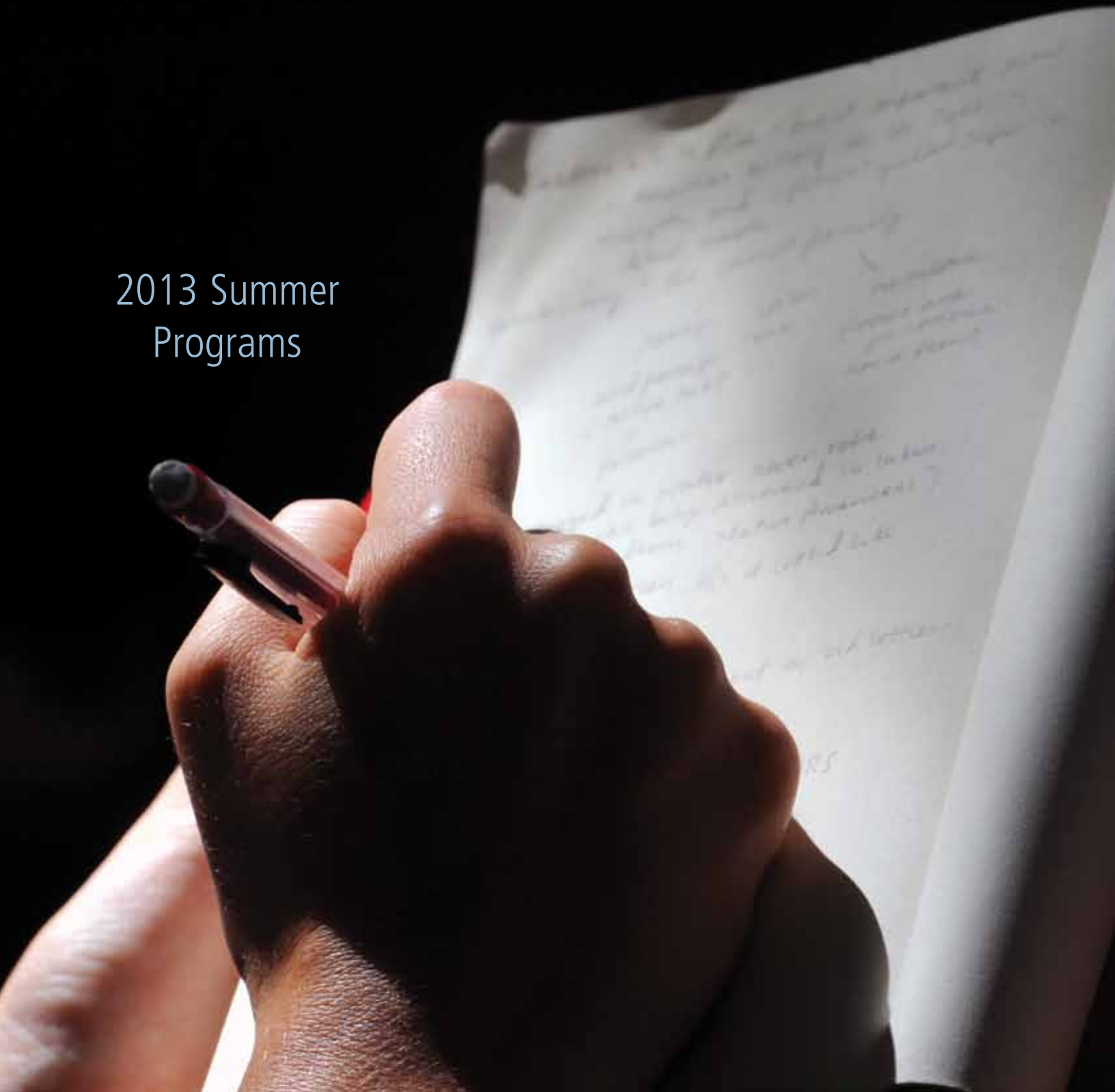


Middlebury

The Bread Loaf

School of English

2013 Summer
Programs





Bread Loaf staff (left to right): Dana Olsen, Melissa Nicklaw, Elaine Lathrop, Karen Browne, Emily Bartels, Dixie Goswami, Django Paris (Sandy LeGault absent).

ADMINISTRATION

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

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

DIXIE GOSWAMI, Director of the
Bread Loaf Teacher Network,
Coordinator of the Writing Curriculum
ALAN MACVEY, Director of the
Program in Theater, Director of the
Bread Loaf Acting Ensemble
BEVERLY MOSS, Coordinator of the
Ken Macrorie Writing Centers

Front cover photo by Edward Brown

Other photographs by Edward Brown,
Charles, Byrne, David Chapman, Sarah Hoffman,
Lise Johnson, Kim Masterson, Chris Moore,
Jon Olson, Brett Quimby, Sarah Rescoe,
Brett Simison, Daniel Shaw

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

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

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

BREAD LOAF STAFF

Karen Browne, Administrative Associate
Elaine Lathrop, Office Manager,
Administrative Associate
Sandy LeGault, Director of Admissions
Melissa Nicklaw, Administrative Associate
Dana Olsen, Administrative Associate

Caroline Eisner, Director of BreadNet
Sheldon Sax, Director of Technology

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Summer 2013 Dates and Fees

New Mexico Campus

June 15	Arrival and registration day
June 17	Classes begin
July 23	Classes end
July 24	Commencement

Tuition:	\$4,834
Room & Board:	\$2,655
Facility Fees:	\$ 310
Total:	\$7,799

North Carolina Campus

June 15	Arrival and registration day
June 17	Classes begin
July 25	Classes end
July 27	Commencement

Tuition:	\$4,834
Room & Board:	*\$2,660
Facility Fees:	\$ 310
Total:	\$7,804

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

Oxford Campus

June 24	Arrival day
June 25	Registration day
June 26	Classes begin
August 2	Classes end
August 3	Commencement

Tuition:	\$4,834
Room & Board:	\$4,702
Facility Fees:	\$ 348
Total:	\$9,884

Vermont Campus

June 24	Arrival for first-year students
June 25	Arrival and registration day
June 26	Classes begin
August 6	Classes end
August 10	Commencement

Tuition:	\$4,834
Board & Room:	\$2,599
Total:	\$7,433

Middlebury

Bread Loaf School of English

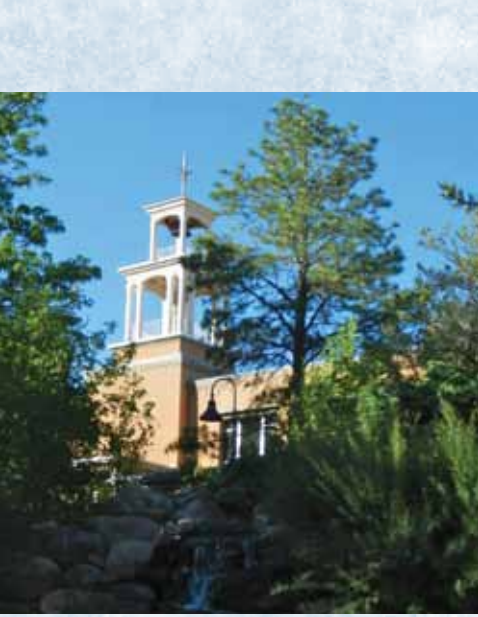
2013 Summer Programs

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

The program, tailored to K–12 teachers, runs for six weeks at four distinctive campuses: St. John's College in Santa Fe, New Mexico; the University of North Carolina at Asheville; Lincoln College, University of Oxford, in England; and the Bread Loaf Mountain campus outside Middlebury, Vermont. Students may enroll for one or more summers for continuing graduate education, or they may pursue a full program of study leading to the Master of Arts or Master of Letters degree in English. The normal course load is two units per summer: each unit carries three semester hours of graduate credit (the equivalent of 30 class hours). Degree candidates must attend the Vermont campus at least once; they are encouraged to attend all four campuses. All Bread Loaf students may join the Bread Loaf Teacher Network, our nationally visible, year-round professional development network.



The Campuses



St. John's College.



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

JUNE 15–JULY 24, 2013

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

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

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

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

JUNE 15–JULY 27, 2013

The Bread Loaf program in North Carolina is located at the University of North Carolina at Asheville (UNCA), in the heart of the Blue Ridge Mountains, and enrolls approximately 50 students. The curriculum emphasizes African American and Southern literature and draws on the important racial and cultural history of the city.

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

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

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



The Blue Ridge Mountains outside Asheville.



Magpie on Santa Fe building.

**The Bread Loaf School of English at
Lincoln College, University of Oxford**
JUNE 24–AUGUST 3, 2013

The Bread Loaf campus in England is based at Lincoln College and is centrally situated within the university and city of Oxford. The Bread Loaf/Oxford program enrolls approximately 70 students and offers a curriculum centered on British and world literature. Students take one two-unit course (six semester-hour credits), with roughly half devoted to independent research. Classes are small (six students each), and most include individual tutorials as well as seminar meetings. Meeting times and places are arranged by each tutor.

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

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

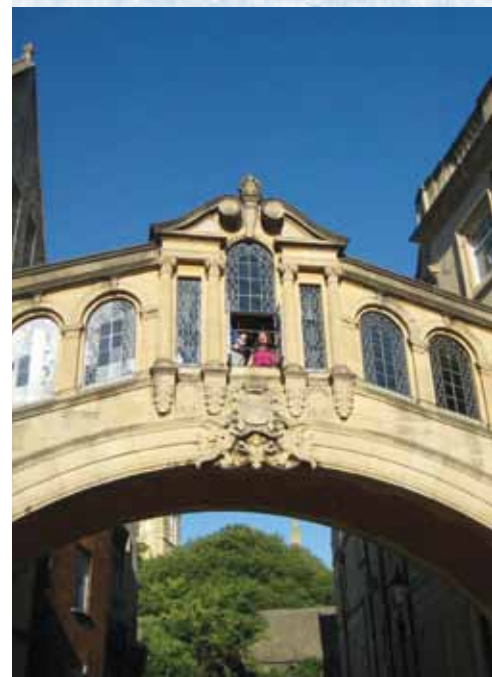
**The Bread Loaf School of English
in Vermont**
JUNE 25–AUGUST 10, 2013

The central and largest Bread Loaf campus is located in Ripton, approximately 12 miles outside Middlebury, in the Green Mountains of Vermont. The program enrolls roughly 250 students each summer. The curriculum offers a range of courses on British, American, and world literature as well as pedagogy, literacy, creative writing, and theater arts. The Vermont campus is home base for the Bread Loaf Acting Ensemble, professional actors who perform and interpret texts in a range of classes and who work beside Bread Loaf students in theatrical productions throughout the summer.

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

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

The Bread Loaf campus is ideally located in easy range of a number of spectacular trails, lakes, and rivers within the Green Mountain National Forest. The Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. Students have use of playing fields and tennis courts on campus and athletic facilities on the Middlebury campus downtown. The School also organizes hikes, canoeing trips, and other outdoor excursions throughout the summer.



Bread Loaf student visits the Bridge of Sighs, a short distance from Lincoln College.



Lincoln College's Grove Quad.



In the Bodleian Library.

"Bread Loaf is structured to create a space and a focus for the best kind of growth to take place at the right pace. It is a space of transformation, and I can honestly say that I am being transformed as a teacher."

— Brent Peters,
Kentucky teacher



On the porch of the Bread Loaf Inn in Vermont.



Academics

Continuing Graduate Education

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

The Master of Arts (MA) Degree

The Bread Loaf MA program aims to give students a broad familiarity with the fields of British, American, and world literature. MA candidates must complete 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: (I) Writing, Pedagogy, and Literacy; (II) British Literature through the Seventeenth Century; (III) British Literature since the Seventeenth Century; (IV) American Literature; (V) World Literature; (VI) Theater Arts. Degree candidates entering in 2013 are required to take one unit from Group II, one from Group III, one from Group IV, one from Group V, 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, 2013), or they may continue to fulfill the following: four electives plus two units from Group II, two from Group III, one unit from Group IV, and one from Group V, 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 enables students to achieve mastery of a specialization within the fields of literature,

pedagogy, and/or the creative arts. MLitt candidates must complete 10 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 our 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 a one-unit course in addition to the normal course load. No course counted toward a degree elsewhere can be counted toward a Bread Loaf degree.

Transfer Credits

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

Credits earned at the Bread Loaf School of English are generally eligible for transfer to other graduate institutions as long as the

courses are not to be counted toward a Bread Loaf degree.

Independent Reading Projects

With the approval of the associate director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project (IRP), to be carried out during the academic year and brought to completion the following summer, in consultation with a Bread Loaf faculty member. The IRP serves as the equivalent of a one-unit Bread Loaf course and involves comparable reading, research, and writing. Students build the IRP from work done in a Bread Loaf course in which they have received an A- or higher; they may draw on professional field work done in conjunction with the Bread Loaf Teacher Network. Proposals are due at the end of the summer session before the research year; the project culminates in a 30-35 page essay or portfolio, submitted in early 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 \$2,417 is charged for an IRP taken as a third course.

Independent Summer Reading Projects

Students who wish to pursue independent acting or directing projects may design an Independent Summer Reading Project, to be carried out during the summer session. Like the IRP, the summer reading project 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 \$2,417 is charged for a summer reading project taken as a third course.

Oxford Independent Tutorials

Exceptional students attending Bread Loaf at Lincoln College, University of Oxford, may pursue an independent tutorial in addition to their primary course. These tutorials receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course. Students design their own courses of study; proposals are due February 1 and must be approved by Bread Loaf's 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 \$2,417 will be charged for the tutorial.

Course Registration

Course registration begins in mid-February. Detailed registration instructions will be sent to students who have been enrolled for summer 2013.

At all campuses except Oxford, students may, with the instructor's permission, audit one course, in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission from the director.

Texts

Texts for each course are listed with the course descriptions found in this catalog, in the order in which the texts will be studied. Students should complete as much reading as possible before their arrival in order to have more time during the session for rereading, research, and writing. Required texts for courses at the Vermont campus (only) can be purchased in advance online, through the Middlebury College Bookstore (www.middlebury.edu/blse/students/bookorders). Faculty may elect to post course materials online before the session; affected students will be notified in the spring.

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

Transcripts

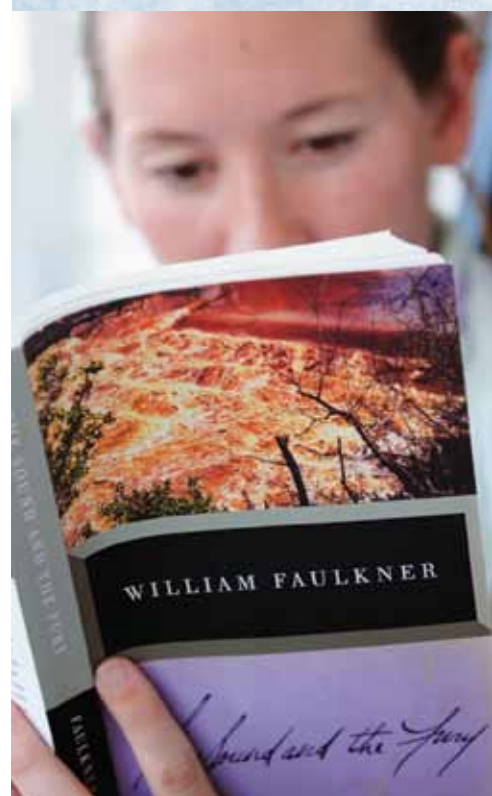
Official transcripts from the Bread Loaf School of English will be issued by Middlebury College for a fee of \$5 for each transcript ordered. Requests for transcripts must be made by the student, in writing (not by e-mail or fax) to the Registrar's Office, Forest Hall, Middlebury College, Middlebury VT 05753. Students can download a form from the Bread Loaf website. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the Middlebury Controller's Office.



Sam Swope in office hours on the porch of the Bread Loaf Inn.



Outdoor class in Vermont.



Admission & Fees

Eligibility

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

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

Bread Loaf is especially committed to increasing diversity in its community; minority candidates are encouraged to apply. Members of Bread Loaf's Students of Color group are 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 10 to May 15, or as long as space is available (courses and campuses do close). New applicants should complete the online application form on the Bread Loaf website (www.middlebury.edu/blse/admissions/apply/onlineapp), and pay the \$60 application fee, as soon as possible. They should also submit the supporting materials requested on the application form: college and, if applicable, graduate transcripts, letters of recommendation, a statement of purpose, and a writing sample.

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

Applicants who are accepted but are unable to attend Bread Loaf in the summer for which they applied may defer admission for one year. To reactivate an application, applicants should resubmit 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 15 of the following year.

Re-enrollment

Returning students should fill out the online re-enrollment form, by early fall if possible. Re-enrollments will be processed starting in December. To be eligible for re-enrollment, students must be in good academic standing, with all grades being B or higher. 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 who earn more than one B- or receive a failing grade (C+ or lower) may be denied re-enrollment. Students with outstanding bills due to Middlebury College will not be able to re-enroll until the bills are paid.

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

Fees

Fees for summer 2013 are listed on the front inside cover of this catalog. The tuition fee includes a fee for an accident insurance policy with limited coverage. The cost for taking an extra unit (an independent project, tutorial, or course) is \$2,417.

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.

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:

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

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



Between classes in the Barn in Vermont.

Student Support

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

Financial Aid

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

Special Fellowships and Awards

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

Other Financial Support

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

Mentoring

Current Bread Loaf students are available online during the year to answer questions from applicants and new students about the Bread Loaf program. A Students of Color group meets weekly at all campuses in the summer and also provides mentoring for incoming students. Please call Sandy LeGault in the Bread Loaf office if you would like to be connected to a mentor.

Letters of Reference

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

Electronic Resources and BreadNet

Computer facilities (with Macs and/or PC's) are available at each of our campuses, but, if possible, students should bring their own computers. Most dormitories and common spaces at the Vermont campus have wireless capabilities; student rooms in New Mexico, North Carolina, and Oxford have either wireless or direct Internet connections.

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

In addition, Bread Loaf faculty and students may take advantage of a range of additional digital resources, including the Course Hub, Moodle, WordPress, and ERES (electronic reserves).

Medical Resources

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

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



The Students of Color group in Vermont.

Writing Centers

Each of the Bread Loaf campuses runs a writing center, coordinated by faculty member Beverly Moss and, in New Mexico, writing center guru Jon Olsen, 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.



Asheville Writing Center in action.



Dining hall in the Bread Loaf Inn.

Co-Curricular Life



The Bread Loaf community celebrates the 25th anniversary of Andover Bread Loaf.

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



Stephen Thorne and Cindy Rosenthal as Hamlet and Gertrude in the 2012 Bread Loaf production of William Shakespeare's Hamlet.



Actors in the classroom: Cindy Rosenthal (left) and Charlie Thurston read Chekhov for a Bread Loaf class.

The Bread Loaf Teacher Network

Established in 1993, the Bread Loaf Teacher Network (BLTN) is a state-of-the-art professional development network, listed on the U.S. Department of Education website: connectededucators.org. BLTN's primary goal is to encourage year-round collaboration among Bread Loaf teachers, faculty, and their students on innovative digital projects designed to promote culturally responsive literacy. BLTN publishes a biannual digital journal and a cumulative BLTN bibliography (posted on the Bread Loaf website) documenting BLTN teacher action and research. Members meet weekly at each campus throughout the summer and work together on classroom projects during the academic year. All Bread Loaf students, faculty, and staff are invited to join. Special fellowships for BLTN members are posted on the Bread Loaf website.

Speakers

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

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

The Program in Theater

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

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

The 2013 production at Bread Loaf/Vermont will be Thornton Wilder's *Our Town*, directed by Alan MacVey.

Extracurricular Events

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



History & Mission

History

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

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

Robert Frost came to Bread Loaf for 42 years, starting in 1921; Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus. Renowned poet John Ashbery, who was awarded an honorary Doctor of Letters degree at Bread Loaf's 2012 graduation ceremony, has succeeded Frost as a dedicated friend of the School.

Mission

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



Renowned poet John Ashbery was awarded an honorary Doctor of Letters degree at Bread Loaf's 2012 graduation ceremony.

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

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



The Bread Loaf Inn at dusk.

Bread Loaf Faculty, 2013

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 IN NEW MEXICO

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

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

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

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.

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

Stuart Sherman, BA, Oberlin College; MA, University of Chicago; PhD, Columbia University. Associate Professor of English, Fordham University.

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

AT BREAD LOAF IN NORTH CAROLINA

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

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

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

Mary Floyd-Wilson, BA, University of Virginia; MA, PhD, University of North Carolina at Chapel Hill. Associate Professor of English and Comparative Literature, University of North Carolina at Chapel Hill.

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

Beverly Moss, BA, Spelman College; MA, Carnegie-Mellon University; PhD, University of Illinois at Chicago. Associate Professor of English, Ohio State University.

AT BREAD LOAF AT LINCOLN COLLEGE, UNIVERSITY OF 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.

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

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

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

Alexander Huang, PhD, Stanford University; Associate Professor of English, George Washington University.

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

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.

AT BREAD LOAF IN 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.

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

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

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

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.

Dixie Goswami, BA, Presbyterian College; MA, Clemson University. Professor of English Emerita, Clemson University.

David Huddle, BA, University of Virginia; MA, Hollins College; MFA, Columbia University. Professor Emeritus, University of Vermont; 2012–13 Roy Acuff Chair of Excellence in the Creative Arts, Austin Peay State University.



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

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

Victor Luftig, BA, Colgate University; MA, Johns Hopkins University; PhD, Stanford University. Associate Professor, University of Virginia.

Andrea Abernethy Lunsford, BA, MA, University of Florida; PhD, Ohio State University. Louise Hewlett Nixon Professor of English Emerita, Claude and Louis Roseberg Jr. Fellow, Stanford University.

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

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

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.

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

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

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

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

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

Robert N. Watson, BA, Yale College; PhD, Stanford University. Neikirk Professor of English, University of California, Los Angeles.

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



Courses

Bread Loaf in New Mexico



Group I (Writing, Pedagogy, and Literacy)

7000a Poetry Workshop/S. Ortiz/M, W 2–5:00

Speaking, telling, conveying, writing are all *voice* in the immediate here and now, which is where we're really present. Poetry from deep within the self is necessary; our resource is ourselves personally and socially. Writing as expression is voice from within that joins with voice outside the self. Students are expected to have experience with self-expression by speaking, conversing, dialoging, shouting, laughing, and to put that self-expression into written form. Weekly assignments will be expected, culminating in a 20-page manuscript by the last week of the summer session.

Texts: Simon J. Ortiz, *from Sand Creek* (Arizona); Natalie Diaz, *When My Brother Was an Aztec* (Copper Canyon); Sherman Alexie, *War Dances* (Grove); Mark Turcott, *Exploding Chippewas* (TriQuarterly); Esther Belin, *From the Belly of My Beauty* (SunTracks/Arizona); James Welch, *Riding the Earthboy* 40 (Penguin).

7006 Creative Nonfiction/P. Powell/T, Th 2–5:00

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).

7115 Engendering Rhetorical Power/C. Glenn/T, Th 9–12:00

Traditionally, the most powerful rhetors have been public, political, virile, aristocratic males—not females, not the working class, not the aged or the young, not people of color. In this seminar, we will examine gender at the scene of rhetorical display to determine just how some rhetors establish themselves as “masculine,” while Others, often just as eloquent, are considered to be “feminine.” Gender, a term borrowed from grammar, signifies culturally constructed relations of power, with positions of dominance and subordination inscribed by such identity markers as biological sex, sexuality, race, class, ethnicity, religion, age, and physical and intellectual ability. These culturally gendered positions play out in every rhetorical situation, affecting who may/not speak, who is/not listened to, who may/not listen, what must/not be said, and what those listeners can/not do. Students will read, analyze, and write across various literary and rhetorical genres. They will develop their rhetorical expertise in analysis while simultaneously applying their ever-growing disciplinary knowledge to their (reading, writing, and speaking) pedagogies and practices.

Texts: Dorothy Allison, *Two or Three Things I Know for Sure* (Plume); H. Samy Alim and Geneva Smitherman, *ar-tic-u-late while black: Barack Obama, Language, and Race in the U.S.* (Oxford); Cheryl Glenn, *The Harbrace Guide to Writing: Comprehensive 2nd Ed.* (supplied by Cengage upon arrival at Bread Loaf); Brendan McGuigan, *Rhetorical Devices: A Handbook and Activities for Student Writers*, ed. Paul Moliken (Prestwick); Cheryl Glenn, *Rhetoric Retold: Regendering the Tradition* (Southern Illinois); Jacqueline Jones Royster, *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells* (Bedford); Ana Castillo, *Massacre of the Dreamers: Essays on Xicanisma* (Plume; out of print, but used copies available from online sources); Simon Ortiz, *Speaking for the Generations: Native Writers on Writing* (Sun Tracks/Arizona); Adrienne Rich, *Arts of the Possible* (Norton); course pack, to be purchased through the Middlebury College Bookstore.

7681 Reading and Writing the Body/P. Powell/T, Th 9–12:00
See the description under Group IV offerings; this course carries Group IV credit.

Group II (British Literature through the Seventeenth Century)

7244 To Catch the English Crown: Shakespeare's History Plays/S. Sherman/M, W 9–12:00

Shakespeare's first great hit was a series of history plays about the kings who ruled and the wars they waged a century and more before his birth. The eight plays, produced over the course of eight years, gave London audiences then—and will give us now—a chance to watch Shakespeare becoming Shakespeare: to see him learn how to pack plays with pleasure, impact, and amazement, scene by scene and line by line, with a density and intensity no playwright before or since has ever managed to match. For our peculiar purposes, you will need to own and use the specific editions listed below (other readings will be supplied during or before the session).

Texts: *Henry VI*, Part 1; *Henry VI*, Part 2; *Henry VI*, Part 3; *Richard II*; *Henry IV*, Part 2, all in the Folger Shakespeare Library series, ed. Barbara Mowat and Paul Werstine (Simon & Schuster); *Richard III*, ed. John Jowett (Oxford); *Henry IV*, Part 1, ed. David Bevington (Oxford); *Henry V*, ed. Gary Taylor (Oxford); *An Age of Kings* (DVD boxed set; BBC Video).

7290a Teaching, Reading (and Enjoying) Poetry/B. Smith/M, W 2–5:00

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

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

Group III (British Literature since the Seventeenth Century)

7290a Teaching, Reading (and Enjoying) Poetry/B. Smith/M, W 2–5:00

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



Jeff Nunokawa and Carol MacVey do a reading from Tennessee William's *Sweet Bird of Youth*, directed by Alan MacVey.

7390 The Essay and Its Vicissitudes/J. Nunokawa/M, W 2–5:00
This course will introduce students to the range of the essay form as it has developed from the early modern period to our own. The class will be organized, for the most part, chronologically, beginning with the likes of Bacon and ending with some lustrous contemporary examples of, and luminous reflections on, the form. We will consider how writers as various as Bacon, Hume, Johnson, Hazlitt, Emerson, Woolf, Baldwin, and Elizabeth Hardwick define and revise the shape and scope of those disparate aspirations in prose that have come to be called collectively The Essay. The writing assigned for this course will seek to enlist the essays not only as objects of analysis but also as models for our own essays in the essay form.

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

7403 Laugh, Cry, Hum, Quake: Comedies and Tragedies, Musicals and Melodramas, London 1737–1979/S. Sherman/T, Th 2–5:00

Over the course of two centuries, British playwrights and players hit upon a huge new panoply of ways to trigger in their audiences the responses tagged above; many of their methods are still at work in the entertainments we seek and savor now. By close readings of the plays and their contexts (cultural, theatrical, social, political) we'll track the development of those techniques, seeking to make sense of how they worked and why they matter.

Texts: For our peculiar purposes, you will need to own and use these specific editions: John Gay, *The Beggar's Opera*, ed. David Lindley and Vivien Jones (New Mermaids/Methuen); George Lillo, *The London Merchant*, ed. William McBurney (Nebraska); Oliver Goldsmith, *She Stoops to Conquer*, ed. James Ogden (New Mermaids/Methuen); Stephen Sondheim, *Sweeney Todd* (Applause). Additional play texts will be supplied during or before the session.

Group IV (American Literature)

7512 Race and the Nineteenth-Century American Novel/J. Alemán/T, Th 9–12:00

This course examines the construction of race in relation to the rise of a relatively new genre in nineteenth-century America—the novel. We'll be reading foundational or transformative narratives that self-consciously experimented with the novel's form to convey or critique prevailing racial ideologies about Native, African, or Mexican America. There are two main goals for the course: we'll work to understand and analyze the construction and circulation of racist discourses that emerged around issues of expansionism, slavery, and citizenship in the nineteenth century, and we'll study how the emergence of the novel, with its many forms of romance, sensationalism, sentimentalism, and realism, became one of the most powerful cultural tools used to construct and circulate ideas about race. Secondary sources on theories of the novel, U.S. literary and social history, and criticism will be available online before the summer session as required reading. Please purchase editions of texts listed.

Texts: James Fenimore Cooper, *The Last of the Mohicans* (Penguin); Jesse Alemán and Shelley Streeby, *Empire and the Literature of Sensation* (Rutgers); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Penguin); Harriet Wilson, *Our Nig* (Vintage); Mark Twain, *Pudd'n'head Wilson* (Norton Critical); María Amparo Ruiz de Burton, *Who Would Have Thought It?* (Penguin); Frances Harper, *Iola Leroy* (Oxford).





7670 Native American Literature: Indigenous Fiction and Poetry/S. Ortiz/M, W 9–12:00

The course will focus on contemporary themes dealing with Indigenous issues largely having to do with liberation and de-colonization in the twenty-first century. By reading Indigenous American literature, we're going to deal with the realities of the U.S.A., with its substantial history of violence, Manifest Destiny, invasion, and occupation, and the present-day threat its socio-industrial-economic-political complex poses to the world. Much seminar style discussion and dialogue is expected. At least two seven-to-eight-page essays will be assigned.

Texts: Leslie Marmon Silko, *Ceremony* (Penguin); Sherman Alexie, *Blasphemy* (Grove); Richard Van Camp, *The Lesser Blessed* (Douglas & McIntyre); Janice Gould, *Earthquake Weather* (Arizona); Esther Belin, *From the Belly of My Beauty* (SunTracks/Arizona); James Welch, *Riding the Earthboy 40* (Penguin); Louise Erdrich, *Shadow Tag* (Harper Perennial).

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

To it, through it, or back to it again, the Southwest has long been associated with travel, and travel accounts often narrate contact, conflict, alienation, trauma, and regeneration. So for those trekking to Santa Fe, this course examines the Southwest as a travel point. We'll begin with accounts that collapse the autobiographical "I" with the "eye" of ethnography to imagine the region through a discourse of otherness. We'll then spend some time in the modern era, when Anglo and Native artists cultivated competing representations of the region. Finally, we'll examine contemporary travel accounts in literature and film. The goal of the course is to study how travel to or through the greater Southwest alleviates or generates forms of personal and cultural conflicts about displacement, modernity, and nostalgia. Shorter texts will be available on e-reserve. Please view films before the start of the summer session and purchase editions of texts listed.

Texts: Alvar Núñez Cabeza de Vaca, *Relación/The Account*, trans. Martin Favata and José Fernández (Arte Público); Susan Magoffin, *Down the Santa Fe Trail* (Bisson); Mabel Dodge Luhan, *Edge of Taos Desert* (New Mexico); Willa Cather, *Death Comes for the Archbishop* (Vintage); Oscar Zeta Acosta, *Autobiography of a Brown Buffalo* (Vintage); Leslie Marmon Silko, *Ceremony* (Penguin); Cormac McCarthy, *All the Pretty Horses* (Vintage). *Films:* *Tombstone*; *Pow-Wow Highway*; *Smoke Signals*; *Route 666*; *Clips:* *Easy Rider*, *Thelma and Louise*, and *The Hills Have Eyes*.

7681 Reading and Writing the Body/P. Powell/T, Th 9–12:00

This course will explore the body as the site of multiple representations of difference (gender, sexuality, race and class, disability) and identity. Readings will explore the conflicts between embodiment or the lived experience of difference and the culturally inscribed analysis of what it means to be different. In addition to the required texts and two films, one on race, the other on hybridity, a packet of secondary readings will be made available. These essays, written by writers such as Butler, Halberstam, Anne-Fausto Sterling, Gunn-Allen, Minh-ha, Alison, Lorde, Mura, Gomez-Pena, and Morrison, among others, will provide a diverse range of perspectives on the body, exploring gender and conformity, the construction of sexualities, whiteness, and race, documented/undocumented, abled/disabled, social class and culture, and more. Students will engage with these essays and produce weekly creative and critical offerings of their own.

Texts: Susan Bordo, *The Male Body* (Farrar, Straus and Giroux); Sue Monk Kidd, *Dance of the Dissident Daughter* (HarperOne); Leslie Feinberg, *Stone Butch Blues* (Alyson; out of print, but used copies are available from online sources); Kathryn Sockett, *The Help* (Berkley); Carol Maso, *Aureole* (City Lights).

Group V (World Literature)

7753 The Nineteenth-Century Realist Novel in the Old World and the New/M. Katz/M, W 9–12:00

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

Texts: Pam Morris, *Realism* (Routledge); Jane Austen, *Persuasion* (Norton); Gustave Flaubert, *Madame Bovary* (Norton); Ivan Turgenev, *Fathers and Children* (Norton); Henry James, *The American* (Norton); Aluísio Azevedo, *The Slum* (Oxford).

Bread Loaf in North Carolina



Group I (Writing, Pedagogy, and Literacy)

7150 Writing for Publication: Teachers Writing about Teaching and Learning/B. Moss/M, W 2-4:45

K-12 classroom teachers are becoming more active in their classrooms as teacher-researchers who understand their classrooms as sites of scholarly inquiry. While most teacher research is used primarily to enhance instruction and student learning and is rarely publicly disseminated, more teachers are finding that sharing the results of their own classroom-based inquiry is a powerful form of professional development. This is a course that supports that sharing by focusing on teachers writing about their own teaching experiences, student learning, and/or current issues in education. Conducted in a workshop format, this course will focus primarily on teachers writing for publication. We will examine the rhetorical conventions and ideologies of published scholarship, particularly teacher-research, in journals, edited collections, and single-authored books. You will be expected to identify a site of publication for an essay/article on which you will work intensively throughout the course. Small class size and the workshop format will allow each member to receive extensive feedback and to carry out ongoing revision as the writing progresses. Participants in this course should already be involved in classroom research that will generate a traditional print article or a multimodal publication. Data should already be collected. For the first day of class, bring a one-page, single-spaced description of your article. Our goal is to have publishable pieces at the end of the term.

Texts: JoBeth Allen, *A Critical Inquiry Framework for K-12 Teachers* (Teachers College); Valerie Kinloch, *Crossing Boundaries* (Teachers College); Mike Rose, *Back to School* (New Press); Catherine Compton-Lilly, *Re-Reading Families* (Teachers College); Gerald Graff and Cathy Birkenstein, *They Say/I Say*, 2nd ed. (Norton). Issues of the *Bread Loaf Teacher Network eJournal*, *College Composition and Communication*, *English Journal*, and other selected readings will be available at Bread Loaf.

Group II (British Literature through the Seventeenth Century)

7210a Chaucer/P. DeMarco/T, Th 2-4:45

Chaucer was the first English writer who aspired to become a poet of lasting fame, the first to emerge out of the shadows of anonymity and construct himself as an “author” in our modern sense of the term. Even though his habitual narrative persona was modest and self-effacing, he took on a daunting range of genres. In this course, we’ll study *The Canterbury Tales* intensively, moving from Chaucer’s refined explorations of the psychology of love, to his fast-paced tales of sexual exploits and urban cunning, to his more serious, philosophical explorations of what it means to act as a meaningful agent in the world. With the help of background readings, we will consider how Chaucer situated himself in relation to his royal patrons while also registering the social dynamism of a vibrant commercial London urban center. Our discussions will range as broadly as Chaucer’s interests, but will certainly include questions of identity (gender, class) and subjectivity (“the self” as it was shaped by pre-modern ideals of communal/corporate belonging). We will also consider how the *Tales* invite their Christian readers to engage imaginatively with “other” faiths (Judaism, Islam) and cultures (especially pagan antiquity). Gaining a solid working knowledge of Chaucer’s Middle English is one goal of the course, but no previous experience is assumed or needed. A day trip to a rare book collection will allow us to view medieval manuscripts of Chaucer’s era first hand.

Texts: *The Canterbury Tales*, 2nd ed., ed. R. Boenig and A. Taylor (Broadview; please purchase this edition, which includes source texts as well as Chaucer’s complete text); *Chaucer: An Oxford Guide*, ed. Steve Ellis (Oxford) provides background readings in the culture of the era; the 14 chapters of Part I, “Historical Contexts,” should be read before our first meeting.



Reception at Bread Loaf Asheville for U.S. Poet Laureate Natasha Trethewey
(left to right: Masiha Winn, Stephen Donadio, Natasha Trethewey, Evie Shockley).

7270 Shakespeare and Race/M. Floyd-Wilson/M, W 2-4:45

What constituted racial difference in Shakespeare's age? In an age of discovery and overseas travel, the early modern English encountered a growing number of non-English "others," not only face-to-face but in written accounts as well. Drawing on historical sources as well as current scholarship in race studies, this course will examine and contextualize the representation of these foreign "others" on the Shakespearean stage. Some of our questions will be: What was the significance of skin color? What were the connotations of blackness and whiteness? Did early modern writers have a coherent theory of the inheritance of shared traits? How did the discourses of sexuality, gender, and religion inform racialism and ethnology? When and why were ethnological concepts derived from classical texts accepted or modified? In particular, we will consider to what degree the portraits of Aaron, Othello, Cleopatra, Caliban, and Shylock exemplify or challenge early modern ethnic stereotypes. Since some of the most discriminatory writing in the period was aimed at the Irish and the Scots, we will also investigate how the English constructed their own identity by demonizing their British neighbors.

Texts: William Shakespeare, *Titus Andronicus*, ed. Alan Hughes (New Cambridge), *Antony and Cleopatra*, ed. Ania Loomba (Norton Critical), *Othello: Texts and Contexts*, ed. Kim Hall (Bedford), *The Merchant of Venice: Texts and Contexts*, ed. M. Lindsay Kaplan (Bedford), *Macbeth: Texts and Contexts*, ed. William C. Carroll (Bedford), *The Tempest: A Case Study in Critical Controversy*, ed. Gerald Graff and James Phelan (Bedford/St. Martin's); Ben Jonson, *The Masque of Blackness* (available digitally online; no need to buy); Ania Loomba, *Shakespeare, Race, and Colonialism* (Oxford); Christopher Marlowe, *The Jew of Malta* (any edition); *Race in Early Modern England: A Documentary Companion*, ed. Ania Loomba and Jonathan Burton (Palgrave Macmillan).

Group III (British Literature since the Seventeenth Century)

7404 Modern British Drama/M. Cadden/M, W 9-11:45

This course surveys work written for—or in any case produced on—the British stage over the past 120 years or so, with a special though not exclusive focus on plays that attempt to anatomize British "society." We'll begin, paradoxically, with Henrik Ibsen, the Norwegian who awakened writers like Wilde and Shaw as to how a dramatist might establish "a voice" within a medium that usually insists on a variety of voices, as well as to how that voice might work to resist or sometimes, again paradoxically, to define the social, political, philosophical, religious, and sexual pieties of their times and places. If all this sounds a bit ponderous, please be advised that comedy will play no small role in the theatrical strategies deployed by these playwrights in their simultaneous attempts to teach and to entertain. Students should be prepared to discuss the Ibsen plays at the first class.

Texts: The following plays, with the exception of the Ibsen plays, can be read in any edition. Henrik Ibsen, *A Doll House* and *Ghosts in Four Major Plays*, Vols. I and II, trans. Rolf Fjelde (Signet); Oscar Wilde, *An Ideal Husband* and *The Importance of Being Earnest*; George Bernard Shaw, *Mrs. Warren's Profession*, *Major Barbara*, *Heartbreak House*; Noel Coward, *Private Lives* and *Design for Living*; Terence Rattigan, *The Browning Version* and *The Deep Blue Sea*; Samuel Beckett, *Waiting for Godot*, *Happy Days*, *Play*, and *Rockaby*; John Osborne, *Look Back in Anger* and *The Entertainer*; Harold Pinter, *The Homecoming* and *Betrayal*; Caryl Churchill, *Cloud Nine* and *Top Girls*; Tom Stoppard, *Arcadia* and *The Invention of Love*.



Bread Loaf students relax at High Falls in Dupont State Forest (where scenes from The Hunger Games were shot!).

Group IV (American Literature)

7511a “It Would Unfit Him for Slavery”: The First Century of African American Literature/D. Jones/T, Th 2–4:45

Shortly after Frederick Douglass first began to learn how to read and write, his master halted the lessons and declared literacy “would unfit” Douglass for slavery. The question becomes: What was it about the written and read word that made men, women, and children fit for freedom? A turn to the first century of African American literature will help us answer this question. In this course, we will read a broad array of forms—e.g., autobiographical narratives, drama, novels, pamphlets, and poetry—as means to explore how black writers, both slave and free, crafted a literature with which to assert themselves as full participants in the American experiment. At the same time, we will consider how the authorial voice and literary aesthetic they developed not only articulated their experiences but also broadened meanings of American freedom, citizenship, and democracy.

Texts: Phillis Wheatley, *Complete Writings* (Penguin); Olaudah Equiano, *The Interesting Narrative and Other Writings* (Penguin); David Walker, *Appeal* (Penn State); William Wells Brown, *The Escape; or, A Leap for Freedom* (Cosimo Classics); Frederick Douglass, *Narrative of the Life of Frederick Douglass Written by Himself* and Harriet Jacobs, *Incidents in the Life of a Slave Girl* (both in one vol., Modern Library); Frank J. Webb, *The Garies and their Friends* (CreateSpace); *Pamphlets of Protest: An Anthology of Early African American Protest Literature*, ed. Richard Newman, Patrick Rael, and Phillip Lapsansky (Routledge). Students should also purchase *The Origins of African American Literature: 1680–1865* (Virginia). Other primary and secondary readings will be available online in the spring.

7587 American Fiction: 1929/M. Cadden/T, Th 9–11:45

1929 was a bad year for Wall Street but a good year for American fiction. We’ll begin with the novel that put Asheville on the literary map, Thomas Wolfe’s *Look Homeward, Angel*, for the insight it might offer into the place in which we find ourselves this summer and as a portal into thinking about our texts as products of a particular moment in time. Faulkner’s *The Sound and the Fury* will offer an alternative version of how to represent the American South circa 1929. Hemingway’s *A Farewell to Arms* and a selection of Fitzgerald’s stories will raise questions about Americans at home and abroad. A glimpse at stories by Katherine Anne Porter and Dorothy Parker, as well as three novels of the Harlem Renaissance—Nella Larsen’s *Passing*, Wallace

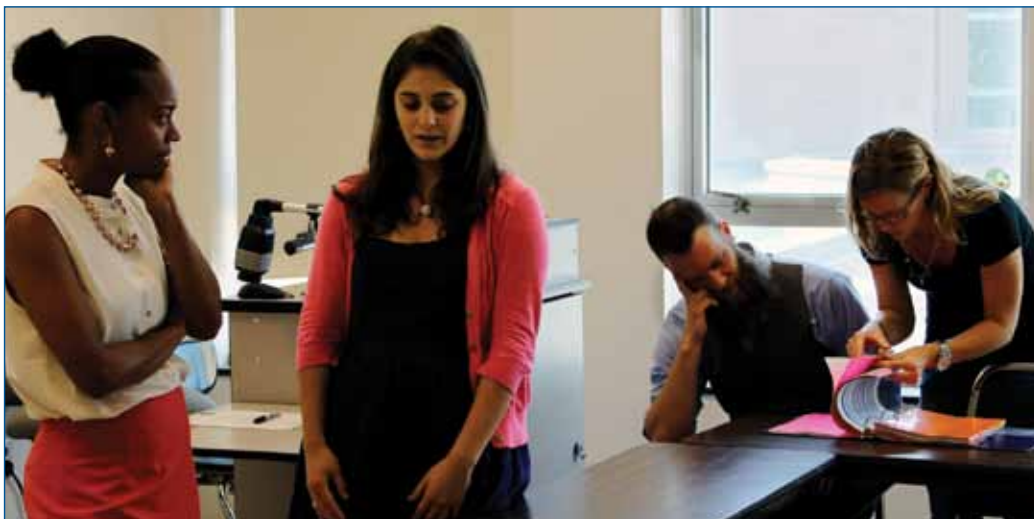
Thurman’s *The Blacker the Berry*, and Jessie Redmon Fauset’s *Plum Bun*—will work to alter the stereotypical image of 1920s American literature. We’ll conclude with Hammett’s *Red Harvest*, a dystopian detective novel and the harbinger of the noir sensibility just around the corner.

Texts: Thomas Wolfe, *Look Homeward, Angel* (Scribner); William Faulkner, *The Sound and the Fury* (Vintage); Ernest Hemingway, *A Farewell to Arms* (Scribner); F. Scott Fitzgerald, “The Last of the Belles” and “The Swimmers” in *The Short Stories of F. Scott Fitzgerald*, ed. Matthew Bruccoli (Scribner); Katherine Anne Porter, “Theft” and “The Jilting of Granny Wetherall” in *The Collected Short Stories* (Harvest/Harcourt); Dorothy Parker, “Big Blonde” in *Collected Stories* (Penguin); Nella Larsen, *Passing* (Modern Library); Wallace Thurman, *The Blacker the Berry* (Dover); Jessie Redmon Fauset, *Plum Bun* (Beacon); Dashiell Hammett, *Red Harvest* (Vintage).

7591a Faulkner/S. Donadio/M, W 9–11:45

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

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



Maisha Winn (left) and her students review final class projects.



Lars Engles (far right) helps his students prepare for scene presentations for a Shakespeare course.

Group V (World Literature)

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

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

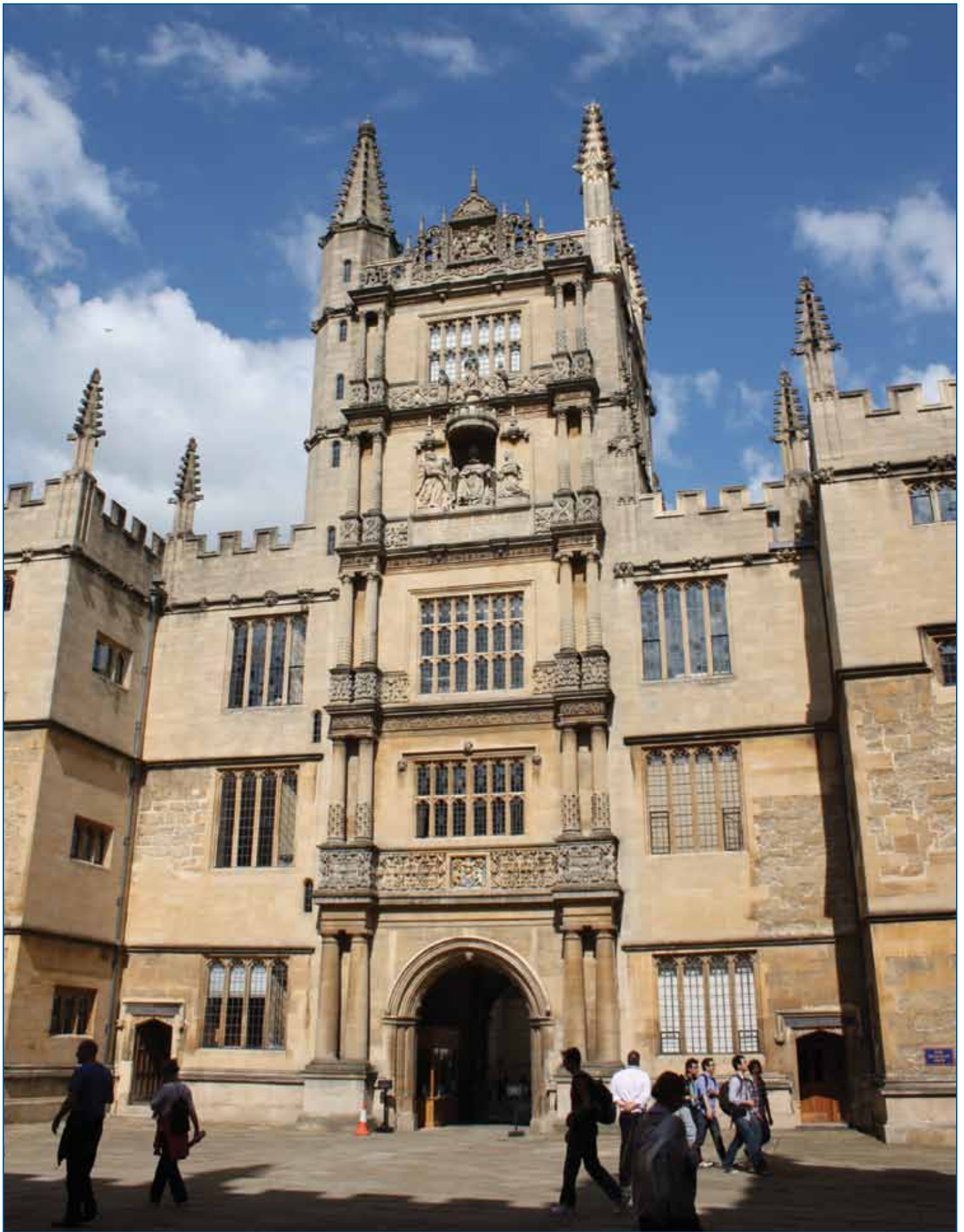
The vengeance plot—or revenge as a theme—can be found in virtually every historical era of literature. In this course we will study a rich variety of treatments of vengeance beginning with ancient epic (Homer, *The Iliad*) and tragedy (Seneca, *Thyestes* and *Agamemnon*), turning to medieval epic (Dante, *Inferno*), and concluding with early modern drama (Shakespeare, *Titus Andronicus*). We’ll examine how ancient value systems centered on honor/shame-shaped poetic ideals of the avenging hero, justice, and fate. As we turn to medieval literature, we’ll explore the ways in which emerging judicial institutions and Christian theologies of atonement posed challenges to ancient ideals of vengeance and reappropriated earlier ideas of honor, vengeance, and pity. To enrich our understanding of our own culture’s preoccupation with vengeance, we’ll study the representation of vengeance in the modern western (*Kill Bill*, Quentin Tarantino, director) and in modern renditions of classical narratives (*Medea*, Lars Von Trier, director). We will also examine theologies of divine vengeance, legal articulations of vengeance as a way to restore the balance to the scales of justice (as in the eye-for-an-eye code of the *lex talionis*), and efforts to cast “revenge as a kind of wild justice” (Francis Bacon) outside the bounds of reason and civilized conduct. Finally, we’ll draw on contemporary scholarship on the psychology of anger to better understand the motives that drive individuals to revenge, the goals that the avenger seeks, the pleasures (and, perhaps surprisingly, the lack of satisfaction) that the pursuit of vengeance provides.

Texts: Homer, *The Iliad*, ed. Bernard Knox, trans. Robert Fagles (Penguin); Seneca: *The Tragedies: The Complete Roman Drama in Translation*, Vol. I, trans. David Slavitt (John Hopkins); Dante, *The Divine Comedy of Dante Alighieri: Vol. I, Inferno*, trans. Robert Durling (Oxford); William Shakespeare, *Titus Andronicus*, ed. Jonathan Bate (Arden 3rd Series). Please use the editions listed here since other editions differ quite markedly.

7757 Performance Theory and the Trope of Performance/D. Jones/T, Th 9–11:45

Without question, “performance” has become a watchword of the twenty-first century. From the workplace to the stock market; from technological and scientific developments to student evaluations; from cars to the arena of sports: we use the trope of performance to conceptualize outcomes and determine value. Yet performance also refers to the live cultural processes with which societies understand themselves, reckon with their histories, and project their futures: namely, film, music, oratory, religious worship, ritual, and theater, among others. This course familiarizes students to key concepts and terms in the study of performance. We will also track their ironic relation to our contemporary world: as economic, political, and sociocultural discourses mandate that we “perform or else,” these discourses also disparage cultural performance practices as wasteful and inefficient.

Texts: *Critical Theory and Performance*, ed. Janelle Reinelt and Joseph Roach (Michigan); Ramón H. Rivera-Servera, *Performing Queer Latinidad: Dance, Sexuality, Politics* (Michigan); Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment* (Routledge). All other readings will be available online in the spring via the Course Hub.



The Bodleian Library.

Bread Loaf in Oxford



Group II (British Literature through the Seventeenth Century)

7910 Religion, Politics, and Literature from Spenser to Milton/P. McCullough

This course will set some of the greatest achievements of England's literary Renaissance in the context of religious culture under Elizabeth I, James I, and Charles I (roughly 1559–1640). Our emphasis will be on the ways in which the sacred and the secular converged in early modern England and the ways that literature both influenced and was influenced by that convergence. Topics of classes will include humanism and Protestantism; religious master texts for literary language (such as the English Bible, Psalter, and Book of Common Prayer); religious satire in the theater; and religio-political deployments of epic and lyric verse.

Texts: Philip Sidney, *The Defense of Poetry* (any edition); Edmund Spenser, "Amoretti and Epithalamion" in *The Shorter Poems*, ed. Richard McCabe (Penguin); Spenser, *The Faerie Queene* (Book I), ed. T. P. Roche, Jr. (Penguin); John Donne, *Complete English Poems*, ed. C. A. Patrides and Robin Hamilton (Everyman); Ben Jonson, *Bartholomew Fair* (any edition); William Shakespeare, *Measure for Measure* (any edition); *The English Poems of George Herbert*, ed. Helen Wilcox (Cambridge); John Milton, "Nativity Ode," "Lycidas," "Comus" in *Complete Poems* (Oxford or Penguin). For background, *The Oxford Illustrated History of Tudor and Stuart Britain*, ed. John Morrill (Oxford; out of print in U.S., but used copies are available from online sources).

7919 Shakespeare's First Folio 1623/E. Smith

The collected edition of Shakespeare's plays gathered by his fellow actors in 1623 gives us 18 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 *The Comedy of Errors*, *King Lear*, *Timon of Athens*, *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.

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

A play text exists on the page; a performance text exists on stage. These two versions of Shakespeare's texts (to which we may add performances on film and video) will form the center of our work as we read and discuss play texts, and then see eight to nine productions, some in Stratford-upon-Avon, some in London. Several classes will take place in Stratford, and these will include meetings with members of the Royal Shakespeare Company, who will discuss their work in

the productions. Given the traveling required for each production, the number of pre- and post-show discussions, as well as the extra sessions with stage professionals, the course needs to meet at least three days a week and requires energetic participation and stamina. Writing for the course includes preparing questions for discussion, and probably two short papers dealing with issues of text and performance, plus a final project. The pace of reading, viewing, and writing is fast, so previous experience with Shakespeare is useful but not required. Plays already booked in Stratford are: *As You Like It*, *Hamlet*, *Titus Andronicus*, and *All's Well that Ends Well*. Further information on the plays to be seen will be circulated as soon as it is available. Students must expect additional charges for tickets and transportation of \$750.

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

7923 Global Shakespeare/A. Huang

Voodoo *Macbeth*? Heir apparent of the Denmark Corporation in Manhattan? A pair of star-crossed lovers from feuding families selling chicken rice in Singapore? A world-class and truly global author, Shakespeare continues to be the most frequently performed playwright. In the past century, stage, film, and television adaptations of Shakespeare have emerged on a wide range of platforms. The multilingual World Shakespeare Festival during the 2012 London Olympics brought global Shakespeares home to the U.K., and beyond the Anglophone world, his plays and motifs are present in the performance cultures of Europe, the Middle East, Asia and Asia/Pacific, Africa, Latin America, Russia, Australia, New Zealand, and far-flung corners of the globe. In fact, the history of global performance dates back to Shakespeare's lifetime. What is the secret of Shakespeare's wide appeal? Has Shakespeare always been a cultural hero? How do directors around the world interpret such timeless tragedies as *Macbeth*, *Hamlet*, *King Lear*, *The Tempest*, *Titus Andronicus*, *As You Like It*, and *Romeo and Juliet*? This course examines the aesthetics and techniques of interpreting Shakespeare, with an emphasis on the conversations between Shakespeare's modern collaborators. Specifically, the course considers the tensions between claims for originality and poetic license, text and representation, and between interculturalism and nationalism. Special consideration is given to the cultural history of the Shakespearean corpus. The final list of plays and productions will be sent to students prior to the start of the session. (*This course carries one unit of Group II credit and one unit of Group V credit. Students who have taken 7271 with Professor Huang should not sign up for this course.*)

Texts: A reliable edition of the *Complete Works* (Arden, Oxford, Pelican, Riverside, New Cambridge); Linda Hutcheon, *A Theory of Adaptation* (Routledge); Alexander Huang, *Chinese Shakespeares* (Columbia). *Optional:* The *Tempest* app for iPad (<http://luminarydigitalmedia.com/>). We will also be using English-subtitled films in the open-access archive *Global Shakespeares*, ed. Alexander Huang and Peter Donaldson (<http://globalshakespeares.org/>), as well as other books, online resources, and videos that will be on reserve at Lincoln College.

Group III (British Literature since the Seventeenth Century)

7946 British Women's Writing 1660–1830/C. Gerrard

The past 30 years has witnessed a quiet revolution in early modern literary studies. The canon has expanded rapidly to incorporate writing by women across all literary genres—poetry, drama, life-writing, the novel. Students now have access to a rich body of women's writing across the period 1660–1830; yet there is still more to be uncovered and explored. This course will examine a wide range of primary texts by women writers and will draw on recent critical discussions to frame and conceptualize their concerns. We will also study some of the male-authored texts to which women writers responded. Students will be positively encouraged to pursue their own lines of original research, using online access to digitalized primary texts on ECCO (Eighteenth-Century Collections Online) and EEBO (Early English Books Online). The course will be arranged thematically, drawing together texts from across the entire period.

Texts: The key text to purchase in advance will be *An Annotated Anthology of Eighteenth-Century Poetry*, ed. David Fairer and Christine Gerrard (Blackwell). Copies of additional texts will be available at Bread Loaf. The full list of topics and readings is posted in the Oxford course section on the Bread Loaf website.

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

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

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

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

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

When Oscar Wilde wrote that “All art is quite useless,” he tried to provoke his contemporaries into seeing beyond didacticism and ethical concerns in art and literature. Wilde's aphorism belongs within a wide-ranging debate on the meaning and value of art in the nineteenth century. This course explores the idea of the aesthetic life in Victorian Britain, from the birth of the Pre-Raphaelite movement to the decadence of the 1890s. We will study a mixture of literary texts and art objects, paying particular attention to the intersections, borrowings, and clashes of verbal and visual cultures in this period. How did the Victorians talk about, enjoy, and collect art? How did artists and writers push the horizons of expectation of their contemporaries? We will try to answer these questions by discussing issues that include Victorian museum culture, aestheticism, art for art's sake, the supernatural, gender and sexuality, symbolism, and decadence. Apart from regular seminars, the course will comprise some museum visits in Oxford and London. Participants should budget around \$100 for travel and tickets. Additional materials will be able available at Bread Loaf.

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

7975 James Joyce/J. Johnson

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

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

7980 The Modern(ist) Novel/J. Johnson

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





Peter McCullough and his class, at St. Paul's Cathedral in London.

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

Group IV (American Literature)

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

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

Group V (World Literature)

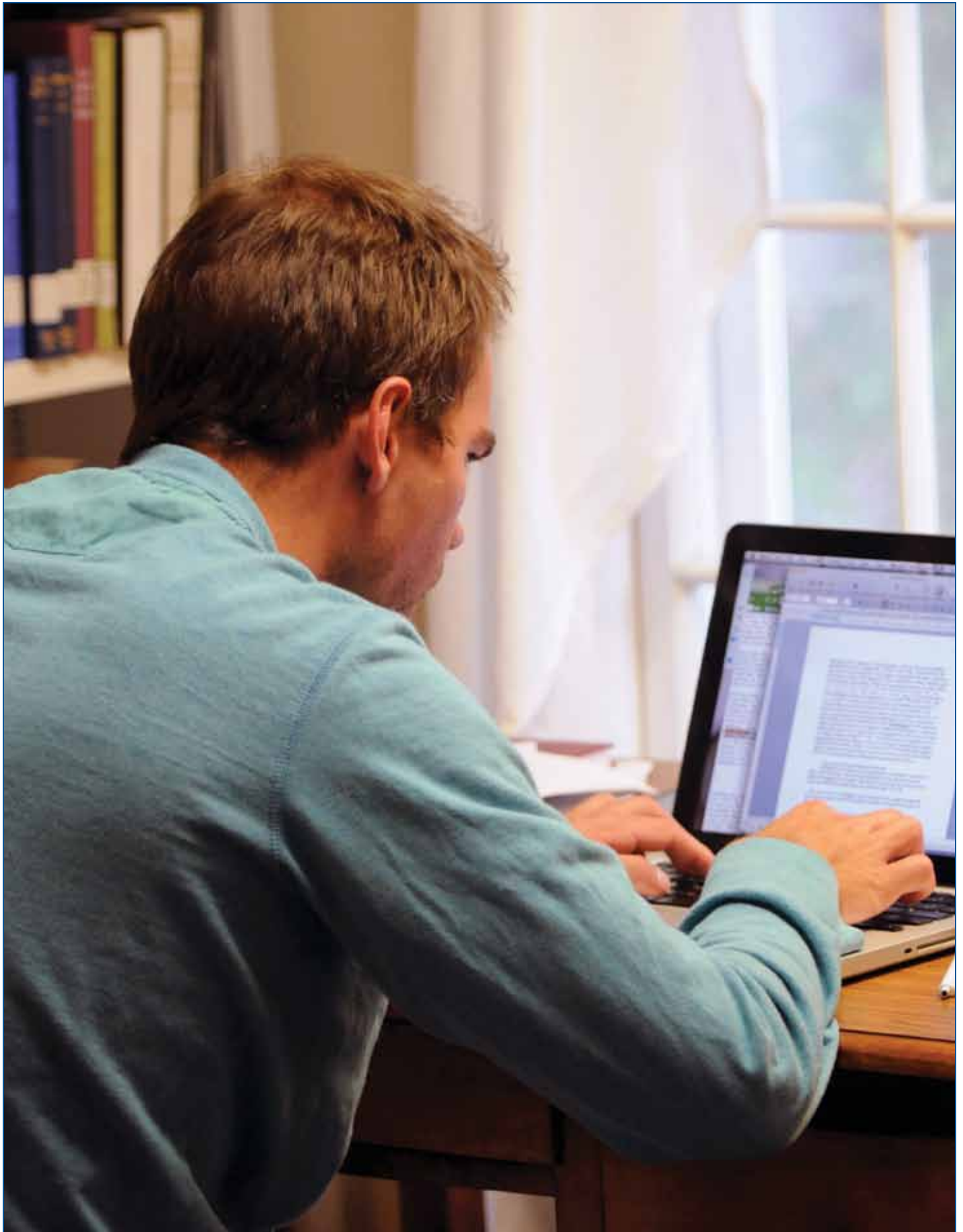
7923 Global Shakespeare/A. Huang

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

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

The novel is a genre that travels across literary conventions and national boundaries. In this course we will explore a number of nineteenth-century novels from various European countries, including Germany, France, Russia, and, of course, Britain. We will be asking both what brings all these very different texts together under the umbrella term “novel” and what makes each one of them resist a fixed generic definition. Many of the works we will be reading treat the themes of place, travel, dislocation, cultural exchange, modernity, nationalism and cosmopolitanism, love (legitimate and impossible), selfhood and identity—reflecting within their pages the larger intellectual concerns that gave the novel form its vital energy through the century. We will examine all these themes alongside questions of form and genre, by means of a journey that starts from the exotic landscape of the Caucasus and ends in the crepuscular atmospheres of the decadent cities described by Rodenbach and Thomas Mann. The knowledge of a foreign language is not required for this course: all texts will be read in English.

Texts: Mikhail Lermontov, *A Hero of Our Time* (1839); J. W. Goethe, *Elective Affinities* (1774); George Eliot, *Daniel Deronda* (1876); Leo Tolstoy, *Anna Karenina* (1873–38); Emile Zola, *The Belly of Paris* (1873); J. K. Huysmans, *Against Nature* (sometimes also translated as *Against the Grain*, 1884); Oscar Wilde, *The Picture of Dorian Gray* (1890); Henry James, *The Portrait of a Lady* (1881); Ouida, *Moths* (1884); Georges Rodenbach, *Bruges-la-Morte* (1892); Thomas Mann, *Death in Venice* (1912). All these texts are widely available and can be read in any edition for the purposes of this course. Penguin, Oxford World's Classics, or other editions with a critical introduction and reference material are by far the best. *Moths* is best read in the Broadview paperback edition.



Bread Loaf in Vermont



Group I (Writing, Pedagogy, and Literacy)

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

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

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

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

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

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

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, and we'll have an informal reading from revised work.

Texts: Junot Díaz, *Drown* (Riverhead); Danielle Evans, *Before You Suffocate Your Own Fool Self* (Riverhead); Stephen Elliott, *My Girlfriend Comes to the City and Beats Me Up* (Cleiss); Lorrie Moore, *Self-Help* (Vintage). Additional readings will be provided during the session.

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 stories have in common archetypal characters, resonant plots, and concise, poetic language. Using *new and classic* texts as inspiration, we will try our hands writing in a variety of

forms. The first half of the course will be workshop-intensive. In the second half, in the light of critical reading and with an eye to shaping a final project, students will revise what they have written. Among the critical questions considered will be: How do you write authentically for a child? What is a children's story and what is it for? What sorts of stories do children themselves tell? What view of the child and childhood do children's stories take? How can the children's story be made new? Students should come to the first class having read *The Light Princess* and these stories from *The Juniper Tree*: "The Three Feathers," "The Fisherman and his Wife," "Hansel and Gretel," and "The Juniper Tree." The artistically inclined should bring their art supplies with them to campus.

Texts: George MacDonald, *The Light Princess* (Farrar, Straus and Giroux); *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* (Dover); Carlo Collodi, *The Adventures of Pinocchio* (Puffin); Neil Gaiman, *The Graveyard Book* (HarperCollins); E. B. White, *Charlotte's Web* (HarperCollins).

7119 Reading and Writing in the Digital Age/

D. Goswami and A. Lunsford/M-Th 11-12:15

This course, conducted as a workshop, will begin with an inquiry into the use of digital media by several writers, including Julia Alvarez and Sherman Alexie. How do these authors use digital tools to build interpretive communities (and market their books)? After exploring LibraryThing, Zines, and several other online literary communities, students in production groups of three or four will prepare digitized case studies of one of the writers under consideration, analyzing the web of relationships between readers, texts, and the ways meanings and literary values circulate at a time of rapid technological change. Each member of the class will compose a digital essay using color, images, sound, video, hyperlinks, and other forms of multimedia to achieve their purposes and effects. Students will examine a number of "animated" essays as they compose their own. This course is designed to help students develop their own digital-writing voice and persona, develop an understanding of the rich tradition of experimental essay-writing, and think critically about new platforms for reading and writing in the digital age. Another goal is to develop critical media production and pedagogical skills.

Texts: Andrea Lunsford, Beverly Moss, et al., *Everyone's an Author, with Readings* (Norton; also available as an e-book), with accompanying e-site: everyonesanauthor.tumblr.com; Julia Alvarez, *A Wedding in Haiti* (Algonquin) and *Return to Sender* (Yearling); Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian* (Little, Brown).

7146 Multilingual Writing: Pedagogies and Practices/

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

What is the relationship between knowledge production and English education? How should questions of "critical" or "resistant" pedagogies be decided, and by whom? What is the role of classroom teachers in these debates? We will consider responses to these questions by analyzing recent pedagogical work on the concepts of hegemony,



2012 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): Stephen Thorne, Cindy Rosenthal, Jennifer Wicke, Margery Sabin, Stephen Berenson, Lynnette Freeman, Tracy Smith

Middle row: Will Nash, John Elder, Susanne Wofford, Michele Stepto, David Kirkland, Sam Swope, Patrick Wood Uribe, Tyler Curtain, Margery Sokoloff, Jonathan Freedman, Jenny Green-Lewis, Robert Stepto

Back row: Mia Ellis, David Huddle, Charlie Thurston, Jonathan Fried, Brian McEleney, Caroline Bicks, Angela Brazil, John Fyler, Dare Clubb, Jeffrey Shoulson, Damián Baca, Will Austin

transformation, justice, democracy, functional literacy, and linguistic plurality. Instead of simply comparing pedagogies, we will take on the question of the legitimacy and social reality of teaching writing across communities in the U.S. and beyond. Through investigating the ways multilingual writers merge their own languages and world views into standardized English, we will collectively explore new possibilities for writing and the teaching of written language.

Texts: Gloria Anzaldúa, *Borderlands/La Frontera* (Aunt Lute); Norma González and Luis Moll, *Funds of Knowledge: Theorizing Practices in Households and Classrooms* (Lawrence Erlbaum); Gregorio Hernandez-Zamora, *Decolonizing Literacy: Mexican Lives in the Era of Global Capitalism* (Multilingual Matters); Suresh Canagarajah, *Translingual Practice: Global Englishes and Cosmopolitan Relations* (Routledge); bell hooks, *Writing beyond Race: Living Theory and Practice* (Routledge).

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

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

journey day by day. Class members are expected to contribute regularly to the journal, to write reflections on class discussions, and to conduct their own inquiry into some aspect of the class theme.

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

Group II (British Literature through the Seventeenth Century)

7210b Chaucer/J. Fyler/M–Th 8:10–9:25

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales* and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender, that are of perennial interest.

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

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

History may be written by the winners, but the stories that get passed along by everyone else often don’t support the official account. In this class, we’ll be exploring the multiple ways in which Shakespeare dramatizes the complexities of writing history and telling tales—the stories of countries, spouses, leaders, and children that everyone needs and desires, but upon which no one can agree. What does the act of remembrance demand of us? What (and whom) do we have to forget in order to move forward with a certain version of history? What are the ethics of remembering and forgetting? We will be reading in the following order: *Hamlet*, *All’s Well That Ends Well*, *Othello*, *The Winter’s Tale*, *Titus Andronicus*, and *Richard III*. In conjunction with each play, we will be reading scholarly articles to supplement our thinking. Throughout the term you will be working with the actors from the Acting Ensemble to develop a group off-stage scene from one of the plays.

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

7260 *A Midsummer Night’s Dream on the Page and Stage*/A. MacVey/M, W 2–4:45

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

Texts: William Shakespeare, *A Midsummer Night’s Dream* (Arden); Peter Brook, *The Empty Space* (Touchstone); selected articles and reviews on reserve.

7290b Reading Poetry/R. Watson/M–Th 11–12:15

The first half of this course will focus primarily on canonical figures of late-Renaissance English lyric verse—Donne, Herbert, Shakespeare, Jonson, and Marvell—with frequent reference to the works of their less famous contemporaries. The second half will range through mostly brief, mostly British poetry of the centuries that follow, up to the present. As we analyze, through close reading, the interplay of form and content, we will also explore what kinds of work these poems are doing, and what the poems tell us indirectly about tensions in the authors and cultures that produced them. Students will write short response papers and a substantial final paper; they will also each lead discussion on a modern poem of their own choosing. Most important, students must come to each session prepared to raise questions of all sizes, and participate in an honest, energetic, and informed discussion of the assigned poems and their contexts. (*This course can be used to satisfy either a Group II or a Group III requirement.*)

Text: *The Norton Anthology of Poetry*, Full 5th Ed., ed. Margaret Ferguson, M. Salter, J. Stallworthy (Norton).

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

This course explores how gender norms have been contested and developed from the sixteenth century forward in primarily British literature. What makes someone male or female? Is gender marked by bodies, clothes, behavior, an unseen sense of who we feel we are? What if people don’t fit into the categories of masculinity and femininity that their culture has prescribed? How do bodies that confound these divisions expose these mechanisms and their faultlines? We will consider accounts of cross-dressers, hermaphrodites, “manly” women, and “womanish” men. We’ll study figures who violate the norms of feminine and masculine behavior (Queen Elizabeth and King James; the Macbeths; the Amazons; *The Changeling*’s Beatrice-Joanna); those whose bodies blur the biological markers of difference (Herculeine Barbin and Frankenstein’s monster); the fin de siècle “New Woman” (Chopin’s *The Awakening*) and the suburban middle-aged man (Dickey’s *Deliverance*); and we’ll end with a narrator whose gender remains ambiguous throughout his/her story of love and desire (Winterson’s *Written on the Body*). Please read as much of the primary material as possible before arrival and prepare Laura Gowing’s *Gender Relations in Early Modern England* for the first class. (*This course can be used to satisfy either a Group II or a Group III requirement. Students who have taken 7274 should not enroll in this class.*)

Texts: Laura Gowing, *Gender Relations in Early Modern England* (Longman); William Shakespeare, *Macbeth*, ed. William Carroll (Bedford/St. Martins); Thomas Middleton and William Rowley, *The Changeling* (Manchester; Revels Student Ed.); Michel Foucault, *Herculeine Barbin*, trans. Richard McDougall (Pantheon); Mary Shelley, *Frankenstein*, 2nd ed., ed. J. Paul Hunter (Norton Critical); Kate Chopin, *The Awakening*, ed. Margo Culley (Norton Critical); James Dickey, *Deliverance* (Delta); Jeanette Winterson, *Written on the Body* (Vintage).

7295 Milton’s Poetry/L. Engle/T, Th 2–4:45

In this course we will read John Milton’s *Paradise Lost*, *Samson Agonistes*, and *Paradise Regained*. We will also touch on Milton’s *Masque* (a.k.a. *Comus*), some of his prose works, and a number of his shorter poems, including his pastoral elegy *Lycidas*. Though Milton’s career as a poet was not continuous, and for long periods of his adulthood it was in abeyance due to other commitments, it is nonetheless exceptionally unified. Milton’s vocation, style, personal anxieties, political dreams, and sublime imagination are on display from his college poems to the masterpieces of his blind old age. This range makes him a rewarding poet to read and teach. Students will post notes, will lead one class discussion, will participate in a reading event, and will also write a shorter and a longer paper in the course of the summer session. Please come to the first meeting prepared to discuss “On the Morning of Christ’s Nativity.”

Text: *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, John Rumrich, and Stephen Fallon (Modern Library).
Recommended: *The King James Bible*.

Group III (British Literature since the Seventeenth Century)

7290b Reading Poetry/R. Watson/M–Th 11–12:15

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

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

See the description under Group II offerings. This course can be used to satisfy either a Group II or a Group III requirement. Students who have taken 7274 should not enroll in this class.

7311 Romantic Poetry: Vision and Optical Culture/

I. Armstrong/M–Th 8:10–9:25

Light, darkness, shadows, phantoms, phantasmagoria, the magic lantern, the spectrum, the telescope, the microscope, rainbows, stars, optical illusions, reflections, refractions. New technologies released new images for the nature of images themselves, and re-explored the nature of vision and the visionary in this period. We will look at the key poems of vision across the range of poetry by men and women from 1790–1830. We will also look at some of the prose texts that brought vision into question, writing by Isaac Newton, Immanuel Kant, William Herschel, and Joseph Priestley, among others. To prepare, please read “The Tyger,” from Blake’s *Songs of Innocence and of Experience*; Wordsworth’s *Prelude*, Book 1; Shelley’s “Prometheus Unbound,” particularly the first act; Anna Barbauld’s “Summer Evening’s Meditation”; Charlotte Smith’s “Beachy Head.” Students will submit two pieces of written work, a short and a long essay. In addition to formal presentations and discussion you will be asked to bring imaginative and analytical thought to interpretation of the texts through a number of means—for example, dramatization, movement, drawing. Think seriously about joining this course if you are not comfortable with these methods.

Texts: William Blake, *Songs of Innocence and of Experience* (Oxford Student Texts, 1990); William Wordsworth, *The Prelude: A Parallel Text*, ed. Jonathan Wordsworth (Penguin); *The Norton Anthology of English Literature*, Vol. D, *The Romantic Period*, ed. Stephen Greenblatt, et al. (Norton). A collection of the prose works will be available at Bread Loaf.

7362 Things, Artefacts and Art Objects in the**Nineteenth-Century Novel/I. Armstrong/ M–Th 9:35–10:50**

The nineteenth-century novel is crowded with things and humanly made artefacts. The aim of the course is to explore this universe of things in different texts, considering the peculiar ways in which each writer represents things and the many functions of objects in narrative. In particular, we will be interested in the way the world of things is conjured through language. We will look at illustrated catalogs and handbooks to the Exhibition of 1851, the moment of a nascent commodity culture. Freud, Karl Marx, Walter Benjamin, and phenomenologists such as Hannah Arendt all had different theories of the object. We will engage in close readings of the novels listed below, along with the early pages of *Robinson Crusoe* by Daniel Defoe (who initiated an obsession with things). Students will submit two pieces of written work, a short and a long essay. Please bring an object with you on the first day of class and be prepared to talk about it. In addition to formal presentations and discussion you will be asked to bring imaginative and analytical thought to interpretation of the texts through a number of means—for example, dramatization, movement, drawing. Think seriously about joining this course if you are not comfortable with these methods.

Texts: Daniel Defoe, *Robinson Crusoe*; Charlotte Brontë, *Jane Eyre*; William Thackeray, *Vanity Fair*; Charles Dickens, *Great Expectations*; Elizabeth Gaskell, *North and South*; Henry James, *The Spoils of Poynton* (all in Penguin).

7371 A History of Poetics: From Plato to Wilde/H. Laird/

M, W 2–4:45

This course will trace conversational threads in the history of Western poetics (including Socratic dialogues, the *ars poetica*, “apologies” for poetry, *discours*, and other genres), from Plato through the nineteenth century. It will focus on how these early theorists of poetry constructed “the poet,” defined literature (e.g., *mimesis*), and debated with one another about literature’s purpose and aesthetic issues generally. While tracking socio-historical congruities and conflicts in the history of poetics and these poetics’ varying aesthetics, we will also see what happens when we apply these thinkers’ concepts to their own writings. We will interlace these readings with three plays that supply provocative examples of poetic achievement and alternative poetics. (*This course can be used to satisfy either a Group III or a Group V requirement.*)

Texts: *The Critical Tradition*, 3rd ed., ed. David Richter (Bedford/St. Martin’s); Sophocles, *The Three Theban Plays*, trans. Robert Fagles (Penguin); William Shakespeare, *Hamlet*, rev. ed. (Signet); Percy Bysshe Shelley, *Prometheus Unbound* (Black Box).

7372 Against Human Flourishing/T. Curtain/M, W 2–4:45

What, if anything, do literary texts allow us to say about human flourishing? This course will read selected dialogues from Plato, along with Aristotle’s *Poetics* and the *Nicomachean Ethics*, in order to make sense of key terms that have been used to define human flourishing. Each week we will discuss a central concept—from *appearance* to *beauty*, from *science* to *wisdom*, from *virtue* to *excellence*, from *Eros* to *pleasure*; and from *friendship* to *flourishing*. With Plato and Aristotle as our guides, we will discuss *fate* against the mayhem of *Beowulf*, follow Moore and Hobbes into an argument about *character* and *utopias*, happen upon Edmund Burke and Virginia Woolf sitting dejectedly, longing for *perception* and the *sublime*. We will listen to Plato’s expert witnesses on *Eros* as we are pulled into the plague of despair and desire of Thomas Mann’s *Death in Venice*. The class will be asked to entertain the question, what if we think of literature as a case *against* human flourishing? How then do we answer the questions: Why write? read? love? or desire? (*This course can be used to satisfy either a Group III or a Group V requirement.*)

Texts: Plato, *Complete Works*, J. Cooper (Hackett); Aristotle, *Nicomachean Ethics*, 2nd ed., trans. Terence Irwin (Hackett); Aristotle, *Poetics*, trans. Malcolm Heath (Penguin); Thomas Moore, *Utopia* (Dover); Thomas Hobbes, *Leviathan* (Hackett); Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (Oxford); Virginia Woolf, *To the Lighthouse* (Oxford); Thomas Mann, *Death in Venice*, trans. Clayton Koelb (Norton).

7402 “Written by Herself”/H. Laird/T, Th 2–4:45

In 1952, Simone de Beauvoir wrote, “But first we must ask: what is a woman?” This course asks what “women” (and its corollary, “men”) have become, and what has become of women during the last century in the context of “women’s writing.” Focusing on the herstories of fiction in and associated with England, we will ask how such writings have reproduced, troubled, or re-mixed gender and text? How does genre—from autobiography and memoir, through dream fragment and epiphany, to historical anecdote and lecture—come into play? We will also keep in mind de Beauvoir’s critical point that “no group ever sets itself up as the One without at once setting up the Other against itself.” What other “others” are involved in these texts, and how/where do they intersect? Recommended contemporary critical/theoretical discussions will be available on reserve.

Texts: Charlotte Brontë, *Jane Eyre* (Norton Critical); *Dreams, Visions, and Realities: An Anthology of Short Stories by Turn-of-the-Century Women Writers*, ed. Stephanie Forward (Continuum); Gertrude Molmore, *Suffragette Sally* (Broadview); Virginia Woolf, *A Room of One’s Own* (Mariner); Stella Gibbons, *Cold Comfort Farm* (Penguin); Jean Rhys, *Wide Sargasso Sea* (Norton Critical); Doris Lessing, *Memoirs of a Survivor* (Vintage); Tsitsi Dangarembga, *Nervous Conditions* (Lynne Rienner); Meera Syal, *Anita and Me* (New Press); Shelina Zahra Janmohamed, *Love in a Headscarf* (Beacon). Please read *Jane Eyre* for our first week.

7405 Teaching Modern Irish Literature/V. Luftig/M–Th

11–12:15

We will study literary, historical, and critical texts preparatory to teaching a survey of twentieth- and early twenty-first-century Irish literature for advanced high school or undergraduate students. We will consider too what’s gained and lost in teaching these texts (by internationally renowned Irish and by those little known outside Ireland) either in a course bounded by the Irish national tradition or in courses that also consider British, transatlantic, and/or postcolonial contexts. No previous background in Irish literature is required—the course will be an introductory survey at the same time it considers ways of teaching such a survey—but having read a bit of Joyce, Yeats, Heaney, etc., can’t hurt. We will give particular attention to texts by women writers and to depictions of recent immigrants. Discussions of

teaching will focus on course design, not classroom pedagogy. Please read *Dubliners* for the first class session. (*Students who have taken 7976 with Professor Luftig should not enroll for this course.*)

Texts: *The Oxford Illustrated History of Ireland*, ed. Roy Foster (Oxford); James Joyce, *Dubliners: Text and Criticism*; rev. ed., ed. Robert Scholes and A. Walton Litz (Viking); *An Anthology of Modern Irish Poetry*, ed. Wes Davis (Belknap); William Butler Yeats, *Yeats's Poetry, Drama, and Prose*, ed. James Pethica (Norton Critical); *Modern and Contemporary Irish Drama*, 2nd ed., ed. John Harrington (Norton Critical); *The Granta Book of the Irish Short Story*, ed. Anne Enright (Granta); *The Lieutenant of Inishmore*, Martin McDonagh (Dramatists Play Service); Kevin Barry, *City of Bohane* (Graywolf).

7445 Modernist Short Fiction/V. Luftig/M–Th 9:35–10:50
The period's short stories make for a good introduction to literary modernism because they offer interesting test cases for some very grand ambitions. We'll take those ambitions seriously while also considering the constraints of the form, reading stories in relation to the magazines in which they originally appeared, historical events and social patterns to which they responded, and the broader literary experiments of which they were a part. We'll study important collections—by Joyce, Hemingway (please get a used edition of *In Our Time*), and Waldron—and individual stories by Crane, James, Wharton, Conrad, Lawrence, O'Connor, Woolf, concluding with each student's focusing on (and offering a presentation in class) on a story by Katherine Mansfield. (*This course can be used to satisfy either a Group III or a Group IV requirement.*)

Texts: James Joyce, *Dubliners: Text and Criticism*; rev. ed., ed. Robert Scholes and A. Walton Litz (Viking); Joseph Conrad, *Heart of Darkness* (Norton Critical); Stephen Crane, *Great Short Works of Stephen Crane* (Harper Perennial); Henry James, *Tales of Henry James* (Norton Critical); Virginia Woolf, *The Complete Shorter Fiction of Virginia Woolf* (Mariner); Eric Walrond, *Tropic Death* (Liveright); Katherine Mansfield, *Selected Stories of Katherine Mansfield* (Norton Critical).

7455 Fiction of Empire and the Breakup of Empire/M. Sabin/T, Th 2–4:45
Through close study of selected Victorian, modern, and contemporary texts, the seminar will examine continuities and ruptures between colonial and postcolonial fiction related to what was British India, before breaking up into the several independent nations of South Asia. Novels and short stories, mostly written in English but with a few outstanding stories in translation, will be considered for their own merit, but also in relation to critical and theoretical controversies in current literary studies. We will discuss the participation of English fiction in the construction and also the critique of imperialism, the ambiguous status of the English language in the turn against



the colonialist mentality, and more recent questioning of the term “postcolonial” itself. This course moves fast, especially at the beginning, so it will be crucial for you to have done a substantial amount of the primary reading before arrival, at least: *The Mystery of Edwin Drood*, *A Passage to India*, *Clear Light of Day*, and *The Inheritance of Loss*. Specific assignments in critical reading and a few films will accompany the primary texts, along with extracts from some primary readings unavailable for purchase in print. (*This course can be used to satisfy either a Group III or a Group V requirement.*)

Texts: Charles Dickens, *The Mystery of Edwin Drood* (Penguin); Rudyard Kipling, *Selected Stories* (Penguin); E. M. Forster, *A Passage to India* (Harvest); V. S. Naipaul, *Area of Darkness* (Vintage); Saadat Hasan Manto, *Selected Stories*, trans. Khalid Hasan (Penguin); Anita Desai, *Clear Light of Day* (Vintage); Amitav Ghosh, *Shadow Lines* (Mariner); Kiran Desai, *Inheritance of Loss* (Grove); Daniyal Mueenuddin, *In Other Rooms, Other Wonders* (Norton).

Group IV (American Literature)

7385 Fictions of Finance/J. Freedman/T, Th 2–4:45
What is the relation between literature and its ambient economic world? This question will be at the center of our inquiry this summer, as we survey a number of works that look to the interplay between imaginative expression and material practices in America between, roughly, 1850 and 1920. Particularly interesting to us will be fictions that take the new, globalizing ambitions of finance capitalism seriously and that attend to the emotional, imaginative consequences of such a massive new economic force and its ancillary institutions (the stock market, the corporation). Readings will include some poems and a bit of economics (e.g., Marx, Schumpeter) but will mainly focus on the novels listed below. Students will write one short paper and one longer one.

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

7445 Modernist Short Fiction/V. Luftig/M–Th 9:35–10:50
See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement.

7458 Film as Film/J. Freedman/M, W 2–4:45
Cinema as an art has developed with remarkable rapidity from its origins (roughly the end of the nineteenth century) to the present day, and along the way has developed the capacity to comment on its own techniques, practices, institutions, past, present, and future. We will survey the ways film has persistently interrogated itself in a variety of venues and by a number of means, touching on some of the major texts in film criticism by way of comparison or contrast (hint: the films themselves often turn out to be more trenchant than the works that attempt to define, critique, or arraign them). While I'd be happy to have cinephiles and film experts in the class, the class is primarily intended as an introduction to film aesthetics for teachers interested in building cinema into their curriculums and/or for people interested in becoming more enlightened consumers. Assignments: journals, one short paper, one long one. (*This course may be used to satisfy either a Group IV or Group V requirement.*)

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



**7511b Reading Slavery and Abolitionism/W. Nash/
M–Th 11–12:15**

This course is a study of black and white writers' responses to, and efforts to eradicate, the "peculiar institution" of chattel slavery. We will work chronologically and across genres to understand how and by whom the written word was deployed in pursuit of physical and mental freedom and racial and socioeconomic justice. We will start by reading a short history, to ensure that we have common ground for beginning our conversations, and we will expand and deepen our study of historical context as the course progresses. Drawing on the substantial resources of Middlebury's special collections, students will have the opportunity to engage in archival work.

Texts: Sue Peabody and Keila Grinberg, *Slavery, Freedom, and the Law in the Atlantic World* (Bedford/St. Martin's); *Against Slavery: An Abolitionist Reader*, ed. Mason Lowance (Penguin); Ralph Waldo Emerson, *Emerson's Anti-Slavery Writings*, ed. Joel Myerson and Len Gougeon (Yale); Frederick Douglass, *Narrative of the Life of Frederick Douglass Written by Himself* and Harriet Jacobs, *Incidents in the Life of a Slave Girl* (both in one vol., Modern Library); Henry David Thoreau, *Civil Disobedience and Other Essays* (Dover); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Norton); William Wells Brown, *Clotel, or the President's Daughter* (Penguin); Solomon Northup, *Twelve Years a Slave* (Penguin).

**7586 American Artists and the African American Book/
R. Stepto/M–Th 9:35–10:50**

This seminar studies the visual art, decoration, and illustration of African American books (prose and poetry) since 1900. Topics will include book art of the Harlem Renaissance (with special attention to Aaron Douglas and Charles Cullen), art imported to book production (e.g., images by Romare Bearden, Jacob Lawrence, and Archibald Motley), children's books (e.g., by Langston Hughes, Tom Feelings, and Marilyn Nelson), photography and literature (e.g., Paul Laurence Dunbar's *Cabin and Field*, with Hampton Institute photographs; Richard Wright's *Twelve Million Black Voices*). The seminar may include sessions at Middlebury's Museum of Art and Davis Family Library.

Texts: Caroline Goesser, *Picturing the New Negro: Harlem Renaissance Print Culture and Modern Black Identity* (Kansas); Mark Twain, *The Adventures of Huckleberry Finn* (Norton Critical); *The New Negro*, ed. Alain Locke (Touchstone); James Weldon Johnson, *God's Trombones* (Penguin); Richard Wright, *Twelve Million Black Voices* (Basic Books); Maren Stange, *Bronzeville* (New Press; out of print, but used copies available from online sources); Langston Hughes, *The Dream Keeper* (Knopf); Romare Bearden, *Li'l Dan, The Drummer Boy* (Simon & Shuster; out of print, but used copies available from online sources); Tom Feelings, *Middle Passage* (Dial); Jacob Lawrence, *The Great Migration* (HarperCollins); Nella Larsen, *Quicksand* (Penguin); Ezra Jack Keats, *The Snowy Day* (Penguin/Puffin); Marilyn Nelson, *A Wreath for Emmett Till* (Houghton Mifflin) and *Carver: A Life in Poems* (Front Street); Mat Johnson and Warren Pleece, *Incognegro* (Vertigo).

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

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

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

**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 Gertrude Stein's stories and Robert Frost's narrative poetry through Thornton Wilder's plays, ending with Alison Bechdel's reflections on Modernist storytelling. In honor of the staging of *Our Town* this summer, we will study the play and look at the ways Modernist aesthetic forms shaped how writers represented American social life at the small scale. As we consider this shared subject, we will read in multiple genres: short and long-form fiction; lyric, epic, and prose poetry; drama; and graphic narrative. Students will prepare two papers and a presentation, choosing between critical and pedagogically oriented options. The pace will be brisk, so you should read some of the longer and denser material (especially Stein, Faulkner, Anderson, and Eliot) a first time before you arrive in Vermont.

Texts: Gertrude Stein, *Three Lives* (1909) and *Tender Buttons* (1914; both in *Digireads.com*); Robert Frost, *North of Boston* (1914), in *North of Boston and A Boy's Will* (Dover Thrift); Sherwood Anderson, *Winesburg, Ohio* (1919; Signet); Jean Toomer, *Cane* (1923; Liveright, new ed.); T. S. Eliot, *The Annotated Waste Land [1922] with Eliot's Contemporary Prose*, 2nd ed., ed. Lawrence Rainey (Yale); Ernest Hemingway, *In Our Time* (1925; Scribner); Thornton Wilder, *The Bridge of San Luis Rey* (1928; Harper Perennial); William Faulkner, *As I Lay Dying* (1930; Vintage); Thornton Wilder, *Our Town* (1938; Harper Perennial); Alison Bechdel, *Fun Home* (2004; Mariner); a packet of supplemental readings available at Bread Loaf.

**7650 The Contemporary American Short Story/D. Huddle/
M–Th 8:10–9:25**

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

Texts: Edward P. Jones, *All Aunt Hagar's Children* (HarperCollins); Greg Bottoms, *Fight Scenes* (Counterpoint); Lydia Peelle, *Reasons for and Advantages of Breathing* (Harper Perennial); Maile Meloy, *Both Ways Is the Only Way I Want It* (Riverhead); Elizabeth Strout, *Olive Kitteridge* (Random); Suzanne Rivecca, *Death Is Not an Option* (Norton); Edith Perlman, *Binocular Vision: New & Selected Stories* (Lookout); Anthony Doerr, *Memory Wall* (Scribner); Junot Díaz, *This is How You Lose Her* (Riverhead); Castle Freeman, an untitled manuscript of a work in progress (purchase through Middlebury Bookstore). One additional text may be selected for this course at a later date.

7673 Mexican American Literature/D. Baca/M—Th 9:35–10:50
This class will examine the production of U.S. Mexican American literature, with a focus on how English-language texts respond to dominant power structures and contribute to the construction of Mexican American cultural subjectivity. Mexican American literature is a dynamic aesthetic intervention that will structure our guiding inquiries: What constitutes effective Mexican American aesthetic expression? What are the literary possibilities as well as limits of “mestizaje,” the fusion and fissure of Mesoamerican and Western cultures? Given the fact that 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 production, cultural meaning, and historical narrative?

Texts: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Sandra Cisneros, *Woman Hollering Creek* (Vintage); Demetria Martínez, *Mother Tongue* (One World/Ballantine); Luis Alberto Urrea, *The Devil's Highway* (Back Bay); Stella Pope Duarte, *If I Die in Juárez* (Arizona); Rudolfo Anaya, *Bless Me Ultima* (Warner). 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.

Group V (World Literature)

7371 A History of Poetics: From Plato to Wilde/H. Laird/M, W 2–4:45
See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group V requirement.

7372 Against Human Flourishing/T. Curtain/M, W 2–4:45
See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group V requirement.

7455 Fiction of Empire and the Breakup of Empire/M. Sabin/T, Th 2–4:45
See the description under Group III offerings. This course can be used to satisfy either a Group III or a Group V requirement.

7458 Film as Film/J. Freedman/M, W 2–4:45
See the description under Group IV offerings. This course can be used to satisfy either a Group IV or a Group V requirement.

7717 Ovid and the Ovidian Tradition/J. Fyler/M—Th 9:35–10:50
Ovid is the most powerfully influential Roman poet in European literature from the twelfth century on. His erotic poems—the *Amores*, *Ars Amatoria*, and *Remedia Amoris*—fully explore the pathos and comedy of love, and make Ovid the Freud of the Middle Ages: he provides the most elaborate and memorable terminology for describing the uncertain stability of the lover's mind. The *Metamorphoses*, an epic or anti-epic, serves as a bible of pagan mythology for later poets. We will look in detail at these poems and at excerpts from Ovid's other works, especially the *Heroides*. We will also consider some of the most memorable examples of their later influence, mainly in the English but also in the French tradition.

Texts: Ovid, *The Love Poems*, trans. A. D. Melville (Oxford); Ovid, *Heroides*, trans. Harold Isbell (Penguin); *Letters of Abelard and Heloise* (Penguin); Chrétien de Troyes, *Cligés*, trans. Burton Raffell (Yale); Andreas Capellanus, *De Amore (On Love)*, trans. P. G. Walsh (Bristol Classical); Guillaume de Lorris and Jean de Meun, *The Romance of the Rose* (Oxford); Pierre Grimal, *Penguin Dictionary of Classical Mythology*; Ovid, *Metamorphoses*, either Allen Mandelbaum's trans. (Harcourt) or Stanley Lombardo's (Hackett); Edmund Spenser, *The Faerie Queene*, Books 3–4 and Book 6 and the *Mutabilitie Cantos* (both Hackett); Pierre Choderlos de Laclos, *Les Liaisons Dangereuses* (Penguin).

7740 Listening to Literature/P. Wood Uribe/T, Th 2–4:45
This course takes as its starting-point the musical re-telling of literary texts, in opera, song, madrigals, and symphonies. On the one hand, the recasting of stories in music can be seen as a way of reading, explaining, or interpreting them. On the other hand, what we hear in music also acts as an immediate and intuitive way of knowing or understanding something inaccessible by other means; that knowledge in turn can be used to shed new light on the music's literary originals, view them from new angles, and set elements into relief that might otherwise go unnoticed or unexamined. In addition to close reading and study, music offers a further means of exploring and discussing key literary texts. No prior knowledge of music is necessary.

Texts: Thomas Mann, *Doctor Faustus*, trans. John E. Woods (Knopf/Vintage). This is long, and not a quick read, so I strongly advise starting early!; Ovid, *Metamorphoses* (read “Orpheus and Eurydice,” “The Death of Orpheus,” “Apollo and Daphne,” “Diana and Actaeon”), ed. A. D. Melville (Oxford); Virgil, *The Aeneid* (read Books I, II, and IV), trans. Robert Fagles (Penguin); William Shakespeare, *The Tempest* and *Othello* (either Oxford or Arden); Christopher Marlowe, *Doctor Faustus* (Norton Critical); J. W. Goethe, *Faust*, Part 1 (Penguin). Listening to include: Claudio Monteverdi, *Madrigals, Books IV and V*; Ludwig van Beethoven, *Symphony No. 9* and *String Quartet Op. 132*.

7787 Global Modernism: Modernist World Fiction 1890–1936/J. Wicke/T, Th 2–4:45

This course will confront several myths about modernism: that modernist literature was written by and for elite Western audiences, that it is entirely Eurocentric, or Western, in its origins, and that it stays removed from the world and reflects on its own artistic experimentation. Modernist literature, however, was a world literature: it was written by authors who were involved with global exchanges or who themselves came from the so-called “ends of the earth,” and it emerged as an aesthetic and material practice informed and shaped by global locations and awareness. In a real sense, the global *made* modernism. This course looks freshly both at major modernist works for the global presence within them and also at modernist texts from around the world that have now come to be central to our understanding of a global modernism. We will also investigate the critical roots of the global to be found in early twentieth-century essays on world empire by J. A. Hobson and Vladimir Lenin, along with global theories of modernity from Chakraborty, Said, Fanon, and Freud. The goals of this course are three-fold: to expose students to a key body of literature in a globally-attuned way, to explore the global literary culture of modernism, and to present an open and exciting model for globally-oriented courses that students will themselves be prepared to teach.

Texts: Olive Schreiner, *The Story of an African Farm* (1883; CreateSpace or free e-book at Gutenberg.org); Joseph Conrad, *Lord Jim* (1900; Penguin—out of print, but used copies are for sale or you can read the free e-book at Gutenberg.org); Natsume Soseki, *Sanshiro* (1903; Penguin); James Joyce, *Dubliners* (1914; Dover Thrift); Katherine Mansfield, “The Daughters of the Late Colonel” and “The Garden Party” in *The Best Short Stories of Katherine Mansfield*, ed. Enda Duffy (Dover); E. M. Forster, *A Passage to India* (1924; Penguin or Mariner); Claude McKay, *Banana Bottom* (1934; Harvest); Mulk Raj Anand, *Untouchable* (1935; Penguin); Elizabeth Bowen, *The House in Paris* (1935; Anchor); Virginia Woolf, *Between the Acts* (1941; Mariner). Secondary materials will be available at Bread Loaf.

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

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

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

7791 Horror/T. Curtain/M–Th 9:35–10:50

The world is filled with terror and horror. Do 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? Yes. The great works of literature are frequently horror stories—and deeply moralistic stories at that. We will study books or films from Chinese, South Korean, Japanese, Russian, and Italian horror traditions, as well as more familiar British and American gothic and splatter—while looking too at passages from such texts as *The Unfortunate Traveller* (Nashe), *Titus Andronicus*, *The Duchess of Malfi*, Book VI of *De Rerum Natura*, and *Beowulf*. From Lot's wife to *Salem's Lot*, we will discuss horror-as-morality. Be prepared on day one to discuss two short stories: Shirley Jackson, "The Lottery" and Ursula K. Le Guin, "The Ones Who Walk Away from Omelas." The opening topic: the horrors of democracy. 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);

David Wong, *John Dies at the End* (St. Martin's Griffin); John Ajvide Lindqvist, *Let the Right One In* (St. Martin's Griffin). A packet of short stories will be made available at Bread Loaf. We will have a weekly screening of movies, including Roman Polanski's *Rosemary's Baby* (1968); Brian de Palma's *Carrie* (1976); Stanley Kubrick's *The Shining* (1980); Hideo Nakata's *Ringu* (1998); Dario Argento's *Suspiria* (1977); Sean Cunningham's *Friday the 13th* (1980); Larry Yust, *The Lottery* (1969); Tomas Alfredson's *Låt den rätte komma in* (*Let the Right One In*, 2008); Takashi Shimizu, (*Ju-on*, 2000), among other works.

Group VI (Theater Arts)

7260 A Midsummer Night's Dream on the Page and Stage/A. MacVey/M, W 2–4:45

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

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—just to name 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 texts from *Hamlet*, *Macbeth*, and *Romeo and Juliet* and on short stories, myths, poetry, nonfiction, and contemporary plays. We'll also observe evening rehearsals of this summer's production of *Our Town* and consider the Acting Ensemble's approaches to classroom work. Bring copies of texts you teach since you'll be able to reference those in some of your activities. Since most of the work will be collaborative, you must be available to rehearse with classmates several evenings and weekends. The final projects will be presentations, so you must attend the last class. No previous theater training is necessary. Please read the introduction to *Impro* before the first class.

Texts: Thornton Wilder, *Our Town* (Harper Perennial Classics; use this edition to follow rehearsal script); Keith Johnstone, *Impro* (Routledge); William Shakespeare, *Macbeth*, *Hamlet*, *Romeo and Juliet* (any edition); 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).



John Elder and student on the Inn porch.

Bringing it Back



At the end of every summer, many Bread Loaf students take what they've learned at Bread Loaf back to their own public and private school classrooms, to transform the delivery of education in exciting ways. Some of their stories (and more) are included in the first issue of the Bread Loaf Teacher Network Journal:

<http://blogs.middlebury.edu/bltnmag>

Digital Learning Partnerships: Transforming the Way Students Think about 20th-century Learning



Read about a five-year collaboration between Ohio teachers Christopher Moore (MA '12) and former Bread Loaf student Andrea Dodge Vescelius, and their AP English Language and Composition classes; and

watch the video that chronicles one of their recent projects, a cross-classroom dialogue about argumentation.

Connected Teaching



Lorena German (Lawrence) and Holly Spinelli (New York City) weigh in on the benefits of teacher partnerships and connecting classrooms with community.

Interpretive Communities: A Year of Creating, Learning, and Making Mistakes



Inspired by a Bread Loaf class on digital networking, Haley Strandberg created a digital community to give her California students the opportunity to "enjoy, discover, and confront literature in all its glorious possibility."

Teach Lawrence: Transforming Education, Transforming a City



Current student and Lawrence, Mass., teacher Jineyda Tapia talks about the genesis of Teach Lawrence, an outgrowth of the Bread Loaf Teacher Network and Andover Bread Loaf partnership.

The Case for Food Literacy



Bread Loaf student Brent Peters has turned Fern Creek High School in Louisville into an "edible campus." Read about his Food Lit (junior English) class and how it meets Common Core and College

and Career Readiness Standards and gives students voice as advocates, using food as the theme.

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"If art doesn't make
us better, then what
on earth is it for?"

—Alice Walker

