

Middlebury

# Bread Loaf

## School of English

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*Summer 2014*  
*Course Catalog*

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# EXPLORE

your inner potential

- Engage in a six-week intensive summer graduate degree program
- Study literature, creative writing, pedagogy and literacy, and theater arts
- Find rigorous and innovative courses particularly beneficial for K–12 English and language arts teachers



# EXPAND

your outer limits

- Work with distinguished faculty
- Experience the cultures of Vermont, New Mexico, or Oxford, England
- Engage in top-quality professional development





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*“I go to be reminded  
of what it means to be a student,  
so I can be a better teacher.”*

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# Welcome to **BREAD LOAF**

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

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

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

### HISTORY

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

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

### MISSION STATEMENT

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

### 2014 Session Dates & Fees

#### Vermont

Arrival for first-year students . . . . .	June 23
Arrival and registration . . . . .	June 24
Classes begin . . . . .	June 25
Classes end . . . . .	August 5
Commencement . . . . .	August 9
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Tuition . . . . .	\$5,005
Room and Board . . . . .	\$2,690
Total . . . . .	\$7,695

#### New Mexico

Arrival and registration . . . . .	June 14
Classes begin . . . . .	June 16
Classes end . . . . .	July 24
Commencement . . . . .	July 26
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Tuition . . . . .	\$5,005
Room and Board . . . . .	\$2,730
Facility Fees . . . . .	\$325
Total . . . . .	\$8,060

#### Oxford

Arrival . . . . .	June 30
Registration . . . . .	July 1
Classes begin . . . . .	July 2
Classes end . . . . .	August 8
Commencement . . . . .	August 9
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Tuition . . . . .	\$5,005
Room and Board . . . . .	\$4,950
Facility Fees . . . . .	\$365
Total . . . . .	\$10,320

# ACADEMICS

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

## CONTINUING GRADUATE EDUCATION

Students may enroll for continuing graduate education for one or more summers at the normal course load of two units per summer. Students receive a Certificate in Continuing Graduate Education after the successful completion of each summer term. Continuing education students may take advantage of all that Bread Loaf offers, including membership in the Bread Loaf Teacher Network, and may elect to pursue a degree, as long as they are in good academic standing.

## THE MASTER OF ARTS (MA) DEGREE

The Bread Loaf Master of Arts program gives students a broad familiarity with the fields of British, American, and world literatures. Candidates must complete 10 units, receiving a grade of B– or better in each; no thesis is required. Though students have 10 years to complete the degree, most take two units per summer and finish the degree in four to five summers.

The curriculum is divided into six groups: Group 1. Writing, Pedagogy, and Literacy; Group 2. British Literature through

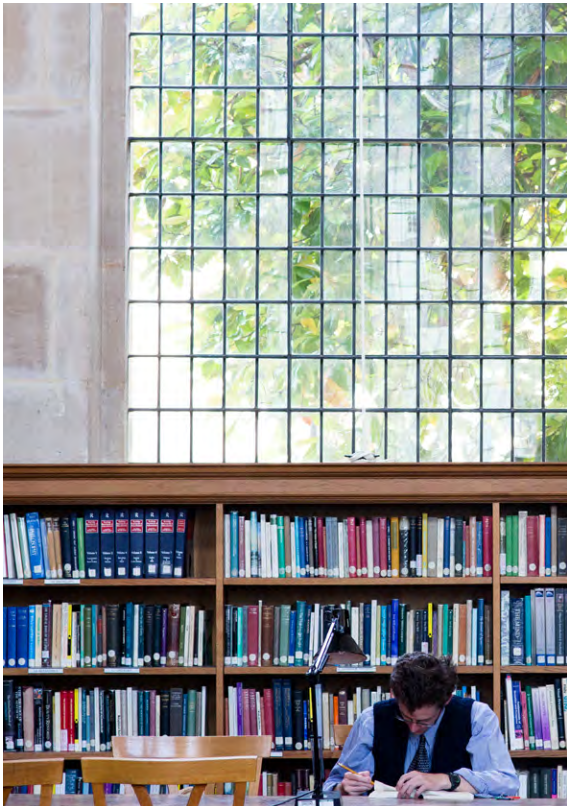
the Seventeenth Century; Group 3. British Literature since the Seventeenth Century; Group 4. American Literature; Group 5. World Literature; Group 6. Theater Arts. Degree candidates are required to take one unit from Group 2, one from Group 3, one from Group 4, one from Group 5, and one additional unit from any of these groups; the remaining five units are electives.

Candidates entering before 2013 may elect to follow the requirements above by notifying the Bread Loaf office (by February 1, 2014), or they may continue to fulfill the following: four electives, plus two units from Group 2, two from Group 3, one unit from Group 4, and one from Group 5, with the option of replacing any one of these six group requirements with an elective, pending permission of the director.

## 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. Candidates must complete 10







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*“To be surrounded by so many thoughtful, intelligent, vibrant, curious individuals is a heartening experience.”*

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units, receiving a grade of B– or better in each. Though students have 10 years to complete the degree, most take two units per summer and finish the degree in four to five summers.

MLitt candidates design their own fields of concentration, in consultation with Bread Loaf’s associate director. Seven of the 10 required 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.

## CREDITS

Each unit at Bread Loaf 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 each, one of which is constituted by independent study. Although the normal course load is two units, students with a stellar academic record may request permission to take an Independent Reading Project, an Oxford Independent Tutorial, or an additional one-unit course. No course counted toward a degree elsewhere can be counted toward a Bread Loaf degree.

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Classes are designed to be small to facilitate discussion, and all three campuses provide space for quiet study, such as the Lincoln College, Oxford, library, lower right.

## TRANSFER CREDITS

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

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

## INDEPENDENT READING PROJECTS

With approval from the associate director and an appropriate Bread Loaf faculty member, a qualified student may undertake an Independent Reading Project (IRP), which is carried out during the academic year and brought to completion the following summer in consultation with a faculty member. An IRP serves as the equivalent of a one-unit Bread Loaf course and involves comparable reading, research, and writing. Students must develop the IRP from work done in a Bread Loaf course in which they have received an A– or higher, and they may draw

on professional fieldwork done in conjunction with the Bread Loaf Teacher Network. Proposals are due at the end of the summer session before the research year, and the project culminates in a 35-page essay or portfolio submitted in early spring of the research year. IRPs may be taken as part of the MA and MLitt degree and may fulfill group or field requirements. A tuition fee of \$2,503 is charged for an IRP taken as a third course.

## INDEPENDENT SUMMER PROJECTS IN THEATER ARTS

Students who want to pursue independent acting or directing projects may design an Independent Summer Project, which is carried out during the summer session. Like the IRP, the Independent Summer Project is worth one unit of credit and must build on work done in a Bread Loaf course in which the student has received an A- or higher. Proposals are due by February 1 and must be approved by the director of the program in theater as well as by Bread Loaf's director or associate director. A tuition fee of \$2,503 is charged for an Independent Summer Project taken as a third course.

## OXFORD INDEPENDENT TUTORIALS

Exceptional students attending Bread Loaf/Oxford may pursue an independent tutorial in addition to their primary course. These tutorials receive one unit of credit and should require an amount of reading and writing similar to a one-unit Bread Loaf course. Students design their own courses of study. Proposals are due February 1 and must be approved by Bread Loaf's director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the summer. Students should register for the tutorial when they register for their primary Bread Loaf/Oxford course. A tuition fee of \$2,503 will be charged for the tutorial.

## Writing Centers

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

## COURSE REGISTRATION

Course registration begins in mid-February. Detailed registration instructions will be sent to students who are enrolled for summer 2014.

## TEXTS

Texts for each course are listed with each course description (in this catalog) in the order in which they will appear on the syllabus. Students should complete as much reading as possible before their arrival in order to have more time during the session for rereading, research, and writing. Required texts for courses at Bread Loaf/Vermont (only) can be purchased in advance online through the Middlebury College bookstore at [www.middlebury.edu/blse/students/bookorders](http://www.middlebury.edu/blse/students/bookorders). Faculty may elect to post course materials online before the session, and any affected students will be notified in the spring.

Students should bring the required texts to Bread Loaf. There is a small campus bookstore, with limited numbers of course texts, at Bread Loaf/Vermont, and no campus bookstore carrying Bread Loaf texts at the New Mexico and Oxford campuses.

# EXPLORE & Expand

Whether it's a lifelong connection through resources like the Bread Loaf Teacher Network, or a one-time chance to hear a favorite writer read from a new work, Bread Loaf is all about creating opportunity.

## THE BREAD LOAF TEACHER NETWORK

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

BLTN's primary goal is to encourage year-round collaboration among Bread Loaf teachers and their students on a range of media-rich projects designed to promote culturally responsive literacy.

BLTN publishes a digital journal and a bibliography documenting teacher activities and research at [www.middlebury.edu/blse/bltn](http://www.middlebury.edu/blse/bltn) and is taking the lead in using social media for innovative educational purposes.

During the summer session, members

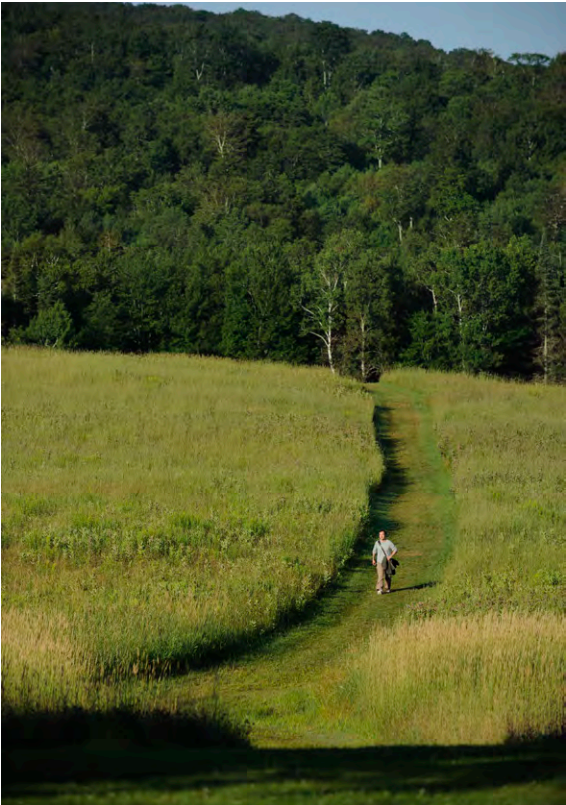
meet weekly at each campus and then work together on classroom projects during the academic year.

## PROGRAM IN THEATER

The Bread Loaf curriculum includes courses in theater and performance, directing, playwriting, and acting, and their relation to teaching and critique.

At Bread Loaf/Vermont, the program provides opportunities for students to engage with theater firsthand. Professional actors in the acclaimed Bread Loaf Acting Ensemble work closely with the faculty to bring performance into Bread Loaf classrooms as a powerful vehicle for interpretation. The ensemble also works alongside students to stage a major theatrical production every summer. Rehearsals are open. Recent productions include William Shakespeare's *Hamlet*, Tennessee Williams's *A Streetcar Named Desire*, and Thornton Wilder's *Our Town*. The 2014 production will be Shakespeare's *Troilus and Cressida*, directed by Brian McEleney.





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

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The Bread Loaf/Oxford curriculum includes a performance-based course on some area of British drama and gives students a chance to study the plays both in production and on the page. The Oxford program also offers students a rare opportunity to see some of the best theater in the world, in London, Stratford-upon-Avon, and in Oxford.

Cocurricular offerings at the New Mexico campus include a workshop centered on a performance at the renowned Santa Fe Opera.

### **COCURRICULAR ACTIVITIES**

Throughout the summer, each campus hosts a number of lectures and readings that complement and enrich the academic curriculum. Speakers include distinguished poets, novelists, critics, and teachers, from within and outside the Bread Loaf community. Students at all campuses also have opportunities to give readings from their own work.

In addition to all the cocurricular activities and events, the community life at each campus includes a number of social opportunities, including weekly film showings and dances, hikes or outings to unique cultural sites, student-generated sports events or tournaments, coffee houses, and musical performances

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When you need a break from your studies, sometimes a simple walk in the great outdoors will do, and there is almost always a speaker to catch or performance of some sort to see.

### **Past Speakers Include**

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

by Bread Loaf students, faculty, and alums. Students also actively organize discussion groups on topics of interest throughout the summer.







# WHERE We ARE

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

## BREAD LOAF/VERMONT

is located on Middlebury College's Bread Loaf mountain campus in Ripton, Vermont. It is the largest of the programs and enrolls roughly 250 students each summer. In addition to its diverse selection of courses on British, American, and world literatures, it offers courses in pedagogy, literacy, creative writing, and theater arts.

Bread Loaf/Vermont is also home to the acclaimed Bread Loaf Acting Ensemble, an integral part of the summer experience.

Students typically are housed on campus, most in double rooms, and share meals in the Bread Loaf Inn. Students with families arrange their own off-campus

accommodations, with the help of a list of rentals supplied by the Bread Loaf office.

The Davison Memorial Library on campus has a small collection, supplemented by reserve readings for summer courses. Middlebury College's Davis Family Library on the main campus is open to Bread Loaf students.

Bread Loaf/Vermont offers hiking and other outdoor excursions. The rural campus sits within the Green Mountain National Forest, with access to trails, mountain lakes, and rivers, as well as the Long Trail, which extends from southern Vermont to the Canadian border. Playing fields and tennis courts are right on campus, and students can also use the athletic facilities at Middlebury College.

## BREAD LOAF/NEW MEXICO

takes place at St. John's College, stretched out below the Sangre de Cristo Mountains. The

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Clockwise from top left: the Chapel at Lincoln College, Oxford, built in 1630; the iconic bell tower at St. John's College, Santa Fe; the sheltering Green Mountains of Bread Loaf/Vermont.

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

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program enrolls approximately 70 students, and the curriculum emphasizes the texts and cultures of the Southwest, including Native American and Latino/a literatures.

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

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

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

A limited number of rooms are available on site for students with partners, and some off-site semiprivate accommodations are available for students with families.

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

## **BREAD LOAF/OXFORD**

is based at Lincoln College, Oxford, and is centrally situated within the city. The program enrolls approximately 80 students and offers a curriculum centered on British and world literatures.

Students take one two-unit course (six semester-hour credits), half of which is devoted to independent research. Classes are small (six students each), and most include individual tutorials in addition to seminar meetings.

Students have single accommodations in Lincoln College or its annex in Lincoln House, most with bathrooms en suite.

# Fees, Financial Aid & ADMISSION

## ELIGIBILITY

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

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

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

## NEW STUDENT APPLICATIONS

New students are admitted on a rolling basis from January through May, as long as

space is available. The application form and instructions for the submission of supporting materials are available on the Bread Loaf website at [www.middlebury.edu/blse/admissions/apply/onlineapp](http://www.middlebury.edu/blse/admissions/apply/onlineapp).

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

Applicants who are accepted but are unable to attend Bread Loaf in the summer for which they applied may defer admission for two years. To reactivate an application, applicants should submit the online application form; no additional application fee or supporting materials are required. Reactivated applications are accepted between July 15 of the summer deferred and May of the following year.

## RE-ENROLLMENT

Returning students should fill out the online re-enrollment form by early fall. Re-enrollments will be processed starting in December. To be eligible for re-enrollment, students must be in good academic standing, with all grades B or better. Students who earn a B- in a Bread Loaf course may re-enroll but will be placed on academic probation for that session. While on probation, students must earn grades of B or better in all courses or they may not be permitted to return. Students

### Forms Available Online

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

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





who earn more than one B- or receive a failing grade (C+ or lower) may be denied re-enrollment. Students with outstanding bills due to Middlebury College will not be able to re-enroll until the bills are paid. Returning students who have not attended Bread Loaf in the past 10 years must submit new application materials.

Student Profile 2013	
States represented . . . . .	39
Countries represented . . . . .	13
Student-faculty ratio . . . . .	9:1
Students who are teachers. . .	74%
Students receiving financial aid awards . . . . .	56%

FEES

See page 2 for 2014 session dates and fees. The tuition includes a fee for accident insurance with limited coverage. The cost for taking an additional unit (an independent project, tutorial, or course) is \$2,503.

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

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

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

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*“I am in constant communication with friends, teachers, and colleagues during the academic year, improving teaching techniques, exchanging stories, and stimulating my intellectual growth.”*

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## REFUNDS

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

- before the end of the first week of classes: 60 percent of tuition and 60 percent of board
- before the end of the second week of classes: 20 percent of tuition plus 20 percent of board
- after the end of the second week of classes: no refunds

## FINANCIAL AID & OPTIONS

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

**Financial aid is dispensed on a first-come, first-served basis: submit applications and aid materials as soon as possible.**

A limited number of on-campus student jobs are available at the Vermont and New Mexico campuses. Students may also apply for loans through the Middlebury College Office

of Student Financial Services (see Bread Loaf website).

## FELLOWSHIPS AND AWARDS

Students may be eligible for special fellowships provided by outside funders.

Information on available fellowships is posted on the Bread Loaf website. Outstanding students who are receiving financial aid and attending the Oxford campus for the first time will be considered for the Paul Epply-Schmidt Award, which covers a portion of travel and school-related expenses for one Oxford student each summer.

# STUDENT Support

## STUDENT HANDBOOK

The 2014 Bread Loaf Student Handbook, posted on the Bread Loaf website, and the Middlebury College Handbook, posted on the Middlebury website, provide important sources of information about the academic program, policies governing student life and conduct, research resources, and other forms of financial, medical, and student support. All students are responsible for knowing the policies and procedures articulated in these handbooks. Questions about the handbook policies or program resources should be routed to the director.

## MENTORING

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

## TECHNOLOGY AND RESEARCH RESOURCES

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

Bread Loaf/Oxford, student rooms have either wireless or direct Internet connections.

All Bread Loaf students receive a free account on BreadNet, Bread Loaf's communications network. Because BreadNet serves as the primary means of contact among Bread Loaf staff, students, and faculty during the summer, we urge all students to use their BreadNet accounts. The computer staff can give instruction.

Bread Loaf faculty and students may also take advantage of a range of additional digital resources, including the Course Hub.

## TRANSCRIPTS

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

## LETTERS OF REFERENCE

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

# BREAD LOAF FACULTY 2014

## ADMINISTRATION

### **Emily Bartels, Director,**

BA, Yale College; MA, PhD, Harvard University. Professor of English, Rutgers University.

### **Django Paris, Associate**

**Director,** BA, University of California at Berkeley; MA, PhD, Stanford University. Assistant Professor of Language and Literacy, Michigan State University.

## AT BREAD LOAF/ VERMONT

### **Isobel Armstrong, FBA, BA,**

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

### **Michael Armstrong, BA,**

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

### **Damián Baca, BA, West**

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

### **Adam Banks, BA, Cleveland**

State University; MA, PhD, Pennsylvania State University. Professor of Writing, Rhetoric,

and Digital Studies, University of Kentucky; 2014 Rocky Gooch Visiting Professor, Bread Loaf School of English.

### **Angela Brazil, BA, California**

State University at Chico; MFA, University of Iowa. Instructor, Clark University and University of Rhode Island; Actor, Trinity Repertory Company.

### **Dare Clubb, BA, Amherst**

College; MFA, DFA, Yale School of Drama. Associate Professor of Playwriting, Dramatic Literature, and Theory, University of Iowa.

### **Tyler Curtain, BSc, University**

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

### **Stephen Donadio, BA,**

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

### **Jonathan Freedman, BA,**

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

### **John M. Fyler, AB, Dartmouth**

College; MA, PhD, University of California at Berkeley.

Professor of English, Tufts University.

### **Jennifer Green-Lewis, MA,**

University of Edinburgh; PhD, University of Pennsylvania. Associate Professor of English, George Washington University.

### **Amy Hungerford, BA, MA,**

PhD, Johns Hopkins University. Professor of English, Yale University.

### **Douglas A. Jones Jr., BFA,**

New York University; PhD, Stanford University. Assistant Professor of English, Rutgers University.

### **Michael R. Katz, BA, Williams**

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

### **Andrea Abernethy Lunsford,**

BA, MA, University of Florida; PhD, Ohio State University. Louise Hewlett Nixon Professor of English Emerita; Claude and Louise Rosenberg Jr. Fellow, Stanford University; 2014 Rocky Gooch Visiting Professor, Bread Loaf School of English.

### **Alan MacVey, BA, MA,**

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



## BREAD LOAF FACULTY 2014

**Paul Muldoon**, B.A., Queen's University, Belfast. Howard G.B. Clark '21 University Professor in the Humanities; Professor of Creative Writing, Lewis Center for the Arts, Princeton University.

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

**Rae Paris**, BA, University of California at Berkeley; MFA, University of Arizona. Assistant Professor of English and Creative Writing, Michigan State University.

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

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

**Tracy K. Smith**, BA, Harvard University; MFA, Columbia University. Professor of Creative Writing, Lewis Center for the Arts, Princeton University.

**Margery Sokoloff**, BA, MA, PhD, Yale University. Visiting Lecturer, Wellesley College.

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

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

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

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

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

**Michael Wood**, BA, MA, PhD, Cambridge University. Charles Barnwell Straut Professor of English and Comparative Literature Emeritus, Princeton University.

### AT BREAD LOAF/ NEW MEXICO

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

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

**Kate Flint**, BA, MA, DPhil, University of Oxford; MA, University of London. Professor of English and Art History, University of Southern California.

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

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

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

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



**2013 Faculty at Bread Loaf/Vermont** Front row (left to right): Cheryl McFarren, John Shuman, Margery Sabin, Cindy Rosenthal, Julia Proctor, Isobel Armstrong, Michael Armstrong. Middle row (left to right): Django Paris (associate director), Rae Paris, Ruth Forman, Caroline Bicks, Jonathan Fried, Emily Bartels (director), Holly Laird, Lars Engle, Jennifer Wicke, Dare Clubb, Sam Swope, Michele Stepto. Back row (left to right): Will Nash, Ralph Johnson, David Huddle, Carol MacVey, Alan MacVey, Robert Watson, John Fyler, Amy Hungerford, Jonathan Freedman, Damian Baca, Robert Stepto.

**Simon J. Ortiz**, 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.

#### AT BREAD LOAF/ OXFORD

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

**Michael Cadden**, BA, Yale College; BA, University of Bristol; DFA, Yale School of

Drama. Chair, Lewis Center for the Arts, Princeton University.

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

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

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

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

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

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

## COURSES 2014



### BREAD LOAF/VERMONT

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

##### ■ 7000b Poetry Writing

P. Muldoon/M, W 2–4:45

A workshop devoted to close readings of poems by the participants, the course will be augmented by readings of, and formal assignments based on, a wide range of contemporary poets from Ashbery to Ali, Dickey to Dove, Larkin to Levertov, Olson to Olds. Participants will be expected to have a firm grasp of poetic terms, and of prosody, and to be able and willing to discuss poetry with acumen and aplomb. Though the workshop will be at the heart of the course, two conferences will also be scheduled with each poet.

*Texts:* *The Norton Anthology of Contemporary Poetry*, Vol. 2, ed. Jahan Ramazani, Richard Ellmann, and Robert O'Clair (Norton); *The New Princeton Handbook of Poetic Terms*, ed. T. V. F. Brogan (Princeton).

##### ■ 7000c Poetry Workshop

T. Smith/T, Th 2–4:45

In this workshop, we will explore ways that the reading and writing of poems can shape and enlarge our sense of lived experience. We'll examine how and why we are moved, surprised, and sometimes changed by the poems we read, and participants will be encouraged to enact similar strategies in their own work. Logistically speaking, this course will focus equally on the discussion of published poems and the critique of student work. Students will complete weekly exercises designed to generate new writing and will submit a final portfolio of revisions at the end of the term.

*Texts:* Elizabeth Bishop, *Poems* (Farrar, Straus and Giroux); Jack Gilbert, *The Great Fires* (Knopf); Brenda Shaughnessy, *Our Andromeda* (Copper Canyon). Additional readings will be provided during the session.

### ■ 7005b Fiction Writing

R. Paris/T, Th 2–4:45

In this workshop, we'll read, write, revise, and critique stories. As we do this, we'll consider elements commonly associated with craft (plot, point of view, character development, dialogue, setting). We'll also consider how our identities (race, ethnicity, class, gender, sexual orientation, religion, language) are entangled with craft—how who we are may impact the types of stories we tell and the ways we tell them. While writing, reading, and responding to fiction are crucial in developing craft, perhaps also critical is articulating our reasons for writing. With this in mind, students will also write a statement of aesthetics about their writing: What stories do we want to tell and why? At the end of the course, students will organize their writing into a portfolio.

*Texts:* Junot Díaz, *Drown* (Riverhead); Danielle Evans, *Before You Suffocate Your Own Fool Self* (Riverhead); Charles Baxter, *The Art of Subtext* (Graywolf). Additional readings will be provided during the session.

### ■ 7006b Creative Nonfiction

R. Sullivan/M–Th 9:35–10:50

Do we write the world or does the world write us? This class will examine 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 wherever it is they call home. We will study different modes of creative nonfiction (memoir, travel writing, personal narratives and reportage, among others), but we will 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 *Landscapes*, and *My Emily Dickinson*, by Susan Howe. We will consider connections between the visual arts and nonfiction, looking,

for example, at the work of Nancy Holt and her husband, Robert Smithson. Students will be required to keep a weather log and to compose weathergrams.

*Texts:* Henry David Thoreau, *Walden and Other Writings* (Modern Library); Virgil, *Virgil's Georgics*, trans. Janet Lembke (Yale); Susan Howe, *My Emily Dickinson* (New Directions). A course packet of additional texts will be available for purchase online through the Middlebury College bookstore and from the on-site Bread Loaf bookstore.

### ■ 7008 Critical Writing

J. Wicke/M–Th 11–12:15

This course follows the format of Bread Loaf's workshops in writing poetry and fiction by giving the same attention to the single genre of writing we all practice here: critical writing. In fluid and open-ended assignments, we'll explore what the word "critical" means as a mode that isn't about mere criticism, but instead about what matters most, what is most *critical* to an idea, a work of art, an unfolding truth; and we will develop strategies for how to write that. The course is designed for those who want to hone the power, subtlety, and reach of their critical writing; who are eager to explore the exciting possibilities and hybrid forms emerging in the "new critical writing"; who teach critical writing and want to learn about it as the best avenue to critical thinking; and who want to be part of the expanding arena of public writing. This workshop will build on short written passages, critical conversations and comments, individual tutorials, and the reading of examples of dazzling critical prose to work toward personal critical writing goals for each class member: developing a critical voice, making a foray into public writing, crafting a specific critical writing project, or gaining a deeper understanding of critical writing as empowerment, engagement, and exchange in order to teach it.



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*Texts:* Herman Rapaport, *The Literary Theory Toolkit: A Compendium of Concepts and Methods* (Wiley-Blackwell); Constance Hale, *Sin and Syntax: How to Craft Wicked Good Prose* (Three Rivers). Exemplary essays will be available electronically and in library reserves.

### ■ 7018 Playwriting

D. Clubb/M, W 2–4:45

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

### ■ 7019 Writing for Children

M. Stepto and S. Swope/M, W 2–4:45

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

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

### ■ 7119 Writing, Technologies, and

**Digital Cultures**/A. Lunsford and A. Banks  
M–Th 11–12:15

This course, a combination of seminar and workshop, will ask you to inquire into, and think critically about, what it means to write with technologies, in digital landscapes. It will also provide you with daily practice and opportunities to experiment with your own writing—and conceptions of writing—in these landscapes. We will consider several large-scale questions such as, What does digital literacy entail? What is digital culture and what does it mean to live, play, and work within it? What ecological forces shape our own engagements of technology? What abilities are most important for us as writers and teachers of writing? Along with these critical, big-picture concerns, we will work consistently at developing multimodal writing capabilities in a wide range of genres and spaces. How do we create not only content, but community and engagement

in our social media use? How do we write for a landscape that is not about old or new media, but constant, confusing, collisions of many different types of media? How can we develop skills, abilities, practices, and understandings to use genres and technologies of the moment (blogs, zines, games, fan fiction, videos, audio essays, and presentations) and be prepared for the constant shifts in tools, technologies, and writing spaces that are sure to come? Our class sessions will be both physical and virtual, using various online community spaces for our daily discussions and activities. We will compile and share resources from exemplars to tutorials, demo new tools, work on weekly digital + writing challenges, explore multiple digital spaces for collaborative work, and host at least two “digital open mic” sessions for the BLSE community. Finally, we will combine these skills, practices, tools, and big-picture examinations to develop our own digital writing voices, personae, and strategies for both production and teaching.

*Texts:* Howard Rheingold, *Net Smart: How to Thrive Online* (MIT); *Lesson Plans for Developing Digital Literacies*, ed. Mary Christel and Scott Sullivan (NCTE); Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (NYU); selections from *Multimodal Composition: A Critical Sourcebook*, ed. Claire Lutkewitte (Bedford/St. Martins); *Race after the Internet*, ed. Lisa Nakamura, Alondra Nelson, et al. (Routledge).

## ■ 7122 Indigenous Intersections: American Indian and Chicana/o Writing Practices

D. Baca/M–Th 8:10–9:25

Alliances, literary, spiritual, and other, have been created and sustained in part through Indigenous and Chicana/o inscription practices. This course will examine how these widely diverse practices intertwine and challenge each other, and how these traditions impact writers who have original relationships to the continent, including those

who may not always be recognized as Indigenous. We will employ comparative approaches to various models of alphabetic and nonalphabetic Indigenous inscriptions, deriving examples from the Nahuatl and Maya of Central America, the Aymara of South America, as well as “the Peoplehood Matrix” from American Indian studies. We will also consider Mexican mixed-blood/Indigenous experiences with theories from the Métis people of Canada. The class will forward new perspectives on approaches to alphabetic, pictographic, and nonverbal writing practices that support historically sound accounts of how recorded information changes across cultures and time. We will investigate “new” ways of reading, writing, and learning, with the aim of fundamentally altering the character of twenty-first-century education.

*Texts:* *Moctezuma’s Mexico: Visions of the Aztec World*, ed. David Carrasco and Eduardo Matos Moctezuma (Colorado); Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Patrisia Gonzales, *Red Medicine: Traditional Indigenous Rites of Birthing and Healing* (Arizona); Guillermo Gómez-Peña, *Codex Espangliensis: From Columbus to the Border Patrol* (City Lights); *Comparative Indigenities of the Americas: Toward a Hemispheric Approach*, ed. M. Bianet Castellanos, et al. (Arizona). A course pack, including work by Curtis Acosta, Yolanda Chavez Leyva, Reid Gómez, Andrea Hernández-Holm, Inés Hernández-Avila, Scott Lyons, E. A. Marez, Simon Ortiz, and Domino Renee Perez, will be available for purchase online through the Middlebury College bookstore and from the on-site Bread Loaf bookstore. Students should also read Damián Baca, *Rhetorics of the Americas*, which will be on reserve at Bread Loaf.

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### ■ 7182 Describing the Imagination

M. Armstrong/M–Th 8:10–9:25

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

*Texts:* John Dewey, *Art as Experience* (Perigee); Vivian Gussin Paley, *The Girl with the Brown Crayon* (Harvard); Reggio Children, *Shoe and Meter* (Buy through [www.learningmaterialswork.com/store/shoe\\_and\\_meter](http://www.learningmaterialswork.com/store/shoe_and_meter)); John Keats, *Selected Letters*, ed. Jon Mee (Oxford); Adam Phillips, *The Beast in the Nursery* (Vintage); Elliot Eisner, *The Arts and the Creation of Mind* (Yale).

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

#### ■ 7210 Chaucer

J. Fyler/M–Th 8:10–9:25

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales* and the other third on Chaucer's most extraordinary

poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender, that are of perennial interest. You should read Shakespeare's *Troilus and Cressida* ahead of time, since it will be staged in Vermont this summer, and since we'll be thinking about Chaucer's poem in its literary contexts.

*Texts:* *The Riverside Chaucer*, ed. L. D. Benson (Oxford or Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. Richard Green (Martino); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford); Chaucer, *Troilus and Criseyde*, ed. Stephen Barney (Norton Critical).

#### ■ 7260 Shakespeare on the Stage: Supernatural Soliciting

A. MacVey/T, Th 2–4:45

In this course, we will explore three plays in which supernatural forces affect characters in powerful and very different ways. In *A Midsummer Night's Dream*, the forces are constructive and lead characters to self-discovery. In *Macbeth*, the forces are destructive and tear people apart. In *The Tempest*, they could go either way, and the struggle between them is at the heart of the play. By exploring a comedy, a tragedy, and a romance as they take shape on stage, we will come to appreciate Shakespeare's skills as a practical playwright and his unique ability to touch earth, heaven, and hell with words and images. (Students who have studied any of these plays with Mr. MacVey in the past should not enroll in this course.)

*Texts:* William Shakespeare, *A Midsummer Night's Dream*, *Macbeth*, and *The Tempest* (all Arden).

## ■ 7270 Jews, Turks, and Moors in Early Modern English Literature

J. Shoulson/M–Th 9:35–10:50

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

*Texts:* Christopher Marlowe, *Tamburlaine*, Parts One and Two, ed. Anthony Dawson (Methuen); William Shakespeare, *The Merchant of Venice*, ed. Lawrence Danson (Longman); *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England*, ed. Daniel Vitkus (Columbia); *Three Turk Plays*, ed. Daniel Vitkus (Columbia); Shakespeare and Elizabeth Carey, *Othello and The Tragedy of Mariam*, ed. Clare Carrol (Longman). Since these editions include essential additional readings, it's important that you obtain *these specific versions of the texts*. Supplementary materials will be available at Bread Loaf.

## ■ 7295 Milton, the Bible, and Cultures of Violence/J. Shoulson/M–Th 11–12:15

Though it can be cited for its celebrations of

peace, the Bible can just as readily be cited for its extensive accounts of violence in the service of, prompted by, or attributed to God. It is difficult to think of an English writer more profoundly influenced by and engaged with the scriptural tradition than John Milton. It is also difficult to imagine a period in English history characterized by more religiously motivated violence than the years between 1637 and 1667, precisely the same time that Milton wrote nearly all of his extensive oeuvre. From his earliest lyrics to his monumental final poems and throughout his 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 extensive selections from Milton's poetry and prose in tandem with portions of the Hebrew Bible and the New Testament. We shall consider the representations of violence in biblical texts (including portions of Genesis, Numbers, Judges, 1 and 2 Samuel, Psalms, Daniel, Mark, Matthew, Galatians, and Revelation) in their own right, as well as in light of their presence within Milton's writings. Some secondary readings will accompany these texts, but we will have our hands full enough with Milton and the Bible. Students wishing to get a head start would do well to read at least some of *Paradise Lost* and *Samson Agonistes* in advance. (*This course can be used to satisfy either a Group 2 or a Group 5 requirement.*)

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

## ■ 7299 Order and Disorder in the Human Sciences/T. Curtain/T, Th 2–4:45

To make sense of literary texts, we use hermeneutical tools that were forged in the great



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experiments in knowledge making of the seveneenth and early eighteenth centuries. This course will provide students with a working knowledge of the historical emergence of the study of literature by examining its precursors: linguistics, biology, and political economy. We will examine how those disciplines have been brought to bear on the “problem” of the literary arts. What is a novel? How do poems mean? What tools do we use to “unpack” the meaning of a book, a chapter, a paragraph, or a word? (*This course can be used to satisfy either a Group 2 or a Group 3 requirement.*)

*Texts:* Please buy these editions of each text even if you own some other edition. Michel Foucault, *The Order of Things* (Vintage); Charles Darwin, *On the Origin of Species: A Facsimile of the First Edition* (Harvard); Jean-Jacques Rousseau and Johann Gottfried Herder, *On the Origin of Language* (Chicago); Adam Smith, *The Theory of Moral Sentiments*, ed. Ryan Patrick Hanley, intro. Amartya Sen (Penguin; the paperback is out of print; students should purchase the Kindle edition, readable on any laptop or computer). Additional short stories and poems will be available at Bread Loaf.

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

#### ■ 7299 Order and Disorder in the Human

**Sciences**/T. Curtain/T, Th 2–4:45

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

#### ■ 7308 Displaced Persons: Studies in English Fiction from Defoe to Conrad

S. Donadio/T, Th 2–4:45

This course is an exploration of states of dislocation, estrangement, and exile in a range of works produced by major authors between 1719 and 1901.

*Texts:* Daniel Defoe, *Robinson Crusoe* (Penguin); Jonathan Swift, *Gulliver's Travels* (Oxford);

Laurence Sterne, *A Sentimental Journey and Other Writings* (Oxford); Emily Brontë, *Wuthering Heights* (Oxford); Charles Dickens, *Great Expectations* (Oxford); Robert Louis Stevenson, *Kidnapped* (Penguin); Henry James, *Daisy Miller and An International Episode* (Oxford); Joseph Conrad, “Amy Foster” in *Typhoon and Other Tales* (Oxford).

#### ■ 7311 Romantic Poetry: Vision and Optical Culture/I. Armstrong/M–Th 8:10–9:25

Light, darkness, shadows, phantoms, phantasmagoria, magic lanterns, the spectrum, telescope, microscope, rainbows, stars, optical illusions, reflections, refractions: New optical technologies released images for the nature of images themselves, and poets explored the nature of vision and the visionary in this period. The course addresses key poems of vision in poems by men and women from 1790–1830. We will study prose texts that brought vision into question by Isaac Newton, Immanuel Kant, William Herschel, and Joseph Priestley, among others, as context. To prepare, read Blake's *The Tyger*; Wordsworth's *Prelude*, Book 1; Shelley's *Prometheus Unbound*, Act 1; Anna Barbauld's “Summer Evening's Meditation”; Charlotte Smith's “Beachy Head.” Written work will be a short and a long essay. Teaching modes will be formal presentations and discussion, dramatization, movement, drawing, all of which will require your imagination and analytical powers. Join the course if you are comfortable with these methods.

*Texts:* William Blake, *Songs of Innocence and of Experience*, ed. Geoffrey Keynes (Oxford); William Wordsworth, *The Prelude: A Parallel Text*, ed. J. C. Maxwell (Penguin); *The Norton Anthology of English Literature, Vol. 2 D, The Romantic Period*, ed. Stephen Greenblatt, et al. (Norton).

## ■ 7405 Wit and Terror in Modern Irish

**Literature**/M. Sabin/T, Th 2–4:45

There hasn't been much to laugh about in the modern Irish situation: the nineteenth-century famine and its aftermath in death and emigration; the grinding poverty that the creation of the Irish Free State did not alleviate; the repressiveness of colonial and religious authorities; the violence of civil war; the depredations of alcoholism that somehow increased rather than relieved these woes; 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 Becket and the macabre comedy of Martin McDonagh. In theater, especially, but also in prose narratives, films, and poems, Irish writers have found ways of transforming grim realities into unaccountably cheering if also controversial performances. This course will explore the intriguing combination of woe and wit in twentieth-century Irish literature, often a self-conscious reaction against the stereotyped melancholy of the Celtic school popular at the turn of the century. What social and psychological function does wit serve as a substitute for gentle melancholy? How have religious and political authorities both suppressed and inadvertently fostered Irish wit? How has a special relationship to the English language shaped Irish humor? In addition to the required texts, some 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 Critical); Samuel Beckett, *Malone Dies in Three Novels* (Grove); Roddy Doyle, *The Woman Who Walked into*

*Doors* (Penguin/Viking); 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).

## ■ 7430 Woolf and the Movement of

**Modernism**/J. Green-Lewis/M, W 2–4:45

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

*Texts:* James Joyce, "The Dead" (any edition); Virginia Woolf, *Selected Essays* (Oxford); *A Writer's Diary* (Harvest); *Jacob's Room* (Mariner); *Mrs. Dalloway* and *To the Lighthouse* (both Harvest; both out of print, but used copies are available from online sources); *The Waves* (Harvest).

## ■ 7437 Trauma and the Literature of

**Survival**/M. Sokoloff/M–Th 9:35–10:50

Hardly a day goes by in which we don't hear or read about the struggles of American soldiers returning home. This current obsession with veterans and their readjustment to civilian life has reawakened an interest in homecomings and the dynamics of survival that has preoccupied artists and writers since ancient Greece. In this course, we will examine the relationship between trauma and representation by examining the archetypal figure of survival, the returned soldier. Our study begins with the First World War, when the term "shell shock" was coined, and extends to more

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recent times when the broken-down World War I soldier and his descendants continue to animate the literary imagination. In his own historical context, the shell-shocked soldier was an extraordinary figure, unraveling traditional notions of war, social class, manliness, and sanity. As a literary figure, he becomes a site for contesting fundamental assumptions about ordinary experience: home, memory, loss, identity, and literary representation itself. The course will provide opportunities for us to juxtapose historical/medical representations of traumatized soldiers with poetic/literary ones, to explore the differences between works written by combatants and non-combatants, and to probe the similarities among the literatures of various wars. While we will focus primarily on representations of World War I soldiers, we will necessarily find echoes of “shell shock” in the PTSD syndromes of the Vietnam era and today.

*Texts:* Erich Maria Remarque, *The Road Back* (Random); Pat Barker, *Regeneration* (Penguin); Rebecca West, *The Return of the Soldier* (Random); Virginia Woolf, *Mrs. Dalloway* (Harcourt); Toni Morrison, *Sula* (Vintage); Tim O'Brien, *The Things They Carried* (Penguin); Harriet Scott Chessman, *The Beauty of Ordinary Things* (Atelier26). *Recommended Texts:* Paul Fussell, *The Great War and Modern Memory* (Oxford); Jonathan Shay, *Achilles in Vietnam: Combat Trauma and the Undoing of Character* (Simon & Schuster); Jonathan Shay, *Odysseus in America: Combat Trauma and the Trials of Homecoming* (Scribner).

### ■ 7453 Modern British and American

**Poetry**/M. Wood/M–Th 11–12:15

Later modern poetry in English shows a curious diffidence, as if the heyday of Yeats, Eliot, and Pound had been the great last gasp of a confidence that would not come again. We might think just of the tone of Auden and Bishop, independently of anything they say—and Auden did say, for good

measure, that he wanted to be a minor poet. The course will explore this diffidence, the ways in which it is represented, cheated, compensated for, and the degree to which it may after all be imaginary. The course will also look at a whole lot of individual poems for their own interesting sake. (*This course can be used to satisfy either a Group 3 or a Group 4 requirement.*)

*Texts:* Wallace Stevens, *Selected Poems* (Knopf); W. H. Auden, *Selected Poems* (Vintage); Elizabeth Bishop, *Poems* (Farrar, Straus and Giroux); Robert Lowell, *Life Studies and For the Union Dead* (Farrar, Straus and Giroux); Philip Larkin, *Collected Poems* (Farrar, Straus and Giroux); Seamus Heaney, *Opened Ground* (Farrar, Straus and Giroux); Anne Carson, *Autobiography of Red* (Vintage).

### Group 4 (American Literature)

#### ■ 7452 The Age of Hitchcock

J. Freedman/T, Th 2–4:45

Foregrounding ostensibly “perverse” forms of sexuality, blurring the lines between these psycho-sexual inclinations and the “normal,” raising questions about the nature of spectatorship (cinematic and other) and surveillance alike, placing entertainment in a larger context of social practices and perversities, the films of Alfred Hitchcock have extended the ways we think not only about film as film but also about the cultural and historical institutions that shaped the film industry and that the industry has shaped in turn. Hitchcock films to be viewed include *The Lodger*, *The 39 Steps*, *The Lady Vanishes*, *Notorious*, *Spellbound*, *Rear Window*, *Vertigo*, *North by Northwest*, *Psycho*, *The Birds*. We'll also consider Almodovar's *Broken Embraces*, Atom Egoyan's *Exotica*, Jonathan Demme's *Something Wild*, and Ferzan Ozpetek's *Facing Windows* as providing consequential variations on Hitchcock's themes. I'll ask students to read some essays, but the main work of the course will be viewing and responding in an adult and critical manner to the films

themselves. To that end, students will be required to keep a viewing journal, as well as to write one paper at the end of the summer.

*Text:* *A Hitchcock Reader*, ed. Marshall Deutelbaum and Leland Poague (Blackwell).

### ■ 7453 Modern British and American

**Poetry**/M. Wood/M–Th 11–12:15

See the description under Group 3 offerings. This course can be used to satisfy either a Group 3 or a Group 4 requirement.

### ■ 7576 Henry James

J. Freedman/M, W 2–4:45

We'll be reading together selected fictions by Henry James. James was a master of varied forms and genres; his short short stories, long short stories, and novels are models of formal perfection as well as embodiments of a wide variety of thematic obsessions and interests. Much of his prose is difficult; and much that he writes about—the power of erotic obsession, the facts of financial and class exploitation, the quiet savagery of social life, the force of visibility and its alternately transcendent and pernicious human effects—is more difficult still. That said, working together with and through these various difficulties can prove remarkably rewarding. Course requirements are one short paper, one long paper, lots of reading.

*Texts:* Henry James, *Selected Tales* (Penguin), *The Portrait of a Lady* (Oxford), *The Ambassadors* (Penguin), *The Wings of the Dove* (Penguin), *The Golden Bowl* (Penguin).

### ■ 7588 Modernist American Literature

A. Hungerford/M–Th 8:10–9:25

This course explores the modernist literary innovations of the early twentieth century, focusing on American writers. We will take a long view of modernism, one that stretches from a late nineteenth-century ghost story by Henry James

to Gertrude Stein's cubist-inspired poetry and Robert Frost's rural monologues in the 1910s, through the defining works of modernism's high point in the 1920s, ending with Alison Bechdel's reflections on the contemporary uses of modernist storytelling and aesthetics. We will look at how modernist aesthetic forms shaped how writers represented American social life at the small and large scales. We will track how those forms drew on the international provenance and stature of modernist works in other media. Readings exemplify multiple genres: short and long-form fiction; lyric, epic, and prose poetry; graphic narrative; and criticism. Students will prepare two papers and a presentation, choosing between critical and pedagogically oriented options. The pace will be brisk, and so it will be helpful for you to read some of the longer and denser material (especially James, Stein, Anderson, and Eliot) a first time before you arrive in Vermont.

*Texts:* Henry James, *The Turn of the Screw* (1898; Dover Thrift); Gertrude Stein, *Three Lives* (1909) and *Tender Buttons* (1914; together in Digireads.com); Robert Frost, *North of Boston* (1914) in *A Boy's Will and North of Boston* (Dover Thrift); Sherwood Anderson, *Winesburg, Ohio* (1919; Signet); T. S. Eliot, *The Annotated Waste Land with Elliot's Contemporary Prose*, 2nd ed., ed. Lawrence Rainey (1922; Yale); Jean Toomer, *Cane*, new ed. (1923; Liveright); Ernest Hemingway, *In Our Time* (1925; Scribner); F. Scott Fitzgerald, *The Great Gatsby* (1925; Scribner); Thornton Wilder, *The Bridge of San Luis Rey* (1928; Harper Perennial); Alison Bechdel, *Fun Home* (2004; Mariner). Supplemental readings, including poems from Wallace Stevens, will be put online for students during the session.

### ■ 7591 Faulkner

S. Donadio/M, W 2–4:45

This course offers an intensive reading of the major works, for those interested in securing



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a comprehensive grasp of this author's artistic achievements during the most important phase of his career.

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

### ■ 7660 Autobiography in America

R. Stepto/M–Th 9:35–10:50

This discussion-oriented course offers two approaches to the study of American autobiography: the study of classic American autobiographical forms and the study of prevailing autobiographical strategies. The classic forms to be discussed include the Indian captivity narrative (Rowlandson and Marrant), the nation-building narrative (Franklin), slave narratives (Douglass and Jacobs), immigrant narratives (Antin and Kingston), and the cause narrative (Balakian). The strategies to be studied include photographic strategies (Uchida), writing another (Walls), the self in translation (Silko and Rodriguez), autobiography and place (Wright), the self and gender identity (Bechdel), and the graphic memoir (Bechdel). Students will be expected to complete two writing assignments, the second of which can be a

personal essay employing one of the strategies discussed in the course. Students will also contribute regularly to the class journal and participate in one or more presentation groups.

*Texts:* Readings by Mary Rowlandson and John Marrant will be available at Bread Loaf. (If you wish to read in advance, both narratives are in *Held Captive by Indians* [1973], ed. R. VanDerBeets, and other volumes.) All of the following titles are in paperback: *The Autobiography of Benjamin Franklin* (Dover Thrift); Frederick Douglass and Harriet Jacobs, *Narrative of the Life of Frederick Douglass, an American Slave and Incidents in the Life of a Slave Girl* (Modern Library); Mary Antin, *The Promised Land* (Penguin); Maxine Hong Kingston, *The Woman Warrior* (Vintage); Richard Wright, *Black Boy* (Harper); Peter Balakian, *Black Dog of Fate* (Basic); Yoshiko Uchida, *Desert Exile* (Washington); Jeannette Walls, *The Glass Castle* (Scribner); Leslie Marmon Silko, *Storyteller* (Penguin); Richard Rodriguez, *Hunger for Memory* (Bantam); Alison Bechdel, *Fun Home* (Mariner).

### ■ 7666 Black/Performance/Theory

D. Jones/M–Th 11–12:15

What was Miley Cyrus thinking during the 2013 MTV Music Video Awards? Why is it that some of our most contentious conversations about race emerge from discussions of Halloween costumes? How do we account for the recent spate of blackface incidents on college and university campuses? In this seminar, we will trace a historical trajectory and hone a critical vocabulary with which to address these questions and to consider, more broadly, why concerns of race and performance remain inextricably linked in American life. Specifically, we will use an archive of black cultural performances from the time of slavery through the contemporary moment to explore how race, as a category of identity in American society, is not so much what someone is as it is

the effect of what someone *does*. Thus, this course introduces students to key concepts in both critical race theory and performance theory in an effort to account for the centrality of both bracketed cultural performances (e.g., theater, dance, oratory, music) and everyday ones (e.g., doll play, costuming and masking, impersonation) to the formation of racial subjectivity. Throughout the course, we will make sure to think about how to impart our objects and terms of study to classrooms of all levels.

*Texts:* Daphne A. Brooks, *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Duke); Robin Bernstein, *Racial Innocence: Performing American Childhood from Slavery to Civil Rights* (NYU); E. Patrick Johnson, *Appropriating Blackness: Performance and the Politics of Authenticity* (Duke); Shane Vogel, *The Scene of Harlem Cabaret: Race, Sexuality, Performance* (Chicago). In addition to these scholarly monographs, we will read William Wells Brown's *The Escape* (Cosimo Classics), Zora Neale Hurston's *Color Struck*, Amiri Baraka's *The Dutchman*, and Young Jean Lee's *The Shipment*, among other primary texts; we will also watch *Song of the South*, *Coonskins*, *Passing Strange*, and clips from *Saturday Night Live* and *Chappelle's Show*, among others. Students should purchase the texts up to and including Wells Brown's *The Escape*. The other materials will be available via an online course site or as evening screenings.

### ■ 7673 Mexican American Literature

D. Baca/M–Th 11–12:15

This class examines the production of Mexican American literature, with a focus on how English-language texts respond to dominant power structures and perform cultural subjectivities, both accommodating and resistant. Mexican American literature is a dynamic aesthetic intervention that structures our guiding inquiries: What are the literary possibilities of “mestizaje,” the transnational

fusion and fissure of Mesoamerican and Spanish cultures? Because Mexican American writing easily weaves between Western configurations such as fiction, autobiography, poetry, pictography and art, what counts as Mexican American literature? How do Mexican American literatures respond to dominant presumptions of universal hegemony over intellectual inquiry, cultural meaning, historical narrative, and social transformation?

*Texts:* Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Guillermo Gómez-Pena, *Codex Espangliensis: From Columbus to the Border Patrol* (City Lights); Sandra Cisneros, *Woman Hollering Creek* (Vintage); Paul Martinez Pompa, *My Kill Adore Him* (Notre Dame); Demetria Martínez, *Mother Tongue* (One World/Ballantine); Reyna Grande, *The Distance between Us* (Washington Square); Luis Alberto Urrea, *The Devil's Highway* (Back Bay). 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.

### ■ 7679 Reading America

W. Nash/T, Th 2–4:45

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

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

### Group 5 (World Literature)

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

**Violence**/J. Shoulson/M–Th 11–12:15

*See description under Group 2 offerings.*

*This course can be taken for either Group 2 or Group 5 credit.*

#### ■ 7715 Dante and Vergil

J. Fyler/M–Th 9:35–10:50

This course will focus on two major texts in the European literary tradition, Vergil's *Aeneid* and Dante's *Commedia*. The two are linked because "Virgil" is Dante's guide on his journey into Hell and up the mountain of Purgatory; he is the guide because *Aeneid* 6 describes an earlier trip to the underworld, but even more because Dante has the whole *Aeneid* very much in mind throughout his own great poem. We will also look at a number of allusions to these texts in English and American literature. Although we won't be discussing Brucker, I highly recommend it as advance reading.

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

#### ■ 7751 Tolstoy and/or Dostoevsky

M. Katz/M, W 2–4:45

In his study of the novel E. M. Forster wrote:

"No English novelist is as great as Tolstoy—that is to say, has given so complete a picture of man's life, both on its domestic and heroic side.

No English novelist has explored man's soul as deeply as Dostoevsky." Our inquiry begins with Dostoevsky's first literary offering, *Poor Folk* (1846). Then we turn to his philosophical treatise-cum-novel *Notes from Underground* (1864), viewed as a prelude to his five major works. We study two novels: *Crime and Punishment* (1866), his first and arguably best work; and *Devils* (1871–72), his most profound political tract and a study of atheism. Then we turn to Leo Tolstoy: his early works, including "Three Deaths" (1859), followed by a close reading of his masterpiece *Anna Karenina* (1875–77). Finally we survey his late fiction, concentrating on "The Kreutzer Sonata" (1889).

*Texts:* Fyodor Dostoevsky, *Notes from Underground*, 2nd ed., ed. Michael Katz (Norton Critical); *Crime and Punishment*, ed. George Gibian (Norton Critical); *Devils*, ed. Michael Katz (Oxford); Leo Tolstoy, *Tolstoy's Short Fiction*, 2nd ed., ed. and trans. Michael Katz (Norton Critical); *Anna Karenina*, ed. George Gibian (Norton Critical).

#### ■ 7777 Borges, Calvino, Beckett

M. Armstrong/M–Th 11–12:15

In this workshop, we will explore the fictional worlds of Jorge Luis Borges, Italo Calvino, and Samuel Beckett. Our attention will focus on the critical scrutiny of their work. We will examine the interrelationship of the three writers, study their works in their political, philosophical, and ethical contexts, consider their literary means and values, and take account of their own critical commentary. A major theoretical starting point will be Calvino's late critical essays, *Six Memos for the Next Millennium*. Class members will contribute regularly to a class journal, which will be kept

in the Davison Library and which will act as a continuation of the daily class meeting in written terms. This journal will include reflections on class discussions, critical notes on particular texts, and creative responses to the stories we read. Class members will explore some aspect of our storytellers' work in a final project.

*Texts:* Italo Calvino, *Six Memos for the Next Millennium* (Vintage); Jorge Luis Borges, *Fictions* (Penguin); *The Aleph* (Penguin); Calvino, *The Complete Cosmicomics* (Penguin); *Invisible Cities* (Harvest); *If on a Winter's Night A Traveler* (Harvest); *Mr. Palomar* (Mariner); Samuel Beckett, *The Expelled/The Calmative/The End/ First Love; Company/Ill Seen/Ill Said/Worstward Ho/Stirring Still; How It Is; Texts for Nothing and Other Shorter Prose 1950-1976* (all Faber & Faber; out of print in U.S., but they will be ordered from the U.K. by the Middlebury College bookstore and available for purchase through their online site and from the on-site Bread Loaf bookstore).

### ■ 7788 The End of Experience

M. Wood/M–Th 8:10–9:25

“As for experience,” Nietzsche wrote in 1887, “who among us is serious enough for that? Or has time enough?” Walter Benjamin thought the very idea of experience expired some time during World War I. It is easy to make sensible replies to these desperate or mocking claims. Experience gets to us even if we don’t have time; experience doesn’t die, it just changes with history. But the sensible answers don’t catch the anxiety of the more extreme propositions, and it is the truth of the hyperbole that this course seeks to explore. What have artists and thinkers made of experience in the last 150 years? What do they make of it now? And why has it so long seemed to be in crisis? This is what we shall try to find out through a variety of readings in literature, philosophy, and film.

*Texts:* Joseph Conrad, *Under Western Eyes* (Penguin); Walter Benjamin, *Illuminations* (Schocken); Virginia Woolf, *Between the Acts* (Mariner); Alain Resnais/Marguerite Duras, *Hiroshima mon amour* (DVD, Criterion); Martin Heidegger, *On the Way to Language* (HarperOne); Hannah Arendt, *Eichmann in Jerusalem* (Penguin); Giorgio Agamben, *Homo Sacer* (Stanford); Andrei Tarkovsky, *Stalker* (DVD, Kino). The two DVDs will be shown at Bread Loaf; they are listed here for students who wish to view them before the summer session.

### ■ 7791 Horror

T. Curtain/M–Th 9:35–10:50

The world is filled with terror and horror. We need *literature* to tell us this? Shouldn’t we be reading works that offer roadmaps to right action? In times like these, shouldn’t teachers of literature be discussing great works that offer solace in the midst of cultural decline—give us moral direction in times of corruption and toxic self-interest? Since you mention it, yes. The great works of literature are frequently horror stories—and *deeply* moralistic stories at that. We will discuss horror as a genre form that asks readers and viewers to evaluate what is meant by “morality.” Be prepared on day one to discuss two short stories: Shirley Jackson’s “The Lottery” and Ursula K. Le Guin’s “The Ones Who Walk Away from Omelas.” The opening topic: Does social stability demand spilled blood? Read the stories. Come prepared to reason.

*Texts:* Shirley Jackson, *Novels and Stories* (Library of America); Joyce Carol Oates, *Zombie: A Novel* (Ecco); Stephen King, *Carrie* and *The Shining* (both Anchor); Mark Danielewski, *House of Leaves* (Pantheon); John Ajvide Lindqvist, *Let the Right One In* (St. Martin’s Griffin); Bret Easton Ellis, *American Psycho* (Vintage); Susan Hill, *The Woman in Black: A Ghost Story* (Vintage). We will have a weekly screening of movies, including Roman Polanski’s *Rosemary’s Baby* (1968); Brian



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de Palma's *Carrie* (1976); Stanley Kubrick's *The Shining* (1980); Hideo Nakata's *Ringu* (1998); John Carpenter, *Halloween* (1978); David Lynch, *Eraserhead* (1977); Alfred Hitchcock, *Psycho* (1960); Larry Yust, *The Lottery* (1969); Tomas Alfredson's *Låt den rätte komma in* (*Let the Right One In*) (2008); George Romero's *Night of the Living Dead* (1968); Sam Raimi, *The Evil Dead* (1981), among other works.

### ■ 7796 Global Detective Fiction

J. Wicke/M, W 2–4:45

Global detective fiction written from around the world has exploded as a literary form in the last fifty years, and the contemporary detective genre has become a central site for making visible the problems of globalization and the interdependence of world culture by tracing the intersections of peoples, places, and politics on a “map” of detection. These often highly literary mysteries are like maps: the mystery to be solved is less important than the journey through the unexplored cultural territory the mystery reveals, as it uncovers evidence of what the world is truly like, explores otherwise unheard voices, and unmasks new ways to understand others in relation to ourselves. Global detective fiction builds on the detection motif of modern literature to track how hidden forces have shaped global realities of inequality and oppression; it also crosses the borders of popular culture and high art, of gender and genre, and of race, ethnicity, and identity as it creates new kinds of detective heroes and heroines. We investigate the genre from the earliest detective story in Sophocles' tragedy *Oedipus the King* to the global elements in the first modern detective fiction of Edgar Allan Poe and A. Conan Doyle, explore questions of globalization in relation to literature as global detective fiction begins in the aftermath of WW II, and trace important issues of global audiences and the politics of reading. Global detective fiction is also a cinematic genre, and we will watch several key films.

*Texts:* Akimitsu Takagi, *The Tattoo Murder Case* (Soho); Arthur Upfield, *The Bone is Pointed* (Scribner); Maj Sjöwall and Per Wahlöö, *Roseanna* (Vintage/Black Lizard); Walter Mosley, *Little Scarlet* (Vision); Henning Mankell, *Sidetracked* (Vintage); Jakob Arjouni, *Kismet* (Melville); Natsuo Kirino, *Out* (Vintage); Alexander McCall Smith, *The Kalahari Typing School for Men* (Anchor); Stieg Larsson, *The Girl with the Dragon Tattoo* (Vintage/Black Lizard); Sherman Alexie, *Indian Killer* (Grove); Arnaldur Indridason, *Voices* (Picador); Diane Wei Liang, *Paper Butterfly* (Simon & Schuster); Subcomandante Marcos and Paco Ignacio Taibo II, *The Uncomfortable Dead* (Akashic); Tana French, *Broken Harbor* (Penguin); Ruth Ozeki, *A Tale for the Time Being* (Penguin). The play *Oedipus* and Edgar Allen Poe's *Murders in the Rue Morgue* are online e-texts; the Sherlock Holmes story “The Speckled Band” will be available at Bread Loaf.

### Group 6 (Theater Arts)

#### ■ 7800 Directing Workshop

A. MacVey/M, W 2–4:45

This course is a study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater's place in society and the forms it can take. Each student will direct two dramatic pieces for presentation before the class. This class is also a good introduction to the wide spectrum of activities that theater includes: script analysis, acting, design, staging, etc. The last class will run until 11 PM on the final Tuesday of the session.

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

#### ■ 7807 Using Theater in the English

Classroom/A. Brazil/T, Th 2–4:45

Theater can offer students the opportunity to viscerally enter and deeply understand—and own—a

text. In the tradition of the Bread Loaf Acting Ensemble, this course will explore ways to use performance to excavate a text, its end goal being for students to have the tools to do this work with their own students in their year-round classrooms. Working collaboratively as actors, we'll employ choral readings, work with the rhythm of language, find and theatricalize events, find where a piece hits us emotionally, and create its physical life from there. We'll be working with a variety of texts; all will be available as a course packet. Taking our cue from this summer's production of *Troilus and Cressida*, all texts we encounter will examine the theme of selfishness vs. selflessness

and the relationship between one's motives for choice and that choice's consequences. 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 for purchase online through the Middlebury College bookstore and from the on-site Bread Loaf bookstore.



**Bread Loaf School of English staff** Melissa Nicklaw, Emily Bartels, Django Paris, Dana Olsen, Sandy LeGault, Dixie Goswami, Elaine Lathrop, and Karen Browne.

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The Santa Fe Opera

### BREAD LOAF/NEW MEXICO

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

##### ■ 7000a Poetry Workshop

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, engages deep discovery, and ends with a clearer understanding of writing technique. We'll examine how and why we are moved and—in the best of cases—changed by the poems we read, and participants will be encouraged to enact similar strategies in their own work. Logistically, this course focuses on energetic flow and what this can bring to the page, the discussion of published poems, and critique of student work. Students will complete weekly exercises designed to generate new writing and will submit a final portfolio of revised poems at the end of the term.

*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); *Tao Te Ching: A New English Version*, trans. Stephen Mitchell (Harper Perennial). Additional readings will be provided during the session.

##### ■ 7005a Short Fiction Workshop

S. Ortiz/M, W 2–5:00

“Stories, stories, stories are the stuff of life,” an old friend named Doogie used to say. He was a man of stories who deserted the U.S. military in Mexico in 1915 and thereafter joined Pancho Villa's revolutionary army. Writing stories is an outgrowth of telling stories. Personal experience and the stories we tell about it are the resource for fiction, but writing fiction requires more than that: it's the use of our imagination, that wonderful, creative mental facility we all have that creates and empowers fiction. We'll read stories by several leading figures of American short fiction—Sherman

Alexie, Simon J. Ortiz, Ralph Salisbury, and Ray Carver—but mainly we'll focus on writing our own short fiction. By the end of the course, we'll have an anthology of short fiction by Bread Loaf students.

*Texts:* Sherman Alexie, *Blasphemy* (Grove); Simon J. Ortiz, *Men on the Moon* (Arizona); Ralph Salisbury, *The Indian Who Bombed Berlin* (Michigan State); Ray Carver, *Where I'm Calling From* (Vintage).

### ■ 7006a Creative Nonfiction

P. Powell/T, Th 2–4:45

This course will explore the techniques and characteristics of creative nonfiction. Writers will workshop their works of autobiography, memoir, family history, biography, personal essay, writing about travel and place, and letters. Particular attention will be placed on research, historical reconstruction, truth versus memory, and the development of voice.

*Text:* Brenda Miller and Susanne Paola, *Tell It Slant* (McGraw-Hill).

### ■ 7116 Rhetoric, Writing, and Possibility:

**Digital and Print/C.** Glenn/M, W 9–11:45

Writing—whether digital or print—holds possibility and power. It enables us to investigate issues; to challenge unjust systems; to cultivate and participate in a way of life that we believe in; to (re)invent ourselves as educated, engaged citizens; and, most important, to mobilize a future we all want to share. Writers have realized such personal, social, and pedagogical possibilities for millennia, using all of the available means at their disposal: the spoken and written word, visuals, images, sound, music, and digital media. We will explore the pedagogical, political, literary, rhetorical, and marketing power of digital media employed by several influential writers, including Lynda Barry ([thenearsightedmonkey.tumblr.com](http://thenearsightedmonkey.tumblr.com)), Sherman

Alexie ([fallsapart.com](http://fallsapart.com)), and Alison Bechdel ([dykestowatchoutfor.com](http://dykestowatchoutfor.com)). Students will study both digital and print texts as they develop rhetorical and digital expertise, which they will apply to the analysis and production of their own texts and pedagogies. Students will read across genres and media, glean ideas from various authors for developing an experimental essay or classroom project, one that includes text, visuals, video, hyperlinks, and other forms of multimedia.

*Texts:* Adrienne Rich, *The Arts of the Possible* (Norton); Lynda Barry, *What It Is* (Drawn and Quarterly); Cheryl Glenn, *The Harbrace Guide to Writing: Comprehensive*, 2nd ed. (distributed at Bread Loaf); Romy Clark and Roz Ivanič, *The Politics of Writing* (Routledge); Alison Bechdel, *Fun Home: A Family Tragicomic* (Mariner); bell hooks, *Teaching Critical Thinking: Practical Wisdom* (Routledge); Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian* (Little, Brown); Laura Tohe, *No Parole Today* (West End); Jimmy Santiago Baca, *A Place to Stand* (Grove); Malala Yousafzai, *I Am Malala* (Little, Brown).

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

### ■ 7255 Shakespeare's Comedies

B. Smith/M, W 9–11:45

Shakespeare wrote great tragedies, but he began his career writing comedies (*The Two Gentlemen of Verona* and *The Taming of the Shrew* are reckoned by most scholars to be Shakespeare's earliest scripts), and he ended his career with a series of romances that wrest happy endings out of tragic circumstances. This seminar will survey some of the highlights of Shakespeare's journey from comedy through tragedy to comedy: *The Comedy of Errors*, *A Midsummer Night's Dream*, the failed comedy *Romeo and Juliet*, *As You Like It*, *Twelfth Night*, *Measure for Measure*, *The Winter's Tale*, and *The Tempest*. For purposes of comparison, we will also read and discuss a satiric comedy of



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the sort that Shakespeare did *not* write: Thomas Middleton's *A Mad World, My Masters*. To help us get our bearings in the entire enterprise, we will refer throughout the term to John Morreall's critical study *Taking Laughter Seriously*.

*Texts:* William Shakespeare, *The Norton Shakespeare* (one-volume complete works), 2nd ed., ed. Stephen Greenblatt, et al. (Norton); Thomas Middleton, *A Mad World, My Masters, and Other Plays*, ed. Michael Taylor (Oxford); John Morreall, *Taking Laughter Seriously* (SUNY).

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

**Poetry**/B. Smith/T, Th 9–11:45

Anyone who likes music ought to like poetry; yet students (and sometimes, secretly, their teachers) often approach poetry with anxiety, if not downright hostility. This course is designed to change such attitudes. We will begin by locating sound and rhythm in the body. Grounding ourselves in those physiological sensations, we will proceed, period by period, to read, discuss, and enjoy some of the English language's greatest designs on our bodies and imaginations. Participants in the seminar will be asked to carry out three writing projects: an essay in criticism, a plan for teaching one or more of the poems, and some poetry of their own devising. (*This course can be used to satisfy either a Group 2 or a Group 3 requirement.*)

*Texts:* *The Norton Anthology of Poetry*, Shorter 5th ed., ed. Margaret Ferguson (Norton); Robert Pinsky, *The Sounds of Poetry* (Farrar, Straus and Giroux).

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

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

**Poetry**/B. Smith/T, Th 9–11:45

*See the description under Group 2 offerings. This course can be used to satisfy either a Group 2 or a Group 3 requirement.*

### ■ 7360 The Social Character of the

**Victorian Novel**/J. Nunokawa/M, W 2–4:45

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

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

## Group 4 (American Literature)

### ■ 7505 Early American Autobiography

J. Alemán/T, Th 9–11:45

Spanning the colonial period to the end of the nineteenth century, this course examines the development of life writing in relation to the rise of the U.S. We'll begin by reading the form's colonial emergence from subgenres such as captivity, travel, and conversion narratives; we'll then move to its quintessential expression as an American genre with Benjamin Franklin; and, finally, we'll read its transformations via slave narratives and self-referential texts that play fast and loose with truth. We'll work to understand the genre's rhetorical conventions and its significance for articulating a sense of individual identity, but we'll also focus on narratives that self-consciously construct the self in relation to the Indian question, U.S. independence, expansionism, slavery, and the Civil War, as a way to chart the simultaneous emergence of the genre and the nation. We'll consider different theories of autobiography and explore the expressive limitations and possibilities of life writing.

*Texts:* Mary Rowlandson, *Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (any complete edition: Kindle, Dover, or in *Norton Anthology of American Literature*, 6th ed., Vol. B); Benjamin Franklin, *The Autobiography and Other Writings*, ed. L. Jesse Lemish (Signet); Olaudah Equiano, *The Interesting Narrative and Other Writings*, rev. ed. (Penguin); William Apess, *A Son of the Forest*, ed. Barry O'Connell (Massachusetts); David Crockett, *A Narrative of the Life of David Crockett of the State of Tennessee* (Nebraska); Frederick Douglass and Harriet Jacobs, *Narrative of the Life of Frederick Douglass, An American Slave & Incidents in the Life of a Slave Girl*, ed. Kwame Anthony Appiah (Modern Library); Santiago Tafolla, *A Life Crossing Borders*, ed. Carmen and Laura Tafolla (Arte Publico); P. T. Barnum, *The Life of P. T. Barnum* (Illinois); Loreta Janeta

Velazquez, *The Woman in Battle*, ed. Jesse Alemán (Wisconsin); selections from the *Norton Anthology of American Literature*, 6th ed., Vol. B, including Sarah Kemble Knight, "Private Journal," Jonathan Edwards, "Personal Narrative," and Samson Occom, "A Short Narrative of My Life." (Electronic versions of these readings will be made available to enrolled students before the summer session.)

### ■ 7650 Contemporary American Short Story

P. Powell/T, Th 9–11:45

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

*Texts:* Sherman Alexie, *Ten Little Indians* (Grove); Andre Dubus, *In the Bedroom* (Vintage); Lan Samantha Chang, *Hunger* (Norton); Charles Johnson, *The Sorcerer's Apprentice: Tales and Conjurings* (Plume); Ron Rash, *Burning Bright* (Harper Collins); Mary Gaitskill, *Don't Cry* (Vintage); E. Annie Proulx, *Close Range, Wyoming Stories* (Scribner); Lydia Davis, *Varieties of Disturbance* (Farrar, Straus and Giroux).

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

S. Ortiz/M, W 9–12:00

The course will focus on contemporary themes dealing with Indigenous issues largely having to do with the liberation and decolonization in the twenty-first century. By reading Indigenous American literature, we're going to look at the realities of the U.S.A. with its substantial history of Manifest Destiny, discovery-invasion-occupation, violence, and the present-day threat its socio-industrial-political complex poses to the world at large. Much seminar-style discussion and dialogue will be conducted and expected. Two eight-to-nine-page essays will be assigned.

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

### ■ 7674 Southwestern Literature and Film

J. Alemán/T, Th 2–4:45

This course focuses on environmentalism, environmental studies, and eco-criticism in Southwestern literature and film. We'll lift the veil of painted landscapes and stunning sunsets to examine how the twentieth-century formation of the region pressured and transformed the natural environment, the distribution of water, the fall of cattle culture, and the use and abuse of mining mineral and chemical resources. We'll begin with early forms of regional nature writing, move through a body of radical environmental critiques in fiction and film, and conclude with texts that combine the personal element of nature writing with the critique of environmentalism to imagine ways of personal survival and environmental healing. Along the way, we'll chart the rise of environmental studies and eco-criticism with key secondary readings by leading thinkers in the field and learn to delineate among terms such as frontier, landscape, ecosystem, and the environment as they operate in cinema and writing.

*Texts:* Mary Austin, *Land of Little Rain* (Modern Library); Fabiola Cabeza de Baca, *We Fed Them Cactus*, 2nd ed. (New Mexico); Edward Abbey, *The Monkey Wrench Gang* (Harper Perennial); Leslie Marmon Silko, *Ceremony*, anniversary ed. (Penguin); Terry Tempest Williams, *Refuge*, 2nd ed. (Vintage); Jimmy Santiago Baca, *Martin and Meditations on the South Valley* and *Spring Poems along the Rio Grande* (both New Directions).  
*Films:* *Them* (1954); *Hud* (1963); *Milagro Beanfield War* (1988); *The Prophecy* (1999); *Gas Food Lodging* (1992).

### Group 5 (World Literature)

#### ■ 7784 Writing and Photography

K. Flint/M, W 2–4:45

Photographs are everywhere in daily life. This course invites us to look critically at writing about photography, at the major debates that this mode of representation provokes, and at the imaginative treatments that it receives. We will look at some classic writings about photography by such critics as Walter Benjamin, Roland Barthes, and Susan Sontag; we will read fiction and poetry that take photography and photographers as their subject, and we will watch several films that raise issues about photography, representation, and the gaze. We will explore what it means to write about the history of photography and how one might critique contemporary art photographs. Among our general topics will be questions of authenticity and manipulation; identity, portraiture, and self-presentation; documentary work; the shift to digital and the role of photography in social media; news photography and the paparazzi; narrative photography; photography, trauma, and loss; and the place of the photograph within self-presentation, autobiography, and memory work. This is not a course in practical photography, but you should be prepared to take, upload, and share photographs on occasion during the course (a simple digital camera—even a decent cell-phone image—will be enough!).

*Texts:* Roland Barthes, *Camera Lucida* (Hill & Wang); Charlotte Cotton, *The Photograph as Contemporary Art* (Thames & Hudson); Annette Kuhn, *Family Secrets: Acts of Memory and Imagination* (Verso); Fred Ritchin, *Bending the Frame: Photojournalism, Documentary, and the Citizen* (Aperture); W. G. Sebald, *Austerlitz* (Modern Library); Susan Sontag, *Regarding the Pain of Others* (Picador); Natasha Trethewey, *Bellocq's Ophelia* (Graywolf); Marianne Wiggins, *The Shadow-Catcher* (Simon & Schuster); website: *Click! Photography Changes Everything* <http://www.click.si.edu>; also available as book, *Photography Changes*

*Everything*, ed. Marvin Heiferman (Aperture).  
*Recommended Reading:* Juliet Hacking, *Photography: The Whole Story* (Prestel); plus additional readings (which will be made available electronically) by Walter Benjamin, Julia Margaret Cameron, Italo Calvino, Julio Cortazar, Daphne du Maurier, Elizabeth Eastlake, Thomas Hardy, Ted Hughes, Rudyard Kipling, Philip Larkin, Adrienne Rich, George Szirtes, and others.

## Group 6 (Theater Arts)

### ■ 7807 Drama in the Classroom

C. MacVey/T, Th 2–4:45

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

*Texts:* Keith Johnstone, *Improv* (Routledge); William Shakespeare, *Macbeth*, *Hamlet*, *Romeo and Juliet* (any ed.); Viola Spolin, *Improvisation for the Theater*, 3rd ed. (Northwestern); Tennessee Williams, *The Glass Menagerie*, intro. Tony Kushner (New Directions, deluxe; this ed. required because of important introductory essay); *Oedipus* in Ellen McLaughlin, *The Greek Plays* (Theater Communications Group).



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### BREAD LOAF/OXFORD

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

##### ■ 7909 Medieval and Renaissance Romance

L. Engle

This course offers an introduction to romance narrative with some attention to its adaptation in drama. We will read Arthurian romance, Chrétien de Troyes through Malory, including *Sir Gawain and the Green Knight* (in translation) and Chaucer's *Wife of Bath's Tale* (in Middle English). We will also read Chaucer's philosophical romances and parodies thereof: *Troilus and Criseyde*, *The Knight's Tale*, and *The Miller's Tale* (in Middle English). We'll then look at Renaissance romance in Sir Philip Sidney's *The Countess of Pembroke's Arcadia* and at the development of romance as a dramatic genre in Shakespeare's *The Winter's Tale* and *The Tempest*. Along with various in-class activities, including some reading aloud in Middle English, acting, a teaching segment, and weekly tutorial notes, students will write a research paper in

stages, first as a prospectus, then as a conference paper, and finally as a seminar paper.

*Texts:* Chrétien de Troyes, *Arthurian Romances* (Penguin); Geoffrey Chaucer, *The Canterbury Tales*, ed. Jill Mann (Penguin, original spelling ed.) and *Troilus and Criseyde*, ed. Stephen Barney (Norton Critical); Anonymous, *Sir Gawain and the Green Knight*, trans. Marie Borroff (Norton Critical); Sir Thomas Malory, *Le Morte D'Arthur: The Winchester Manuscript*, ed. Helen Cooper (Oxford); Sir Philip Sidney, *The Countess of Pembroke's Arcadia*, ed. Katherine Duncan-Jones (Oxford); William Shakespeare, *The Late Romances*, ed. David Bevington and D. Kastan (Bantam).

##### ■ 7919 Shakespeare's First Folio 1623

E. Smith

The collected edition of Shakespeare's plays gathered by his fellow actors in 1623 gives us eighteen plays we wouldn't otherwise have, as well as new versions of some of those previously printed. It marks a landmark in the development

of drama as literature, and a new cultural status for Shakespeare. This course gets under the skin of that iconic book. We'll look at original copies in Oxford libraries and learn hands-on about how it was printed in a series of practical sessions with a master printer. We'll study the ways the printed text gives us new insight into how the plays were performed. This course approaches Shakespeare's plays, then, via the material conditions of their transmission, drawing on theories of performance, of editing, of print technology, of book history, and of literary criticism.

*Texts:* Although the course encompasses aspects of all of the collected plays, there will be a particular focus on *A Midsummer Night's Dream*, *Hamlet*, *Macbeth*, *Romeo and Juliet*, and *Richard II*. Students may read the plays in any modern edition or complete works; the first folio versions will be available at Oxford.

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

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

### ■ 7933 Shakespeare & Co.: English Renaissance Drama/L. Engle

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. Along with various in-class activities, including rehearsing and acting a scene, leading a class discussion, and weekly tutorial notes, students will write a research paper in stages, first as a prospectus, then as a conference paper, and finally as a seminar paper. Topics in order: revenge (Kyd's *The Spanish Tragedy*, Shakespeare's *Hamlet*, Middleton's *The Revenger's Tragedy*); gender and sexuality (Marlowe's *Edward II*, Shakespeare's *Twelfth Night*, Jonson's *Epicene*, Middleton and Dekker's *The Roaring Girl*); love and service (Shakespeare's *Othello* and *The Winter's Tale*, Middleton and Rowley's *The Changeling*, Webster's *The Duchess of Malfi*); family dysfunction (*Arden of Faversham*, Shakespeare's *King Lear*, Ford's *'Tis Pity She's a Whore*); magic and theatricality (Marlowe's *Doctor Faustus*, Jonson's *The Alchemist*, Shakespeare's *The Tempest*). (Students who have taken a U.S. version of course 7240 may not enroll in this course.)

*Texts:* *English Renaissance Drama*, ed. David Bevington, Lars Engle, et al. (Norton); a good modern complete Shakespeare (your choice).

### ■ 7934 John Donne

P. McCullough

This course will devote a full term to studying the remarkably varied works of one of the English Renaissance's greatest writers, John Donne. Seminars will be devoted to exploring, in roughly chronological order, the amazing range of genres in which Donne wrote: love lyric, elegy, epithalamion, verse satire, verse epistle, obsequies,

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religious lyric, prose satire, letters, meditations, and sermons. Students should first read the lively Donne biography by John Stubbs; then it is crucial they read, before the session, the texts below in the order listed (in these editions).

*Texts:* John Stubbs, *John Donne: the Reformed Soul* (Norton); *The Complete Poems of John Donne*, ed. Robin Robbins (Longman Annotated series, Routledge); *John Donne Selected Prose*, ed. Neil Rhodes (Penguin; out of print but used copies available online); *John Donne Selected Letters*, ed. P. M. Oliver (Carcanet); *John Donne's Sermons on the Psalms and Gospels*, ed. Evelyn Simpson (California).

### ■ 7935 Literature and Place, 1640–1740

P. McCullough

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

and class presentations. (*This course carries one unit of Group 2 credit and one unit of Group 3 credit.*)

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

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

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

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

#### ■ 7935 Literature and Place, 1640–1740

P. McCullough

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

#### ■ 7941 Early Romanticism

C. Gerrard

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

inquiry and to read widely for their written papers.

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

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

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

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

When Oscar Wilde wrote that “all art is quite useless,” he tried to provoke his contemporaries into seeing beyond didactic and ethical concerns in art and literature. Wilde’s aphorism belongs within a wide-ranging debate on the meaning and value of art in the nineteenth century. This course explores the idea of the aesthetic life in Victorian Britain, from the birth of the Pre-Raphaelite movement to the decadence of the 1890s. We will study a mixture of literary texts and art objects, paying particular attention to the intersections,

borrowings, and clashes of verbal and visual cultures in this period. How did the Victorians talk about, enjoy, and collect art? How did artists and writers push the horizons of expectation of their contemporaries? We will try to answer these questions by discussing issues that include Victorian museum culture, aestheticism, art for art’s sake, the supernatural, gender and sexuality, symbolism, and decadence. Apart from regular seminars, the course will include museum visits in Oxford and London. Participants should budget approximately \$100 for travel and tickets.

*Texts:* D. G. Rossetti, *Collected Poetry and Prose*, ed. Jerome McGann (Yale); John Ruskin, *Selected Writings*, ed. Diana Birch (Oxford); Walter Pater, *Studies in the History of the Renaissance* (Oxford); A. S. Byatt, *The Children’s Book* (any ed.); Nathaniel Hawthorne, *The Marble Faun* (any ed.); Henry James, *Roderick Hudson* (any ed.); Vernon Lee, *Hauntings and Other Fantastic Tales* (Broadview); Oscar Wilde, *The Picture of Dorian Gray*, “The Decay of Lying,” and “The Critic as Artist” (any ed.). Additional readings will be available at Bread Loaf.

■ **7975 James Joyce**

J. Johnson

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

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



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Norton suggested but not required for the others). *Supplementary Texts: Stephen Hero, Exiles, Giacomo Joyce, Finnegans Wake, and Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

### ■ 7980 The Modern(ist) Novel

J. Johnson

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

*Primary Texts:* Thomas Hardy, *Tess of the d’Urbervilles* (1891; Norton Critical); Oscar Wilde, *The Picture of Dorian Gray* (1891; Norton Critical); Henry James, *The Ambassadors* (1900; Norton Critical); Joseph Conrad, *The Secret Agent* (1907; any ed.); Ford Madox Ford, *The Good Soldier* (1915; Norton Critical); James Joyce, *A Portrait of the Artist as a Young Man*, ed. H. W. Gabler (1916; Vintage); D. H. Lawrence, *Women in Love* (1920; any ed.); Virginia Woolf, *To the Lighthouse* (1927; any ed.).

Everyone will be expected to read, independently, at least two other novels from a longer list available in Oxford. *Secondary Text:* *The Narrative Reader*, ed. Martin McQuillan (Routledge).

### ■ 7994 Postwar Theories, Writing the World/H. Laird

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

### Group 4 (American Literature)

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

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

*Texts:* Samuel Taylor Coleridge, *The Ryme of the Ancient Mariner* (1798); Herman Melville, *Moby Dick* (1851); William Wordsworth, *The Prelude* (1799) and “Westminster Bridge” (1802); Henry David Thoreau, *Walden*; Walt Whitman, “Song of Myself” from *Leaves of Grass* (1850), “As I ebb’d with the Ocean of Life,” and “Crossing Brooklyn Ferry”; Mary Shelley, *Frankenstein* (1818); Charles Brockden Brown, *Edgar Huntly* (1799); Edgar Allan Poe, *Selected Tales* (1837), especially “William Wilson” and “The Fall of the House of Usher”; Wordsworth, “The Thorn”; Nathaniel

Hawthorne, *The Scarlet Letter*; George Eliot, *The Mill on the Floss* (1860); Edith Wharton, *The House of Mirth* (1905). Most of these texts are readily available in Oxford World's Classics editions. There is an Easy Read or a Hackett edition of *Edgar Huntly*, ed. Philip Barnard.

## Group 5 (World Literature)

### ■ 7993 Sex and Literature in the Age of Freud/S. Evangelista

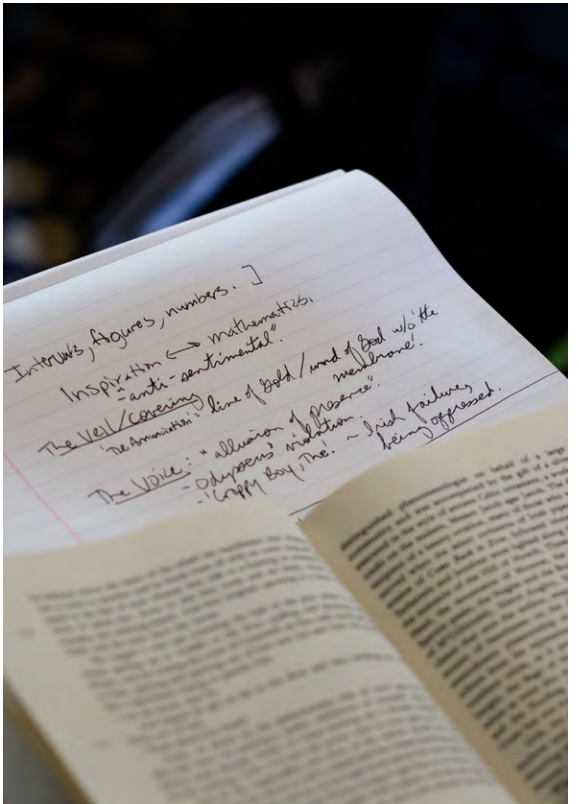
In the decades either side of 1900, Freud changed the way we think of sex in the West. Far from being an isolated phenomenon, Freud's psychoanalysis came into being within a period of intense research into the workings of sexuality that spanned literature, science, and visual culture. The aim of this course is to explore the rich networks of writings and theories about sex that saw the light during Freud's lifetime (1856 to 1939). We will read a number of literary and nonliterary texts that were published in these years, in Britain and across Europe, all of which explore sexuality from different perspectives. In approaching these works we will pay particular attention to the relationship among gender, sexuality, and sexual identity, and to the representation of non-normative and "queer" sexualities. We will ask questions such as, What is the relationship between sex and literature in this period? How do literary and nonliterary texts understand and represent sexual difference, eroticism, and homoerotic desire? How do authors negotiate the boundary between the normal and the perverse in literature? What are the links between science and literature in the age of Freud? In order to come to a historical understanding of psychoanalysis within the wider culture of sex in this period, reading for this course will comprise some of Freud's essays as well as some of the literary texts on which he specifically drew in his works. Foreign works will be read in English translation. Apart from regular seminars, the course will comprise one museum visit in London. Participants should budget approximately \$80 for travel and tickets.

*Texts:* Michel Foucault, *The History of Sexuality*, Vol. 1: *An Introduction* (any ed.); Sigmund Freud, "Delusions and Dreams in Jensen's *Gradiva*" in *Three Essays on the Theory of Sexuality* and "Beyond the Pleasure Principle" (any ed.); Emile Zola, *Nana* (any ed.); *Secret Lolita: The Confessions of Victor X*, ed. and trans. Donald Rayfield (CreateSpace); Mario De Sa-Carneiro, *Lucio's Confession* (Dedalus); Leopold von Sacher Masoch, *Venus in Furs* (preferably in the Zone ed. with Gilles Deleuze, "Coldness and Cruelty"); Oscar Wilde and others, *Teleny or The Reverse of the Medal* (any ed.); Wilhelm Jensen, *Gradiva: A Pompeiian Fancy* (any ed.); Virginia Woolf, *Orlando* (any ed.); Radclyffe Hall, *The Well of Loneliness* (any ed.); Andre Gide, *If It Die* (Vintage); E. M. Forster, *Maurice* (any ed.). Additional materials will be available at Bread Loaf.

### ■ 7994 Postwar Theories, Writing the World/H. Laird

Through theory and literature, this course will consider how "the world" has been written from World War II to the present; how modernity and globalization have affected contemporary thought and narrative; and how these texts re-envision the future as well as their historical pasts. (*This course carries one unit of Group 5 credit and one unit of Group 3 credit.*)

*Texts:* Norton *Anthology of Theory and Criticism*, 2nd ed., ed. Vincent Leitch, et al. (Norton); George Orwell, *1984* (Penguin); Chinua Achebe, *Things Fall Apart* (Anchor); Kurt Vonnegut, *Slaughterhouse-Five* (Dell); Ama Ata Aidoo, *Our Sister Killjoy* (Longman); Octavia Butler, *Kindred* (Beacon); J. M. Coetzee, *Waiting for the Barbarians* (Penguin); Keri Hulme, *The Bone People* (Penguin); Ana Castillo, *The Mixquiahuala Letters* (Random); Hanif Kureishi, *The Buddha of Suburbia* (Penguin); Louise Erdrich, *The Antelope Wife* (Harper); Andrea Levy, *The Long Song* (Farrar, Straus and Giroux); Neil Gaiman, *The Ocean at the End of the Lane* (Morrow).



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