

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

BREAD LOAF SCHOOL OF ENGLISH
SUMMER 2020 COURSE CATALOG



At Bread Loaf
you become
even more.



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

THE BREAD LOAF EXPERIENCE

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

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

You are an explorer. Rediscover texts and ideas with world-renowned faculty in pioneering courses such as American Print Cultures and The Art of the Book, Digital Writing and Social Justice, The Art and Craft of Biographical Writing, and Gender and Sexuality in Native North American Literature.

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

You are imaginative. Recharge your creativity with our experimental pedagogies. The Bread Loaf Acting Ensemble connects performance to

interpretation in Bread Loaf classes, and you'll find field trips, readings, performances, and workshops that will introduce new ideas and stimulate critical and creative thinking.

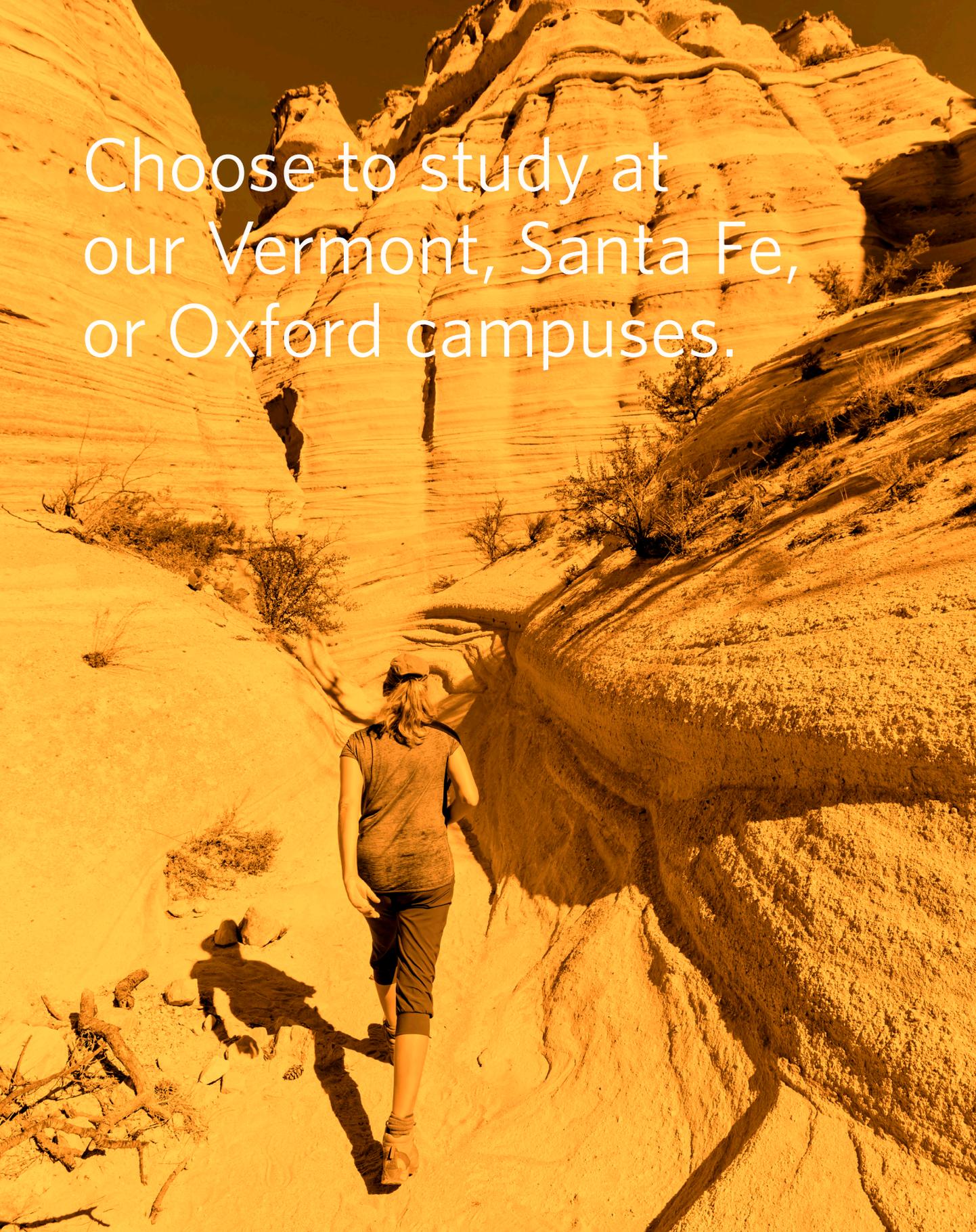
You are inspired. Think across disciplinary boundaries. Nowhere other than Bread Loaf can you be part of a master's program that connects courses in English, American, and world literatures with creative writing, pedagogy, and theater arts.

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

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

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





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

CAMPUSES

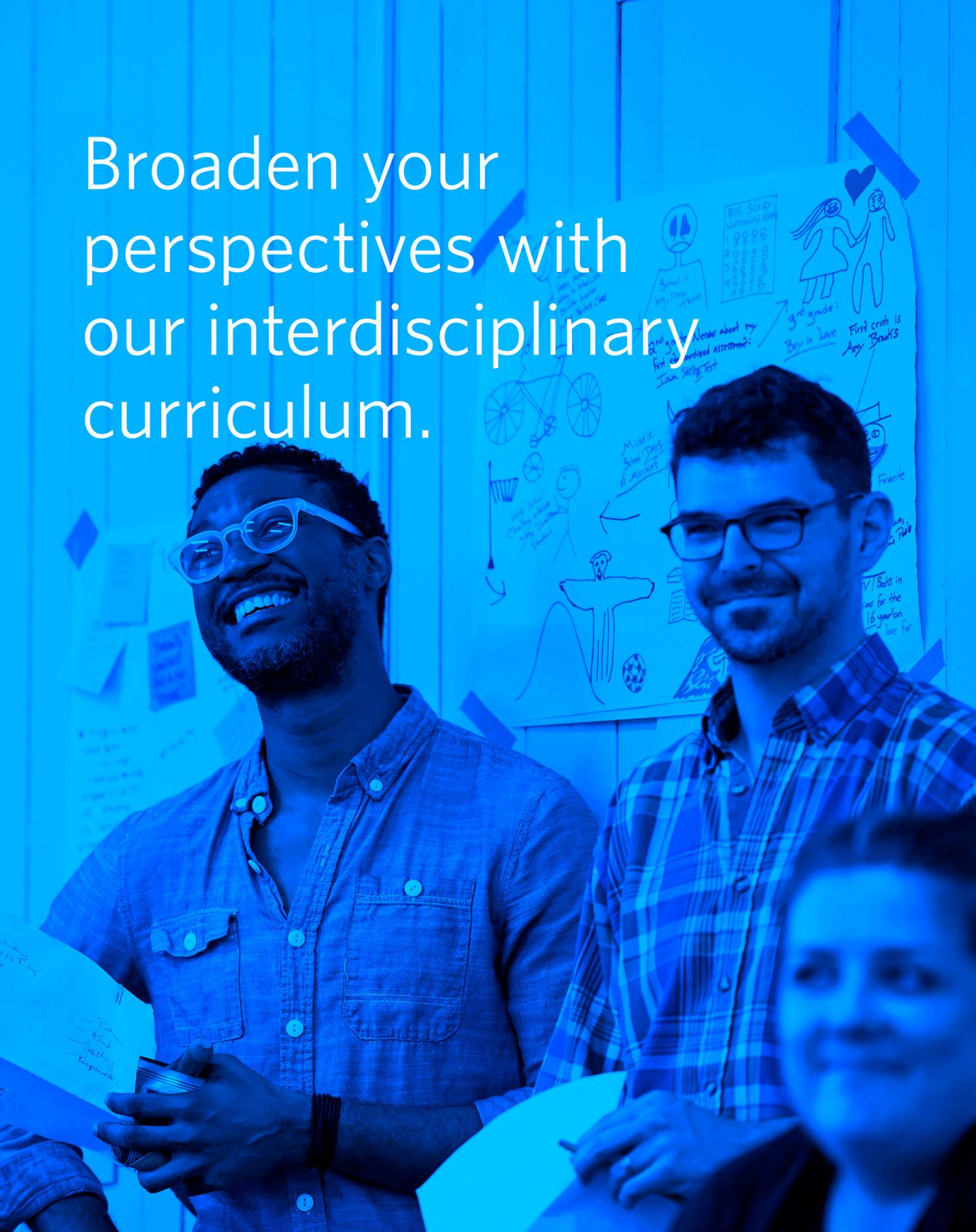
Each summer, discover new worlds at our three distinct campus locations.

Bread Loaf/Vermont, the main campus, is located in the Green Mountain National Forest, near Middlebury College. The program enrolls 250 students and offers our widest curriculum and largest number of faculty. Home to the Bread Loaf Acting Ensemble and a full-scale letterpress program, our Vermont campus offers unique opportunities to learn from actors in classes and performances and to learn letterpress printing from on-site master printers. Activities include Friday workshops and film nights headed by faculty, outdoor excursions, dances, live music and sports, and readings and panels. Students have access to the Middlebury College campus and resources. All degree candidates study in Vermont for at least one summer.

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

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

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



Broaden your perspectives with our interdisciplinary curriculum.

ACADEMIC PROGRAM

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

The Master of Arts (MA) Degree

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

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

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

The Master of Letters (MLitt) Degree

The Master of Letters program allows students to design and explore a specialized concentration within the Bread Loaf curriculum. Seven of the 10 units required for the degree must be in that concentration. Although no thesis is required, in

the final summer degree candidates will take a comprehensive examination or produce a final project that covers the course of study.

Continuing Graduate Education

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

Course Load

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

Independent Work

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

Student Support

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

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

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

Handbooks

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

Ken Macrorie Writing Centers

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

2019 Student Body Profile

States represented: 41
Countries represented: 8
Student-faculty ratio: 8:1
Students who are teachers: 78%
Students receiving financial-aid awards: 66%





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

THE BREAD LOAF TEACHER NETWORK

Our powerful network fosters transformative education in schools and communities.

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

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

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

Students interested in becoming active members are eligible to apply for special fellowships that support Bread Loaf study and year-round work in select states. View a complete list at go.middlebury.edu/specialfunding.

BLTN Outreach and Impact

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



Participate in creative programming and hands-on experiences.

CO-CURRICULAR OFFERINGS

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

Program in Theater

Complementing Bread Loaf's courses in theater arts, in Vermont and New Mexico professional actors bring performance into Bread Loaf classes as a vehicle for the interpretation of poems, plays, narrative, theory, and student writing. In Vermont, the Acting Ensemble works with students to stage a major theatrical production. In 2020, ensemble director Brian McEleney will direct a production of *Jane Eyre*.

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

Cocurricular Activities

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

Community life at each campus includes social opportunities, such as weekly film showings and dances, hikes and outings to unique cultural sites, student-generated sports

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

Recent Speakers and Performers

Julia Alvarez	Jamaica Kincaid
Sam Amidon	Beth Orton
John Ashbery	Kronos Quartet
Nancie Atwell	Tony Kushner
Alison Bechdel	Bill McKibben
Billy Collins	Daniel Mendelsohn
Vinson Cunningham	Anaïs Mitchell
Oskar Eustis	Leslie Marmon Silko
Mindy Fullilove	Tracy K. Smith
Robert Gipe	Natasha Tretheway
Seamus Heaney	Whitney White
Silas House	Crystal Wilkinson

Opposite: Students in the American Print Cultures course explore the art of the book with firsthand experiences such as bookbinding.



Find the
resources you
need to apply.

ADMISSIONS AND FUNDING

Eligibility

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

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

New Student Applications

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

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

Reenrollment

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

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

Deposits and Payment

Accepted applicants must pay a \$400 nonrefundable deposit, which will be applied to the student's total bill. Students will not be officially enrolled in the program or assigned rooms until this deposit is received. Final bill notifications are emailed in April and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except in cases of late admission. Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive a partial refund of the tuition and board charges.

Financial Resources

Students may be eligible for the following:

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

Bread Loaf faculty and administration

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

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

AT BREAD LOAF/VERMONT

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

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

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

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

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

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.

Dennis Denisoff, BA, Simon Fraser University; MA, PhD, McGill University. Ida Barnard McFarlin Chair of English, University of Tulsa.

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

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

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

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

Jennifer Green-Lewis, MA, University of Edinburgh; PhD, University of Pennsylvania. Professor of English, George Washington University.

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

Amy Hungerford, BA, MA, PhD, Johns Hopkins University. Executive Vice President and Dean of the Faculty of Arts and Sciences, Columbia University.

Rochelle L. Johnson, BA, Bates College; MA, PhD, Claremont Graduate University. Professor of English and Environmental Studies, The College of Idaho.

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

Jacques Lezra, BA, MPhil, PhD, Yale University. Professor and Chair of Hispanic Studies, University of California, Riverside.

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

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

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

Amy Rodgers, AB, Columbia University; PhD, University of Michigan. Associate Professor of Film, Media, and Theatre and Dean for the Senior Class, Mount Holyoke College.

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

Cheryl Savageau, BS, Clark University; MA, University of Massachusetts, Amherst. Poet, Memoirist, Storyteller, Artist.

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

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

Robert Sullivan, AB, Georgetown University. Contributing Editor, *A Public Space*.

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

Susanne Wofford, BA, Yale College; BPhil, Oxford University; PhD, Yale University. Dean, the Gallatin School of Individualized Study, New York University.

Bryan Wolf, BA, Rice University; MAR, Yale Divinity School; MA, PhD, Yale University. Jones Professor Emeritus in American Art and Culture, Stanford University; Visiting Professor, Yale University.

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

AT BREAD LOAF/NEW MEXICO

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

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

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

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

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

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

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

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

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

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

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

AT BREAD LOAF/OXFORD

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

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

Caroline Bicks, BA, Harvard University; MA, PhD, Stanford University. Professor of English and Stephen E. King Chair in Literature, University of Maine.

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

Conrad James, BA, University of the West Indies, Mona; PhD, University of Cambridge. Associate Professor of World Literatures and Cultures, University of Houston.

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

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

David J. Russell, BA, University of Oxford; PhD, Princeton University. Associate Professor of English, University of Oxford; Tutor and Fellow, Corpus Christi College.

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

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

ADMINISTRATION AND STAFF

Dianne Baroz, Assistant to the Bread Loaf Teacher Network Director; Coordinator of the Oxford Campus

Emily C. Bartels, Dean of the Bread Loaf School of English

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

Tyler Curtain, Director of Student and Academic Support

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

Caroline Eisner, Director of BreadNet

Elaine Lathrop, Office Manager; Coordinator of the Vermont Campus

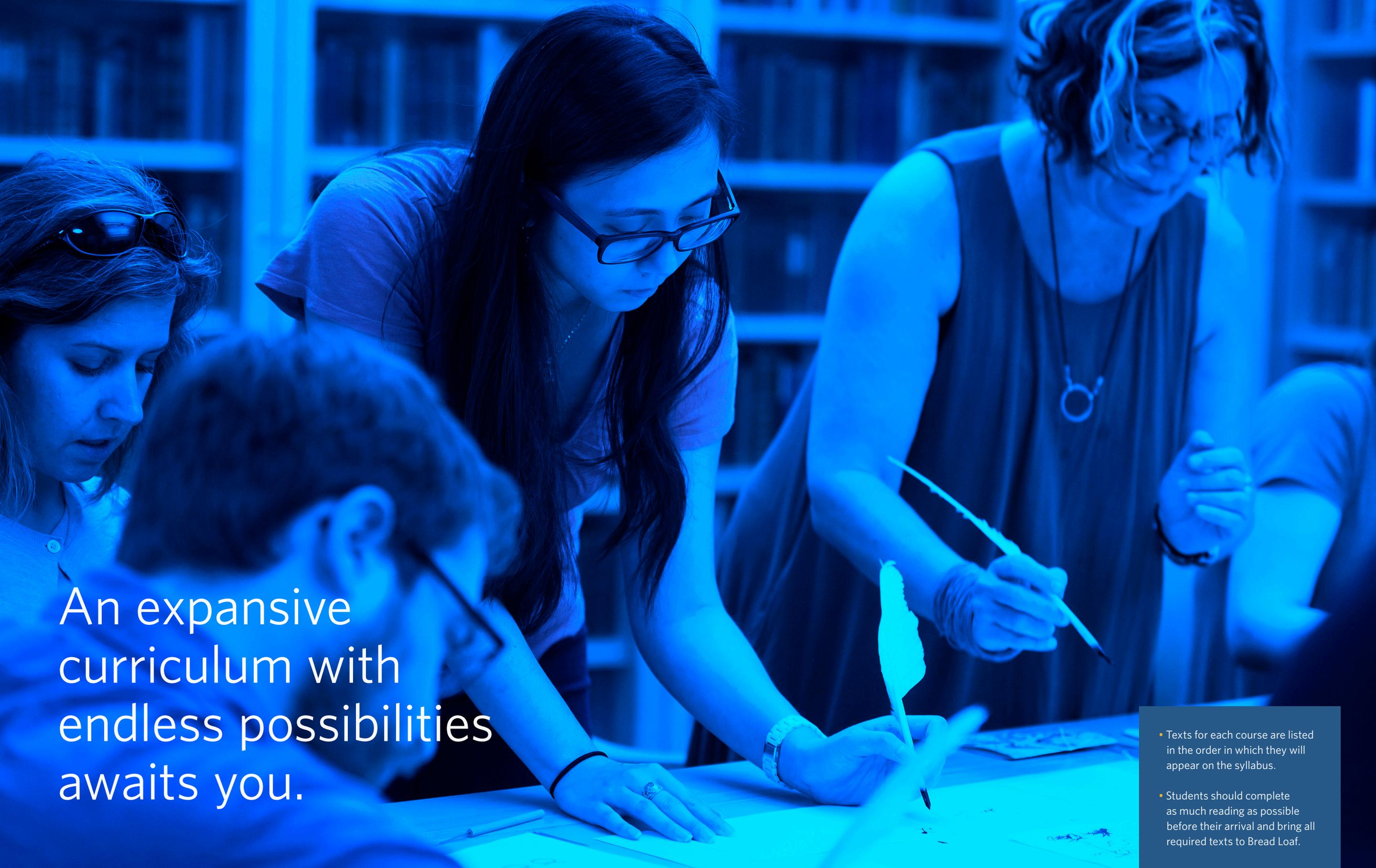
Ceci Lewis, Associate Director of the Bread Loaf Teacher Network

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

Tom McKenna, Director of Bread Loaf Teacher Network Communications

Beverly Moss, Director of the Bread Loaf Teacher Network

Dana Olsen, Assistant Director of the Bread Loaf School of English



An expansive
curriculum with
endless possibilities
awaits you.

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

VERMONT COURSES

GROUP 1: WRITING, PEDAGOGY, AND LITERACY

7000 Poetry Workshop: Poetry of Humanity and Hope

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

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

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

7005 Fiction Writing

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

This workshop will focus on the craft of fiction through examination of student work, analysis of exemplary published works of fiction, and completion of exercises spotlighting characterization, plot, narrative voice, dialogue, and description. Students will be expected to share works in progress, provide constructive criticism to their fellow writers, generate new work in response to exercises and prompts, and complete reading assignments. Prior to coming to Bread Loaf, students should read a selection of short stories that the instructor will provide via email. Additional readings will be provided throughout the session.

7008 Exploring Techniques in Academic Writing

M. Robinson/T, Th 2-4:45

This course is designed to help students navigate the

challenge of performing academic writing for graduate school and scholarly publication. Students are asked to come to class with 12-15 pages of original text that will be the source of various writing assignments over the course of the summer. Using the resource texts purchased for the course, students will read and discuss elements of effective academic writing for graduate school and publication and will apply these techniques to their original piece of writing. The final outcome for the term will be for students to submit their original writing for publication.

Texts: Anne Sigismund Huff, *Writing for Scholarly Publication* (Sage); John M. Swales and Christine B. Feak, *Academic Writing for Graduate Students: Essential Skills and Tasks*, 3rd ed. (Michigan).

7009 Multigenre Writing Workshop

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

This workshop will emphasize student writing: producing, reading, discussing, and revising short stories, poems, and essays. Along with reading and discussing model compositions, we will write in at least two genres each week, and we will spend at least half our class time reading and discussing students' manuscripts. The Internet will be our source for the exemplary writing we will read aloud and discuss in class.

7018 Playwriting

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

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

7019 Writing for Children

M. Stepto and S. Swope/M, W 2-4:45

Stories for children, like stories for adults, come in many colors, from dark to light, and the best have in



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

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

The Graveyard Book (HarperCollins); E. B. White, *Charlotte's Web* (HarperCollins); I. B. Singer, *Zlateh the Goat, and Other Stories* (HarperCollins), Kate DiCamillo, *Raymie Nightingale* (Candlewick).

7040 Holding Place:

Long-Form Writing about Landscape

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

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

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

7045 Memoir Workshop: Telling Stories, Finding Meaning

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

In writing memoir, we are telling stories from our lives. But how do we decide which ones to tell? And why should anyone care? In this workshop, students will practice the art of telling stories to the page and begin to develop their storytelling voices. Through class exercises they will learn how to generate and organize story ideas, retrieve memories, find thematic threads, and use sensory language and narrative strategies. Readings from successful memoirs will provide examples of strong voices, the possibilities of form, the struggle for meaning, and how creative storytelling and truth intersect. Students will write in

response to exercises and prompts, share work, and provide constructive criticism to fellow writers.

Texts: Readings will be provided in class. Recommended but not required: Louise DeSalvo, *Writing as a Way of Healing* (Beacon); Mary Karr, *The Art of Memoir* (Harper Perennial).

7051 Writing the Body

B. Brueggemann/M-Th 11-12:15

When we write, we often make, mark, and mask our bodies and/or our identities. And too, our bodies and identities can be shaped by our writing choices, styles, practices. We'll be exploring that toggle between writing and the body/identity in this course. This course is both theory and practice, reading into and writing out from the body. We will be in conversation with the French feminist philosopher, Helene Cixous: "Censor the body and you censor breath and speech at the same time. Write yourself. Your body must be heard." Our readings will run across a wide range of eras and genres. Our writing for the course (this is a writing course!) will engage multimodal and traditional forms, all caught up with "truth-telling" from the body/identity. Each class will invite a brief writing prompt response, building toward two substantial projects and a final portfolio cover letter.

Texts: Bill Roorbach, *Writing Life Stories*, 2nd ed. (F&W); Plato, *Phaedrus*, intro. Stephen Scully (Hackett); William Hay, *Deformity: An Essay*, ed. Kathleen James-Cavan (ELS); Mark Haddon, *Curious Incident of the Dog in the Night-Time* (Knopf); Cece Bell, *El Deafo* (Abrams); Emmanuelle Laborit, *The Cry of the Gull* (Gallaudet); Jean Dominique-Bauby, *The Diving Bell and the Butterfly* (Knopf); Margaret Edson, *Wit: A Play* (Farrar, Straus, and Giroux); Bernard Pomerance, *The Elephant Man: A Play* (Grove); Stephen Kuusisto, *Planet of the Blind* (Random House).

7092 Digital Writing and Social Justice

C. Medina/M-Th 8:10-9:25

This course looks at the intersection of digital writing and social injustice, examining topics such as the digital divide, racist ideology coded into online platforms, doxxing, and online activism. Scholars like Adam Banks have been interested in the digital

divide because access to technology is necessary before communities of color are able to be transformative with the uses of these technologies. With tensions between online activists and 4chan message board communities mobilizing to "dox," or make public personal information about targets, online activism and trolling have become enmeshed with a struggle among ideologically opposed users. Argumentation, social activism, and community engagement for this and upcoming generations of students will predominantly take place online. This course asks student-educators to identify and experiment with Web-based platforms and develop pedagogical materials that ask students to develop critical thinking through transformative practices relevant to their student populations.

Texts: *Racial Shorthand: Online Misrepresentation Contested in Social Media*, eds. Cruz Medina and Octavio Pimentel (ccdigitalpress.org/book/short-hand); Safiya Umoja Noble, *Algorithms of Oppression* (NYU); Adam Banks, *Race Rhetoric and Technology* (Routledge).

7105 Teaching African American Rhetorics

M. Robinson/M-Th 11-12:15

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

Texts: Keith Gilyard and Adam Banks, *On African-American Rhetoric* (Routledge, Taylor & Francis); *The Long Duree of Black Voices: the Routledge Reader of African American Rhetoric: Debates, Histories, Performances*, eds.

Vershawn Young and Michelle Bachelor Robinson (Routledge, Taylor & Francis).

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

7210 Chaucer

J. Fyler/M–Th 8:10–9:25

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

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

7230 Spenser's *Faerie Queene*: Epic, Empire, Metamorphosis

S. Wofford/M, W 2–4:45

This course offers an immersive introduction to *The Faerie Queene* in its wider literary and political contexts, including selections from classical and Renaissance epic (Vergil, Ovid, Ariosto, Tasso, Cervantes). We will read all of the 1590 *Faerie Queene* (Books 1, 2, and 3) and selections from Books 4–6, considering also questions emerging from Reformation religion and Elizabethan politics. Readings in theories of allegory and romance will complement our focus on the poem as epic. Brief attention will be given to the visual tradi-

tion of representing epic and romance in mythological paintings, emblem books, and Renaissance mythography. We will rethink the convergences and divergences of epic, allegory, and romance as they help to shape questions of gender, nation, ideology, and ethics, and we will consider the relation of the Renaissance epic to the maritime European empires. Is epic as a genre committed to an imperial vision? Or does it offer alternative national or transnational narratives? Before the summer, students should read Books 1–4 and Book 6 of Virgil's *Aeneid*, and Spenser's *Mutabilitie Cantos* (listed as Book VII, cantos 6–8). In preparation for the first class meeting, students should read the first two cantos of Book I and the Letter to Raleigh (found in the back or front of the book).

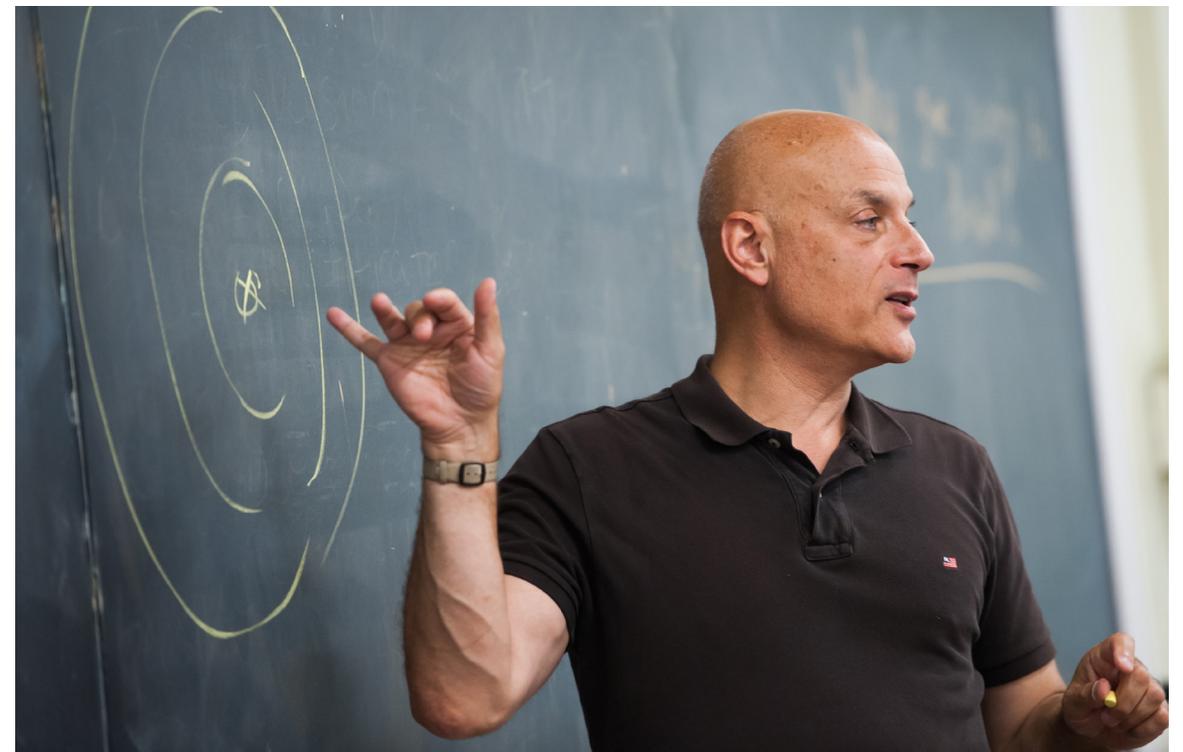
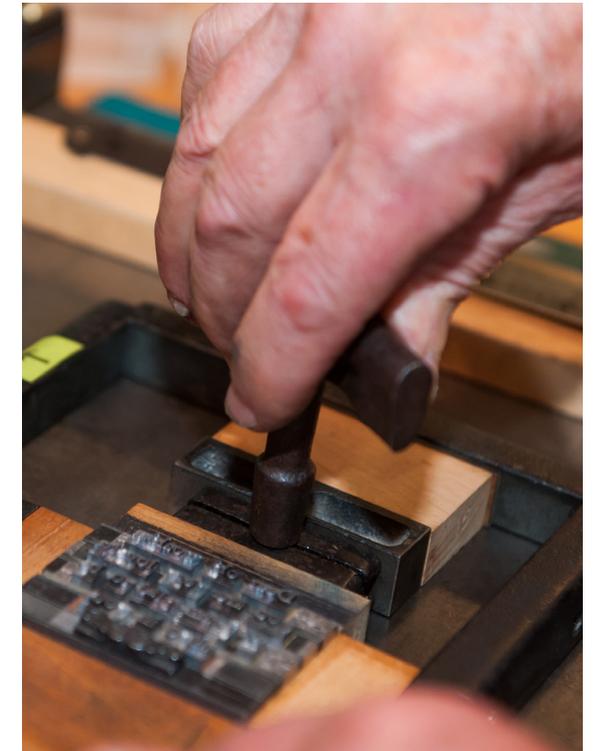
Texts: Edmund Spenser, *The Faerie Queene*, 2nd ed., ed. A. C. Hamilton (Longman); Vergil, *Aeneid*, trans. Robert Fitzgerald (Vintage) or trans. Robert Fagles (Penguin Classics Deluxe Ed.); Ovid, *The Metamorphoses*, trans. A. D. Melville (Oxford World Classics) or the Bilingual English/Latin in the Loeb Series. *Recommended texts:* Angus Fletcher, *Allegory: Theory of a Symbolic Mode*, revised ed. (Princeton); and Jeremy Tambling, *Allegory* (2010), Barbara Fuchs, *Romance* (2004), and Paul Innes, *Epic* (2013) (all Routledge New Critical Idiom Series).

7243 English Renaissance Tragedy

D. Britton/M–Th 11–12:15

This course will investigate the pleasures of watching other people suffer. More precisely, we will examine English Renaissance tragedy, asking ourselves what cultural work the genre does, and why tragedy has been so esteemed in the West. We will read Sophocles's *Oedipus Rex* and *Antigone*, and Seneca's *Thyestes* and *Hercules Furens* in order to understand the classical genre that Renaissance writers imitated, before turning to Christopher Marlowe's *Dr. Faustus*; Thomas Kyd's *The Spanish Tragedy*; Shakespeare's *Hamlet*, *Othello*, *King Lear*, and *Macbeth*; Thomas Middleton's

Opposite, clockwise from top left: Tracy K. Smith, U.S. poet laureate from 2017 to 2019 and former Bread Loaf faculty member, is among the guest speakers Bread Loaf has hosted in recent years. Bread Loafers at the Vermont campus experiment with the graphics of type in our letterpress cabin. Bread Loaf faculty frequently invite visitors, such as award-winning author and critic Daniel Mendelsohn, to class meetings.



Women Beware Women; and John Webster's *White Devil*. We will also read what are often considered canonical discussions of tragedy by Aristotle, Hegel, Kierkegaard, Nietzsche, and Freud.

Texts: *The Norton Shakespeare*, ed. Stephen Greenblatt, 3rd ed. (Norton). If you choose not to purchase the Norton, choose a complete works (Riverside, Arden, Pelican are good) that has scholarly introductions, textual notes, and glosses for obscure words and allusions. If you prefer individual modern editions, I suggest the Arden, New Cambridge, or Oxford World's Classics editions. In addition to Shakespeare, Sophocles, *The Three Theban Plays* (Penguin); Seneca, *Four Tragedies and Octavia* (Penguin); and *Six Elizabethan and Jacobean Tragedies*, ed. Brian Gibbons (New Mermaids/Bloomsbury).

7270 Shakespeare and Race

D. Britton/M–Th 9:35–10:50

In this course we will examine Shakespeare's representation of racial difference. Our Shakespearean works will include selected sonnets, *Titus Andronicus*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Othello*, *Antony and Cleopatra*, and *The Tempest*. In order to get a sense of the historical and cultural context in which Shakespeare writes, we will also read Christopher Marlowe's *The Jew of Malta*, religious writings, travel narratives, and literary works that served as source material for Shakespeare's plays. Additionally, we will examine a few contemporary adaptations of Shakespeare's plays by writers of color, such as Jordan Peele's *Get Out*, Toni Morrison's *Desdemona*, and Gloria Naylor's *Mama Day*. As we do so, we will consider the similarities and differences between ideas about race in Shakespeare's day and our own.

Texts: *The Norton Shakespeare*, ed. Stephen Greenblatt, 3rd ed. (Norton). If you choose not to purchase the Norton, choose a complete works (Riverside, Arden, Pelican are good) that has scholarly introductions, textual notes, and glosses for obscure words and allusions. If you prefer individual modern editions, I suggest the Arden, New Cambridge, or Oxford World's Classics editions. Christopher Marlowe, *The Jew of Malta*, ed. James R. Siemon (New Mermaid/

Methuen); Toni Morrison, *Desdemona* (Oberon Modern Plays); Gloria Naylor, *Mama Day* (Vintage).

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

7375 Gothic Horror in the 19th-Century Novel

D. Denisoff/M–Th 9:35–10:50

"This was the climax. A pang of exquisite suffering—a throe of true despair—rent and heaved my heart. . . . I sank on the wet doorstep: I groaned— . . . I wept in utter anguish. Oh, this spectre of death! Oh, this isolation—this banishment from my kind!" Poor Jane Eyre, one more victim to the gothic horrors that have entertained novel readers for centuries. Focusing on the 19th-century novel in particular, this course will consider how the gothic disrupts boundaries of art, science, politics, and desire to create spaces for reflection, critique, and creative rebellion. Topics to be analyzed include the relation of gothic horror to gender and sexuality, class, ethnicity and race, self-image, decadence, science, and the beautiful. To take advantage of the Bread Loaf Acting Ensemble's production of *Jane Eyre*, students will be expected to attend one or two rehearsals; we will arrange a schedule together in class.

Texts: Charlotte Brontë, *Jane Eyre* (1847); Emily Brontë, *Wuthering Heights* (1847); Sheridan Le Fanu, *In a Glass Darkly* (1872); Daphne du Maurier, *Rebecca* (1938); Oscar Wilde, *The Picture of Dorian Gray* (1891, 1892). Any editions are fine.

Films: Franco Zeffirelli, *Jane Eyre* (1996); Francis Ford Coppola, *Bram Stoker's Dracula* (1992); Alfred Hitchcock, *Rebecca* (1940).

7430 Slow Reading Virginia Woolf

J. Green-Lewis/M, W 2–4:45

Is there any better way to read Virginia Woolf than slowly? This course offers a chance to study Woolf's craft in light of her reflections on life and art. To that end, we will read extracts from her diaries, particularly those concerned with writing, and we may dip into biography. We'll also read a couple of essays by her friend Roger Fry and look at paintings by her sister,

Vanessa Bell, that illuminate some of Woolf's preoccupations and provide us with themes for the summer: beauty and its relation to happiness; the past and its relation to the present; and the self and its relation to others.

Texts: Virginia Woolf, *Mrs. Dalloway*, *Jacob's Room*, *To the Lighthouse*, *The Waves* (all Harcourt); *Moments of Being*, *A Writer's Diary* (both Mariner); *Selected Essays* (Oxford World's Classics). Recommended, but not required: Hermione Lee, *Virginia Woolf* (Vintage).

7453 Modern British and American Poetry

M. Wood/M–Th 8:10–9:25

Why is modern poetry so concerned with deferred dreams, and do the deferrals ever end? There is almost certainly no single answer to these or many other questions that poets so frequently raise. But the questions are essential. Modern poetry invites us to worry—about social and moral issues, and the fate of poetry itself. Through close reading—of the six poets listed below, but of others, too—we will explore the questions our poems propose to us, and we will try to think about what it means to keep on asking questions, even when we imagine we have the answers. (*This course may be used to satisfy a Group 4 requirement.*)

Texts: Langston Hughes, *Selected Poems* (Vintage); Elizabeth Bishop, *Poems* (Farrar, Straus and Giroux); Philip Larkin, *Collected Poems* (Farrar, Straus and Giroux); Geoffrey Hill, *Selected Poems* (Yale); Jorie Graham, *From the New World* (Ecco); Claudia Rankine, *Citizen* (Graywolf).

7455 Fiction of Empire and Its Aftermath in Modern South Asia

M. Sabin/T, Th 2–4:45

Some of the most compelling modern and contemporary literature has come from the areas of South Asia formerly known as British India. My title avoids the now outdated but still common term "postcolonial" in order to recognize that new literary representations of both past and present have shifted along with changes in the societies themselves during the now 70-plus years since independence in the subcontinent: a new indigenous plutocracy to replace colonial elites; new

as well as continuing schisms between regional, ethnic, and religious groups; the complexities of emigration to a newly prominent diaspora, including a literary class trying to sustain dual (or cosmopolitan) identity; new variations of older conflicts about the status of women, especially as represented by women writers themselves. We will begin with the most notable English writers directly engaged with British India in the late colonial period: Kipling, E. M. Forster, and Orwell. We will then turn to selections from the impressive repertory of English-language writing from the postcolonial period to the present, with attention along the way to some equally impressive short readings translated from Punjabi, Urdu, and Bengali. This course moves fast, so it is crucial to do a substantial amount of reading before arrival—at least *A Passage to India*, *Shadow Lines*, *The Reluctant Fundamentalist*, and *Home Fire*. Selections from additional primary texts and critical reading will be provided. The text of *Pinjar* may be hard to find other than in slightly used copies ordered online. Screening of an Indian film of *Pinjar* will be scheduled. (*This course may be used to satisfy a Group 5 requirement.*)

Texts: Rudyard Kipling, *Selected Stories* (Penguin); E. M. Forster, *A Passage to India* (Harcourt); Amrita Pritam, *Pinjar: The Skeleton and Other Stories* (Tara Press); Amitav Ghosh, *Shadow Lines* (Houghton Mifflin); Manto, *Selected Stories* (Penguin); Kamila Shamsie, *Home Fire* (Riverhead); Mohsin Hamid, *The Reluctant Fundamentalist* (Riverhead); Mohsin Hamid, *How to Get Filthy Rich in Rising Asia* (Riverhead).

GROUP 4: AMERICAN LITERATURE

7040 Holding Place:

Long-Form Writing about Landscape

R. Sullivan/M–Th 8:10–9:25

See description in Group 1 offerings.

7453 Modern British and American Poetry

M. Wood/M–Th 8:10–9:25

See description in Group 3 offerings.



7504 Herman Melville: *Moby-Dick* and After

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

In June of 1851, just before he had turned 32 and was about to leave for New York to see his sixth novel in five years through the press—the book that would become his most famous and influential—Melville confided to Nathaniel Hawthorne: “Until I was twenty-five, I had no development at all. From my twenty-fifth year I date my life. Three weeks have scarcely passed, at any time between then and now, that I have not unfolded within myself. But I feel that I am now come to the inmost leaf of the bulb. . .” Over the course of six weeks this summer we will undertake a sustained investigation of Melville’s most far-reaching imaginative achievement, then move on to further exploration of some of his most persistently provocative later fictions. Students should anticipate opportunities for significant independent research into various aspects of the author’s life and literary career, including detailed consideration of some works of prose and poetry that time will not permit us to read together.

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

7507 Humbugs and Visionaries: American Art and Literature of the 19th Century

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

This is a course in *seeing* as much as it is *reading*. We will examine American painting and literature from the 17th century to the Civil War, focusing on questions of citizenship, race, gender, hegemony, and visibility. We will begin by asking how one talks about painting, and then proceed to juxtapose artists and writers in a larger—and ongoing—dialogue about the origins of modern American culture. Student writing will center on the creation of an “imaginary exhibition.” Writers include Bradstreet, Franklin, Wheatley, Emerson, Douglass, Poe, Dickinson, and Melville. Painters include Copley, Peale, Cole, Durand, Church, Gifford, Mount, Bingham, Woodville, Quidor, and Spencer, among others. We will also view one film at the conclusion of the course: John Sayles’s *Lone Star* (1996).

Texts: Benjamin Franklin, The Autobiography of Benjamin Franklin (Dover); Ralph Waldo Emerson, *Nature and*

Selected Essays, ed. Larzer Ziff (Penguin); Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*, ed. John McKivigan IV (1845 version, Yale); Edgar Allan Poe, *Great Short Works of Edgar Allan Poe* (Perennial); Emily Dickinson, *Final Harvest*, ed. Thomas Johnson (Little, Brown); Herman Melville, *Billy Budd, Bartleby, and Other Stories* (Penguin).

7510 Transcendental Materialities

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

This course considers a foundational literary, philosophical, and religious movement in U.S. culture—American transcendentalism—with particular attention to many writers’ explorations of materiality (the nature of matter itself). As our readings will remind us, this movement arose amid debates concerning chattel slavery, “Indian removal,” women’s rights, and the professionalization of science. Several transcendentalists grappled with these concerns alongside their explorations of the human place amid the material world. The convergence of these various interests informs crucial aspects of our national story. Through recent essays similarly exploring the human place amid matter, we will uncover connections between this period and our own. Student projects will center on historical material artifacts held in Special Collections at the Middlebury College library, to which we will travel as a group during class and on the morning of Friday, July 17. For the first day of class, please read Emerson’s *Nature*. For ease of discussion and to ensure accurate text copy, purchase the particular editions of texts listed.

Texts: Ralph Waldo Emerson and Henry David Thoreau, Nature and Walking, intro. by John Elder (Beacon); selections in *The American Transcendentalists: Essential Writings*, ed. Lawrence Buell (Random House/Modern Library); Henry David Thoreau, *Walden*, ed. J. Lyndon Shanley (Princeton).

7512 Literatures of Slavery

R. Johnson/M-Th 9:35-10:50

Focusing on the literary history of chattel slavery, we will consider how slavery has shaped the United States, both historically and today. We will concentrate on the period of 1700 to 1861, but we will read works from the 17th through the 21st centuries, including letters, poetry, fiction, abolitionist tracts, proslavery arguments,

and autobiographical narratives. Many of our readings will challenge us: they refer to violence and horrors of all kinds; yet they are also some of the most important documents of history. Participants should expect vigorous seminar discussion, attention to historical contexts, and persistent analysis of how language conveys and participates in injustice. Final projects will consider how the legacy of slavery remains with us amid national discussions of race, migration, and justice. In advance of the course, please read Stowe's *Uncle Tom's Cabin* from the edition listed below. For ease of discussion and to ensure accurate text copy, purchase the particular editions of texts listed.

Texts: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*, 3rd ed. (Bedford); *Defending Slavery: Proslavery Thought in the Old South, A Brief History with Documents*, ed. Paul Finkelman (Bedford/St. Martin's); Ibram X. Kendi, *Stamped from the Beginning: The Definitive History of Racist Ideas in America* (Bold Type); Mason Lowance, *Against Slavery: An Abolitionist Reader* (Penguin); Harriet A. Jacobs, *Incidents in the Life of a Slave Girl, Written by Herself*, ed. Jean Fagan Yellin (Harvard); Toni Morrison, *Beloved* (Vintage); Harriet Beecher Stowe, *Uncle Tom's Cabin*, 3rd ed. (Norton critical ed.).

7642 Teaching Film in the Literature Classroom

A. Rodgers/M–Th 11–12:15

Film has long had a place in the literature classroom; however, most often cinematic texts are understood and taught as supplements to their literary sources. Moving away from an arboreal model of adaptation (in which the source material remains the privileged text) to a rhizomatic model (in which medium-based variations on a source exist symbiotically, altering one another over time) allows for more mobile and effective pedagogical strategies when teaching across film and literature. This course will provide students with a basic knowledge of formal film analysis and offer models for helping students think with and through multimedial narrative forms.

Texts: *Film Art*, eds. David Bordwell and Kristin Thompson, 11th or 12th ed. (McGraw Hill); Toni Morrison, *Beloved* (Vintage); Tony Kushner, *Angels in America*, 20th

anniversary ed. (TCG); William Shakespeare, *Romeo and Juliet*, any edition.

7665 The Novella

A. Hungerford, K. Marshall/M, W 2–4:45

The novella is in its golden age, enjoying the attention of major publishers, spawning popular book series, and drawing the attention of readers as the form best suited to our contemporary habits of reading. But what is it about the form, and its history, that informs its current ascendancy in reading culture? In this course we will read across the contemporary novella and several key texts from its history. At stake will be questions of form and how we read, and we will place these texts in conversation with contemporary literary journalism, studies of narrative, and media theory. Our classes will often pair novellas in conversation (for example, Joseph Conrad's *Heart of Darkness* and Cristina Rivera Garza's *The Taiga Syndrome*), in addition to considering novella form within texts like David Mitchell's *Cloud Atlas*. Assignments: two shorter papers, chosen from a variety of modes, and a presentation; please read longer works ahead. (*This course may be used to satisfy a Group 5 requirement.*)

Texts: César Aira, *An Episode in the Life of a Landscape Painter* (New Directions); Nnedi Okorafor, *Binti: The Complete Trilogy* (DAW); Jules Verne, *Journey to the Center of the Earth* (Oxford); Eugene Lim, *Dear Cyborgs* (FSG); Joseph Conrad, *Heart of Darkness* (Oxford); Christina Rivera Garza, *The Taiga Syndrome* (Dorothy); Carlos María Domínguez, *The House of Paper* (Harcourt); Yoko Tawada, *The Emissary* (New Directions); Henry James, *The Turn of the Screw* (Dover); Shirley Jackson, *We Have Always Lived in the Castle* (Penguin); J. D. Salinger, *Franny and Zooey* (Little, Brown); Denis Johnson, *Train Dreams* (Picador); Thornton Wilder, *The Bridge of San Luis Rey* (Harper Perennial); David Mitchell, *Cloud Atlas* (Random House).

7671 Gender and Sexuality in Native North American Literature

C. Savageau/M–Th 8:10–9:25

In this course, we will look at expressions of nonbinary gender and sexuality outside the heteronormative in the work of North American Native writers and poets

in the context of colonialism, genocide, resistance, sovereignty, and specific national/tribal traditions. Over the past 30 years, Two-Spirit has become an umbrella term in the Native LGBTQ community. Two-Spirit people may identify as LGBT, Queer, or in tribally specific ways. We'll read texts that challenge homophobia/transphobia, that witness multiple layers of oppression, that reclaim understandings of gender and sexuality rooted in specific tribal traditions, that imagine futuristic and fantastic indigenisms, and that celebrate the erotic as a creative force inextricably linked with issues of sovereignty and survivance. Additional readings will be provided.

Texts: *Sovereign Erotics: A Collection of Two-Spirit Literature*, eds., Qwo-Li Driskill, Daniel Heath Justice, Deborah Miranda, Lisa Tatonetti (Arizona); *A Generous Spirit: Selected Works by Beth Brant*, ed. Janice Gould (Inanna); Craig Womack, *Drowning in Fire* (Arizona); Chip Livingston, *Owls Don't Have to Mean Death* (Tincture); Janice Gould, *Doubters and Dreamers* (Arizona); Deborah Miranda, *Raised by Humans* (Tía Chucha); Louise Erdrich, *The Last Report on the Miracles at Little No Horse* (Harper Perennial); Daniel Heath Justice, *Kynship: The Way of Thorn and Thunder, Book One* (KegeDonce); *Love Beyond Body, Space, and Time*, ed. Hope Nicholson (Bedside).

7686 American Print Cultures and the Art of the Book

K. Marshall/T, Th 2–4:45

This course is a celebration of print technologies in American literature. We will undertake a comparative study of print, type, paper, and letterforms from early American letters to the contemporary "post-print" era. By doing so, we will explore why our love of books, paper, and print has returned so dramatically at the same time that digital reading technologies and platforms have proliferated. The course uses an experimental structure: we split the week into intensive literary seminars and hands-on workshops. Students work with letterpress at the Bread Loaf Printer's Cabin, construct handmade paper, learn basic bookbinding techniques, and work with early and late innovations in the book arts with Middlebury's Special Collections. At the heart of our explorations will be the intense relationships that literary works have cultivated with their own

materials and techniques of production. Advance reading recommended.

Texts: Phillis Wheatley, *Complete Writings*, ed. Vincent Carretta (Penguin); Benjamin Franklin, *Autobiography* (first half) (Oxford); Emily Dickinson, *The Gorgeous Nothings* (New Directions); Susan Howe, *That This* (New Directions); Steven Hall, *The Raw Shark Texts* (Cannongate); Ruth Ozeki, *A Tale for the Time Being* (Penguin).

7690 Toni Morrison: Texts and Contexts

R. Stepto/M–Th 9:35–10:50

This seminar pursues close readings of Toni Morrison's first six novels: *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, and *Jazz*. The "context" component primarily involves reading essays selected from Morrison's *Playing in the Dark* and *The Source of Self Regard*. Another resource will be the new (2019) film, *Toni Morrison: The Pieces I Am*. In all, we will examine how Morrison's texts are literary and historical innovations that invite cross-disciplinary attention. Also literary and historical will be our awareness that the novels we are reading are those that Morrison wrote before receiving the Nobel Prize for Literature (1992). Students are encouraged to bring to class literary, visual, and musical materials that engage our readings. Two papers and presentation group participation will be required.

Texts: Toni Morrison, *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, *Beloved*, *Jazz*, *Playing in the Dark* (all Vintage); *The Source of Self Regard* (Random House).

7770 Modern Latin American Fiction

M. Wood/M–Th 11–12:15

See description in Group 5 offerings.

GROUP 5: WORLD LITERATURE

7454 Science Fiction's Otherwise

T. Curtain/M–Th 11–12:15

How might we imagine the world otherwise? This course will be a collective attempt to come to a working definition of science fiction and an understanding of how critics use literary genre as an epistemological

tool. We will discuss diverse works produced over the last 50 to 60 years as we attempt to understand what it means to call something “science fiction.”

Texts: Walter M. Miller Jr., *A Canticle for Leibowitz* (*Spectra*); Robert Heinlein, *Starship Troopers* (Ace); Frank Herbert, *Dune* (Ace); Joe Haldeman, *The Forever War* (St. Martin’s Griffin); Ann Leckie, *Ancillary Justice*, *Ancillary Sword*, and *Ancillary Mercy* (all Orbit); N. K. Jemisin, *The Fifth Season*, *The Obelisk Gate*, and *The Stone Sky* (all Orbit).

Films: Robert Wise, *The Day the Earth Stood Still* (1951); Chris Marker, *La Jetée* (1962); Stanley Kubrick, *2001: A Space Odyssey* (1968); James Cameron, *The Terminator* (1984), *Terminator 2: Judgment Day* (1991); Paul Verhoeven, *Starship Troopers* (1997); Paul Favreau, *Iron Man* (2008); Anna Boden, *Captain Marvel* (2019).

7455 Fiction of Empire and Its Aftermath in Modern South Asia

M. Sabin/T, Th 2–4:45
See description in Group 3 offerings.

7665 The Novella

A. Hungerford, K. Marshall/M, W 2–4:45
See description in Group 4 offerings.

7715 Dante & Vergil

J. Fyler/M–Th 9:35–10:50
This course will focus on two major texts in the European literary tradition, Vergil’s *Aeneid* and Dante’s *Commedia*. The two are linked because “Virgil” is Dante’s guide on his journey into Hell and up the mountain of Purgatory; he is the guide because *Aeneid* 6 describes an earlier trip to the underworld, but even more because Dante has the whole *Aeneid* very much in mind throughout his own great poem. We will also look at a number of allusions to these texts in English and American literatures.

Texts: Vergil, *Aeneid*, trans. Robert Fitzgerald (Vintage); *Reading Vergil’s Aeneid*, ed. Christine Perkell (Oklahoma); Dante, *Inferno, Purgatorio, and Paradiso*, ed. Robert Hollander and Jean Hollander (all Anchor); Pierre Grimal, *The Penguin Dictionary of Classical Mythology* (Penguin).

7721 Cultural Translation

J. Lezra/M–Th 11–12:15
“Bread” is *pain* is *pan* is *Brot*. Perhaps. But what happens when cultures must be translated? How will an Anglophone culture understand how terms, phrases, and customs work in another context? *Can* cultures travel (or be exported, or imported, or extracted)? Are cultures always subject to appropriation, exploitation, reduction, marketization when they do? What protections can and should be afforded to cultures? By whom? Is *translation* the same sort of thing when what’s at issue is a word, as when what’s at issue is the culture in which that word makes sense? And what will count as a *culture*—the idioms and practices of a distinct group or sub- or minoritized group, ethnic, religious, native? Our seminar will explore approaches, practical as well as conceptual, to these questions. Shakespeare’s *The Tempest* will be our initial point of reference. Additional readings will be provided.

Texts: Aimé Césaire, *A Tempest* (TCG Translations, 2002); Eduardo Viveiros De Castro, *Cannibal Metaphysics*, trans., ed., and intro. Peter Skafish (Univocal, 2014); Roberto Fernández Retamar, *Caliban and Other Essays*, trans. Edward Baker and intro. Fredric Jameson (Minnesota, 1989); Sarah Maitland and Jeremy Munday, *What Is Cultural Translation?* (Bloomsbury, 2017); Michel de Montaigne, “On Cannibals” in *Essais* (Penguin, 1995); Raymond Williams, *Keywords* (Oxford, 2014).

7736 The Arabian Nights—Storytelling, Orientalism, and Islamic Culture

S. Goldman/T, Th 2–4:45
In this course we will study the great medieval classic *The Arabian Nights* or *The Thousand and One Nights Entertainment*. Compiled in Egypt and Syria in the 14th century and translated into French and other European languages in the 17th and 18th centuries, this “ocean of story” has had a profound effect on the development of the literatures of both the Middle East and the West. The incorporation of “Arabian Nights” motifs in European art and orientalist discourse will be central in our inquiry.

Texts: *The Arabian Nights*, ed. Muhsin Mahdi and trans. Husain Haddawy and *Sindbad: And Other Stories from*

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

7741 Reading the Lyric

J. Lezra/M–Th 9:35–10:50
What is lyric poetry, and how is it to be read (and taught, written about, interpreted, theorized . . .)? The aim is double: to grasp what “lyric poetry” might be (and if definition falters, just why); and to develop ways of attending to the oddities, conceptual as well as literary and poetical, of the lyric. We’ll seek to understand how poems make arguments; what sorts of arguments they make; and what relation these may have to properly critical or philosophical arguments. We will work very slowly through a small number of poems, usually short (sonnets, for instance) but at times longer. Our poems will be primarily in English, but also (translated from) French, Spanish, and Italian; the tradition (largely Petrarchan, European, and Anglo-American) concerned with the development of interiority, the constitution of the lyrical voice, the relation between desire and writing, and so on. Critical readings cover the theory of the lyric, from the New Criticism to deconstruction and the New Lyric Studies. Additional readings will be provided.

Texts: Jonathan Culler, *Theory of the Lyric* (Harvard); Virginia Jackson, *The Lyric Reader: A Critical Anthology* (Johns Hopkins); Ezequiel Zaidenweg, *Lyric Poetry Is Dead* (Cardboard House).

7747 The Russian Novel in the 20th Century

M. Katz/M, W 2–4:45
This course provides an introduction to five classic novels of the so-called “silver age” of Russian literature. We begin with Andrei Bely’s symbolist masterpiece, *Petersburg*. We move on to the controversial and celebrated novel *Doctor Zhivago*, by Boris Pasternak, followed by Mikhail Bulgakov’s satanic fantasy, *Master and Margarita*. We follow with Aleksandr Solzhenitsyn’s literary and political bombshell, *One Day in the Life of Ivan Denisovich*, and conclude with Vladimir Voi-

novich’s subversive novel of socialist surrealism, *The Life & Extraordinary Adventures of Private Ivan Chonkin*.

Texts: Andrei Bely, *Petersburg*, trans. Robert Maguire and John Malmstad (Indiana); Boris Pasternak, *Doctor Zhivago*, trans. Max Hayward and Manya Harari (Everyman’s Library); Mikhail Bulgakov, *The Master and Margarita*, trans. Diana Burgin and Katherine O’Connor (Vintage/Random House); Aleksandr Solzhenitsyn, *One Day in the Life of Ivan Denisovich*, trans. H. Willetts (Farrar Straus Giroux); Vladimir Voinovich, *The Life & Extraordinary Adventures of Private Ivan Chonkin*, trans. Richard Lourie (Northwestern).

7756 Teaching with Literary Theory

A. Rodgers/M–Th 9:35–10:50
Often considered the purview of the so-called ivory tower, critical (a.k.a. “literary”) theory speaks to many of the most pressing issues of ideology and identity that occupy our classrooms and our students’ lives. This course takes as twin premises that a) literary theory can enrich high school students’ experience of literature, and b) literary theory can aid educators in demonstrating the importance of studying literature in an increasingly vocation-based educational landscape. Toward these ends, we will look at a sampling of seven influential theoretical approaches to analyzing literature: psychoanalysis, Marxism, feminism, gender studies, cultural studies/historicism, critical race/postcolonial theory, and disability theory. Learning something about these categories of analysis is not our only goal; in addition, we will explore how these analytical perspectives can forge new ways of reading and understanding literature. To that end, we will read various fictional works and explore them using the critical perspectives offered by these approaches.

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

7770 Modern Latin American Fiction

M. Wood/M–Th 11–12:15
Fiction in Latin America has many aspects and

preoccupations, and reflects a range of different histories. But certain quandaries recur, and one of them involves fiction itself. There is a North American version of this topic and comparisons are helpful. But the accents are different, and one of our guiding questions, as we explore a fraction of this rich literature, could be this: What is it like to write and read stories about imaginary people and situations in a world where reality is already thought to be half-imaginary? (*This course may also be used to satisfy a Group 4 requirement.*)

Texts: Isabel Allende, *The House of the Spirits* (Atria); Roberto Bolaño, *The Savage Detectives* (Picador); Jorge Luis Borges, *Labyrinths* (New Directions); Carmen Boullosa, *Texas* (Deep Vellum); Julio Cortázar, *Blow-Up and Other Stories* (Pantheon); Gabriel García Márquez, *Chronicle of a Death Foretold* (Vintage); Clarice Lispector, *The Passion According to GH* (New Directions).

7795 Queer Studies in Literature and Film

D. Denisoff/M–Th 11–12:15

This course is queer. Angry, fabulous, painful, hilarious, rebellious, insouciant—“queer” is a notoriously slippery concept, one that not only preexisted its modern usage, but has also changed considerably in the last decade and will no doubt continue to do so. In this course, we will look at some of the queerer literary and cinematic texts from around the world, problematizing our formulations of difference and desire, while stimulating us to conceive of our own fresh articulations of what intimate, affective, and passionate experiences we wish to include within the rubric of the queer. And how, we will ask ourselves, does the intersection of gender, desire, sexuality, and identity with other cultural, political, and social forces impact on queerness? Some of the theoretical and cultural issues we will address are identity performance, the politics of visibility, passing, queer ecology, class, ethnicity, and race.

Texts: Jeanette Winterson, *Oranges Are Not the Only Fruit* (1985); James Baldwin, *Giovanni's Room* (1956); Marian Engel, *Bear* (1975); Suzette Mayr, *Monoceros* (2011); Robert Glück, *Margery Kempe* (1994); Mariko Tamaki, *Skim* (2008). Any editions are fine.

Films: Thom Fitzgerald, *Cloudburst* (2011); Kate Davis and David Heilbroner, *Stonewall Uprising* (2010); Alfred Hitchcock, *Rebecca* (1940); Stephan Elliot, *Priscilla, Queen of the Desert* (1994); Pedro Almodóvar, *Law of Desire* (1987); Barry Jenkins, *Moonlight* (2016).

GROUP 6: THEATER ARTS

7807 Using Theater in the Classroom

A. Brazil/T, Th 2–4:45

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

Texts: Eileen Landay and Kurt Wootton, *A Reason to Read: Linking Literacy and the Arts* (Harvard).





NEW MEXICO COURSES

GROUP 1: WRITING, PEDAGOGY, AND LITERACY

7017 Life Lines:

The Art and Craft of Biographical Writing

A. Swan/M, W 2-5

Ever since Plutarch brought Alexander the Great blazingly to life in his seminal *Lives* (second century CE), biography has illuminated history from the inside out, giving us the story—and the players—firsthand. *Life Lines: The Art and Craft of Biographical Writing* will be an exploration of the genre at its best. What do great biographies have in common—and how do they differ? How are scenes set, facts organized, context provided? And is there, finally, such a thing as “truth” in biography—and especially autobiography? This class will explore the many ways a writer can tease out the “figure under the carpet,” as Leon Edel, the biographer of Henry James, put it. We will also practice the art ourselves, either by writing something autobiographical or else researching and writing a chapter of a biography. (There will be a field trip to the Georgia O’Keeffe Museum.) (*This course may be used to satisfy a Group 4 requirement.*)

Texts: Telling Lives: The Biographer’s Art, ed. Marc Pachter (excerpts only, provided in class); James Boswell, *The Life of Samuel Johnson*, intro. Christopher Hibbert (Penguin Classics, 1986 abridged edition ONLY); Lytton Strachey, *Eminent Victorians* (Penguin); Frank McCourt, *Angela’s Ashes* (Scribner); Paul Horgan, *Lamy of Santa Fe*—excerpts only (Wesleyan); Willa Cather, *Death Comes for the Archbishop* (Vintage); Benita Eisler, *O’Keeffe and Stieglitz: An American Romance* (Penguin).

7101 Antiracist Writing Pedagogies

A. Baker-Bell/T, Th 9-12

This course will engage students critically and reflectively in the work of antiracism. In addition to exploring antiracist theories in the overlapping fields of Composition-Literacies Studies, English Education, and Teacher Education, we will explore antiracist theories by scholars from a variety of disciplines, backgrounds,

and experiences. While this course will center intersectional approaches to antiracist pedagogies, it will push students beyond consuming simple cookie-cutter strategies and pedagogical approaches. For this reason, all of the course work will provide students with experience translating theory and research on antiracist pedagogies into practice. In addition to teaching strategies, students will have an opportunity to try out and observe a variety of antiracist teaching approaches.

Texts: Ijeoma Oluo, So You Want to Talk about Race? (Seal); Ibram X. Kendi, *How to Be an Antiracist* (One World); Robin DiAngelo, *White Fragility: Why It’s So Hard for White People to Talk about Racism* (Beacon); Eddie Moore, Ali Michael, Marguerite W. Penick-Parks, *The Guide for White Women Who Teach Black Boys* (Corwin). Other course readings will be made available via PDF.

7107 Linguistic Justice

A. Baker-Bell/M, W 9-12

This course will introduce students to antiracist and critical language pedagogies surrounding various U.S.-based Englishes that are stigmatized. Though we will engage critically and reflectively with a variety of linguistic codes, Black or African American Language (BL or AAL) will be our primary language of study. That is, this course will not examine all stigmatized Englishes; instead, it will provide you with a window into understanding how linguistic hegemony impacts BIPOC (Black, Indigenous, and People of Color). Upon exiting this course, students will have an understanding of how disciplinary discourses, curricular choices, and pedagogical practices are complicit in the reproduction of linguistic inequity in schools and society; have an understanding that students learn best in environments where they can use their cultural and linguistic resources to support their learning; have an understanding of how to work against racial and linguistic inequities by creating humane classrooms where students and teachers learn to use language

and literacy in critical, transformative, and empowering ways; have a respect for all language, dialects, and speakers; and have the facility to translate sociolinguistic knowledge, theory, and research into classroom practice. Additional readings will be provided.

Texts: April Baker-Bell, *Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy*, (Routledge/NCTE, Spring 2020); Rosina Lippi-Green, *English with an Accent: Language, Ideology, and Discrimination in the United States*, 2nd ed. (Routledge); Vershawn Ashanti Young, *Other People's English: Code-Meshing, Code-Switching, and African American Literacy* (Parlor); Angie Thomas, *The Hate U Give* (HarperCollins).

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

7290 Teaching, Reading (and Enjoying) Poetry

B. Smith/M, W 9-12

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

Texts: *The Norton Anthology of Poetry*, ed. Margaret Ferguson, 6th ed. (Norton).

7441 Literary Knowledge, Literary Pleasure, Literary Argument: An Introduction to Graduate Studies

L. Engle/T, Th 2-5

This course introduces students to advanced literary study through reading one collection of poems, John Donne's *Songs and Sonnets*; one play, William Shakespeare's *Antony and Cleopatra*; and two short novels,

Jane Austen's *Persuasion* and Ursula Le Guin's *The Word for World Is Forest*, along with interpretive and contextualizing materials I'll provide. Students will write analytically; write imitatively; recontextualize historically, philosophically, and personally; remake through performance; and present through teaching and formal argument. Designed with incoming students in mind, the course should be fun for students at all stages. (*This course may be used to satisfy a Group 3 requirement.*)

Texts: John Donne, *Songs and Sonnets*, 2nd ed., ed. Theodore Redpath (Harvard); William Shakespeare, *Antony and Cleopatra*, ed. Michael Neill (Oxford); Jane Austen, *Persuasion*, ed. Gillian Beer (Penguin); Ursula K. Le Guin, *The Word for World Is Forest*, 2nd ed. (Tor).

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

7290 Teaching, Reading (and Enjoying) Poetry

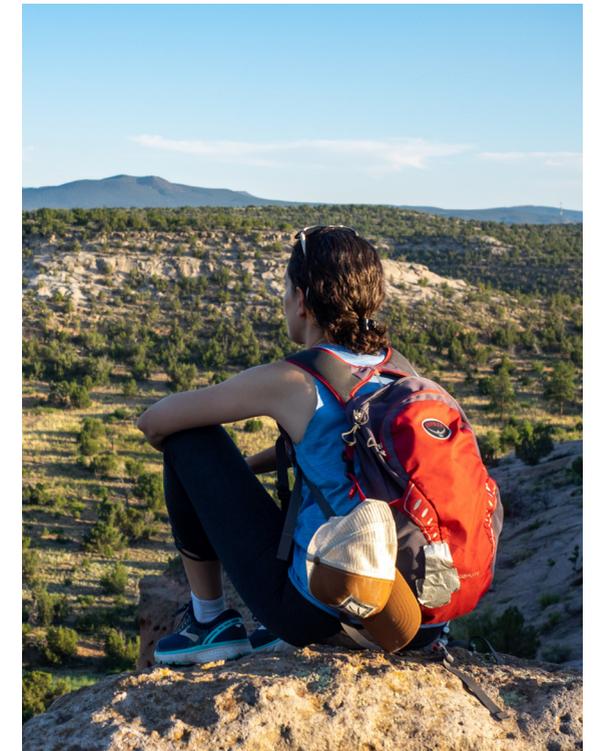
B. Smith/M, W 9-12

See description in Group 2 offerings.

7360 Austen, C. Brontë, Thackeray, Dickens

J. Nunokawa/T, Th 2-5

Our general aim will be to study the social character of four exemplary 19th-century novels in ways that take full measure of literary form and affect. We will be guided by big and little questions such as these: How do Victorian novels transform the pursuit of economic interests into dramas of romantic and erotic desire? How do they transform dramas of romantic and erotic desire into stories of economic interest? How are fascinations and anxieties about foreign races brought home to the domestic scene? How are questions of social class and individual character handled? What is the relation between verbal facility and social class in the Victorian novel, and how is this relation represented? How does the form of the Victorian novel extend, intensify, and expose the systems of social surveillance that developed in the 19th century? Why and how does the Victorian novel labor to produce bodily



discomfort, both for those who inhabit it and for those who read it? How does the culture of capitalism haunt the Victorian novel? How does the Victorian novel imagine its relation to other fields of knowledge; for example, to the social sciences emerging at the same period and, like the novel, taking society itself as their object?

Texts: Jane Austen, *Emma*; Charlotte Brontë, *Jane Eyre*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Our Mutual Friend* (all in Penguin editions).

7441 Literary Knowledge, Literary Pleasure, Literary Argument: An Introduction to Graduate Studies

L. Engle/T, Th 2-5

See description in Group 2 offerings.

GROUP 4: AMERICAN LITERATURE

7017 Life Lines:

The Art and Craft of Biographical Writing

A.Swan/M, W 2-5

See description in Group 1 offerings.

7588 American Modernism

L. Hammer/T, Th 9-12

American modernism was a revolutionary cultural movement braiding art and daily life, in which writing and art were political and spiritual pursuits. Absorbing, but also resisting, the example of new European art and literature, modernism in this country articulated specifically American forms of thought and expression. Focused on the period from the Armory Show (1913) to the stock market crash (1929), our course will examine this transformative moment against the backdrop of New York City and in regional settings from New England to New Mexico. While centering on poetry and fiction, we will read literature in the light of visual art and music, and in the context of First-Wave Feminism, the New Negro, *Flaming Youth*, and self-consciously modern visions of democratic culture and American history. Students will prepare two papers and a presentation, choosing between critical and more pedagogically oriented options. Artists include

Georgia O’Keeffe, Alfred Stieglitz, Walker Evans, and Marsden Hartley. We will take field trips to museums and sites associated with American modernism in Santa Fe, Abiqui, and Taos.

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

7673 Writing With, Against, and Beyond the Alphabet: Mexican American Reinventions

D. Baca/M, W 9-12

We will investigate how Mexican American writers challenge basic assumptions ingrained in the Western understanding of written communication and its ties to alphabetic literacy, settler colonialism, civilizing missions, and unregulated global capitalist expansion. Common assumptions about writing depend upon the alphabet as a precondition for literacy, thereby obscuring pictographic and non-logosyllabic inscription practices that still circulate among Mexican-origin communities. Our analysis of media-rich texts will account for a plurality of transmission practices that are unmistakably tied to the Valley of Mexico, greater Mexico, and México Ocupado. Finally, we will examine how Mexican American aesthetic expressions rooted in lived and livable experiences foster decolonizing relationships to body politics and to each other as well as to the natural world. We will practice this relationality by cooking together, guided by regional, plant-based foodways of Río Grande basin peoples.

Texts: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (Aunt Lute); Guillermo Gómez-Peña, *Codex Espangliensis: From Columbus to the Border Patrol* (City Lights); José Manuel Mateo, *Migrant: The Journey of a Mexican Worker* (Harry N. Abrams); Carlos Aceves, *Nine Seasons: Beyond 2012: A Manual of Ancient Aztec & Maya Wisdom* (Indigenous Cultures Institute); Valerie Martínez, *And They Called It Horizon: Santa Fe*

Poems (Sunstone Press); Ana Castillo, *So Far from God* (Norton); Paul Martínez Pompa, *My Kill Adore Him* (Notre Dame); Ilan Stavans, *El Iluminado* (Basic Books); Luz Calvo and Catriona Esquibel, *Decolonize Your Diet: Plant-Based Mexican-American Recipes for Health and Healing* (Arsenal Pulp).

7675 Santa Fe as Cultural Performance

M. Cadden/M, W 2-5

In this course, we will attempt to identify the roles a variety of literary, visual, and performing arts have played in the “creation” and ongoing “curation” of the city of Santa Fe. Two Native American trickster traditions—those involving Coyote and Kokopelli—will provide us with a theoretical lens through which to explore the region’s history of self-reinvention and its attraction for artists from elsewhere who wanted to reinvent themselves (Cather, O’Keeffe, D. H. Lawrence, etc.). Pueblo dances; trips to museums, galleries, restaurants, the Santa Fe Opera; an architectural tour; and other excursions involving ancient and newly invented traditions will provide us with most of our “primary texts”—examples of how Santa Fe performs itself today. Texts of the more conventional variety will ground us in the worlds of words that have been used to express the region’s beauty and to shape its narrative. Additional readings will be provided. Enrolled students will be charged a supplemental fee of \$450 to cover the costs of tickets and transportation.

Texts: Lewis Hyde, *Trickster Makes This World: Mischief, Myth, and Art* (FSG); David Grant Noble, *Santa Fe: History of an Ancient City* (School for Advanced Research); Chris Wilson, *The Myth of Santa Fe* (New Mexico); Richard Erdoes and Alfonso Ortiz, *American Indian Trickster Tales* (Penguin); Denis Slifer, *Kokopelli: The Magic, Mirth, and Mischief of an Ancient Symbol* (Gibbs Smith); Sterbini and Rossini, *The Barber of Seville* (online libretto); Mozart and Schikaneder, *The Magic Flute* (online libretto); Arrell Morgan Gibson, *The Santa Fe and Taos Colonies: Age of the Muses 1900-1942* (Oklahoma); Willa Cather, *The Professor’s House* (Vintage); Mabel Dodge Luhan, *Winter in Taos* (Southwest Heritage); D. H. Lawrence, *Mornings in Mexico and Other Essays* (Cambridge).

7812 Creating Solo Performance: From Literature to Life

J. Fried/M, W 2-5

See description in Group 6 offerings.

GROUP 5: WORLD LITERATURE

7778 World Wide Westerns:

Film and Fiction across Borders

J. Wicke/T, Th 2-5

World Wide Westerns explores the genre of the “Western” in film and literature. Often viewed as quintessentially American, Westerns from their inception have incorporated global perspectives and alternative narratives that are worldwide in scope. Not simple Wild West shootouts, with tropes from six-guns to sunsets, outlaws to deserts, the Western is instead an origin story that serves as a narrative about *justice*. If the frontier creates American democracy yet justifies its invasion of territory, the Western genre offers a myth where personal freedom and the public good are reconciled—or not. The Western captures the world’s imagination as a compelling aesthetic that merges with the politics of justice, playing out in the border zone. Infusing theories of the borderlands, decoloniality, and the indigenous, this course emphasizes social justice questions of gender, race, class, and nature inherent in every Western, and traces the genre’s global impact and its revolutionary revival. Short pieces by Mark Twain, William Cody, Frederick Jackson Turner, James Joyce, Franz Kafka, Jorge Luis Borges, Gloria Anzaldúa, Frantz Fanon, Ngũgĩ wa Thiong’o, and Édouard Glissant will be provided.

Texts: John Rollin Ridge, *The Life and Adventures of Joaquín Murieta* (Penguin); L. Frank Baum, *The Wonderful Wizard of Oz* (SeaWolf); Willa Cather, *The Professor’s House* (Vintage); Leslie Marmon Silko, *Ceremony* (Penguin); Hernan Diaz, *In the Distance* (Coffee House); Tommy Orange, *There, There* (Vintage).

Films: Edwin Porter, *The Great Train Robbery* (1903); D. W. Griffith, *Ramona* (1910); Alice Guy Blaché, *Algie the Miner* and *Two Little Rangers* (1912); Romaine Fielding,



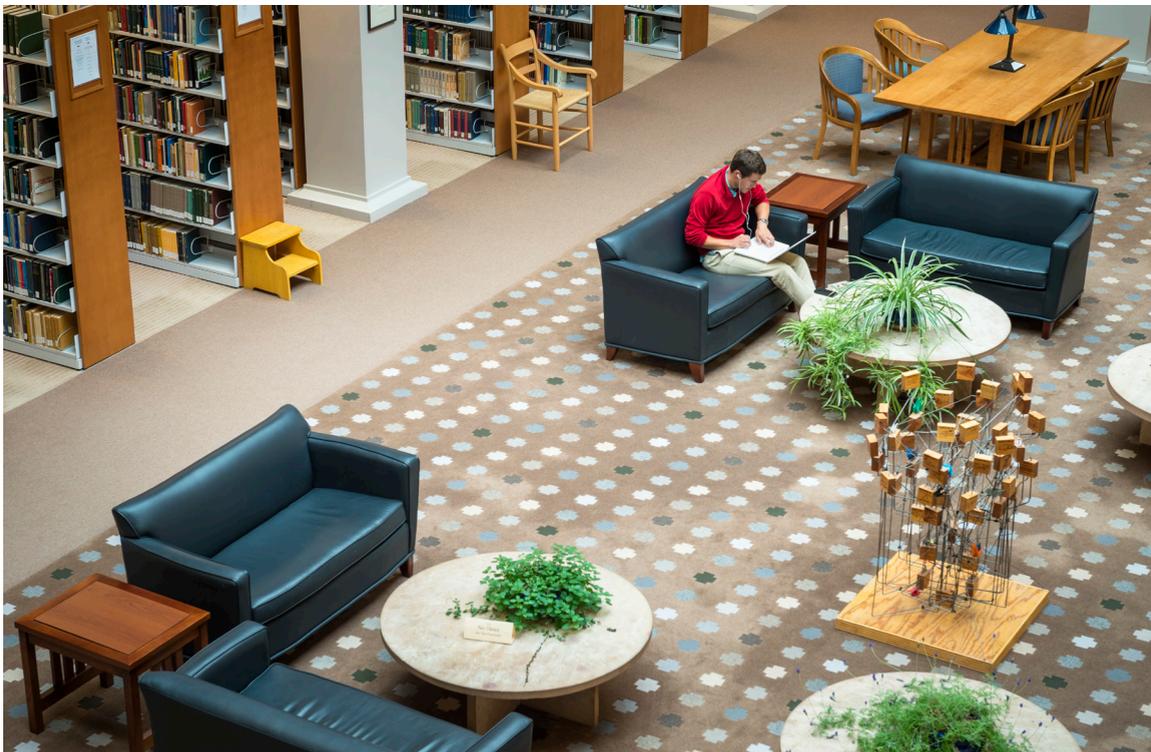
Rattlesnake (1911); Oscar Micheaux, *Symbol of the Unconquered* (1920) and *The Exile* (1931); Edwin Carewe, *Ramona* (1928); John Ford, *Stagecoach* (1939) and *The Searchers* (1956); Robert Montgomery, *Ride the Pink Horse* (1947); Moustapha Alassane, *Return of an Adventurer* (1966); Sergio Leone, *Once Upon a Time in the West* (1968); Perry Henzell, *The Harder They Come* (1972); Charles Burnett, *The Horse* (1973); Takashi Miike, *Sukiyaki Western Django* (2007); Ana Lily Armirpour, *A Girl Walks Home Alone at Night* (2014); Warwick Thornton, *Sweet Country* (2017); Chloé Zhao, *The Rider* (2018).

GROUP 6: THEATER ARTS

7812 Creating Solo Performance: From Literature to Life

J. Fried/M, W 2-5

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





OXFORD COURSES

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

7900 *Beowulf* and Old English Literature

F. Leneghan/T, Th

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

Texts: Old English Poems of Christ and His Saints, *Dumbarton Oaks Medieval Library 27*, trans. Mary Clayton (Harvard); *Old English Shorter Poems Volume II: Wisdom and Lyric*, *Dumbarton Oaks Medieval Library 32* (Harvard, 2014), trans. Robert E. Bjork (Harvard); Roy Liuzza, trans. *Beowulf: Facing Page Translation: Second Edition* (Broadview); Hugh Magennis, *The Cambridge Introduction to Anglo-Saxon Literature* (Cambridge); *The Cambridge Companion to Old English Literature*, 2nd ed, ed. Malcolm Godden and Michael Lapidge (Cambridge).

7915 Sex, Gender, and the Body in Early Modern England

C. Bicks/M, W

This seminar explores the fluid conceptions of sex, gender, and the body that were circulating in 16th- and 17th-century England—in everything from medical texts, sermons, and political theory to plays, poems,

and travelers' tales. While institutions and social norms demanded clear and stable divisions between "man" and "woman," early modern visual and textual discourses reveal a profound flimsiness to the body's sexed markers, desires, and gendered behaviors. We will explore figures like the Amazons, the hermaphrodite, the cross-dressed heroine, and the lovesick man as we consider the complexities of early modern representations of sex and gender. How may they have impacted the everyday embodied experiences of English people as well as constructions of racial otherness and "new" worlds? In addition to writing a final essay, students will present on supplemental research topics. (*Not open to students who have previously enrolled in ENGL 7274.*)

Texts: Renaissance Woman: A Sourcebook, ed. Kate Aughterson (Routledge); any edition of the following plays and poems is acceptable: Thomas Middleton and William Rowley, *The Changeling*; John Lyly, *Gallathea*; Christopher Marlowe, *Edward II*; William Shakespeare, *Sonnets*.

Additional materials will be provided in advance of our first meeting, including excerpts from Jane Sharp, *The Midwives Book*; Thomas Raynalde, *The Birth of Mankynde*; Ambrose Paré, *On Monsters and Marvels*; and Mary Wroth, *Pamphilia to Amphilanthus*. Also, *The Countess of Lincoln's Nurserie*; Margaret Cavendish, *The Convent of Pleasure*; Thomas Neville, *The Isle of Pines*; Thomas Nashe, *The Choice of Valentines*; and scholarly essays.

7921 British Theater: Stage to Page to Stage

S. Berenson/M–Th

Using the resources of the British theater, this course will examine imagery in dramatic literature. We will usually meet four days a week and go to London or Stratford to attend performances on at least one of those days. In addition to theater attendance and travel time, the class will include reading assignments, discussions, lectures, one paper, one project, and collaborative on-your-feet exercises. No previous acting

experience is required. This is a class for students who love the theater and understand that the word “image” is the root of the word “imagination.” (*This course carries one unit of Group 2 credit and one unit of Group 3 credit.*)

Performances are expected to include *Life of Pi*, *The Comedy of Errors*, and *Hamlet*. A final schedule and reading list will be circulated before the summer. Enrolled students will be charged a supplemental fee of \$800 to cover the costs of tickets and transportation.

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

7921 British Theater: Stage to Page to Stage

S. Berenson/M–Th

See description in Group 2 offerings.

7947 The Global 18th Century 1660–1830

C. Gerrard/T, Th

This course invites students to explore the literature of the period often known as the “long 18th century” (roughly 1660–1830) from a global perspective. We will explore European encounters with other populations throughout the world and think critically about topics such as imperialism, consumption and luxury, trade, slavery, colonialism, the exotic, and “otherness,” including sexual and racial intermingling. We will look at a wide range of material, including literary texts (plays, poems, novels), journalism, travel writing, slavery narratives, and economic and political pamphlets. This course will also involve museum visits in Oxford and London.

Texts: Francis Bacon, *The New Atlantis*, and Henry Neville, *The Isle of Pines*, in *Three Early Modern Utopias*, ed. Susan Bruce (Oxford World’s Classics, 2008); *Spectator* nos. 69, 11, *Tatler* no. 249, Alexander Pope, *Windsor Forest*, lines 219–266, *Female Tatler*, nos. 9 and 67, and “The Story of Inkle and Yarrico,” all in *The Commerce of Everyday Life: Selections from the Tatler and the Spectator*, ed. Erin Mackie (Bedford St. Martin’s 1998, out of print but available used); Aphra

Behn, *Oroonoko*, ed. Paul Salzman (Oxford World’s Classics) or *Aphra Behn, Oroonoko and Other Works*, ed. Janet Todd (Penguin); Daniel Defoe, *Robinson Crusoe* (1722, Penguin or Oxford World Classics); Jonathan Swift, *Gulliver’s Travels* (1726, Penguin or Oxford World Classics); Benjamin Franklin, *Remarks Concerning the Savages of North America*, founders.archives.gov/documents/Franklin/01-41-02-0280; Joseph Warton, “The Dying Indian,” poetrynook.com/poem/dying-indian; Jean-Jacques Rousseau, *A Discourse on Inequality*, ed. Maurice Cranston (Penguin, 1984); Lady Mary Wortley Montagu, *Turkish Embassy Letters*, ed. Anita Desai (Virago) or ed. Teresa Heffernan (Broadview); William Beckford, *Vathek*, ed. Thomas Keymer (Oxford World’s Classics); William Collins, “The Persian Eclogues,” luminarium.org/renascence-editions/collins2.html; *Fables of the East*, ed. Ros Ballaster (Oxford, 2005); Phillis Wheatley, “On Being Brought from Africa to America,” Ann Yearsley, *A Poem on the Inhumanity of the Slave Trade*, and Hannah More, *Slavery, A Poem*, all in brycchancarey.com/slavery; Edward Long, *The History of Jamaica* (174), vol. 2 ecda.northeastern.edu/item/neu:m04109796; James Grainger, *The Sugar Cane Book 4 in The Poetics of Empire: A Study of James Grainger’s “Sugar Cane,”* ed. John Gilmore (Athlone Press, 2000). See also ecda.northeastern.edu/drstk_item_extension/grainger-the-sugar-cane-apoem.

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

C. Gerrard/T, Th

See description in Group 4 offerings.

7960 How to Be a Critic: Literary and Cultural Engagement from the 19th Century to the Present

D. Russell/T, Th

What does it mean to be critical? What can critical approaches to art, or culture, or politics achieve? This course examines the flourishing of cultural, political, and aesthetic criticism in the 19th and 20th centuries in Britain and the U.S. It will focus on assembling a definition, and a history or genealogy, of critical practices, but it will also seek to ask questions about the usefulness and applicability of these critical practices to our own times. We will begin with Matthew Arnold,

who popularized the word *criticism* in the turbulent 1860s in Britain, and we will trace a critical genealogy to the turbulent American 1960s, and to criticism as practised now. As the “how to” phrasing of the module’s title suggests, participants will produce their own critical essays that will employ techniques from the essayists discussed in class. (*This course carries one unit of Group 3 credit and one unit of Group 4 credit.*)

Texts: Editions below are suggested, but any edition will be fine. Matthew Arnold, *Culture and Anarchy* (Oxford); Walter Pater, *The Renaissance: Studies in Art and Poetry* (Oxford); Oscar Wilde, *The Decay of Lying and Other Essays* (Penguin); Virginia Woolf, *The Death of the Moth and Other Essays* (Harvest); T. S. Eliot, *The Sacred Wood* (Faber); Lionel Trilling, *The Liberal Imagination* (NYRB); James Baldwin, *The Fire Next Time* (Penguin); Susan Sontag, *Against Interpretation* (Picador); Joan Didion, *Slouching Towards Bethlehem* (FSG); John Berger, *Portraits* (Verso); Hilton Als, *White Girls* (McSweeney’s).

7974 Exploring Oxford: Representation and Reality

D. Russell, M. Turner/T, Th

This course explores British literature, culture, and art through the prism of Oxford—a city which has always been loved and hated, idealized, and distorted, a site for aspiration and exclusion. Combining seminar meetings with walks and visits to sites around Oxford, the course moves chronologically, from the 19th century to the present, to give us an understanding of how different periods and concerns in British culture may have played out through the city in different times. The structure of the course oscillates between representations of fantasy—“a city of dreaming spires,” as Matthew Arnold called it—and representations of hard realities—a city of walls, privilege, and exclusion. In what ways do image and reality overlap or clash? Who is Oxford “for”? What did Malcolm X have to say in his speech to the Oxford Union? In our interdisciplinary journey through Oxford, we will read and then discuss some of the most famous depictions of the city, look at art by the Pre-Raphaelites and by contemporary artists, and think about the cultural geography and politics of this unique city.

Texts: Thomas Hardy, *Jude the Obscure* (1895, any edition); Evelyn Waugh, *Brideshead Revisited* (Penguin, or any edition); Dorothy L. Sayers, *Gaudy Night* (Harper, or any edition); Edmund Crispin, *The Moving Toyshop* (Bloomsbury Reader, or any edition); Philip Pullman, *Northern Lights: His Dark Materials, Vol. 1* [published as *The Golden Compass* (Yearling) in North America]; Laura Wade, *Posh* (Oberon).

7975 James Joyce

J. Johnson/T, Th

Students will engage in intensive study of *Ulysses* in its Hiberno-European, Modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce’s poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work’s centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored. (Class hours TBA; may fall occasionally on days other than T/Th.)

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

7981 Queer and Now:

A Generation of Queer Thinking, Writing, Living

M. Turner/M, W

See description in Group 4 offerings.

7986 Memoir at the Millennium:

A Genre without Borders

C. Kaplan/T, Th

This course explores the changing nature of memoir since the 1980s. Increasingly experimental, modern memoir challenges more traditional literary forms of life writing, provocatively rivaling the novel in its popular appeal. It has become a favored genre for the

construction and exploration of new identities: political, personal, racial, spiritual, and sexual, questioning our everyday understanding of time and memory. In other cultural modes (graphic narrative and contemporary film), memoir's innovations are especially striking. Through work by an international selection of writers, filmmakers, and graphic artists, we will investigate memoir's creative hybridity, its fluid, shape-shifting accommodation of a variety of discourses. How does modern memoir redraw the relationship between personal/family history and public, political memory? How are time and feeling experienced and remembered? What is the status of "truth" or of authorship in avant-garde memoir? These questions and themes will be among those central to the course. Any editions of the texts are acceptable. Films and additional critical reading will be available at Oxford. There will be one or two visiting memoirist speakers. Times for film viewing and speakers will be arranged to suit student schedules. There will be ample scope in the course for independent work on related texts and topics. *(This course carries one unit of Group 3 credit and one unit of Group 4 credit.)*

Texts: Roland Barthes, *The Death of the Author* (Macat Library); Michel Foucault, *What Is an Author?* (Macat Library); Audre Lorde, *Zami: A New Spelling of My Name—A Biomythography* (The Crossing Press); Alison Bechdel, *Are You My Mother?* (Mariner); Denise Riley, *Time Lived, Without Its Flow* (Picador); Helen MacDonald, *H Is for Hawk* (Grove); Joan Didion, *The Year of Magical Thinking* (Vintage); Edward W. Said, *Out of Place: A Memoir* (Vintage); Marjane Satrapi, *The Complete Persepolis* (Pantheon); Hilary Mantel, *Giving Up the Ghost: A Memoir* (Fourth Estate) and *Learning to Talk: Short Stories* (Harper Perennial); Thi Bui, *The Best We Could Do* (Abrams).

Films: Marjane Satrapi, *Persepolis* (2007); Terence Davies, *Distant Voices, Still Lives* (1988).

GROUP 4: AMERICAN LITERATURE

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

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

Texts: Samuel Taylor Coleridge, "The Rime of the Ancient Mariner" (1798 and 1817); Herman Melville, *Moby-Dick* (1851) and "Benito Cereno"; William Wordsworth, *The Prelude* (two-book version of 1799), "Westminster Bridge" (1802), and Preface to *Lyrical Ballads*, William Wordsworth, ed. Stephen Gill (1984), rpt. (Oxford 1988) 595–615; Henry David Thoreau, *Walden* (1854); Walt Whitman, "Song of Myself," "As I Ebb'd with the Ocean of Life," and "Crossing Brooklyn Ferry"; Mary Shelley, *Frankenstein* (1818); Charles Brockden Brown, *Edgar Huntly* (1799); Edgar Allan Poe, *Selected Tales* (1837) (especially "William Wilson," "The Fall of the House of Usher," "The Tell-Tale Heart," and "The Black Cat"); selections from brychancarey.com/slavery/poetry.htm (Phyllis Wheatley, "On Being Brought from Africa to America"; William Cowper, "The Negro's Complaint" and "Sweet Meat"; Ann Yearsley, "A Poem on the Inhumanity of the Slave Trade"); Word-



sworth, “The Thorn” (1798); Nathaniel Hawthorne, *The Scarlet Letter* (1850) and “Young Goodman Brown”; George Eliot, *The Mill on the Floss* (1860); Edith Wharton, *The House of Mirth* (1905). Most of these texts are readily available in Oxford World’s Classics editions or Penguin editions. There is an Easy Read or a Hackett edition of *Edgar Huntly*, ed. Philip Barnard.

7960 How to Be a Critic: Literary and Cultural Engagement from the 19th Century to the Present

D. Russell/T, Th

See description in Group 3 offerings.

7981 Queer and Now:

A Generation of Queer Thinking, Writing, Living

M. Turner/M, W

Queer Theory emerged in the 1990s, in the throes of the AIDS epidemic, as one of the most vital areas of intellectual inquiry in the humanities, challenging our understandings of identity, gender, and sexuality, in particular. In this interdisciplinary course, we will tease out the multiple directions that the word “queer” takes us in. We will begin to map out the broad and diverse critical discourse of queer thinking over the past generation, while also paying close attention to some of the most pressing debates currently animating the field. Topics and problems we will explore include identities, sexualities, temporalities, homophobia, activism, deviance, and transgression. Key critics include Judith Butler, bell hooks, Beatriz Paul Preciado, Robert McCruer, and Michael Warner. We will read this theoretical material in conjunction with a range of novels, journals, historical documents, online media, film, photography, and painting. How have queer reality and possibility been imagined by artists and writers? Is there such a thing as a queer aesthetics? Is “queer” Anglo-American, or does the concept have global resonance? How queer is queer now? In addition to seminars, there will be a number of film screenings scheduled outside of class. (*This course carries one unit of Group 3 credit and one unit of Group 4 credit.*)

Texts: Audre Lorde, *Zami: A New Spelling of My Name* (Crossing Press); David Wojnarowicz, *Close to the Knives* (Vintage); Alison Bechdel, *Fun Home: A Family Tragicomic* (Mariner); Derek Jarman, *Modern Nature* (Vintage); Andrea Lawlor, *Paul Takes the Form of a Mortal Girl* (Vintage).

Films: Wong Kar-wai, *Happy Together* (1997); Jennie Livingstone, *Paris Is Burning* (1991); Jim Hubbard and Sarah Schulman, *United in Anger: A History of Act Up* (2012).

7986 Memoir at the Millennium: A Genre without Borders

C. Kaplan/T, Th

See description in Group 3 offerings.

GROUP 5: WORLD LITERATURE

7992 Homer, *Odyssey*.

Epic of Loss, Adventure, and Return

F. Zeitlin/M, W

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

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

So begins the *Odyssey*, an epic account of survival and homecoming—the poem that we shall explore in depth throughout this course (24 books in six weeks). Odysseus is the most complex of all Greek heroes, showing courage and endurance on the one hand, but being a master of tricks, disguises, and lies on the other. The poem conveys the most normative ideal—a return to house, land, wife, and kingship. But it also leads outward to adventure, risk taking, encounters with the strange and supernatural, and secret plea-

tures. Throughout we will be attentive to the characteristics of oral poetry (e.g., traditional epithets, type scenes, formulaic descriptions) along with narrative strategies of storytelling. We will grapple with the larger issues of gendered strategies, family and society, disguise and recognition, death and immortality, the role of the gods, and more, according to contemporary concerns. The *Odyssey*, it is fair to say, has shaped our imagination and cultural values, whether for imitation, extension, revision, allegory, or even parody. Moreover, as one critic observes, “the *Odyssey* is a generic shape-shifter, changing from a heroic epic into a quest narrative, a revenge tragedy, a domestic comedy, a romance, Bildungsroman and biography.” Students may, if they wish, pursue any one aspect of the *Odyssey*’s legacy in their final papers—whether in literature, art, or film. Course outline: We will read four books each week, along with secondary material for each session, which will be posted on Canvas. Students will submit weekly written responses to the reading. A more comprehensive bibliography will also be available. Students are advised to acquaint themselves before the course begins with the first of Homer’s epics, the *Iliad*, which tells of the Trojan War itself (any translation), and urged to bring any supporting material (ancient to modern) that they like. (*Not open to students who have previously enrolled in ENGL 7718.*)

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

7993 Global Caribbean, Migratory Texts

C. James/M, W

Travel, migration, and global circulation are indispensable facets of the creation of the modern Caribbean. Understandably, concepts of mobility have also been vital to the production of Caribbean literature in the 20th and 21st centuries. Focusing on London, Paris, Berlin, Toronto, and New York as major conduits through which the migratory flow of Caribbean literary production takes place, this course will explore both foundational and emergent works of fiction from the English, French, and Spanish Caribbean. We will also analyse relevant theoretical texts which address concerns of border crossings, transnational geographies, and the negotiation of diasporic identities. (The French and Spanish texts will be studied in translation.) *Texts:* Andrea Levy, *Small Island* (Picador); Gisèle Pineau, *Exile According to Julia*, trans. Betty Wilson (Univ. of Virginia); Cristina García, *Here in Berlin* (Counterpoint); David Chariandy, *Brother* (Bloomsbury); Angie Cruz, *Let It Rain Coffee* (Simon & Schuster); Rita Indiana Hernández, *Papi*, trans. Achy Obejas (Univ. of Chicago). Any edition of these texts will be fine. Additional readings (available during the sessions) will include essays and short stories by Austin Clarke, Dionne Brand, Sonia Rivera-Valdés, and Edwidge Danticat.



SUMMER 2020 DATES AND FEES

Vermont

Arrival and registration:	June 23
Classes begin:	June 24
Classes end:	August 4
Commencement:	August 8
Tuition:	\$6,170
Room and Board:	\$3,355
Total:	\$9,525

New Mexico

Arrival and registration:	June 16
Classes begin:	June 17
Classes end:	July 23
Commencement:	July 25
Tuition:	\$6,170
Room and Board:	\$2,960
Facility Fees:	\$295
Total:	\$9,425

Oxford

Arrival and registration:	June 29-30
Classes begin:	July 1
Classes end:	August 7
Commencement:	August 8
Tuition:	\$6,170
Room and Board:	\$4,420
Facility Fees:	\$540
Total:	\$11,130

The cost for taking an additional unit (independent project, tutorial, or course) is \$3,085.

IMPORTANT ADMISSIONS DATES

Rolling Admissions:
December 9, 2019–May 15, 2020

Course Registration:
February 17–28, 2020

Online Application Availability:
July 15, 2019–May 15, 2020

MISSION STATEMENT

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

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