



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Education Programs application guidelines at

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for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Performing Dickens: The Theatrical Context of *Oliver Twist* and *Great Expectations* on Page, Stage, and Screen

Institution: University of California, Santa Cruz

Project Director: Sharon Aronofsky Weltman

Grant Program: Summer Seminars and Institutes for College and University Teachers

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NARRATIVE DESCRIPTION

Performing Dickens:

The Theatrical Context of *Oliver Twist* and *Great Expectations* on Page, Stage, and Screen

A) Intellectual Rationale

In March 1832, a bad cold kept the 20-year-old aspiring actor Charles Dickens from his audition at Covent Garden, forcing him to postpone trying out until the following season. In the meanwhile, his first story appeared in print. The result? He dropped his initial plans for a theatrical career, and we have *David Copperfield*, *Bleak House*, and *A Christmas Carol* (Patten CD 49). Yet Dickens never stopped performing. He was such a ham that Mamie Dickens described her father's acting out his remarkable characters as he wrote them, examining his own expressions in a mirror, then laughing and scribbling in response (M. Dickens 49-50). In other words, for Dickens, performance was integral to the very deed of writing. Throughout his life, he continued to write, direct, produce, and act in theatricals. His wildly popular and financially successful public readings of his own work, in which he again acted every character, helped determine which of his novels we still read and study (Andrews 56). Likewise, the early adaptation of Dickens's novels to the stage and later to the screen has continued to shape how we interpret them, even what we think of as "Dickensian." Many of these stage and film adaptations have become much studied classics in their own right. The University of California Santa Cruz proposes "Performing Dickens: The Theatrical Context of *Oliver Twist* and *Great Expectations* on Page, Stage, and Screen," a four-week NEH seminar for college and university teachers of literature, theater, film, performance, and adaptation studies to examine performance within Dickens and performance of Dickens. It will explore how adaptations of canonical texts such as

these two novels work both in concert with and independently of their source. The seminar will place the novels in their theatrical context by coming to understand Dickens's many connections to the theater—and its profound effect on his writing—and by reading significant Victorian plays based on the novels. It will also ask more broadly how adaptation affects meaning by examining a range of significant film and stage adaptations that have generated important critical response.

We will focus on two of Dickens's most important and most frequently adapted novels, one early and one late in his career, *Oliver Twist* (1837-1839) and *Great Expectations* (1860-1861). We will also examine their adaptations: Dickens's own adapted scripts for his readings (1858-1870), plays, films, television shows, and other media. While many literary scholars are familiar with film history and film theory, most are not well versed in theater history or Victorian performance practices. Researchers depending on current definitions of *melodrama* or *burlesque* risk an anachronistic interpretation of Dickens and his earliest adapters. The seminar will provide vital information about Victorian dramatic conventions that affected Dickens's writing and the first performances of his work, which in turn inaugurated a genealogy of adaptations that has had direct impact on new iterations of Dickens's work in a wide variety of formats. Likewise, although criticism has largely moved beyond judging an adaptation primarily on its faithfulness to the original novel ("fidelity theory"), few critics link adaptation theory to performance theory. As we explore "performing Dickens" in several senses, we will also tackle current work on performance, theatricality, and adaptation in tandem. This rich theoretical landscape will prove fruitful as seminar participants cultivate their own research or pedagogical projects, accommodating a wide variety of topics and approaches.

Academic study of adaptation is a growth industry, as are books theorizing it. Some rethink adaptation itself, such as *A Theory of Adaptation* (2006), *Film Adaptation and Its*

Discontents (2007), and *Adaptation and Appropriation* (2006); these often seek to create a more capacious and nuanced definition for the term *adaptation* and to defend adaptations from the charge that they are merely derivative and inevitably inferior transmutations of the original masterwork to a new medium. Critics who advocate this reconsideration of adaptation argue that the supposedly secondary text—the adaptation—forever changes how we experience the primary text, which we can never read in complete isolation from its descendants. Other studies narrow the focus to concentrate on re-imaginings of Victorian literature and culture, including *Victorian Vogue: British Novels on Screen* (2009), *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* (2000), and *The Function of Victorian Culture at the Present Time* (2002). These books examine how Victorian culture persists and what meanings we make of it now. There are volumes specifically on Dickens, such as *Charles Dickens in Cyberspace: The Afterlife of the Nineteenth Century in Postmodern Culture* (2003), *Dickens and the Dream of Cinema* (2003), and *Dickens on Screen* (2003), which explore Dickens in contemporary culture and how adaptations constitute literary-critical interpretation of his work. A study of adaptation must consider film; in a sense Dickens (and adaptation) presided over the inception of film-making and film theory, with D. W. Griffith and Sergei Eisenstein addressing Dickens directly. This seminar fosters opportunities for participants to sift together through this superabundance of primary material, adaptation criticism, and theory, trying out different approaches on the wide array of adaptations that their own research and experience will provide.

Interest in adaptations of Victorian literature is matched by the profusion of recent scholarly attention to the theatricality and performativity of Victorian texts, evident from such titles as *Empty Houses: Theatrical Failure and the Novel* (2011), *Acting Naturally: Victorian Theatricality and Authenticity* (2004), and *Caught in the Act: Theatricality in the Nineteenth-*

Century English Novel (1992). Critics invoke Judith Butler and others to examine Victorian conceptions of identity as either performed or innate, citing such major texts as *Bodies that Matter* (1993), *The Archive and the Repertoire* (2003), and *Drama: Between Poetry and Performance* (2010). Literary scholars agree that theater was important to Dickens and to other Victorian authors, and they willingly engage in metaphors of theater, theatricality, and performance in analyzing Victorian novelists. But few make substantial use of historical information about Victorian theater and the history of performance when discussing Victorian drama. Instead, Victorian drama before Oscar Wilde is typically employed by literary scholars as a window into the Victorian novel rather than as a topic demanding study in its own right. This seminar will help to bridge this disciplinary gap with the help of guest speakers who publish in both fields. Placing the different scholarly, critical, and theoretical traditions of performance, adaptation, literature, theater, and film in conversation with one another will yield important new insights for seminar participants. Dickens—as an author who is inherently theatrical and is more frequently adapted than any other author—is an ideal vehicle to consider these issues.

But why these two novels by Dickens? What makes *Oliver Twist* and *Great Expectations* fitting case studies for a seminar on adaptation and performance? To begin with, it is worth questioning the notion that either novel was ever a unitary text: both grew out of a range of earlier texts, genres, and conventions, including plays; both were first published serially, with each installment designed as an aesthetic object at once distinct from those that went before and building upon them to make up part of the larger whole, each embedded in the journalistic para-text of essays, poems, and advertisements surrounding them on the pages of *Bentley's Miscellany* or *All the Year Round*. Then each was revised and adapted in more than one way by Dickens himself, most significantly in the double ending of *Great Expectations*. Both novels also

overflow with examples of theatricality; for example, *Oliver Twist* is self-consciously designed like a stage melodrama, as the narrator explains in the opening paragraphs of Chapter 17. They have been adapted so many times that they have become what Paul Davis calls *culture texts*: long before they read *Oliver Twist*, today's undergraduates encounter Oliver asking for more, perhaps first as an orphaned kitten in Disney's *Oliver & Company*, or as Stewie from the *Family Guy* suddenly transported to the parish Workhouse. The plethora of adaptations—many masterworks in their own genres, like David Lean's classic films or the Broadway musical *Oliver!*—makes these novels ideal for a seminar on adaptation and performance. The temporal range of an early and a late novel within Dickens's career will provide a sense of the growth, change, and continuity of Dickens's art as he responded to theatrical appropriations of his novels (including his own re-workings). It will also allow for meaningful biographical discussions when they are relevant to understanding performance, such as considering Dickens's twelve-year relationship with the actress Ellen Ternan and how he met her while directing and performing with her in the play *The Frozen Deep* (1857). In addition, both novels and the works they inspired on stage and screen are brilliantly served by a mature body of diverse and distinguished criticism that will inform our four weeks of discussion. Finally, these two books are simply among Dickens's most loved and widely taught. *Oliver Twist* and *Great Expectations* will reward close textual scrutiny and exuberant conversations on their origins, complexities, and afterlife, while the shared experience of studying them together will yield common ground for participants as they test their ideas about adaptation and performance in the seminar's collegial environment.

In the seminar's four weeks, participants will further develop research or pedagogical projects, most likely connected either to Victorian literature or to adaptation and performance in

any period. They will deepen their understanding of two important and influential novels by Dickens as well as of his career as a writer, performer, and theatrical benefactor. Dickens performed in many theatricals as fundraisers for good causes, co-wrote *The Frozen Deep* and *No Thoroughfare* (1867) with Wilkie Collins, and performed his highly profitable public readings in several extended tours through England, France, and the United States. Participants will learn of the nineteenth-century theater's ubiquity, its influence on Dickens and other novelists, and its importance in promoting and disseminating literature. Stage adaptations of Dickens's novels appeared in theaters all over Great Britain and America within weeks of the books' publication. In London alone, three different adaptations of *Pickwick Papers* (1836-1837) ran simultaneously before its serialization had even finished. Over a thousand new plays adapted from Dickens were staged by the end of the nineteenth century, and more than 3,000 separate productions have been documented between 1834 and 1984 (Bolton 19, vii). Participants will learn about this vital historical context and read or view specific stage and screen adaptations that have particular significance. This knowledge will benefit them as they apply what they glean from our readings, screenings, guest lectures, and discussions to their own research, whatever its scope.

Seminar participants will arrive having read both novels, prepared to discuss them and to introduce examples of adaptation and performance from their own areas of study. They will also read one another's project proposals in advance, in order to facilitate meaningful discussion. Four distinguished guest speakers—among the world's foremost experts in Victorian theater, performance studies, and adaptations of Dickens across the centuries—will visit to lecture and advise members of the seminar. In addition to providing the seminar's intellectual framework, the seminar director Sharon Weltman will draw on her own expertise in Victorian literature, theater, adaptation, and performance to help participants locate primary and secondary materials

to pursue their individual research. The “Performing Dickens” seminar will attract a range of teacher-scholars interested in Victorian literature, theater and performance studies, film and media studies, cultural studies, and theories of performance and adaptation.

B) Project content and implementation

The seminar will be housed at UCSC’s Humanities One Bldg., home of the University of California’s Dickens Project, a prestigious international consortium of major research universities that organizes a series of scholarly activities and publications. In recent years the Dickens Project has with great success hosted both an NEH seminar for college and university teachers (2007) and an NEH seminar for high school teachers (2011); with its wealth of resources in the Victorian period and in Dickens scholarship, the Dickens Project will be a rich trove for the visiting participants. The seminar will run for four weeks, meeting three times each week (Monday, Wednesday, and Friday) for seminar discussions, lectures by visiting scholars, and presentations by participants. On several evenings per week there will be screenings of films and other media versions of the novels. Afternoons will be set aside for one-on-one consultations with the seminar director or with guest scholars as well as for individual or collaborative research and for presenting on research progress. Formal presentations will take place Wednesday afternoons during the second, third, and fourth weeks; the seminar participants and the seminar director will respond, having read participants pre-circulated papers describing their projects in the weeks before the seminar begins. This collective course of action will serve the common goals of scholarly publication and innovative pedagogy.

The first half of the seminar will center on *Oliver Twist* (1836-37), the second on *Great Expectations* (1860-61). In each two-week segment, the first week’s discussions will be devoted to the novel’s text and contexts, to readings in salient criticism and theory, to the novel’s

Victorian stage adaptations and Dickens's reaction to them, to relevant theater history, and to the earliest film adaptations. The second week in each segment will be dedicated to examinations of specific stage, film, and media adaptations within the last hundred years, to their relation to a prior genealogy of adaptation, and to continued discussion of each novel's literary techniques and narrative practices as they illuminate or are illuminated by theories of performance and adaptation. Four guest speakers will enhance the experience: one an expert on performance theory, one on Victorian melodrama, and two on Dickens and adaptation to stage and screen. Along with deep engagement with the novels themselves, critical and theoretical conversations will span the seminar's four weeks. Readings, screenings, guest lectures, and discussions will serve as a common jumping off point for the participants' individual projects.

Week I. On the first Monday, the seminar will meet in both the morning and the afternoon. The morning session will orient the participants to the seminar; participants will introduce themselves, share their research goals, generate a list of common objectives for the seminar, and form small clusters of shared research or teaching interests. Then we will forecast the two weeks of discussion on *Oliver Twist*, considering aspects of the novel that have presented interpretive problems for literary critics, adapters, and performers alike: anti-Semitism, Dickens's use of the stereotype of the "stage Jew" in creating the character of Fagin, the novel's depiction of Nancy's brutal murder (more violent in the novel than any stage or screen adaptation, including Roman Polanski's), the passivity of the child protagonist, the picaresque quality of the novel's first installments, the effects of serial publication and later republication, the narrative sluggishness of the novel's middle section, and moments of theatricality in the novel. We will also refer to seminal critical essays on these topics. After lunch, we will familiarize the participants with the UCSC campus, including an orientation and tour of the

McHenry Library. During the rest of the afternoons in the first week, each participant will schedule a 30-minute private consultation with the director about his or her current research goals and will sketch out plans for presenting individual research to the seminar on subsequent Wednesday afternoons. The director will also be available to meet with participants in a less formal way every afternoon throughout the four weeks of the seminar.

On Wednesday, we will continue to discuss *Oliver Twist*, now in conjunction with the novel's earliest adaptations. Dickens's books appeared on stage immediately upon publication; in fact, because Dickens published them serially, they were often performed before he had written—let alone printed—the concluding episodes. There were no copyright protections for authors of novels addressing theatrical adaptation. The final installment of *Oliver Twist* appeared in *Bentley's Miscellany* in April 1839; George Almar's *Oliver Twist: A Serio-Comic Burletta* premiered at the Surrey Theatre in the autumn of 1838. In witnessing a performance, Dickens was so embarrassed that he lay down in the corner of his box during the first scene and did not rise again until the final curtain fell (Cox 121). We will read Almar's offending play along with C. Z. Barnett's *Oliver Twist, or, The parish boy's progress* (1838) in light of theatrical expectations at the beginning of Queen Victoria's reign, which our readings in theater history will elucidate, along with criticism by Regina Barreca and Carolyn Williams. We will also consider how Dickens himself adapted *Oliver Twist* for his own enormously popular reading tours, with the result that women fainted when he performed Nancy's murder, and those around him believed that the physical demands of performing this scene hastened Dickens's own death.

On the first Friday we will begin to examine cinematic adaptations of *Oliver Twist*. First is the 1922 silent film directed by Frank Lloyd (with Lon Chaney as Fagin and Jack Coogan as Oliver), which will be screened Tuesday evening, followed on Thursday evening by the 1948

critically acclaimed classic David Lean film *Oliver Twist*. The visually striking Lloyd movie will be new to many seminar participants as it was lost for fifty years and only released on DVD in 2009. Like Lloyd's, David Lean's adaptation owes much both to Victorian stage versions and to Cruikshank's original illustrations (Figures 1, 4, 5, and 7—see Appendix II for figures); illustration is also a kind of adaptation that powerfully interprets the text, indelibly affecting readers' understanding. The Victorian genres of fiction, illustration, and theater were deeply interconnected. First, Dickens worked closely with his original illustrators. Then, in a popular Victorian theatrical effect, the actors would freeze in a tableau to create an exact replica of a familiar illustration, ending the scene. Victorian artists often drew their illustrations with future staging in mind (Figures 4 and 6). Cruikshank's images from *Oliver Twist* became so famous that Victorian political cartoons mocking prominent Jewish politicians invoked Cruikshank's Fagin (Figure 2). In Lean's film, Alec Guinness portrayed Fagin with a monstrous prosthetic nose copied from both Cruikshank and early stage adaptations, prompting charges of anti-Semitism and riots in Berlin (Figure 3). Discussing these films and Cruikshank's illustrations will carry us back to Dickens's recognition of the novel's offensiveness to Jews, brought to his attention by a letter from a Jewish admirer named Eliza Davis. In response, he deleted from his next edition of *Oliver Twist* hundreds of instances of his calling Fagin "the Jew." Readings will include Martin Meisel on Dickens, illustration, and the theater as well as Eisenstein's seminal essay on Dickens and Griffith, film theorist Rick Altman's response, and specific analyses of Lean's *Oliver Twist*.

Week II. The second week will continue our study of *Oliver Twist*. On Monday we will discuss the Lionel Bart musical *Oliver!*. Directed by Carol Reed, the 1968 film is an adaptation of the 1960 stage musical, which it closely resembles; the movie will be screened Sunday

evening and materials regarding the stage musical will be posted on the website. The film borrows heavily from David Lean's plotting and shots. But what is different from Lean's controversial film—and from Dickens's novel—is the depiction of Fagin, now a lovable scamp and the chief nurturer of the boys, instead of a villain corrupting children and inciting murder. People who experience the musical *Oliver!* (or its many imitations, such as Disney's *Oliver & Company*) before they read the novel often find that it forever softens Fagin. It highlights the ambiguous and even tender aspects of Dickens's character in the novel that permitted Lionel Bart to create a Fagin that looks and sounds like Dickens's wily fence, but is no longer an anti-Semitic caricature. Unlike Dickens, Lionel Bart never mentions that Fagin is a Jew; his Jewish identity on stage is entirely a matter of performance (including the instrumental underscoring and vocal embellishments of klezmer and cantorial musical styles). Stage actors such as Clive Revill, Jonathan Pryce, and Rowan Atkinson have varied widely in how they perform Fagin's Jewishness; Ron Moody, who originated the role in London with a Yiddish accent and Jewish-inflected mannerisms, portrayed a toned-down Fagin for the film audience. We will continue discussing criticism of the novel that directly addresses its anti-Semitism as well as criticism of the musical that grapples with performing race and ethnicity on stage.

On Wednesday of the second week, we will approach the novel from a postcolonial standpoint, with criticism by Paul Sharrad drawing connections to the Caribbean and Sambudha Sen reminding us that Dickens is already reusing earlier materials in writing *Oliver Twist*. We will also pair the novel with an examination of the 2004 independent South African film *A Boy Called Twist*, to be screened the evening before. Few participants will have seen this excellent film. Like *Oliver!*, it owes a debt to David Lean's *Oliver Twist*, borrowing its structure from the earlier film, but its complete shift in setting and sensibility (the Rastafarian Fagin populates his

den with children of the AIDS epidemic) presents an opportunity to dive more deeply into adaptation theory. Linda Hutcheon pushes against traditional evaluations based on fidelity to argue that an adaptation deserves to be studied as both an interpretive and a creative text. Imelda Whelehan's essay sets the stage for Hutcheon's work with her useful history of approaches to adaptation, from narratology to fandom. Thomas Leitch demonstrates the utility of adaptations for introducing literary texts to students—a practical component of the seminar for college teachers. After lunch, we will reconvene for our first set of presentations on research progress.

Friday will be the last in active discussion dedicated to *Oliver Twist*. The distinguished Victorian theater and performance studies expert Tracy Davis will visit today, helping us to pull together the range of issues related to *Oliver Twist* and adaptation that we have covered so far, from the economics of the Victorian stage to performance theory. The previous night's screening of the 2005 Roman Polanski film *Oliver Twist* will allow us to consider this film (and to recall the others we have watched) in relation to the novel. We will also turn to critic Maria Cristina Paganoni, who analyzes several film adaptations, underscoring their employment of identity performance (gender, Jewishness, etc.). We will take this day to synthesize the multiple interpretations of *Oliver Twist* that the adaptations we have studied deliver, to consider the uses that adapters make of the text, and to reflect on how performance differs in such varied media as fiction, illustration, theater, and film. We will broach performance theorists (Judith Butler, W. B. Worthen, and Diana Taylor) who address the construction of racial and gender identity on stage and screen. We will reconsider the questions we set for ourselves the first day, puzzling out how our reading and viewing of nearly seventeen decades of adaptation answers them.

Week III. In the third week, we turn to *Great Expectations*. From late in Dickens's career, it is one of his most admired works. On Monday we will discuss the novel and Dickens's

own repeated revision of its ending. We will visit three important sources of young Pip's adventures: the 18th-century series of engravings by William Hogarth called *The Rake's Progress*, Sir Philip Sidney's 16th-century sonnet sequence *Astrophil and Stella*, and Shakespeare's *Hamlet*. This will also be a moment of intertextual retrospection, since Hogarth's *The Harlot's Progress* is also important to understanding both *Oliver Twist* and Lionel Bart's *Oliver!*. The work of Julian Moynahan, Caroline Levine, and others will establish critical questions the novel raises about re-shaping what has come before. We will consider the novel's retrospective first person narrator and how the point of view poses different challenges for stage and film adaptation. This will help us to lay out plans for discussion in the days ahead.

On Wednesday we will discuss three Victorian stage adaptations of *Great Expectations*. The first was written and performed in 1862 by the American actress Adah Isaacs Menken, notorious for her portrayal of Mazzeppa, in which she routinely draped herself across a live horse's back, clothed scandalously in a nude bodysuit. Her portrayal of Pip (boys were often acted by women in Victorian melodramas) earned critical praise, but Dickens chided her for pirating his work (Bolton 419). Often attributed to Dickens himself is the adaptation anonymously published by Hoslworth in 1871; we will examine this play in conjunction with an 1861 script Dickens developed for his public readings, but never used. W. S. Gilbert's successful 1871 adaptation—the first for the London stage—will round out our readings of Victorian theatrical adaptations of *Great Expectations*. We will resume discussion of Victorian theater conventions with the help of readings by theater historians Jacky Bratton, Tracy Davis, and Kerry Powell. The distinguished Jacky Bratton will visit the seminar today to talk about Dickens's collaborations with playwrights. Albert Smith adapted two of Dickens's Christmas stories for the stage; Dickens cooperated with Smith to control (or at least to mitigate the damage

from) adaption of his work. After lunch, we will reconvene for individual presentations.

On Friday of the third week we will discuss the lauded 1946 David Lean film adaptation of *Great Expectations*, which will be screened the night before. Our conversation will be spurred by several important works of criticism by Grahame Smith, John Glavin, and Michael Pointer offering detailed analyses comparing David Lean's *Oliver Twist* to his *Great Expectations*. These dialogues, in conjunction with critics directly addressing the two novels, such as James Kincaid and Hilary Schor, will allow participants to experiment with a variety of approaches to these novels and films and to identify useful literary, cinematic, and theoretical paradigms as they continue with their own projects.

Week IV. The fourth week begins with a Sunday evening screening of Alfonso Cuarón's 1998 *Great Expectations*, which relocates Dickens's story to the contemporary American south. Cuarón's personal background makes this shift particularly interesting from a postcolonial perspective: from Mexico himself, Cuarón sets the Victorian novel in another geographical area formerly colonized by Spain; he also is something of an interloper in Hollywood and his stylish postmodern look is associated by critics with his outsider status. Our discussion will be assisted by criticism from Shari Hodges Holt and Michael Johnson. As a foil for this work, we will also read the 2011 play *Great Expectations* by Tamika Gupta, which places the action in Calcutta and puts Dickens's narrative within India's traditional caste system. This film and play will spur dialogue about the recent explosion of work on Victorian afterlife and literary inheritance, such as that of John Kucich and Diane Sadoff.

Wednesday will host our recursion into adaptation theory as we consider it alongside the most recent adaption of *Great Expectations*, the 2012 Mike Newell film. It stars Helena Bonham-Carter as Miss Havisham, playing off the public's familiarity with her as the go-to

actress for crazed gothic Victorian beauties—a meta-theatrical technique that uses audiences’ prior knowledge of actors to bring additional meaning to their roles. It also uses techniques of Victorian stage melodrama, and the eminent Victorianist Carolyn Williams, expert on the genre, will visit the seminar today. The film will be screened Tuesday evening. We will consider it in light of adaptation theory, examining the important ideas of Francesco Casetti, Robert Stam, and Julie Sanders in application to this film and others we have viewed. In the afternoon we will reconvene for our final set of presentations on research progress.

The last day of the seminar will be Friday, when we will synthesize all that has come before. John Glavin, scholar and playwright, will visit, bringing a new perspective—the practical point of view of the adapter—to the discussion, as well as thoughts drawn from his critical work on adaptations of Dickens to stage and screen. On Thursday evening we will view the “Pip” episode of the postmodernist comedy television cartoon *South Park*. The episode aired in 2000, spoofing not only the novel *Great Expectations* but also several screen versions, including the Lean film and television’s Masterpiece Theater. It was originally conceived as a musical episode, suggesting commentary on *Oliver!* as well. Readings by Jay Clayton, Lynn Voskuil, and John Glavin will help us to tie moments of theatricality in *Oliver Twist* and *Great Expectations* to their exterior manifestations on stage and screen. In the afternoon, we will reconvene to wrap up and evaluate the seminar before enjoying our farewell gathering.

On Saturday, participants will depart. However, the seminar’s timing from July 7 to August 2, 2014 and its location at the UC Santa Cruz make available to them an additional opportunity to expand their knowledge of Dickens: the 2014 Dickens Universe, from August 2 to August 9, 2014. Because the end of our seminar will coincide with the beginning of the Dickens Universe, seminar participants may choose to remain for this weeklong Dickens

conference that is run annually at UCSC by the Dickens Project. In 2014 the featured text will be *Our Mutual Friend*, Dickens's last completed novel and one that will present an aspect of his talent very different from either *Oliver Twist* or *Great Expectations*. Should they stay, the NEH seminar participants would attend a workshop designed for university and college teachers called the Nineteenth-Century Seminar, in which they present a project to their peers in a forum facilitated by a consortium faculty member. Sharon Weltman led this forum last summer (2012), and the attendees from Oregon to Massachusetts spoke glowingly of the experience. Most were presenting book proposals for peer critique before sending them to publishers.

The Dickens Project's robust website on the UCSC server will house the summer seminar's website. Months before the seminar, readings will be placed on a password-protected area of the site for easy access. We will also use this protected site to post participant research proposals in advance of their presentations. Other materials will include the schedule of readings and screenings, a filmography, bibliographies, and links to research websites; all will remain available for months after the seminar. Participants will be encouraged to keep in contact electronically with seminar colleagues to sustain research groups formed during the seminar. We will use the Norton Critical Editions of *Oliver Twist* and *Great Expectations*, which participants may already own or which they can obtain free as desk copies from Norton, if they plan to teach these novels. After the seminar, there will be multiple possibilities for broad dissemination of research by the seminar participants. The project director and the guest speakers serve on advisory boards of major scholarly journals, presses, and organizations; they are in a good position to suggest appropriate vehicles for the publication or presentation of participants' work.

C) Project faculty and staff

Seminar Director: Sharon Aronofsky Weltman, Professor of English at Louisiana

State University, is a prominent scholar of Victorian literature and culture. Her books include *Performing the Victorian: John Ruskin and Identity in Theater, Science, and Education* (2007) and *Ruskin's Mythic Queen: Gender Subversion in Victorian Culture*, named Outstanding Academic Book by *Choice* magazine in 1999. She guest-edited *Nineteenth-Century Prose* in 2008 and *Nineteenth-Century Theatre and Film* in 2012; this is a scholarly edition of the never before published original version of the 1847 melodrama *Sweeney Todd*. She also appears as an expert on the special features disk of Tim Burton's film *Sweeney Todd* (DVD 2008). She currently has an ATLAS grant (2012-2013) to complete her book "Victorians on Broadway: The Afterlife of Nineteenth-Century British Literature on the American Musical Stage," with a chapter on *Oliver!*. An able administrator, she has served as Associate Chair of English and Director of Graduate Studies in English at LSU. She is also a superb teacher: her university-wide teaching awards include the LSU Distinguished Faculty Award in 2012 and the LSU Alumni Association Faculty Excellence Award in 2006. LSU's chapter of Sigma Tau Delta (the International English Honor Society) voted her their Favorite Professor in 2008.

Jacky Bratton is Research Professor of Theatre and Cultural History at the University of London-Royal Holloway. Her 2003 monograph *New Readings in Theatre History* revolutionized the field of theater historiography, opening eighteenth- and nineteenth-century popular culture such as pantomime, minstrelsy, clowning, and melodrama on horseback to serious academic scrutiny. Her other books include *The Making of the West End Stage* (2011) and *The Victorian Clown* (2006); she has edited or co-edited several more. Her digital contributions, such as the Musical Hall Database and the pilot digitization of one decade of the Lord Chamberlain's Plays collection at the British Library, have helped to transform theater research. She is currently co-editing a two-volume collection of Victorian adaptations of Dickens for Oxford University Press.

Tracy Davis is Barber Professor of Performing Arts, English, and Theatre and Associate Dean for Academic Affairs in the Graduate School at Northwestern University. Preeminent on Victorian theater, she also specializes in performance theory, theater historiography, and research methodology. Her four authored books include the award-winning *The Economics of the British Stage, 1800–1914* (2000) and the influential *Actresses as Working Women: Their Social Identity in Victorian Culture* (1991); she has also edited or co-edited six volumes (several on theatricality and performance) and co-edited a special issue of *The Drama Review*. She edits the Cambridge Studies in Theatre and Performance Theory book series, is a member of the Board of Directors for Performance Studies International, and was President of the American Society for Theatre Research (2006-9). She has received many prestigious fellowships, grants, and honors. An extraordinary teacher and mentor, she won the Clarence Ver Steeg Graduate Faculty Award in 2004 and the Lane Humanities Institute Teaching Professor in 2007.

John Glavin is Professor of English and Director of the Gervase Programs at Georgetown University. A scholar of Victorian literature and a practicing playwright, he focuses his academic and creative work on adaptation, particularly adaptations of Dickens. A beloved teacher on writing for the stage and screen, he oversees the Carroll Fellows Initiative, Georgetown's flagship program for its most academically talented undergraduates. He has written and directed a series of dramatizations of Victorian novels for performance at the annual Dickens Universe conference. His recent books include *After Dickens: Reading, Adaptation and Performance* (1999), *Dickens on Screen* (2003), and *Dickens Adapted* (2012).

Carolyn Williams is Chair of the Department of English at Rutgers University in New Brunswick. She has served on the Supervisory Board of The English Institute and on the Executive Board of the Dickens Project. She is internationally recognized for her expertise in

Victorian literature and culture, particularly English comic opera and melodrama. Author of *Gilbert and Sullivan: Gender, Genre, Parody* (2011) and *Transfigured World: Walter Pater's Aesthetic Historicism* (Cornell, 1989), and the essay on Melodrama in *New Cambridge History of English Literature* (2012), she co-edited *Walter Pater: Transparencies of Desire* (2002) and edited special issues of *Victorian Literature and Culture* (1999) and the *Pater Newsletter* (2007). She was awarded the Guggenheim Fellowship in 2004-5. Known throughout Victorian studies for her generosity in advising emerging scholars, she won both the Warren I. Susman Award for Excellence in Teaching and the Rutgers Faculty Scholar-Teacher Award in 2010.

D) Selection of Participants

Seminar applicants will submit a *CV* and a brief written statement describing their interest in the seminar topic, their proposed research or pedagogical project, and their previous work (either research or teaching) on Dickens, nineteenth-century literature, theater, film, performance, or adaptation. A selection committee comprising the seminar Director Sharon Weltman, her colleague Dan Novak (Associate Professor of English at LSU, specializing in Victorian literature), and John Jordan (Professor of Literature at UCSC and Director of the Dickens Project) will read and review the submissions.

E) Institutional Context

Approximately eighty miles south of San Francisco, the University of California at Santa Cruz is justly famous for its beauty. In past NEH seminars held on campus, summer scholars enthusiastically took advantage of the area's amenities. UCSC itself is an ideal location for this NEH seminar: the UCSC McHenry Library houses more than a million volumes, and its holdings in nineteenth-century British literature, criticism, and history are strong. The Ada B. Nisbet Archive, with its fine collection of first editions and other materials on Dickens and Victorian

culture, is located in Special Collections. All seminar members will have borrowing privileges while at UCSC, and bibliographies of supplemental materials will aid their work on their seminar projects. A library tour and orientation will take place in the first day, showcasing the institution's rare Dickens books and manuscripts. Although most participants will bring their own laptops, many computers are available at McHenry Library.

The seminar will benefit significantly from its association with the Dickens Project. In addition to the excellent web-based materials that it has produced, the Dickens Project houses an extensive reference library of works by and about Dickens that will be available to seminar participants. Although Sharon Weltman will direct the seminar, John Jordan (Director of the Dickens Project) will serve as Principal Investigator on the grant, as it is to be run through UCSC. Dickens Project Coordinator JoAnna Rottke will oversee the logistics and daily operation of the seminar and will act as grant administrator.

Accommodations will be provided on campus for those who wish it, with participants housed in single bedrooms within multi-room apartments. Those who prefer more privacy or closer proximity to town can live off-campus; upon their acceptance to the seminar, participants will receive information about off-campus housing and local short-term rentals. A sufficient number of desirable summer subleases are usually available in the immediate campus area and in other parts of the city and suburbs. As the UCSC campus is slightly removed from the lively downtown area of Santa Cruz, a bus pass to and from town or a parking pass will be provided to all seminar participants. We will make every effort to ensure that everyone is comfortably housed and feels fully connected to both campus and town.

More information about the Dickens Project, University of California Santa Cruz, and the city of Santa Cruz is included in Appendix I.

Appendix II

ILLUSTRATIONS

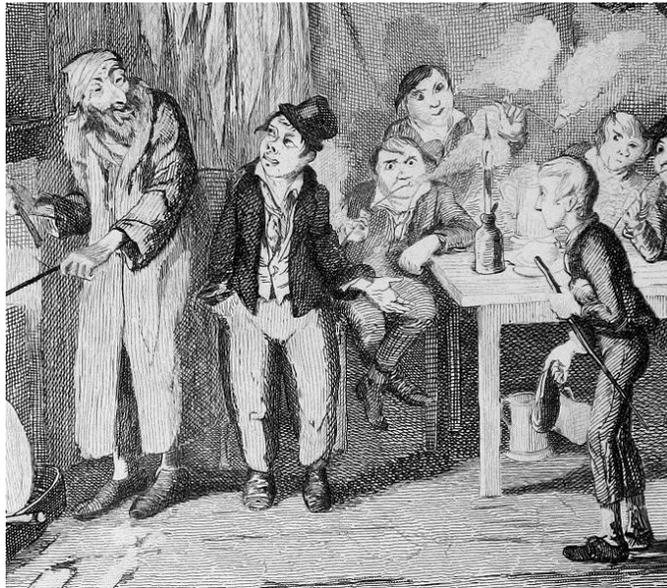


Figure 1: Fagin greeting Oliver, Detail of Cruikshank's illustration of *Oliver Twist*

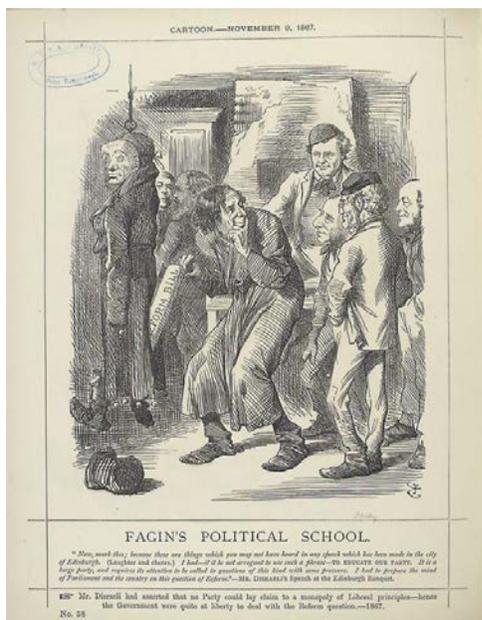




Figure 4: Cruikshank's Illustration of Sikes on the Roof of Fagin's Den



Figure 6: The acting edition of George Almar's 1838 play *Oliver Twist*, showing Sikes on the roof of Fagin's den

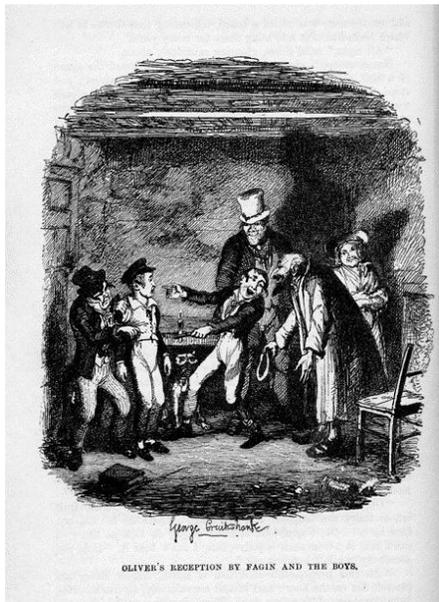


Figure 5: Cruikshank illustration depicting Fagin and boys from *Oliver Twist*

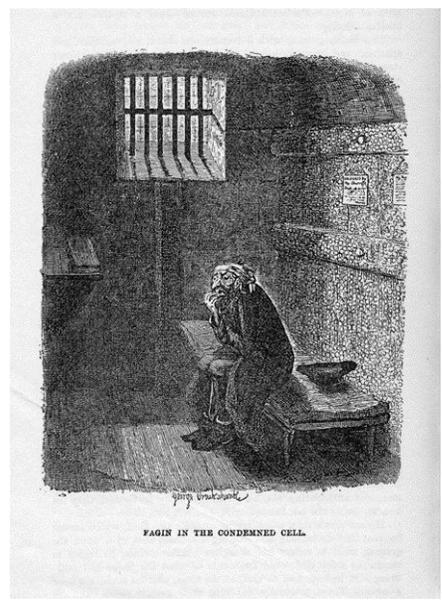


Figure 7: Cruikshank illustration depicting Fagin's last night from *Oliver Twist*

Appendix III

PROPOSED DAILY SCHEDULE OF READINGS, SCREENINGS, PRESENTATIONS, & DISCUSSIONS

- Seminar meets 9:30-12:30 on Monday, Wednesday, and Friday
- Film screenings on selected Sunday, Tuesday, and Thursday evenings
- Additional afternoon discussions and presentations
- Most daily readings that are not included in the Norton Critical Editions will be made available through our secure website

To be read in advance (completed prior to July 6th):

1. Dickens, *Oliver Twist* (Norton Critical Edition). Ed. Fred Kaplan. New York: W. W. Norton, 1993
2. Dickens, *Great Expectations* (Norton Critical Edition). Ed. Edgar Rosenberg. New York: W. W. Norton, 1999
3. Participant project proposals (posted on a secure website)

Sunday, July 6:

- Participants arrive
- Welcome dinner at 7:00 pm

WEEK ONE (July 7-11): *Oliver Twist* Novel, Criticism, Victorian Plays

This week, each participant makes a 30-minute individual appointment **Tuesday through Friday afternoons** with the Director, Sharon Weltman, to discuss their research plans and their up-coming presentations, which will take place subsequent Wednesday afternoons.

Monday, July 7 (9:30-12:30; 1:30-4:30): **Orientation; Discussion of Text and Criticism**

9:30-12:30: Orientation

- Introductions
- Explanation of seminar
- Tour of campus
- Tour of library and rare books

1:30-4:30: Discussion of Text and Criticism

- Dickens, Charles. *Oliver Twist* (1836-1837)
- John, Juliet. *Dickens's Villains: Melodrama, Character, Popular Culture*. Oxford UP, 2003. (excerpt)
- Jordan, John O. "The Purloined Handkerchief." *Dickens Studies Annual* 18 (1989): 1-17.
- Kincaid, James R. "Laughter and Oliver Twist." *PMLA* 83.1 (1968): 63-70.

- Archibald, Diana. "Of all the Horrors . . . the Foulest and Most Cruel." *Victorian Sensations: Essays on a Scandalous Genre*. Kimberly Harrison and Richard Fantina. Columbus: Ohio State UP, 2006.
- Bowen, John. "Nancy's Truth: Oliver Twist and the 'Stray Chapters.'" *Other Dickens: Pickwick to Chuzzlewit*. Oxford: Oxford UP, 2003.

Tuesday, July 8 (7:30-9:00):

Film screening: *Oliver Twist* (1922). Directed by Frank Lloyd. Lon Chaney as Fagin, Jack Coogan as Oliver.

Wednesday, July 9 (9:30-12:30): Victorian Theater, Performance, and Adaptation

- Dickens, Charles. *Oliver Twist*.
- Almar, George. *Oliver Twist: A Serio-Comic Burletta* (1838).
- Barnett, C. Z. *Oliver Twist, or, The parish boy's progress: a domestic drama in three acts* (1838).
- Dickens, Charles. Reading Version of Nancy's Murder. *Oliver Twist*. Ed. Fred Kaplan. New York: W. W. Norton, 1993.
- Andrews, Malcolm. *Charles Dickens and His Performing Selves*. Oxford: Oxford University Press, 2006. (excerpt)
- Bolton, H. Philip. *Dickens Dramatized*. London: Mansell, 1987. (excerpt)
- Barreca, Regina. "'The Mimic Life of the Theatre': The 1838 Adaptation of Oliver Twist." *Dramatic Dickens*. Ed. Carol Hanbery MacKay. New York: St. Martin's, 1989. 87-95.
- Booth, Michael. *Theatre in the Victorian Age*. Cambridge: Cambridge University Press, 1991 (excerpt)
- Davis, Jim and Victor Emaljanow. *Reflecting the Audience: London Theatregoing, 1840-1880*. Hatfield: University of Hertfordshire Press, 2001. (excerpt)
- Mayer, David, "Encountering Melodrama." *The Cambridge Companion to Victorian and Edwardian Theatre*. Ed. Kerry Powell. Cambridge: Cambridge University Press, 2004.
- Williams, Carolyn. "Melodrama." *New Cambridge History of English Literature*. Cambridge: Cambridge University Press, 2012

Thursday, July 10 (7:30-9:30):

Film screening: *Oliver Twist* (1948). Directed by David Lean.

Friday, July 11(9:30-12:30): Theorizing Illustration and Film Adaptation

- Dickens, Charles. *Oliver Twist*
- Dickens, Charles. selected letters (to Eliza Davis). *Oliver Twist*. Ed. Fred Kaplan. New York: W. W. Norton, 1993.
- Eisenstein, Sergei. "Dickens, Griffith, and Film Today." *Film Form* (1949; rpt. New York: Harcourt Brace, 1977).
- Altman, Rick. "Dickens, Griffith, and Film Theory Today." *Silent Film* Ed. Richard Abel. New Brunswick: Rutgers University Press, 1996.

- Meisel, Martin. *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*. Princeton University Press, 1983. (excerpt)

**WEEK TWO (July 13-18): *Oliver Twist*
Theorizing Adaptation and Performance**

Sunday, July 13 (7:30-10:00 pm):

Film screening: *Oliver!* (1968). Directed by Carol Reed.

Monday, July 14 (9:30-12:30): Performing Jewishness and Performance Theory

- Dickens, Charles. *Oliver Twist*
- Marcus, Steven. "Who Is Fagin?" In *Dickens: From Pickwick to Dombey*. New York: Simon & Schuster, 1965. 358-378
- Stone, Harry. "Dickens and the Jews." *Victorian Studies* 2 (1959): 223–53.
- Weltman, Sharon Aronofsky. "'Can a Fellow Be a Villain All His Life?': *Oliver!*, Fagin, and Performing Jewishness." *Nineteenth-Century Contexts* 33.4 (September 2011): 371-388.

Tuesday, July 15 (7:30-10:00 pm):

Film Screening: *A Boy Called Twist* (2004). Directed by Tim Greene.

Wednesday, July 16 (9:30-12:30; 1:30-4:30): Postcolonial Dickens & Presentations

9:30-12:30: Postcolonial *Oliver Twist*

- Dickens, Charles. *Oliver Twist*
- Sharrad, Paul. "Speaking the Unspeakable: London, Cambridge and The Caribbean." *De Scribing Empire: Post-Colonialism and Textuality*. London: Routledge, 1994. 201-217.
- Sen, Sambudha. "Hogarth, Egan, Dickens, and the Making of an Urban Aesthetic." *Representations* 103.1 (Summer 2008): 84-106.
- Whelehan, Imelda. "Adaptations: The Contemporary Dilemmas." *Adaptations: From Text to Screen, Screen to Text*. New York: Routledge, 1999. 3-19.
- Hutcheon, Linda and Gary Bortolotti. "On the Origin of Adaptations: Rethinking Fidelity Discourse and 'Success'—Biologically." *New Literary History* 38 (2007): 443-58.
- Thomas Leitch, *Film Adaptation and Its Discontents*. Baltimore: Johns Hopkins University Press, 2007. 67-92.

1:30-4:30: Participant Presentations

- After lunch, participants make presentations on their research projects; participants and director respond

Thursday, July 17 (7:30-9:30 pm):

Film screening: *Oliver Twist* (2005). Directed by Roman Polanski.

Friday, July 18 (9:30-12:30): *Oliver Twist* and Theorizing Performance

Guest Speaker: Tracy Davis

- Dickens, Charles. *Oliver Twist*
- Paganoni, Maria Cristina. "From Book to Film: The Semiotics of Jewishness in *Oliver Twist*." *Dickens Quarterly* 27.4 (2010): 307-320.
- Davis, Tracy. *The Cambridge Companion to Performance Studies*. Cambridge: Cambridge University Press, 2008. (excerpt)
- Butler, Judith. *Bodies that Matter: On the Discursive Limits of "Sex."* New York: Routledge, 1993. (excerpt)
- Worthen, W. B. *Drama: Between Poetry and Performance*. Malden, MA: Wiley-Blackwell, 2010. (excerpt)
- Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, NC: Duke University Press, 2003. (excerpt)

**WEEK THREE (July 21-25): *Great Expectations*
Novel, Play, and Film****Monday, July 21(9:30-12:30): Discussion of Text, Sources, and Criticism**

- Dickens, Charles. *Great Expectations*.
- Sidney, Philip. *Astrophil and Stella. Sir Philip Sidney: The Major Works*. Oxford: Oxford University Press, 2002.
- Hogarth, William. *The Rake's Progress. Engravings by Hogarth*. Dover Publications, 1973.
- Hogarth, William. *The Harlot's Progress. Engravings by Hogarth*. Dover Publications, 1973.
- Shakespeare, William. *Hamlet*. Ed. A. R. Braunmuller. Pelican, 2001.
- Reed, Jon B. "Astrophil and Estella: A Defense of Poesy." *SEL* 30 (1990): 654-78.
- Brooks, Peter. "Repetition, Repression, and Return: The Plotting of *Great Expectations*," in *Reading for the Plot: Design and Intention in Narrative*
- Moynahan, Julian. "The Hero's Guilt." 1960. Rpt. Ed. Michael Cotsell. *Critical Essays on Charles Dickens's Great Expectations*. Boston: G. K. Hall, 1990.
- Levine, Carolyn. "Realism as Self-Forgetfulness: Gender, Ethics, and *Great Expectations*," *The Serious Pleasures of Suspense: Victorian Realism and Narrative Doubt*. London and Charlottesville: University of Virginia Press, 2003. (excerpt)
- Patten, Robert. "Dickens as Serial Author: A Case of Multiple Identities." *Nineteenth-Century Media and the Construction of Identities*. Eds. Laurel Brake, Bill Bell, and David Finkelstein. New York: Palgrave, 2000. 137-153.

**Wednesday, July 23 (9:30-12:30; 1:30-4:30): Victorian Plays; Presentations
Guest Speaker: Jacky Bratton****9:30-12:30: Victorian Plays**

- Dickens, Charles. *Great Expectations*.

- Collins, Wilkie and Charles Dickens. *The Frozen Deep* (1957)
- Dickens, Charles. *Great Expectations: A Reading, in Three Stages* (1861)
- Menken, Adah Isaacs. *Great Expectations: Prologue & Four Acts* (1862)
- Gilbert, W. S. *Great Expectations: A Drama in Three Acts* (1871)
- Bolton, H. Philip. *Dickens Dramatized*. London: Mansell, 1987. (excerpt)
- Bratton, Jacky. *New Readings in Theatre History*. Cambridge: Cambridge University Press, 2003. (excerpt)
- Davis, Tracy. *The Economics of the British Stage, 1800–1914*. Cambridge: Cambridge University Press, 2007. (excerpts)
- Powell, Kerry. *Cambridge Companion to Victorian and Edwardian Theatre*. Cambridge: Cambridge University Press, 2004. (excerpt)

1:30-4:30: Participant Presentations

- After lunch, participants make presentations on their research projects; participants and director respond

Thursday, July 24: (7:30-9:30 pm)

Film screening: *Great Expectations* (1946). Directed by David Lean.

Friday, July 25: Film and Adaptation

- Dickens, Charles. *Great Expectations*
- Smith, Grahame. *Dickens and the Dream of Cinema* Manchester: Manchester University Press, 2003. (excerpt)
- Baston, Jane. “Word and Image: The Articulation and Visualization of Power in *Great Expectations*.” *Literary/Film Quarterly* 24 (1996): 322-31.
- McFarlane, Brian. “David Lean’s *Great Expectations*: Meeting Two Challenges.” *Literature/Film Quarterly* 20 (1992): 68-76.
- Andrew, Dudley. “Adaptation.” *Film Adaptation*. Ed. James Naremore. New Brunswick: Rutgers U P, 2000. 28-37.
- Pointer, Michael and Anthony Slide. *Charles Dickens on the Screen: The Film, Television, and Video Adaptations*. Rowman & Littlefield, 1996. (excerpt)
- Marsh, Joss. “Dickens and Film.” *The Cambridge Companion to Charles Dickens*. Ed. John O. Jordan. *The Cambridge Companion to Charles Dickens*. Cambridge: Cambridge University Press, 2001.
- Schwartz, Hillel. *The Culture of the Copy*. New York: Zone Books, 1996. 304-19.
- Schor, Hilary. *Dickens and the Daughter of the House*. Cambridge: Cambridge University Press, 1999. (excerpts)
- Kincaid, James R. “Viewing and Blurring in Dickens: The Misrepresentation of Representation.” *Dickens Studies Annual* 16 (1987): 95-111.

**WEEK FOUR (July 27-August 1): *Great Expectations*
Postmodern, Postcolonial, and Neo-Victorian**

Sunday, July 27: (7:30-9:30 pm)

Film screening: *Great Expectations* (1998). Directed by Alfonso Cuarón.

Monday, July 28 (9:30-12:30): Postcolonial Dickens and Victorian Afterlife

- Dickens, Charles. *Great Expectations*
- Tanika Gupta, *Great Expectations*. London: Oberon, 2011.
- Holt, Shari Hodges. "Dickens from a Postmodern Perspective: Alfonso Cuarón's *Great Expectations* for Generation X." *Dickens Studies Annual* 38 (2007): 69-91.
- Johnson, Michael. "Not Telling the Story the Way It Happened: Alfonso Cuarón's *Great Expectations*." *Literature/Film Quarterly* 33 (2005): 62-78.
- Said, Edward. *Culture and Imperialism*. New York: Vintage, 1994. (excerpts)
- Moya, Ana and Gemma López. "'I'm a Wild Success': Postmodern Dickens/Victorian Cuarón." *Dickens Quarterly*. 25. 3 (September 2008).
- Kucich, John and Diane Sadoff. *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*. Minneapolis: University of Minnesota Press, 2000. (excerpt)
- Sadoff, Diane. *Victorian Vogue: British Novels on Screen*. University of Minnesota Press, 2009. (excerpts)

Tuesday, July 29:

Film Screening: *Great Expectations* (2012). Directed by Mike Newell.

**Wednesday, July 30 (9:30-12:30; 1:30-4:30): Adaptation, Melodrama, and Dickens;
Participant Presentations
Guest speaker: Carolyn Williams**

9:30-12:30: Adaptation and Melodrama

- Dickens, Charles. *Great Expectations*
- Casetti, Francesco. "Adaptation and Mis-Adaptations: Film, Literature, and Social Discourses." *A Companion to Literature and Film*. Ed. Robert Stam and Alessandro Raego. Oxford: Blackwell, 2004: 81-91.
- Stam, Robert. "Beyond Fidelity: The Dialogics of Adaptation." *Film Adaptation*. Ed. James Naremore. New Brunswick: Rutgers University Press, 2000: 54-76.
- Sanders, Julie. "What is Adaptation?" and "What is Appropriation?" *Adaptation and Appropriation*. New York: Routledge, 2006: 17-41.

1:30-4:30: Participant Presentations

- After lunch, participants make presentations on their research projects; participants and director respond

Thursday, July 31: (7:30-8:00 pm)

Film Screening: *South Park*, "Pip" (Nov. 29, 2000). Directed by Eric Stough.

Friday, August 1 (9:30-12:30; 1:30-3:30): Theatricality and the Postmodern; Wrap-up and Evaluation

Guest speaker: John Glavin

9:30-12:30: Theatricality and the Postmodern

- Dickens, Charles. *Great Expectations*
- Glavin, John. *After Dickens: Reading, Adaptation and Performance*. Cambridge: Cambridge University Press, 1999. (excerpt)
- Glavin, John. *Dickens on Screen*. Cambridge: Cambridge University Press, 2003. (excerpt)
- Clayton, Jay. *Dickens in Cyberspace: The Afterlife of the Nineteenth Century in Postmodern Culture*. Oxford: Oxford University Press, 2003. (excerpts)
- Hadley, Elaine. (1995) *Melodramatic Tactics: Theatricalized Dissent in the English Marketplace, 1800-1885*. Palo Alto, CA: Stanford University Press, 1995. (excerpt)
- David Kurnik, *Empty Houses: Theatrical Failure and the Novel*. Princeton, NJ: Princeton University Press, 2011. (excerpt)
- Voskuil, Lynn. *Acting Naturally: Theatricality and Authenticity*. Charlottesville, VA: University of Virginia Press, 2004. (excerpt)
- Joseph Litvak, *Caught in the Act: Theatricality in the Nineteenth-Century English Novel*. Berkeley, CA: University of California Press, 1992. (excerpt)

1:30-3:30: Wrap-up and Evaluation

- Seminar wrap-up and future work
- Seminar evaluation
- Farewell!

Saturday, August 2:

Participants depart (unless they are staying on for the Dickens Universe, August 2-9, 2014).

Appendix IV

Most daily readings that are not included in the Norton Critical Editions will be made available through our secure website.

BIBLIOGRAPHY & FILMOGRAPHY

Novels, Plays, Poems, and Engravings

- Almar, George. *Oliver Twist: A Serio-Comic Burletta* (1838).
- Barnett, C. Z. *Oliver Twist, or, The parish boy's progress: a domestic drama in three acts* (1838).
- Collins, Wilkie and Charles Dickens. *The Frozen Deep*. (1857)
- Dickens, Charles. *Great Expectations*. Ed. Edgar Rosenberg. New York: W. W. Norton, 1999.
- . *Great Expectations: A Reading, in Three Stages* (1861)
- . *Oliver Twist*. Ed. Fred Kaplan. New York: W. W. Norton, 1993.
- . Reading Version of Nancy's Death Scene. Ed. Fred Kaplan. New York: W. W. Norton, 1993.
- . Selected letters (to Eliza Davis). Ed. Fred Kaplan. New York: W. W. Norton, 1993.
- Gilbert, W. S. *Great Expectations: A Drama in Three Acts* (1871)
- Gupta, Tanika. *Great Expectations*. London: Oberon, 2011.
- Hogarth, William. *Engravings by Hogarth*. Dover Publications, 1973.
- Menken, Adah Isaacs. *Great Expectations: Prologue & Four Acts* (1862)
- Shakespeare, William. *Hamlet*. Ed. A. R. Braunmuller. Pelican, 2001.
- Sidney, Sir Philip. *Astrophil and Stella*. In *Sir Philip Sidney: The Major Works*. Oxford: Oxford University Press, 2002.

Films and Videos

- A Boy Called Twist*. Directed by Tim Greene, 2004.
- Great Expectations*. Directed by Alfonso Cuarón, 1998.
- Great Expectations*. Directed by David Lean, 1946.
- Great Expectations*. Directed by Mike Newell, 2012.
- Oliver!* Directed by Carol Reed, 1968.
- Oliver Twist*. Directed by David Lean, 1948.
- Oliver Twist*. Directed by Frank Lloyd. 1922.
- Oliver Twist*. Directed by Roman Polanski, 2005.
- "Pip," *South Park*. Directed by Eric Stough, 11/29/2000.

Criticism and Theory

- Allen, Emily. *Theater Figures: The Production of the Nineteenth-Century British Novel*. Columbus, OH: Ohio State University Press, 2003.

- Altman, Rick. "Dickens, Griffith, and Film Theory Today." *Silent Film*. Ed. Richard Abel. New Brunswick: Rutgers University Press, 1996.
- Andrew, Dudley. "Adaptation." *Film Adaptation*. Ed. James Naremore. New Brunswick: Rutgers University Press, 2000. 28-37.
- Andrews, Malcolm. *Charles Dickens and His Performing Selves*. Oxford: Oxford University Press, (2006).
- Baumgarten, Murray. "Seeing Double: Jews in the Fiction of F. Scott Fitzgerald, Charles Dickens, Anthony Trollope and George Eliot." *Between Race and Culture: Representations of the Jew in English and American Literature*. Stanford UP, 1996: 44-61.
- Barreca, Regina. "'The Mimic Life of the Theatre': The 1838 Adaptation of Oliver Twist." *Dramatic Dickens*. Ed. Carol Hanbery MacKay. New York: St. Martin's, 1989. 87-95.
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- Bratton, Jacqueline. *Acts of Supremacy: The British Empire and the Stage, 1790-1930*. Manchester, UK: Manchester University Press, 1991.
- . *New Readings in Theatre History*. Cambridge: Cambridge University Press, 2003.
- Brooks, Dianne. "The Beautiful English Boy: Mark Lester and *Oliver!*." *Where the Boys Are: Cinemas of Masculinity and Youth*. Ed. Murray Pomerance and Frances Gatewood. Detroit: Wayne State University Press, 2006.
- Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Cambridge: Harvard University Press, 1984.
- . *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*. New Haven: Yale University Press, 1995.
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- Davis, Paul. *The Lives and Times of Ebenezer Scrooge*. New Haven, CT: Yale University Press, 1990.

- Davis, Tracy. *The Cambridge Companion to Performance Studies*. Cambridge: Cambridge University Press, 2008.
- . *The Economics of the British Stage, 1800–1914*. Cambridge: Cambridge University Press, 2007.
- . “The Employment of Children in the Victorian Theatre.” *New Theatre Quarterly* 2.6 (1986): 116-35.
- Davis, Tracy and Holland. (2007) *The Performing Century: Nineteenth-Century Theatre’s History*. Houndmills, Basingstoke, Hampshire and New York: Palgrave Macmillan.
- DeBona, Gueric. “UnDoing Time: Plot Mutations in David Lean’s *Great Expectations*.” *Film/Literature Quarterly* 20 (1992): 77-100.
- Desmond, John M. and Hawkes, Peter. *Adaptation: Studying Film and Literature*. New York: McGraw Hill, 2006.
- Dickens, Mamie. *My father as I Recall Him*. New York: E.P. Dutton, 1900.
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Electronic Resources

- For downloadable texts of Dickens's novels at Project Gutenberg: <http://www.promo.net/pg/>
- Downloadable text of G. Almar's *Oliver Twist*: <http://archive.org/details/olivertwistserio00alma>
- Downloadable text of *The Frozen Deep*: <http://www.gutenberg.org/ebooks/1625>
- The Voice of the Shuttle: <http://vos.ucsb.edu/>

University of California Dickens Project: <http://dickens.ucsc.edu/> The Victorian Database: www.victoriandatabase.com
 Indiana University's Victorian Research Web: <http://victorianresearch.org/>
 George Landow's Victorian Web: <http://www.victorianweb.org/> The Charles Dickens Page: <http://charlesdickenspage.com/> IMDB Filmography: <http://us.imdb.com/name/nm0002042/>
 New York City Public Library Dickens site: <http://static.nypl.org/exhibitions/dickens/index.html>

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