the incorporation of other media forms into the work of literature, including the gramophone (Ralph Ellison), film (John Dos Passos), and the radio (Patricia Highsmith). The course concludes with the complex interrelations of literary form with television (David Foster Wallace), new media (Sheila Heti), and games. Our discussions will often involve hands-on work with media technologies, including typewriters, printing technologies, records, and games; students will be encouraged to write either traditional papers or to produce creative mixed-media projects.

*Texts:* Emily Dickinson, *Envelope Poems* (New Directions) (students can also buy the more expensive and comprehensive *The Gorgeous Nothings*, if preferred); Ralph Ellison, *Invisible Man* (Vintage); John Dos Passos, *Manhattan Transfer* (Mariner); Patricia Highsmith, *The Two Faces of January* (Grove); Sheila Heti, *How Should a Person Be?* (Picador); and the \$1 video game *Mountain*, available for Mac and PC. Additional readings will be provided during the summer session.

## Group 5 (World Literature)

### ■ 7206 Quest Narratives: The Hero(ine) Sets Forth

P. DeMarco/M–Th 11–12:15

See description under Group 2 offerings.

### ■ 7262 Shakespeare on Film: Theory and Practice

A. Huang/M–Th 11–12:15

See description under Group 2 offerings.

### ■ 7271 Global Shakespeare

A. Huang/M–Th 9:35–10:50

See description under Group 2 offerings.

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

J. Shoulson/M–Th 11–12:15

See description under Group 2 offerings.

### ■ 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 reappropriated earlier ideas of honor, vengeance, and pity. To enrich our understanding of our own culture’s preoccupation with vengeance, we’ll study the representation of vengeance in the modern Western (*Kill Bill*, Quentin Tarantino, director) and in modern renditions of classical narratives (*Medea*, Lars Von Trier, director). We will also examine theologies of divine vengeance, legal articulations of vengeance as a way to restore the balance to the

scales of justice (as in the eye-for-an-eye code of the *lex talionis*), and efforts to cast “revenge as a kind of wild justice” (Francis Bacon) outside the bounds of reason and civilized conduct. Finally, we’ll draw on contemporary scholarship on the psychology of anger to better understand the motives that drive individuals to revenge, the goals that the avenger seeks, the pleasures (and, perhaps surprisingly, the lack of satisfaction) that the pursuit of vengeance provides.

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

### ■ 7720 Travels, Terminable and Interminable

S. Donadio/T, Th 2–4:45

This course offers an exploration of some notable varieties of picaresque narrative, ranging from antiquity through the mid-20th century, with particular emphasis on the moral circumstances of the traveler, the effects of chance encounters, and the prospect of arriving at an ultimate condition judged to be desirable. Students may anticipate opportunities for comparative work involving texts not included on our reading list this summer.

*Texts:* Apuleius, *The Golden Ass*, trans. P. G. Walsh (Oxford); *The Life of Lazarillo de Tormes*, trans. Ilan Stavans (Norton); François Voltaire, *Candide*, trans. Donald M. Frame (Signet); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*, ed. J. Gerald Kennedy (Oxford); Nikolai Gogol, *Dead Souls*, trans. Donald Rayfield (NYRB); Mark Twain, *Adventures of Huckleberry Finn* (Oxford); Franz Kafka, *Amerika: The Man Who Disappeared*, trans. Michael Hofmann (New Directions); Saul Bellow, *The Adventures of Augie March* (Penguin).

### ■ 7736 *The Arabian Nights*:

#### Storytelling, Orientalism, and Islamic Culture

S. Goldman/T, Th 2–4:45

In this course we will study the great medieval classic *The Arabian Nights* or *The Thousand and One Nights Entertainment*. Compiled in Egypt and Syria in the 14th century and translated into French and other European languages in the 17th and 18th centuries, this “ocean of story” has had a profound effect on the development of the literatures of both the Middle East and the West. The incorporation of “Arabian Nights” motifs in European art and orientalist discourse will be central in our inquiry.

*Texts*: Muhsin Mahdi and Husain Haddawy, *Arabian Nights* (Norton); Richard Burton, *Arabian Nights: Tales from a Thousand and One Nights* (Modern Library); Robert Irwin, *Arabian Nights: Companion* (Tauris Parke); Malise Ruthven, *Islam: A Very Short Introduction* (Oxford); Alexander Lyon Macfie, *Orientalism: A Reader* (NYU); Shalom Goldman, *The Wiles of Women/The Wiles of Men* (SUNY).

### ■ 7751 *War and Peace* and *The Brothers Karamazov*

M. Katz/T, Th 2–4:45

This course offers students an opportunity to read two masterpieces of Russian fiction and world literature: Tolstoy’s *War and Peace* (1863–69) and Dostoevsky’s *The Brothers Karamazov* (1879–81). Tolstoy’s epic centers on Napoleon’s invasion of Russia in 1812 and follows three of literature’s most memorable characters through love affairs, births, deaths, military battles, and family struggles against a background of peasants and aristocrats, civilians and soldiers. Dostoevsky’s final novel centers on the problem of faith and the existence of evil as made manifest in the tale of the mysterious murder of a vicious, drunken, avaricious father and the complicated relationship of his three sons to the crime. It is a novel of parricide, suicide, and madness, culminating in a twisted, sensational trial. The course will also examine the role of these two major figures as polar opposites in the Russian canon.

*Texts*: Leo Tolstoy, *War and Peace* (Norton Critical 2nd ed.); Fyodor Dostoevsky, *The Brothers Karamazov* (Norton Critical 2nd ed.). Students should obtain these specific versions of the texts.

### ■ 7755 Introduction to Literary Theory and Criticism

J. Wicke/M–Th 11–12:15

This introduction to literary theory and criticism asks the key questions that energize literary and social discussions today: What is the basis of cultural value, how do ideology and power emerge in society, and what gives meaning to cultural objects, subjects, and identities? Who decides what has worth and significance? We’ll cover the major theories of the 20th and 21st centuries—formalist, feminist, postcolonial, aesthetic, queer, critical race—that have changed the understanding of language and literature, self and Other, representation and misrepresentation. Since theories of literature are tied to what it means to be human, gender and sexuality are a focal point, with a wide spectrum of criticism. Literary theory untangles the issues of who counts and which voices matter, in literature and everyday life.

*Texts*: *Global Literary Theory: An Anthology*, ed.

Richard Lane (Routledge); Chris Kraus, *I Love Dick* (Semiotexte/MIT); Maggie Nelson, *The Argonauts* (Graywolf); Claudia Rankine, *Citizen* (Graywolf).

### ■ 7797 Cli-Fi: Fictions of Climate Change

J. Wicke/M, W 2–4:45

Literature has always explored the nature of the world. With awareness that cataclysmic climate change of human causation threatens the environment worldwide, once apocalyptic visions of a drowned, blazing, denatured world are now becoming reality. Cli-Fi describes an important genre of fiction, film, and media that gives images and narratives to global climate change, as well as a way of reading, thinking, and acting in the world. Drawing on literature and film, with interdisciplinary materials from science, policy, poetry, indigenous movements, and activism, the course enters the environmental humanities conversation. We’ll see how Cli-Fi bears witness to

the ecological emergency affecting the planet and our lives, and how it offers solutions for survival, healing, and even for a more just and resilient future. In the context of climate change, fiction tells us the truth.

*Texts:* Mark Maslin, *Climate Change: A Very Short Introduction* (Oxford); *I'm With the Bears: Short Stories for a Damaged Planet*, ed. Mark Martin, intro. Bill McKibben (Verso); H. G. Wells, *The Time Machine* (Oxford); Ursula K. LeGuin, *The Word for World Is Forest* (Tor); Octavia Butler, *Parable of the Sower* (Grand Central); Cormac McCarthy, *The Road* (Vintage International); Margaret Atwood, *MaddAddam* (Anchor); Barbara Kingsolver, *Flight Behavior* (Harper Perennial); Lydia Millet, *Mermaids in Paradise* (Norton); Paolo Bacigalupi, *The Water Knife* (Vintage); Emily St. John Mandel, *Station Eleven* (Vintage); Monique Roffey, *Archipelago: A Novel* (Penguin); Claire Vaye Watkins, *Gold Fame Citrus* (Riverhead).

## Group 6 (Theater Arts)

### ■ 7807 Using Theater in the English Classroom

A. Brazil/M, W 2–4:45

Theater can offer students the opportunity to viscerally enter and deeply understand—and own—a text. In the tradition of the Bread Loaf Acting Ensemble, this course will explore ways to use performance to excavate a text; its goal is for students to have the tools to do this work with their own students in their year-round classrooms. Working collaboratively as actors, we'll employ choral readings, find and theatricalize events, find where a piece hits us emotionally, and create its physical life from there. The work we make in class will culminate in an original piece for the Bread Loaf community. We'll be working with a variety of texts exploring some of the essential questions raised in *Othello*, this summer's Bread Loaf Acting Ensemble production. All material will be available as a course packet. Though performance is central to the course, the emphasis is not on acting; no previous acting experience is required. Students must be available to rehearse a great deal outside of class.

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





## BREAD LOAF/NEW MEXICO

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

#### ■ 7000a Poetry Workshop

S. Ortiz/T, Th 9–11:45

Poetry is your voice and my voice. Essential, immediate, present, and all around. Poetry is past, present, future. Poetry is speaking, telling, conveying, arguing, feeling, writing. Poetry is voice in the present here and now where we're most present. Poetry is from deep within oneself and one's connection to the universe. Our resource is personal and social. Writing is voice from within the self that joins with voice outside the self. Speaking, conversing, telling stories, laughing, cursing are self-expression, so we'll put those into our 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); 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).

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

A. Swan/M, W 2–4:45

Ever since Plutarch brought Alexander the Great blazingly to life in his seminal *Lives* (second century CE), people have loved to read—and write—biographies. This course will be an exploration of the genre at its best. What do great biographies and autobiographies have in common—and how do they differ? How are scenes set, facts organized, context provided? How

novelistic can a biography be? And is there, finally, such a thing as “truth” in biography or autobiography? We’ll also explore the many ways a writer can tease out the “figure under the carpet”—as Leon Edel, the great biographer of Henry James, put it—by practicing the art ourselves, either by writing something autobiographical or by researching and writing a chapter of a biography. (*This course may also be used to satisfy a Group 3 requirement.*)

*Texts:* James Boswell, *The Life of Samuel Johnson* (Penguin); Lytton Strachey, *Eminent Victorians* (Penguin); Richard Ellmann, *Oscar Wilde* (Knopf); Hermione Lee, *Willa Cather* (Virago); A. J. A. Symons, *The Quest for Corvo* (New York Review Books); Nigel Nicolson, *Portrait of a Marriage* (University of Chicago); Mabel Dodge Luhan, *Edge of Taos Desert: An Escape to Reality* (University of New Mexico).

#### ■ 7040a Creative Writing in the Landscape

D. Denisoff/M, W 2–4:45

A coffee shop. A cabin. A dry creek bed. We all find different locations conducive for creative writing, but we rarely appreciate the full impact of the environment on the work we produce. This course takes advantage of our inspiring surroundings, combining creative nonfiction writing with the study of nature literature. Through exercises, readings, and fieldwork, we will explore topics such as solitude and community, spiritual identity, human/animal/plant relations, and gender politics. In addition to developing a sense of the nature-writing tradition in the United States over the past 100 years, students will also engage with diverse creative modes in order to challenge their own understanding of what the written word can do. Marks will be based on creative assignments, an artist’s statement, and a portfolio of revised course materials. Additional readings will be provided before the session. (*This course may also be used to satisfy a Group 4 requirement.*)

*Texts:* Edward Abbey, *Desert Solitaire: A Season in the Wilderness* (Touchstone); Merrill Gilfillan, *Chokecherry Places* (Johnson); John A. Murray, *Writing*

*about Nature* (University of New Mexico); Annie Proulx, *Close Range* (Scribner); Rebecca Solnit, *Wanderlust* (Penguin).

#### ■ 7091 Multicultural Digital Storytelling

C. Medina/T, Th 9–11:45

This course looks at how stories and storytelling serve to connect writers with their communities and cultures. The class will discuss academic and non-academic writing on storytelling and keep an online archive of storytelling examples. In addition, members of the class will present course readings and create activities that will ask their fellow students to write with special considerations of genre, audience, theme, and/or technology. An outcome is the production of a digital storytelling text that will demonstrate rhetorical understanding.

*Texts:* *The Subject Is Story*, ed. Wendy Bishop and Hans Ostrom (Heinemann); Joe Lambert, *Digital Storytelling: Capturing Lives, Creating Community*, 4th rev. ed. (Routledge); *Writer/Designer: A Guide to Making Multimodal Projects*, ed. Kristin Arola, Jennifer Sheppard, and Cheryl Ball (Bedford/St. Martin’s).

### Group 2 (British Literature: Beginnings through the 17th Century)

#### ■ 7240 Shakespeare & Co.: English Renaissance Drama

L. Engle/T, Th 2–4:45

This course will focus on the flowering of public theater in London from 1585 to 1625. We will read selected plays by Shakespeare alongside similar plays by other major playwrights, such as Thomas Kyd, Christopher Marlowe, Ben Jonson, Thomas Middleton, and John Webster, with attention both to the main genres and the peculiar institutions of Elizabethan and Jacobean theater. Students will write a shorter and a longer paper, contribute a twice-weekly note or question on the reading, lead one class discussion, and participate in an acting exercise.

Topics in order: revenge (Kyd, *The Spanish Tragedy*; Shakespeare, *Hamlet*; Middleton, *The Revenger's Tragedy*); kingship and masculinity (Marlowe, *Tamburlaine Part 1* and *Edward II*; Shakespeare, *Macbeth*); love and service (Shakespeare, *Othello*; Middleton and William Rowley, *The Changeling*; Webster, *The Duchess of Malfi*); magic and theatricality (Marlowe, *Doctor Faustus*; Jonson, *The Alchemist*; Shakespeare, *The Tempest*).

*Texts: English Renaissance Drama: A Norton Anthology*, ed. David Bevington, Lars Engle, et al. (Norton); William Shakespeare, *The Late Romances*, ed. David Bevington and David Kastan (Bantam); William Shakespeare, *Four Tragedies*, ed. David Bevington and David Kastan (Bantam). Any good modern annotated Shakespeare may be substituted by checking with me. Recommended, but not required: Lars Engle and Eric Rasmussen, *Studying Shakespeare's Contemporaries* (Wiley Blackwell).

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

B. Smith/M, W 9–11:45

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 shall begin by locating sound and rhythm in the body. Grounding ourselves in those physiological sensations, we shall proceed, period by period, to read, discuss, and enjoy some of the English language's greatest designs on our bodies and imaginations. Participants in the seminar will be asked to carry out three writing projects: an essay in criticism, a plan for teaching one or more of the poems, and some poetry of their own devising. (*This course may also be used to satisfy a Group 3 requirement.*)

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

### Group 3 (British Literature: 18th Century to the Present)

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

A. Swan/M, W 2–4:45

*See description under Group 1 offerings.*

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

B. Smith/M, W 9–11:45

*See description under Group 2 offerings.*

#### ■ 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 course packet available through the Middlebury College Bookstore.*

#### ■ 7475 Genders, Sexualities, and the Animal

D. Denisoff/M, W 9–11:45

Gender, sexuality, and desire have commonly been read through an anthropocentric paradigm that assumes the centrality of humans. And yet, our species makes up a minority of the planet's sentient population. Engaging British literature of the past 150 years, this course addresses gender and sexuality through the theoretical lens of *the animal*. Using animality, feminist, queer, and gender theory, the course exposes the reliance of humanism and modern ethics on contentious notions of species distinctions. It also



develops our awareness of the diverse philosophical and cultural issues that arise when nonhuman organisms are recognized as active agents in and influences on the formation of genders, sexualities, and desires. Topics for study include relations between animality and sexual/gender politics, our animal desires, subjectivity vs. collectivity; trans-species affection; race; and anthropomorphism. Please read Woolf before classes begin. Additional readings will be provided before the session.

*Texts:* Virginia Woolf, *Flush: A Biography* (Mariner); Iain Banks, *The Wasp Factory* (Simon & Schuster); Michael Field, *Sight and Song* ([archive.org/details/sightandsongooielgoog](http://archive.org/details/sightandsongooielgoog)); H. G. Wells, *The Island of Dr. Moreau* (Dover).

*Films:* In advance of class, please view Peter Greenaway's *A Zed and Two Noughts* (1985).

### Group 4 (American Literature)

#### ■ 7040a Creative Writing in the Landscape

D. Denisoff/M, W 2–4:45

See description under Group 1 offerings.

#### ■ 7620 Latino/a Literature

D. Baca/T, Th 2–4:45

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 global literature and to the transnational reception of their cultures' literary productions. Latina/o writing arises from intertwining Indigenous, Iberian, and American contexts shaped by colonial power, especially the last two centuries of U.S. expansionism. 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, multilingualism, family networks, wars of occupation, labor recruitment, the political economies of migration, and responses to Hispanophobia.

*Texts:* Juan Gonzalez, *Harvest of Empire: A History of Latinos in the Americas* (Penguin); Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Ana Castillo, *Massacre of the Dreamers: Essays on Xicanisma* (Plume); Eduardo Galeano, *Children of the Days: A Calendar of Human History* (Nation); Roberto Fernández Retamar, *Caliban and Other Essays* (Minnesota); Junot Diaz, *Drown* (Riverhead); Julia Alvarez, *In the Time of the Butterflies* (Algonquin);

Esmeralda Santiago, *When I Was Puerto Rican* (Da Capo); José Manuel Mateo, *Migrant: The Journey of a Mexican Worker* (Harry N. Abrams). Students should also read Damián Baca, *Mestiz@ Scripts, Digital Migrations*, and the *Territories of Writing* (Palgrave Macmillan), which will be on reserve at Bread Loaf.

#### ■ 7682 Asians in the Global/Planetary Imagination

R. Lee/T, Th 9–11:45

See description under Group 5 offerings.

#### ■ 7693 1977

J. Connor/T, Th 2–4:45

Cinema historians have long pointed to 1977 as an inflection point in Hollywood. Does that shift line up with other cultural changes? What is the relationship between cultural change and the onset of neoliberalism? (What do we mean by neoliberalism, anyway?) Though all our primary texts will be from 1977, we will consider both a range of narrative modes—family melodramas, new realisms, postmodern satires, self-conscious myth-making—and a host of contexts—the fallout of the sixties, Watergate, second-wave feminism, the Republican Party’s “Southern Strategy,” and the Democratic Party’s abandonment of the left. Students will write two papers (one brief) and make one class presentation. Students are encouraged to immerse themselves in the popular music of the era via the Spotify playlist “Bread Loaf 77.” One might also read Louis Menand’s review of *City on Fire* in the *New Yorker*. (The novel itself is 900 pages and may be more immersion than necessary.) We will discuss some foundational texts on neoliberalism as well as *Roots*, parts I and VI, in the opening session; *Song of Solomon* in the second session.

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

*Films:* *Roots* (TV miniseries, 1977); Charles Burnett, *Killer of Sheep* (1978); Werner Herzog, *Stroszek* (1977); George Lucas, *Star Wars* (1977); *Soap* (TV series, 1977); Hal Needham, *Smokey and the Bandit* (1977); Robert Altman, *3 Women* (1977); Woody Allen, *Annie Hall* (1977); John Badham, *Saturday Night Fever* (1977).

### Group 5 (World Literature)

#### ■ 7682 Asians in the Global/Planetary Imagination

R. Lee/T, Th 9–11:45

This course will focus on how Asians (and to a limited extent, people of other races) are used metaphorically or materially to express anxiety about contemporary issues: the threat of the Other, what is considered human and therefore sympathetic, the impacts of increasing commodification on sympathy and human relations, the globalized economy, and different ways to perceive time and narrative. Readings will consist largely of speculative fiction, drawn from Asian and Asian American authors, but also written by authors of various races about Asians. In addition to novels, short stories, poems, and secondary-source criticism on the various topics will be provided. Students will also be expected to research, find their own secondary sources on a topic related to the class, and present in class. Central texts include *On Such a Full Sea* (Chang-rae Lee), *The Buried Giant* (Kazuo Ishiguro), *A Tale for the Time Being* (Ruth Ozeki), and Indra Sinha’s *Animal’s People*. (This course may also be used to satisfy a Group 4 requirement.)

*Texts:* Ruth Ozeki, *A Tale for the Time Being* (Penguin); Kazuo Ishiguro, *The Buried Giant* (Knopf); Amitav Ghosh, *The Hungry Tide* (Mariner); Chang-rae Lee, *On Such a Full Sea* (Riverhead); Indra Sinha, *Animal’s People* (Simon & Schuster); Larissa Lai and Rita Wong, *Sybil Unrest* (New Star).



## BREAD LOAF/OXFORD

### Group 2 (British Literature: Beginnings through the 17th Century)

#### ■ 7901 Old English

J. Fyler/M–Th

This course offers 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 credit 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-Blackwell); *Eight Old English Poems*, ed. John C. Pope and Robert Fulk (Norton); *Beowulf*, ed. George Jack (Oxford).

#### ■ 7906 *Troilus and Criseyde* and *Troy*

J. Fyler/M–Th

This course will focus on Chaucer’s greatest poem, *Troilus and Criseyde*, and its sources: the classical Latin and medieval accounts of the Trojan War, its antecedents, and its aftermath. These include, above all, Vergil’s *Aeneid*, Statius’s *Thebaid*, and Chaucer’s immediate source, Boccaccio’s *Il Filostrato*, along with several medieval histories and historical romances. Since almost every Western European country traces its origins back to Troy, learning this history has a rich payoff for students of literature. Our primary concern will be a close reading of Chaucer, as he places his narrative within a broader literary and historical context. We will discuss a number of issues the poem raises, about narrative technique, historiography, gender, and the nature and meaning of love. I will distribute photocopies for much of this material,

including excerpts from the *Aeneid*; but I encourage you to read Vergil's poem in its entirety ahead of time. (*This course carries one unit of Group 2 credit and one unit of Group 5 credit.*)

*Texts:* Vergil, *Aeneid*, trans. Robert Fitzgerald (Knopf Doubleday); *Reading Vergil's Aeneid: An Interpretive Guide*, ed. Christine Perkell (Oklahoma); Pierre Grimal, *The Penguin Dictionary of Classical Mythology* (Penguin); Statius, *Thebaid*, trans. Jane Wilson Joyce (Cornell); Chaucer, *Troilus and Criseyde*, ed. Stephen A. Barney (Norton).

### ■ 7915 *The Faerie Queene*

C. Nicholson/T, Th

This course offers an immersive introduction to one of the strangest, most challenging, and most addictive works of the English Renaissance, or any period—Edmund Spenser's allegorical epic-romance *The Faerie Queene*. Concentrating on the three-book version of 1590, we will get to know Spenser's poem from a variety of perspectives, from Reformation religion and Elizabethan politics to modern literary theories and reception histories. Because the poem itself is so intricate and capacious, and so alien to contemporary expectations, we will also spend a fair amount of time dwelling on the challenges and possibilities it presents to teachers. *The Faerie Queene*, as it happens, is a fantastic classroom text, but it is also a fantastic text for thinking about what happens inside classrooms, as readerly experiences are transformed into conversation, debate, and the occasional moment of collective transcendence. In preparation for the first class meeting, students should read only the first two cantos of Book One.

*Text:* *The Faerie Queene*, ed. A. C. Hamilton (Longman).

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

S. Berenson/M–Th

Using the resources of the British theater, combined with collaborative on-your-feet exercises, we will examine imagery in dramatic literature. We will be attending performances in London and Stratford. Although there will be a strong emphasis

on Shakespeare, we will also explore other playwrights whose work is being performed this summer. Members of the class will be expected to dramatize and present theatrical images. No previous acting experience is required. This is a class for students who love the theater and understand that the word “image” is the root of the word “imagination.” (*This course carries one unit of Group 2 credit and one unit of Group 3 credit.*)

Performances will include *Julius Caesar*, *Antony and Cleopatra*, and a puppet version of *Venus and Adonis*. A final schedule and reading list will be circulated. Enrolled students will be charged a supplemental fee of \$800 to cover the costs of tickets and transportation.

### ■ 7926 *Realizing Shakespeare*

H. Barr/W, F

How do you realize Shakespeare? Through bringing his plays to life as if they were real? By interpreting them? Or by trying to focus on them with as full an awareness and understanding as we can muster? To answer these questions, this course will look at how five plays (*The Taming of the Shrew*, *The Tempest*, *Macbeth*, *Othello*, and *The Winter's Tale*) have been made and remade from when they were written to the present day. We'll be looking at Shakespeare's contemporaries and collaborators, later playwrights, filmmakers, novelists and 20th- and 21st-century theater performance. This is a chance to study how Shakespeare has been remade across time and across continents. Included in our destinations are Japan, India, Africa, Harlem, a Reformation post-republic, and Thatcher's 1980s Britain. We'll visit the Northumberland coast, a forbidden planet, a Bohemian coastline reimaged between London and New York, Baltimore, a prison, and Stratford-upon-Avon. Ben Jonson famously claimed that “Shakespeare was not for an age, but for all time.” Was he right? Come, discuss, and decide.

*Texts:* *Adaptations of Shakespeare*, ed. Daniel Fischlin and Mark Fortier (Routledge); *The Complete Works of Thomas Middleton*, ed. Gary Taylor and John Lavagnino (Oxford); Margaret Atwood, *Hagseed*;

Anne Tyler, *Vinegar Girl*; Jeanette Winterson, *The Gap of Time* (all Hogarth); John Fletcher, *The Island Princess*, ed. Clare McManus (Arden).

*Films*: David Richards, *The Taming of the Shrew* (2005); Derek Jarman, *The Tempest* (1979); Fred M. Wilcox, *The Forbidden Planet* (1956); Orson Welles, *Othello* (1952); Iqbal Kahn, *Othello* (2015); Kumar Mangat, *Omkaara* (2006); Akio Kurosawa, *Throne of Blood* (1957); Mark Brozel, *Macbeth* (2005); Gregory Doran, *The Winter's Tale* (1999). All the films are available on DVD. Film screenings will form preparation for our seminars. There will be some secondary reading set, but the “realizations” of Shakespeare will be the most important critical responses to these plays.

### Group 3 (British Literature: 18th Century to the Present)

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

S. Berenson/M–Th

See description under Group 2 offerings.

#### ■ 7940 The City and the Country in British Literature, 1700–1800

C. Gerrard/T, Th

How did writers and artists respond to the rapid growth of metropolitan culture during the 18th century, and 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, and 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. The course should (subject to permission/arrangement) include a special class in Oxford’s Ashmolean Museum, where students can handle material objects from urban culture (e.g., coffee, fans, etc.), and either a visit to a country house or to some of the older quarters of London.

*Texts*: Daniel Defoe, *Moll Flanders* (Oxford); John Gay, *The Beggar’s Opera* (Oxford); *The Commerce of Everyday Life: Selections from the Tatler and Spectator*, ed. Erin Mackie (Bedford) (esp. Richard Steele on Coffee-Houses, p. 49; Addison on Mr. Spectator, p. 79; The History of a Shilling, p. 183; Addison on the Royal Exchange, p. 293; Edward Ward, A Visit to the Coffee House, p. 144; Women of the Coffeehouses and Shops, p. 213); Tobias Smollett, *The Adventures of Humphry Clinker* (Oxford). Poems mainly taken from *Eighteenth-Century Poetry: An Annotated Anthology*, 3rd ed., ed. David Fairer and Christine Gerrard (Wiley-Blackwell, 2014). Texts to be discussed include John Gay, *Trivia Book 2*; Swift, “A Description of the Morning” and “A Description of a City Shower”; Lady Mary Wortley Montagu, “Saturday”; Pope, *Epistle to Burlington*; Thomson, *Winter 1726*; Lady Mary WM, *Epistle to Bathurst*; Ambrose Philips, *A Winter-Piece*; Mary Leapor, “Crumble Hall”; John Gay, *The Shepherd’s Week*: “Friday, or The Dirge”; George Crabbe, *The Village*, Book 1; Stephen Duck, *The Thresher’s Labour*; Oliver Goldsmith, *The Deserted Village*; Mary Collier, *The Woman’s Labour*; Ann Finch, *A Nocturnal Reverie*; Samuel Johnson, “London”; Parnell, *A Night-Piece on Death*; Thomas Gray, *Elegy Written in a Country Churchyard*; Anna Barbauld, *A Summer Evening’s Meditation*. Romantic period texts not in Fairer/Gerrard anthology: Wordsworth, “Tintern Abbey,” *The Prelude Book 7*, “Residence in London,” and “The Thorn”; William Blake, *Songs of Innocence and Experience*, “London,” “The Chimney Sweep,” and “Holy Thursday” (both versions); S. T. Coleridge, “Frost at Midnight.” These can be downloaded/read from a reliable site such as [www.rc.umd.edu](http://www.rc.umd.edu).

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

C. Gerrard/T, Th

See description under Group 4 offerings.

#### ■ 7975 James Joyce

J. Johnson/TBD

Students will engage in intensive study of *Ulysses* in its Hiberno-European, Modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce’s poetry, critical

essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work's centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

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

#### ■ 7986 Memoir at the Millennium:

##### A Genre without Borders

C. Kaplan/T, Th

This course explores the nature of contemporary memoir since the 1980s. Increasingly experimental, modern memoir challenges traditional forms of life writing, breaching the fixed boundaries between fact and fiction. As literature it provocatively rivals the novel in its popular appeal. In graphic text and in film, its innovations are even more striking. Focusing on memoirs by an international selection of writers, filmmakers, and graphic artists, we will explore the ways in which memoir's flexibility and its accommodation of other discourses make it a shape-shifting, hybrid genre. How does the overlap between novel and memoir redefine them? How does modern memoir alter the relationship between personal/family history and public memory? What is the status of "truth" in avant-garde memoir? What can contemporary memoir tell us about the changing registers and salience of emotion in recent times? These questions and themes will be central to the course. There will be ample scope in the course for independent work on related texts and topics. The films will be available to students at Oxford, as will additional critical reading.

*Texts:* Audre Lorde, *Zami: A New Spelling of My Name—A Biomythography* (Crossing); Michael Ondaatje, *Running in the Family* (Bloomsbury); Hilary Mantel, *Giving Up the Ghost: A Memoir* (Fourth Estate) and *Learning to Talk: Short Stories* (Harper Perennial);

Patrick Modiano, *Pedigree: A Memoir* (Yale) and *Dora Bruder* (University of California); Gillian Slovo, *Every Secret Thing: My Family, My Country* (Little, Brown); Edward W. Said, *Out of Place: A Memoir* (Vintage); Helen Macdonald, *H is for Hawk* (Grove); Alison Bechdel, *Fun Home: A Family Tragicomic* and *Are You My Mother?* (Mariner); Joan Didion, *The Year of Magical Thinking* (Vintage). Any editions of the above texts are acceptable.

*Films:* Terence Davies, *Distant Voices, Still Lives* (1988); Marjane Satrapi and Vincent Paronnaud, *Persepolis* (2007); Josh Appignanesi and Devorah Baum, *The New Man* (2016).

#### Group 4 (American Literature)

##### ■ 7950 Atlantic Crossings:

##### Anglo-American Literary Relations, 1798–1900

C. Gerrard/T, Th

This course aims to explore the cross-currents and interconnections within British and American literary cultures of the 19th century. By looking at key texts across a wide variety of genres and modes, including epic, romance, the Gothic, realism, and naturalism, we will examine the sometimes tense and competitive relationship between American authors and British cultural models. We will explore a variety of themes, including American innocence and European sophistication; landscape and nature; history; self-reliance and community; sin, guilt and the "double self." We will conduct seminars around key pairings or groupings of pivotal British and American texts, supplemented by other contemporary materials. (*This course carries one unit of Group 3 credit and one unit of Group 4 credit.*)

*Texts:* Samuel Taylor Coleridge, "The Rime of the Ancient Mariner" (1798 and 1817); Herman Melville, *Moby Dick* (1851) and "Benito Cereno"; William Wordsworth, *The Prelude* (two-book version of 1799) 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/M, W

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 20th and early 21st 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); *Theory of the Novel: A Historical Approach*, ed. Michael McKeon (Johns Hopkins).

## Group 5 (World Literature)

### ■ 7901 Old English

J. Fyler/M–Th

*See description under Group 2 offerings.*

### ■ 7906 *Troilus and Criseyde* and *Troy*

J. Fyler/M–Th

*See description under Group 2 offerings.*

### ■ 7990 Literature of the Black Atlantic

L. Pratt/M, W

The 1980s marked the advent of a new Black Atlantic age. The Black Atlantic had developed over the previous two centuries as a consequence of international trade in bodies and goods, resistance to such trade, international abolition and antiracist movements, and the quest for a coherent Black culture. The 1980s saw the birth of an Anglophone Black Atlantic culture that was fed by these forces but refashioned cultures of blackness along the Atlantic rim. Through a focus on three key Black Atlantic cultural forms—the autobiography, visual portraiture, and Soul/Post-Soul aesthetics—we will consider the effects of this new Black Atlantic then and now. In addition to selections from the reading list, students will receive access to an online audio track and visual archive. We will make site visits to Autograph: ABP, Liverpool’s International Slavery Museum, and the British Library. Students will need to budget £150 for site visit travel expenses.

*Texts:* Toni Cade Bambara, *The Salt Eaters* (Vintage); *News for Babylon: The Chatto Book of West Indian-British Poetry*, ed. James Berry (Chatto and Windus); Paul Gilroy, *There Ain’t No Black in the Union Jack: The Cultural Politics of Race and Nation* (Chicago); Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Harvard); Jamaica Kincaid, *Annie John* (Farrar, Straus and Giroux); Ben Okri, *Incidents at the Shrine* (Vintage); Caryl Phillips, *The Final Passage* (Vintage); Richard Schur, “Post-Soul Aesthetics in Contemporary African Art” in *African American Review* 41:4 (winter 2007, available online); John Edgar Wideman, *The Homewood Books* (Pittsburgh).

## ■ 7997 Theories of Waste and Its Aesthetic Management

K. Schoonover/T, Th

This course considers waste to be a central feature of modern theoretical, social, and textual practices. As overproduction and waste increasingly characterize late capitalism, a rubbish-laden future seems unavoidable. In this context, many writers and artists of the last century have turned to trash as a way of addressing the broader politics of cultural production. The course examines various forms of waste, including textual excess, aesthetic surplus, affective overages, culture detritus, and garbage. Waste raises a range of questions from the postmodern sublime to appropriation, from metaphors of digestion and plumbing to questions of labor and value. This focus allows us to engage with a range of thinkers and artists working across the 20th century and into the 21st century. Alongside our readings in aesthetics, queer theory, ecocriticism, object-oriented ontology, and visual culture studies, films will provide common primary texts for our discussions. Screenings will accompany each central conceptual unit of the course.

*Texts:* Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo*, (Routledge); Siegfried Kracauer, “Basic Concepts” and “The Establishment of Physical Existence” in *Theory of Film: The Redemption of Physical Reality* (Oxford, pp. 27–59); Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Duke); Maurizia Boscagli, “Garbage in Theory” in *Stuff Theory: Everyday Objects, Radical Materialism* (Bloomsbury Academic, pp. 227–268); Lawrence Buell, “Toxic Discourse” in *Critical Inquiry* 24:3 (April 1998, pp. 639–65); Karen Pinkus, “Antonioni, Cinematic Poet of Climate Change,” in *Antonioni, Centenary Essays*, ed. John David Rhodes and Laura Rascaroli (Palgrave MacMillan, pp. 255–275).

*Films:* Watch one or both of the following conventional eco-documentaries before the term begins: Candida Brady, *Trashed* (2012); Leila Connors and Nadia Connors, *The 11th Hour* (2007).

## ■ 7998 Globalization and the Question of World Culture

K. Schoonover/M, W

What do we mean when we talk about the world? Recent accounts of “world literature,” “world music,” and “world cinema” ask us to reconsider how we imagine global community. In the context of globalization, climate change, and resurgent nationalism, this course attends to the relationship between aesthetics and how we relate to the world. How do we define the boundaries of the human communities? What role should culture play in connecting us to foreign people, places, ideas? Does the shape of fictional worlds determine the contours of geopolitics? Film screenings will accompany several units of the course.

*Texts:* Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848); Saskia Sassen, “Spatialities and Temporalities of the Global: Elements for a Theorization” in *Public Culture* 12:1 (2000, pp. 215–232); Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy” in *Public Culture* 2:2 (spring 1990, pp. 1–24); Emily Apter, “Introduction,” in *Against World Literature: On the Politics of Untranslatability* (Verso, pp. 1–27); David Damrosch, “Goethe Coins a Phrase [introduction],” in *What Is World Literature?* (Princeton, pp. 138); Ash Amin, “Lively Infrastructure” in *Theory, Culture & Society* (Vol. 31, 2014, pp. 137–161); Brian Larkin, “The Politics and Poetics of Infrastructure” in *Annual Review of Anthropology* 42 (October 2013, pp. 327–343); Jasbir Puar, *Terrorist Assemblages: Homonationalism in Queer Times* (Duke); David Harvey, *A Brief History of Neoliberalism* (Oxford); Wendy Brown, “Preface” and “Undoing Democracy [Chapter 1]” in *Undoing the Demos: Neoliberalism’s Stealth Revolution* (MIT, pp. 9–16, 17–46); David Eng, “The Queer Space of China: Expressive Desire in Stanley Kwan’s *Lan Yu*” in *Positions* 18:2 (September 2010, pp. 459–87).



## 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.

The Bread Loaf School of English is accredited by the New England Association of Schools and Colleges. Middlebury College complies with applicable provisions of state and federal law that prohibit discrimination in employment or in admission or access to its educational or extracurricular programs, activities, facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Because of varying circumstances and legal requirements, such provisions may not apply to programs offered by the College outside the United States. This is consistent with the College's intent to comply with the requirements of application law. Individuals with questions about the policies governing such programs should direct inquiries to the Bread Loaf director, Emily Bartels.



## Middlebury Bread Loaf School *of* English

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