



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: Great Adaptations: Teaching Dickens through Adaptation

Institution: University of California, Santa Cruz

Project Director: Marty Gould

Grant Program: Summer Seminars and Institutes for School Teachers

“Great Adaptations: Teaching Dickens through Adaptation”
N.E.H. Summer Seminar for High School Teachers Marty
Gould, University of South Florida
University of California, Santa Cruz
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“GREAT ADAPTATIONS”:**TEACHING DICKENS THROUGH LITERARY AND CINEMATIC ADAPTATIONS****NARRATIVE DESCRIPTION****A. INTELLECTUAL RATIONALE**

Background: First offered in July 2011, the “Great Adaptations” seminar is a four-week exploration of the pedagogical potential of literary and cinematic adaptations to promote critical thinking and students’ active engagement with literary texts. Designed for middle and high school teachers, the seminar explores not only how and why canonical fiction is adapted, imitated, and revised, but also how those adaptations, imitations, and revisions exist in conversation with their source texts. These adaptations—whether they be novels, plays, or films—do not replace the source text but return the attentive reader to it with a new perspective and new sets of questions. Viewing adaptations as creative interpretations and evidence of literature’s enduring cultural relevance, the seminar considers the various ways in which we can use modern-day literary imitators to reconnect our students with the work of Charles Dickens, one of the most popular writers of his age, whose novels have long been parodied and pirated in print and on stage. Taking the position that adaptations illuminate their originary texts by calling attention to a text’s defining features and/or its interpretive meaning, the seminar will consider how teachers can use adaptations in the classroom, either as tools for critical investigation or as a means of student expression and assessment. One participant captured this idea in evaluating the 2011 seminar: “I have learned that ‘adaptation’ is a richly nuanced term that helps readers learn as much about the originary text as the transformative medium of the adaptation itself. . . . [A]daptations *do* things with literary works, which is to say that they revise and reimagine originary texts. . . . we as readers are participants in this process. . . . I will use this knowledge in my unit plan on *A Christmas Carol* but with dozens of other texts that I currently use in my classroom.”

The seminar critically explores two of the most frequently adapted and taught of Dickens's novels: *A Christmas Carol* and *Great Expectations*. These two texts are ideal sites for investigation: the first is a tale of haunted visitation and revision, while the second is a story of self-making and remaking. They are, in other words, narratives about confronting multiple versions of a life. This thematic interest in revision *within* the texts reinforces the seminar's interest in revision *of* texts. Informed by current and emerging trends in adaptation studies, the "Great Adaptations" seminar offers teachers opportunities to explore a wide array of literary rearticulations, from textually "faithful" films to radical narrative realignments, as participants work their way through a carefully choreographed—and critically framed—sequence of multigeneric reincarnations of two Dickens novels. But the pedagogical possibilities are not limited to these two novels, or indeed to Dickens, or even to the Victorian novel, as the adaptive approach we will explore lends itself to application across the full range of literary texts, genres, and periods. Participants will put the seminar's ideas into practice in their final projects, where they will develop and share specific strategies for translating the seminar material into real-world classroom activities that use adaptations as an aid to unlocking canonical texts, prompting students to consider why Victorian literature remains relevant to contemporary culture and how it continues to inspire the modern imagination. The feedback from the participants in the 2011 seminar speaks to the broad usefulness of this approach and to the ongoing impact of the seminar: "I am leaving [the seminar] with clear ideas about how I am going to use adaptation as a teaching tool for Dickens and other texts." "I kept a running list . . . of resources, words, novels, plays, and techniques that I will explore and use in the classroom."

For modern readers, the nineteenth-century novel exists within a vast network of imaginative re-creations, as playwrights, filmmakers, cartoonists, songwriters, poets, and novelists appropriate and adapt Victorian fiction to suit new audiences and new purposes. The novel has been adapted to every conceivable audience, genre, and mode, from parodies, prequels,

plays, and pastiches to cinema, sequels, spin-offs, and songs. Through the BBC's staid heritage renderings of literary classics, blockbuster Hollywood films, and hit Broadway musicals, novels such as *A Tale of Two Cities*, *Oliver Twist*, and *Jane Eyre* continue to enjoy vivid (and popular) afterlives. Not limited to the page or stage, these days the literary encounter takes place on film and computer screens, in popular invocations and revisions, and at interactive sites. YouTube circulates a variety of musical, animated, and dramatic renderings of novels such as *Wuthering Heights* and *Tess of the D'Urbervilles*. The literary tourism industry offers opportunities for immersive literary experience: readers can follow the footsteps of fictional characters Mrs. Dalloway or Leopold Bloom plotted onto the real spaces of modern London and Dublin, while Dickens and Rowling enthusiasts can take in the imaginative projections of the Dickens World and Harry Potter theme parks. Technology, too, continues to change the ways in which people interact with literature, in part by creating new delivery systems for texts: E-readers and hyperlinked media have changed the ways we engage with literature. On stage, in film, and on television, the novels of the nineteenth century continue to be re-invented, re-packaged, and rendered new once more. And all of this prompts us to reconsider reading itself as an interactive and ongoing process of literary engagement, in which texts are reshaped by new media, and readers are active participants in the encounter, assisting the text in making meaning.

Scholarly Context: The "Great Adaptations" seminar taps into this energetic arena of cultural production, exploring the potential of adaptations to offer fresh approaches to teaching the nineteenth-century novel. In this way, the seminar draws upon the latest scholarly trends in adaptation studies, which have moved away from a comparative, fidelity-based approach to consider adaptations as interactive sites for literary and cultural engagement. Julie Sanders labels adaptation "a transpositional practice, casting a specific genre into another generic mode, an act of re-vision itself."¹ Dudley Andrew advances an even more embracing definition, disengaging

¹ Julie Sanders, *Adaptation and Appropriation* (New York: Routledge, 2006), 18.

the process of adaptation from the fiction-to-film paradigm, so that adaptation might signify any appropriation of meaning from a pre-existing discursive object or cultural form.² Francesco Casetti also employs this broadly conceptual approach, defining adaptation as “the reappearance, in another discursive field, of an element (a plot, a theme, a character, etc) that has previously appeared elsewhere.”³ *Adaptation* is a term that now designates a wide variety of acts of allusion, transfer, and revision.

Current approaches to adaptation studies might thus be described more broadly as intertextual investigation. By considering a novel in ongoing conversation with its latter-day adaptations, we can better see the complex network of linguistic, generic, historic, and cultural exchanges that shape and inform any literary text. One result of this paradigm shift has been the displacement of the term “original text,” which suggests that literary texts are stable, authoritative, and independent, by the term “originary text,” which positions the text within an ongoing process of production in which cultural value and meaning are linked to the text’s generation of imitations and adaptations. In this model, direct fidelity to an “original” text is—if even possible—not necessarily desirable for its own sake. Creative departures from and meaningful rearrangements of source texts can be seen as forms of critical engagement, revealing not only an originary text’s inner workings but also its multifaceted and evolving cultural meanings. Adaptations don’t replace their originary texts; they engage in conversation with them. In revealing how and why originary texts make meaning, adaptations offer students opportunities to speak not only *about* but also *to* literary texts, fostering active literacy.

In *Adaptation and Its Discontents* (Johns Hopkins, 2007), Thomas Leitch argues for an interactive model of reader-text encounter, one that empowers the student to engage with the

² Dudley Andrew, “Adaptation,” in *Film Adaptation*, ed. James Naremore (New Brunswick: Rutgers U P, 2000), 28-29.

³ Francesco Casetti, “Adaptation and Mis-Adaptations: Film, Literature, and Social Discourses,” in *A Companion to Literature and Film*, ed. Robert Stam and Alessandro Raego (Oxford: Blackwell, 2004), 82.

literary text in a wide variety of meaningful and creative ways. This approach reminds us that every critical reading of a text is an act of adaptation, as readers intervene to render the text coherent or to reshape it using theoretical tools. We adapt the novels that we read and teach, refitting them to reflect our modern perspectives and cultural needs. By focusing on adaptation in its broadest sense, the seminar encourages a critical reassessment of reading as a complex negotiation among reader, text, and the cultural imagination. The “Great Adaptations” seminar takes this productive approach in its study of Dickens. As one participant explained, the seminar teaches “how adaptation helps create interesting questions about the original text. . . . literature and adaptation helps contribute to training adaptive minds.”

Our students are avid—but sometimes uninformed—consumers of literary adaptations, though they may not always be aware of how often their understanding of an originary text is shaped by a previous encounter with its adaptations. When we don’t acknowledge the constellation of adaptations that surrounds a given literary text, we deprive our students of the conceptual frameworks or critical tools with which to view films, plays, and contemporary fiction in an informed, intelligent way. We also miss opportunities to address the enduring appeal of a given text or its availability for modern appropriation. When I teach *Frankenstein* or *Dracula* in my undergraduate nineteenth-century novels classes, for example, I always begin by asking students what they already know about these stories, filling the board with information about characters, plot events, and themes. While only a couple of students in the class may have read the novel previously, nearly everyone contributes to our list. Before my students ever read the novels, they know something of them, and this is in large part because originary fictions permeate the popular consciousness by way of their adaptations, which show us how imaginative reinvention keeps texts alive for new audiences over time. Analyzing the choices adaptors make (in selecting which text to adapt or which medium to use; in choosing what to add, delete, emphasize, or alter in the source text) requires a very close reading of both the adaptation and its

originary text. Bringing cutting-edge scholarship into conversation with classroom practices, the seminar explores new methods for forging rich connections between our students and the texts we teach them.

B. PROJECT CONTENT AND IMPLEMENTATION

2011 Seminar: When it was offered in 2011, the “Great Adaptations” seminar received encouraging responses from its participants, who continue to collaborate via email with their summer colleagues. As they share the instructional materials on Dickens and adaptation that they continue to develop, the seminar’s 2011 cohort of summer scholars emphasize how useful and transformative the seminar has been (and continues to be). Two years on, they remain in contact with one another; several of them send me regular updates about their efforts to implement the seminar’s ideas in their classrooms. Still energized by the conceptual framework we sketched out in the seminar, they report that their students are eagerly and creatively receptive to an adaptive approach to reading and thinking about Dickens. This enthusiastic and ongoing conversation about the pedagogical use of adaptation has encouraged us to propose the seminar a second time.

Logistics: As in 2011, the “Great Adaptations” seminar will be hosted by the Dickens Project at the University of California, Santa Cruz and will run four weeks. The Dickens Project is a consortium of research universities that organizes a series of scholarly activities and publications, chief among them the annual “Dickens Universe” conference, which brings together international scholars, graduate students, undergraduates, and members of the general public to explore Dickens’s work and influence. The seminar will meet four times a week to discuss novels, plays, scholarly essays, and films. I have timed the seminar so that participants may take advantage of the Dickens Universe, a lively week-long conference for scholars, teachers, and Dickens enthusiasts from around the world.

The seminar schedule is quite full (one participant called it “an appropriately exciting pace”), with sufficient time for reading, collaboration, and even a bit of relaxation. Four days a

week, the seminar will meet 9:00-noon; twice we will meet in the afternoon to accommodate a morning film screening. There will also be three evening film screenings, though participants may choose to watch the films on their own. The final seminar project offers summer scholars an opportunity for further exploration as they develop classroom applications of seminar material. Each meeting will be framed by questions (Appendix II) that choreograph a movement through three key discussions: (1) analysis of the primary text or film assigned for that day; (2) conversation about how each adaptation returns us to a significant reconsideration or re-reading of Dickens's original texts; (3) strategies for translating the day's methods and discoveries into productive classroom practices.

So that they will arrive prepared for the seminar, summer scholars will be sent the reading list, schedule, and electronic versions of the critical texts well in advance of their arrival. As *A Christmas Carol* and *Great Expectations* form the primary focus of the entire seminar, participants will be asked to read (or re-read) both novels prior to their arrival. I want them to know the novels before they arrive; they will know them in infinitely more rich detail by the time they leave, having lived closely with these texts for a month. The critical and theoretical readings for the seminar represent an array of scholarly currents (in Dickens criticism and adaptation studies) and have been selected based on their accessibility to the seminar's target audience: they represent ideas that can be readily translated to classroom discussion at various levels. One 2011 participant observed that I "framed the seminar with several critical articles . . . which allowed us as students to step into the critical debate, feel our way around it, and ultimately shape our own idea of adaptation and how it works." These readings encourage participants to consider how literary criticism itself functions as a form of adaptation—a re-visioning of a literary text, a re-articulation of a text for new audiences and purposes. The critical readings will be scanned, converted to PDF, and made available to seminar participants via a password-protected website hosted by UCSC. Though the work load and pacing are demanding, there will be ample time for

the summer scholars to complete most of the reading assignments during their residence.

Orientation: The seminar begins with an orientation, introducing participants to each other, to the seminar, to the university, and to the town of Santa Cruz. This orientation will help the participants navigate the wooded paths of the UCSC campus and locate essential services such as the library, recreation center, transportation, and computing services. Over a group lunch, I will offer an overview of the seminar and its intellectual premises and initiate a discussion of the participants' experiences in teaching Dickens and using adaptation in the classroom. This discussion will also reiterate Dickens and teaching as the entwined focus of our summer study. As in 2011, I will endeavor to select participants at different career stages and with different levels of experience teaching Dickens or teaching via adaptations. The rich diversity of the group will become apparent as we generate a list of common interests and objectives for the seminar.

Week One. During the first week, I will meet with each of the summer scholars individually, to talk about their goals for the seminar. I will be available for consultation throughout the month, and I will ask participants to meet with me again in the last week to discuss their final projects and to talk about how our discussions have reshaped their thinking about Dickens's novels and classroom instruction. In addition to formal office hours on campus, I will make myself available for casual conversation over lunch or afternoon coffee. This was my strategy in 2011, and it effectively fostered close collaboration among the summer scholars.

In this first week, we will sample contemporary adaptation theory (by Hillel Schwartz and Imelda Whelahan) to establish an interpretive framework and critical vocabulary that we can draw from as we continue our discussions. We will also work together to identify the characteristic features of a Dickens text as we examine the familiar associations with Dickens and the particular visions of Victoriana we generally attribute to him. Aided by selected recent scholarship (by Paul Davis and Tom Leitch), we will also consider the enduring popular appeal of *A Christmas Carol* and of Dickens's work more generally.

We will establish these conceptual frameworks as we explore *A Christmas Carol* (1843), the most frequently adapted novel of the nineteenth century: from Blackadder to the Muppets, and from junior high to CGI, *A Christmas Carol* has become as much a part of Christmas as Santa Claus and Bing Crosby (see Appendix VII for a selective list of adaptations). Its short length and frequent inclusion in anthologies also make it a text that is frequently taught: Tom Leitch (who will visit the seminar in Week Three) calls it “entry-level Dickens.” The novella makes a perfect point of entry into the seminar, as well: *A Christmas Carol* recounts Ebenezer Scrooge’s haunting encounters with himself across time as the spirits of past, present, and future work to transform the unrepentant miser. In the end Scrooge gets it right, altering his life so as to follow a different path. In plot and theme, *A Christmas Carol* is a text centrally concerned with adaptation as it considers not just the possibility but the necessity for revision and alteration.

We will first approach this ubiquitous text through the lens of Thomas Carlyle, a contemporary of Dickens. A short selection from Carlyle’s treatise *Past and Present* (1843) will provide a picture of the social and economic conditions that helped to produce this text. We will also look at Dickens’s first brief attempt at telling the story within his first novel, *The Pickwick Papers* (1836). Our discussion of *A Christmas Carol* will thus consider the novel as both a revision of an earlier text and as an inspiration for later imitations. Our investigation then turns to early “faithful” cinematic adaptations, including a Victorian magic lantern slide show, the 1910 silent film, and the classic 1951 film (starring Alastair Sim). These films will help us to identify the essential iconography and visual vocabulary for adapting the novel as we begin to identify the text’s most essential components that are reconfigured in the other adaptations we will consider. Our first week ends with Tom Mula’s play *Jacob Marley’s Christmas Carol* (New York, 2003), which re-imagines the *Carol* from the perspective of Jacob Marley and further reconnects the novel to its original roots in Dickens’s Gabriel Grubb story. This adaptation, in other words, prompts us to consider Dickens’s text as an adaptation that is also adapted. The play

is a model of minimalist performance, which teachers may find useful as a way of incorporating interactive or creative interpretive activities in their classrooms. Our discussion will also consider the possibilities for using adaptation in teaching and assessment, a conversation that will continue to unfold through the rest of the seminar as it forms the basis for the final seminar project, in which the summer scholars will develop and disseminate plans to use adaptation in their classrooms. Indeed, strategies for translating the ideas of the seminar into classroom practices that engage active literacy and enhance students' understanding of Dickens's work will be a regular feature of our discussions throughout the four weeks.

Week Two. At the beginning of the second week we will renew our acquaintance with Dickens by taking a tour of the university library's impressive collection of Dickensiana. Summer scholars will be able to interact with rare Dickens texts and discover open-access online resources that they can use to connect their students with Dickensian texts and images, including the original serial parts of Dickens's novels, illustrated texts, and Dickens's journalism. We will talk about how they can most effectively make use of these materials in their classrooms.

In addition to discovering research and teaching resources, we will in the second week turn our attention to some inventive adaptations of *A Christmas Carol*, beginning with Bruce Bueno de Mesquita's short novel *The Trial of Ebenezer Scrooge* (2001), which questions conventional understandings of the novel and provides a fresh approach to textual engagement. Putting characters on trial—which requires assembling evidence, interrogating points of view, and identifying motives—offers a dynamic alternative to conventional class discussion, which some participants may find adaptable to their own classroom needs. We will also look at two films that tap into the device of supernatural intervention and the personal reform message of *A Christmas Carol*. These are the themes that motivate *Groundhog Day* (1993) which casts Bill Murray (who not coincidentally played the starring role in 1988's *Scrooged*) as a man who is unable to move forward until he has fixed his past. We will consider *Groundhog Day* alongside

the classic Christmas film *It's a Wonderful Life* (1947), another exploration of revision and alternate possibilities. Essays by Julie Sanders, Murray Baumgarten, and Linda Hutcheon will help us understand how these cinematic interventions reinterpret Dickens's novel in culturally significant ways.

If *A Christmas Carol* authorizes intervention and alteration—Scrooge must be changed or else the narrative has failed—*Great Expectations* (1861) explores more broadly the question of identity formation and reformation. It is no accident that the novel's central domestic image is Joe's forge, which calls attention to the processes of making (forging) but also of false identity and deception (forgery). These are the very tensions that inform all literary adaptations, which exist at the interstices of invention and appropriation. The paradigmatic Victorian *Bildungsroman*, *Great Expectations* addresses questions of self-making and of theft. In *The Culture of the Copy* Hillel Schwartz identifies the conflicting impulses between plagiarism and paraphrase: Where is the line separating adaptation from plagiarism? To what extent are adaptations authorized—even invited—by their own originary fictions? Informed by a broad sampling of recent scholarship, we will consider these and other questions in our discussions of *Great Expectations*. Using the resources of their Norton edition of the novel, participants will explore a range of critical approaches, from the author's biography to nineteenth-century reader reception to more current forms of critical inquiry. We will think about what *Great Expectations* meant to its Victorian readers and what (and how) it continues to mean for more modern audiences. We will also discuss the novel's own appropriation of earlier texts, including *Astrophil and Stella* (1580s), *Hamlet* (1603), and *Frankenstein* (1818). Setting the novel in relation to its own source texts reminds us of the ways in which literary production relies upon borrowing, updating, imitating, and revising.

Week Three. Having given particular attention to *Great Expectations*'s own patterns of recursion and duplication, we will examine two cinematic translations of the novel: David Lean's

classic 1946 film and Alfonso Cuarón's 1998 recasting of Pip as an artist in late twentieth-century America. Together, the two films force us to think about how Victorian texts can be relevant to different cultural moments, from postwar Britain to the contemporary American South. This discussion takes us back to Dickens's originary text and its engagement with nineteenth-century industrialization, urbanization, and imperialism. These pairings of film and novel prompt us to consider how the novel is a product of its own time yet can be refigured to speak to new audiences. We will also talk about how teachers can use film as a way of drawing students' attention to the cultural and historical forces that inform their own reading practices. This conversation will be enhanced by the infusion of a bit of pop culture: the "Pip" episode of the irreverent television show *South Park*, which blends a Gen-X perspective on Dickens with an ingenious tribute to Lean's classic 1940s film adaptation. These adaptations, which are as much revisions as interpretations, demonstrate that active, re-creative engagement with literature need not be seen as vandalism but as evidence of close, critical, and creative reading, not only of Dickens but of other writers, in various contexts and across multiple media.

We will also examine postcolonial narrative revisions of *Great Expectations* as we consider Dickens's adaptability to a wide array of cultural and social contexts. As the emblematic author of the nineteenth century—Britain's age of empire—Dickens continues to play a key role in the postcolonial negotiation with inherited western literary traditions. Adaptation has become a critical tool in that enterprise. We will take up these questions first in response to Australian author Peter Carey's novel *Jack Maggs* (1997), which focuses not on Pip, the hero of Dickens's originary novel, but on the figure of Pip's convict patron. By thus recentering Dickens's text, Carey exposes what critic Alex Woloch terms the "character system" of *Great Expectations*, inviting us to think about this (and indeed any) novel's untold stories and suppressed perspectives. Carey also calls attention to Dickens's representation of crime, class, and gender: the Australian author of *Jack Maggs* seeks to recover his nation's convict origins

and colonial heritage from Dickens's disparaging representation of Australia as England's dark Other, a dumping ground for the mother country's undesirables and a festering den of crime and vice. Carey's novel reminds us of the historical and political backgrounds of Dickens's novel but also calls attention to the ways in which postcolonial writers contend with the enduring cultural shadows cast by writers such as Dickens as they forge new national literatures.

At the end of the third week, we will be joined by Tom Leitch, who also visited the seminar in 2011. Participants found his presentation "highly relevant and accessible to high school teachers." Leitch's interest in adaptation as a tool for teaching texts, for promoting active and engaged literacy, and for assessing student learning is ideally suited for the seminar's audience and its goal of collaboratively developing new pedagogies.

Week 4. We continue this exploration of Dickens's global legacy in the final week as we look at Indian writer Tanika Gupta's 2011 play, *Great Expectations*, which sets Dickens's narrative of social ambition against India's traditional caste system, revealing how the act of reading is a culturally and historically inflected practice. We then turn to New Zealand writer Lloyd Jones's *Mr. Pip* (2008), in which *Great Expectations* is cast as the cultural center of a Pacific island community. When Dickens's novel is destroyed by rebel soldiers, the island's children rewrite it, assembling the novel from fragments of memory and personal experience, thus making *Great Expectations* their own in the form of a hybrid, multi-voiced, and communally authored text. Jones's novel imagines adaptation as a cooperative endeavor, not unlike the creative collaborations that are so familiar to our students, who are well versed in hypertexts, wikis, and other interactive forms of new media. A story of how students live with a novel and make it their own, *Mr. Pip* has great significance for the seminar's audience of teachers. As it represents the power of fiction and the authority of the individual reader, the novel appropriately closes the seminar, suggesting new points of departure as it returns us to our point of origin: *Mr. Pip*, like *A Christmas Carol*, is a story of revision, not just of texts but of lives, and

it demonstrates what's at stake when readers adapt, reconstitute, and revise literary texts.

As the seminar wraps up, we will return to questions of pedagogy, a discussion enhanced by our second guest speaker, John Glavin of Georgetown University, whose experience in theatrical directing and writing promises fresh ideas for using textual reconfiguration and performance in the classroom. In 2011, Professor Glavin, a longtime member of the Dickens Project faculty, delivered a dynamic, participatory experience, in which seminar members animated and interpreted texts as they explored the possibilities for engaging their own students in interactive literary interpretation. Participants found his exercises useful in translating the ideas of the seminar into classroom practices appropriate for their schools and students.

Final Projects: In the final week, I will invite participants to meet with me to discuss the seminar and how they might begin to see the experience inform their teaching. We will also discuss their final projects, which sketch specific assignments, methods, and assessments for teaching Dickens (or other writers) with some attention to adaptation. Appendix VII, which lists a number of other adaptations of *A Christmas Carol* and *Great Expectations*, will be provided as an aid to finding additional materials for the project. These supplemental texts offer any number of models for innovative instruction, from graphic novels and web publications to ideas for connecting literary study with other disciplinary areas (social studies, drama, etc) within the school curriculum. The 2011 cohort created a fabulous collection of rich teaching materials which included film projects, research assignments, and interactive multimedia resources as well as in-class activities that directed students to work closely with Dickens's characters, language, and themes. Many of them constructed highly detailed and useful rubrics and assessment tools that showcase the direct applicability of the seminar content to real-world classrooms. Participants will share their work in progress in the final week of the seminar and will be given time to refine their ideas before posting them to our web site in September. To expand the collaborative field, the 2011 summer scholars will be invited to upload their updated teaching

materials to the site as well.

Dickens Universe: We have timed the seminar so that participants can take advantage of the annual Dickens Universe conference, which begins immediately following the end of the seminar. In 2014 the conference will bring together Dickens experts, Dickens enthusiasts, and teachers of Dickens from around the world to spend a week discussing Dickens and his novel *Our Mutual Friend*. Summer scholars will be invited to attend all the lectures and other activities of the Universe, without paying the normal (\$450) registration fee for these events (housing is additional). The twice-daily keynote lectures by high-profile literary scholars are a rich opportunity for intellectual engagement. A special four-day workshop for high school teachers offers an additional opportunity to collaboratively create effective ways of teaching Dickens.

C. PROJECT FACULTY AND STAFF

Because the seminar is hosted by the Dickens Project, John Jordan is listed as the PI on the NEH application. He will help in selecting participants, and he will oversee the local institutional logistics and greet the summer scholars and visiting faculty. The seminar itself has been designed and will be taught entirely by Marty Gould.

Project Director: Marty Gould. I am Associate Professor of English at the University of South Florida, where I direct my department's undergraduate program and teach courses on adaptation of Victorian fiction at both the graduate and undergraduate levels. These courses, which introduce students to canonical Victorian texts via their adaptations, are the models on which the "Great Adaptations" seminar is based. Blending theory and criticism with close reading and lively discussion, my courses offer students a solid introduction to literary adaptation and its potential implications for teaching and research. I also teach courses on Dickens and canonical fiction. Many of the MA and PhD candidates who have taken my graduate courses work in Florida's secondary schools (public and private), and through them I keep abreast of current trends in secondary curricula and pedagogy. In 2010 I was recognized with the Provost's

Award for Outstanding Undergraduate Teaching. I taught the “Great Adaptation” seminar in 2011, and I was flattered by the participants’ reviews, which indicated that they saw me not only as a scholar but as an effective instructor and model teacher.

Dickens looms large in my teaching and thinking these days. The “Great Adaptations” seminar is an integral part of the work I have been doing over the past several years and reflects my ongoing research and teaching interests. I am currently researching and writing a book-length study of nineteenth-century theatrical adaptations of Dickens’s novels. This project was officially launched in a paper I presented at the 2009 Dickens Universe conference and was further shaped by the 2011 seminar. Adaptations of various sorts form the core of my current research and publication agenda. I have presented multiple papers on cinematic and narrative adaptation and pedagogy. I have also published essays on Dickens’s relationship with the theatre and on England’s Dickens World theme park and am currently working on two papers dealing with adaptation, the first on Sanda Goldbacher’s film *The Governess* as an adaptation of *Jane Eyre* and the second on Wilkie Collins’s dramatization of his own novel *The Moonstone*.

Guest Lecturer: Thomas Leitch, who will discuss active student learning and assessment in Week Three, took a B.A. in English and Comparative Literature at Columbia College and a Ph.D. in English at Yale University and taught historically and thematically based English and American literature courses at Yale for several years before his fascination with narrative forms led him to his first book, *What Stories Are: Narrative Theory and Interpretation* (1986), and a job teaching film at the University of Delaware, where he is Professor of English and Director of Film Studies. His abiding interest in the films of Alfred Hitchcock produced three books and, through his study of Gus Van Sant’s 1998 remake of *Psycho*, to a new focus on cinematic adaptation. His conviction that adaptation study could serve as the foundation of a new pedagogy of active literacy became the basis for his book *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ* (2007), a book that not only speaks to the

pedagogical rationale for teaching adaptations but also very clearly maps a series of practical approaches for incorporating this material into the classroom. Professor Leitch has an extensive knowledge of and continued research commitments to adaptation studies, narrative theory, and the work of Dickens. His presentation in the 2011 seminar kept the summer scholars talking for weeks afterwards, and they all reported finding his ideas about teaching to be relevant, invigorating, and illuminating.

Guest Lecturer: John Glavin, who will explore interactive and creative reading and writing techniques at the end of Week Four, did his undergraduate work at Georgetown University and earned his Ph.D. from Bryn Mawr College. He is now Professor of English at Georgetown University. A scholar of Victorian literature and a practicing playwright, his academic and creative work focuses on nineteenth-century adaptations of earlier texts and adaptations of nineteenth-century texts to the contemporary stage and screen. In addition to teaching courses in writing for the stage and screen, he directly oversees the Carroll Fellows Initiative, Georgetown's flagship program for its most academically talented and ambitious 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* (Cambridge, 1999) and *Dickens On Screen* (Cambridge, 2003). Professor Glavin is currently completing work on "Death at The Edges," a book-length memoir of teaching Shakespeare's Italian plays at Georgetown's Villa LeBalze. In 2011, participants hailed Professor Glavin's visit as one of the highlights of the seminar, finding his exercises very helpful in breaking down the process of playwriting and were eager to deploy these techniques in their own classrooms.

D. PARTICIPANT SELECTION

The seminar is intended primarily for high school and middle school English teachers. In 2011, our advertising efforts yielded a large and impressive pool of highly qualified applicants.

We will repeat these efforts in 2014, advertising the seminar through the NCTE, the H-net website, and the VICTORIA and DICKENS-L listservs. The Dickens Project will use its mailing list and high-school contacts to publicize the program, and I will contact the 2011 participants and ask them to circulate the announcement within their professional networks.

Applicants will be asked to submit an essay describing their interest in the seminar, their experience with teaching Dickens, and their prior use of film or other media in the classroom. A selection committee composed of Marty Gould (the seminar director), Professor John Jordan of UCSC (Director of the Dickens Project), Liz Angello (a USF doctoral candidate with nearly ten years' experience teaching English in public and private middle and high schools), and Alice Alarcon (a high school teacher who enrolled in the seminar in 2011 and who leads the workshop for high school teachers at the Dickens Universe) will read and review submissions. As in 2011, every effort will be made to identify the most qualified applicants and to build a seminar cohort that includes teachers at various stages of their careers and with varying degrees of experience teaching Dickens and using adaptation. The goal will be a diverse cohort that will foster lively and intellectually engaging discussion and will be well-positioned to disseminate the ideas of the seminar to their students and their colleagues.

E. PROJECT WEBSITE

Our project website will serve as both a recruitment tool and a source for disseminating the ideas of the seminar more broadly. It will gather together the background information, sample handouts, images, and web pages the participants will assemble as their final projects. I will invite participants to provide updates to the materials posted to the site and to comment on their experiences using the materials and approaches in their classrooms. In this way, the collaborative work and discussions begun in the summer can continue beyond the conclusion of the seminar. The site will also provide links to web resources related to Dickens, such as *Dickens Journals Online*, DigitalDickens.com, "Visiting Dickens" on *Google Maps*, Dickens at the BFI,

etc.

Other Opportunities: Participants will be contacted in 2015 with a follow-up questionnaire designed to get a snapshot of how they have incorporated the methods and materials of the seminar into their teaching. Through its annual conference and its publication of *English Journal*, the NCTE offers avenues for the dissemination of the ideas developed in the seminar, and participants will be encouraged to develop—either independently or collaboratively—articles and conference presentations. The seminar director will also look for opportunities to incorporate the experience of the seminar in future articles on adaptation and pedagogy and in presentations at venues such as the MLA.

F. PROFESSIONAL DEVELOPMENT FOR PARTICIPANTS

The Dickens Project and UCSC will provide letters for those participants who wish to receive continuing education credits upon completion of the seminar.

G. INSTITUTIONAL CONTEXT

The University of California at Santa Cruz is located on more than fourteen hundred acres of redwood forest and majestic meadows, eighty miles south of San Francisco. Organized on the collegiate model of Oxford and Cambridge, its ten colleges and thirty-two graduate programs currently serve over fifteen thousand students. Santa Cruz is one of the top twenty AAU-member research universities in the United States in terms of doctorates granted and externally funded research. The local area teems with cultural and recreational opportunities, including Santa Cruz's annual summer Shakespeare festival. In 2011, the NEH summer scholars made full use of the area's amenities, sampling local foods, spending time at the beach, and taking weekend trips to Napa, San Francisco, Monterey, and Big Sur.

The seminar will benefit from its association with the Dickens Project, a Multicampus Research Unit of the University of California. Headquartered at UC Santa Cruz, the Dickens

Project is internationally recognized as the premier center for Dickens studies in North America and one of the world's leading sites for research on Victorian culture. A consortium of faculty and graduate students from the eight general campuses of the University of California, as well as from twenty-seven other universities across the US and overseas, the Project sponsors a wide range of Dickens-related programs and activities, including the annual "Dickens Universe" conference at UC Santa Cruz. In addition to the excellent web-based materials it has produced, the Project houses an extensive reference library of works by and about Dickens that will be available to seminar participants. Project Coordinator, JoAnna Rottke, will provide logistical support for participants and will act as grant administrator.

The UC Santa Cruz McHenry Library houses more than a million volumes. Its collections in nineteenth-century British literature, criticism, and history are strong. In addition, 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 be provided to aid their work on their seminar projects. A library tour and orientation will take place in the second week, and participants will have access to the institution's rare Dickens books and original serial parts. Though participants are encouraged to bring their own laptops, computers will be available for their use.

Housing will be provided on campus, with participants housed in single bedrooms within multi-room apartments. Those who desire more privacy or closer proximity to the town will have the option of living off-campus; upon their acceptance to the seminar, participants will be provided with information about off-campus housing and local short-term rental listings. A sufficient number of summer subleases in the immediate campus area, as well as in other parts of the city and suburbs, are usually available. We will make every effort to ensure that all summer scholars are comfortably housed and that they feel fully connected to both campus and town.

APPENDIX I
DAILY SCHEDULE

Week One: *A Christmas Carol*: Past, Present, and Future

Sunday, 29 June (6:00 pm): Arrivals

Arrivals (Please plan to arrive in Santa Cruz prior to 5:00 pm)
Welcome Dinner
Summer Scholar Introductions
Seminar Overview and Objectives

Monday, 30 June (9:00-Noon; Afternoon Tour): Afterlives of Dickens and the Nineteenth Century

Activities

Discussion: How and why do we read and teach Dickens today?
Group Lunch and Tour of Campus and Santa Cruz

Critical Readings

Green-Lewis, Jennifer. "At Home in the Nineteenth Century: Photography, Nostalgia, and the Will to Authenticity." *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*. Ed. John Kucich and Dianne Sadoff. Minneapolis: U of Minnesota P, 2000.

Schwartz, Hillel. *The Culture of the Copy*. New York: Zone Books, 1996. 304-319.

Whelehan, Imelda. "Adaptations: The Contemporary Dilemmas." *Adaptations: From Text to Screen, Screen to Text*. New York: Routledge, 1999. 3-19.

Stam, Robert. "Beyond Fidelity: The Dialogics of Adaptation." *Film Adaptation*. Ed. James Naremore. New Brunswick: Rutgers UP, 2000. 54-76.

Tuesday, 1 July (9:00-Noon): Considering *A Christmas Carol* on Its Own Terms

Primary Text

Charles Dickens, *A Christmas Carol* (1843)

Critical Readings

Carlyle, Thomas. "Midas" and "Captains of Industry." *Past and Present*. [1843] Ed. Richard Altick. New York: New York UP. 7-12; 267-73.

Dickens, Charles. "The Story of the Goblins Who Stole a Sexton." *The Pickwick Papers*. [1836]. New York: Penguin, 1999. 380-90.

Wednesday, 2 July (9:00-11:00; 12:30-3:00): Considering Fidelity

Films

A Christmas Carol (1951) [Film screening 9:30-11:00; seminar meets 12:30-3:00]
Gabriel Grub and *Scrooge* (1910)

Primary Text

Charles Dickens, *A Christmas Carol* (1843)

Critical Readings

Leitch, Thomas. "Entry-Level Dickens." *Film Adaptation and Its Discontents*. Baltimore; Johns Hopkins U P, 2007. 67-92.

Davis, Paul. "Retelling *A Christmas Carol*: Text and Culture-Text." *The American Scholar* 59 (1990): 109-15.

Thursday, 3 July (9:00-Noon): Literary HauntingsActivity

Library Tour of Dickens Materials in Special Collections

Primary Texts

Tom Mula, *Jacob Marley's Christmas Carol* (2003)

Charles Dickens, *A Christmas Carol* (1843)

Friday, 4 July: Independence Day Holiday: No Seminar Meeting

Holiday BBQ (Optional): Time and Location TBA

Week Two: From Marley to Magwitch: Fictions of Self-Making

Sunday, 6 July (7:30-9:30 pm): Group Film Screening (optional): *It's a Wonderful Life* (1947)

Monday, 7 July (9:00-Noon): Reconsideration

Primary Texts

Bruce Bueno De Mesquita, *The Trial of Ebenezer Scrooge* (2001)

Charles Dickens, *A Christmas Carol* (1843)

Critical Readings

Sanders, Julie. "What is Adaptation?" and "What is Appropriation?" *Adaptation and Appropriation*. New York: Routledge, 2006. 17-41.

Activity

A look at Web Resources for Teaching Dickens

Tuesday, 8 July (9:30-11:00 am; 12:30-3:00 pm): Revision

Films

Groundhog Day (1993) [Film screening 9:30-11:00; seminar meets 12:30-3:00]

It's a Wonderful Life (1947) [Film screening 7:30 pm, Sunday, 6 July]

Primary Text

Charles Dickens, *A Christmas Carol* (1843)

Critical Readings

Baumgarten, Murray. "Bill Murray's Christmas Carols." *Dickens on Screen*. Ed. John Glavin. Cambridge: Cambridge UP, 2003. 61-71.

Hutcheon, Linda and Gary Bortolotti. "On the Origin of Adaptations: Rethinking Fidelity Discourse and 'Success'—Biologically." *New Literary History* 38 (2007): 443-58.

Wednesday, 9 July (9:00-Noon): *Great Expectations* on Its Own Terms

Primary Text

Charles Dickens, *Great Expectations* (1861)

Thursday, 10 July (9:00-Noon): *Great Expectations*: Reception and Criticism

Primary Text

Charles Dickens, *Great Expectations* (1861)

Critical Readings [all found in the Norton edition of the novel]

Contemporary reviews of *Great Expectations* (Philip Collins, *Charles Dickens: The Critical Heritage*)

Peter Brooks, from "Repetition, Repression, and Return: The Plotting of *Great Expectations*"

Linda Raphael, from "A Re-Vision of Miss Havisham: Her Expectations and Our Responses"

Julian Moynahan, from "The Hero's Guilt: The Case of *Great Expectations*"

Friday, 11 July: No Seminar Meeting

Week Three: *Great Expectations* Told and Retold

Sunday, 13 July (7:30-9:30 pm): Group Film Screening (optional) David Lean, *Great Expectations* (1946)

Monday, 14 July (9:00-Noon): Dickens Adapting, Dickens Adapted

Film

David Lean, *Great Expectations* (1946) [Film screening 7:30 pm, Sunday 13 July]

Critical Reading

Reed, John B. "Astrophil and Estella: A Defense of Poesy." *Studies in English Literature* 30 (Autumn 1990): 655-78.

Baston, Jane. "Word and Image: The Articulation and Visualization of Power in *Great Expectations*." *Literature/Film Quarterly* 24 (1996): 322-31.

McFarlane, Brian. "David Lean's *Great Expectations*: Meeting Two Challenges." *Literature/Film Quarterly* 20 (1992): 68-76.

Tuesday, 15 July (9:00-Noon): Colonial Renegotiations

Primary Texts

Peter Carey, *Jack Maggs* (1997)

Charles Dickens, *Great Expectations* (1861)

Wednesday, 16 July (9:00-Noon): Colonial Renegotiations (Continued)

Primary Texts

Peter Carey, *Jack Maggs* (1997)

Charles Dickens, *Great Expectations* (1861)

Critical Readings

Forster, John. "Hard Experiences in Boyhood." *The Life of Charles Dickens*. Philadelphia: Lippincott, 1874. 47-60.

Savu, Laura. "The 'Crooked Business' of Storytelling: Authorship and Cultural Revisionism in Peter Carey's *Jack Maggs*." *Ariel* 36 (Jul.-Oct. 2005): 127-63.

Thursday, 17 July (9:00-Noon): Using Adaptation in the Classroom

Guest Speaker

Thomas Leitch, University of Delaware

Critical Reading

Leitch, Thomas. "Literature versus Literacy." *Film Adaptation and Its Discontents*. Baltimore: Johns Hopkins U P, 2007. 1-21.

Friday, 18 July: No Seminar Meeting

Week Four: Pip's Afterlife and the Dickensian Literary Legacy

Monday, 20 July: No Seminar Meeting

Tuesday, 21 July (9:00-Noon; 7:30-9:30 pm): Postcolonial Pip

Primary Texts

Tanika Gupta, *Great Expectations* (2011)

Charles Dickens, *Great Expectations* (1861)

Activity (Evening)

Group Film Screening (optional): Alfonso Cuarón, *Great Expectations* (1998) (7:30 pm)

Wednesday, 22 July (9:00-12:00): More Modern Pips

Films

Cuarón, *Great Expectations* (1998) [Film screening Sunday, 24 July, 7:30 pm]

South Park, “Great Expectations” (2000) [Screening during seminar meeting]

Primary Text

Charles Dickens, *Great Expectations* (1861)

Critical Readings

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.

Thursday, 23 July (9:00-Noon): Assembling the Pieces

Primary Texts

Lloyd Jones, *Mr. Pip* (2008)

Charles Dickens, *Great Expectations* (1861)

Secondary Readings

Clayton, Jay. “Is Pip Postmodern?” *Charles Dickens in Cyberspace: the Afterlife of the Nineteenth Century in Postmodern Culture*. Oxford: Oxford U P, 2003. 146-65.

Friday, 24 July (9:00-Noon): Adaptation and/in Performance

Guest Speaker

John Glavin, Georgetown University

Activities

Reports on final projects

Discussion and evaluation of seminar

Monday, 27 July to Saturday, 2 August: Dickens Universe (Optional)

NEH Summer Scholars are invited to attend all or part of the 2014 Dickens Universe. The registration fee has been waived as part of your seminar membership (attendees are responsible for their own room and board during the Universe week). The Universe week includes lectures by international scholars of Dickens and nineteenth-century literature, discussion of Dickens with Dickens enthusiasts from around the world, and assorted fun activities (Victorian teas, dramatic readings, films, a Victorian dance, etc.). There will also be a workshop on teaching Dickens (with a focus on *Great Expectations*) specifically for high school teachers. The workshop meets Monday through Thursday. The book for this year’s Universe is *Our Mutual Friend*.

APPENDIX II
SAMPLE DISCUSSION TOPICS AND QUESTIONS

Monday, 30 June: Afterlives of Dickens and the Nineteenth Century (Critical Readings)

1. How can we make literary theory accessible and relevant to our students?
2. Why do we want to teach Dickens in our classrooms? What do we want our students to learn about and through Dickens's work?
3. What are the challenges we face in trying to teach Dickens?
4. What are the challenges we face in trying to teach adaptations?
5. What can adaptation contribute to our teaching of literature?
6. What are the questions you would like to have answered during the term of the seminar?

Tuesday, 1 July: Considering *A Christmas Carol* on Its Own Terms (Dickens, ACC)

1. How is ACC informed by Carlyle's ideas about material abundance, mammonism, and brotherhood?
2. How does ACC revise and extend Dickens's "Gabriel Grubb" story?
3. What are the essential features of ACC that must be accounted for in any adaptation? What are the things that mark a text or film an adaptation of ACC?
4. Why is ACC such a favored source for adaptations?
5. Notice the abundance and excesses of this text. Can we consider the production of multiple adaptations and imitations another facet of the text's generosity?

Wednesday, 2 July: Considering Fidelity (Carlyle, Dickens, Critical Readings)

1. According to Davis, how has its history of being adapted helped to make ACC the important and influential "culture text" it is today?
2. What visual markers do the films use to signal that we are in "Dickensian" England?
3. Which scenes or bits of dialogue do the films leave out or invent? Why do they need to make these alterations to Dickens's text? How do these alterations call attention to the inner mechanics of Dickens's text? How do these films return us to the originary text in new and necessary ways?

Thursday, 3 July: Literary Hauntings (Mula, *Jacob Marley's Christmas Carol*)

1. Notice the play's reference to nineteenth-century figures like Darwin and Carlyle.
2. Notice how the play focuses on business, record-keeping, childhood, and abundance.
3. How does this play adapt *A Christmas Carol*? What does this play emphasize, suppress, add, remove, or extend from its originary text?
4. What reading of ACC is assumed by this play? What reading of ACC is produced by this play?
5. What questions about ACC and/or adaptation are raised by this play?
6. How might you use Mula's ideas or text to teach Dickens in your own classroom?

Monday, 7 July: Reconsideration

1. What motivates this reassessment of ACC? What is it responding to in Dickens's text? What is its aim, and why?
2. To what extent is De Mesquita's novel successful in prompting a reevaluation of ACC? How does it recast your reading of ACC?

3. How does De Mesquita's novel prompt us to think about the relationship between an author and his characters? About literary interpretation and authorial intention?
4. What counts as evidence for analysis and argumentation? How does De Mesquita's novel offer a model of close critical reading?
5. Using Sanders, would you call this novel an appropriation or adaptation of *ACC*?

Tuesday, 8 July: Revision (*Groundhog Day, It's a Wonderful Life*)

1. How is each film a product of its time? What can these films tell us about adaptability of Dickens to various historical moments?
2. To what extent do these "surprising" adaptations get Dickens and *ACC* "right"?
3. How do these two films "read" *ACC*?
4. Think about how the theme of repeating the past until you "get it right" applies both to *ACC* and the process of literary adaptation.
5. How do these films signal their debt to Dickens? What's at stake for them (and us) that viewers recognize the relationship to *ACC* as a source text? How does seeing that intertextual relationship help us to "read" the films *and* the originary text in intellectually productive ways?
6. To teach films in class, what do we have to give our students by way of direction or analytical tools? How can we best frame the film if our aim is to use the film as a tool for unlocking an originary text?

Wednesday, 9 July: *Great Expectations* on Its Own Terms (Dickens, *Great Expectations*)

1. How can we talk about the novel independently of its adaptations?
2. What are the novel's distinctly Victorian social concerns?
3. Consider the novel in terms of genre. What are its realist elements? Its Gothic elements? How does it function as a *Bildungsroman*? How does it keep competing generic conventions in balance? How does genre help us read (and teach) the text? How might multiple genres make the novel particularly adaptable or resistant to adaptation?
4. Look for examples of what scholars have noted as the novel's "filmic" qualities.
5. How and why do you (would you) introduce students to this novel (and to Dickens via this novel)?

Thursday, 10 July: *Great Expectations* (continued)

1. What do the scholarly essays add to our conversation about the novel? What are the ideas here that find most intriguing or useful in thinking about the novel?
2. What is essential to the novel? What is its essential, basic plot? What are the characters, scenes, or language that define the novel? What could be omitted? What could be left unaccounted for in an adaptation that is still recognizable as "Great Expectations"?
3. What is the unexpected heart or "trick" of the book? What is that moment that everything else hangs on? What is the most definitive and important phrase or line?
4. Consider the essentially Victorian themes of social aspiration and discipline. What adjustments have to be made for the novel to speak to audiences or another cultural moment? What has to be altered in order to remain "true" to the essence of the novel and its message?
5. When we teach literature, how do we balance attention to literary texts as historical artifacts with attention to literature's enduring universal resonance? How can adaptation help us

convey both of those messages to our students? In other words, how can adaptations help us highlight literature's timeliness as well as its timelessness?

Monday, 14 July: dickens Adapting, Dickens Adapted (Lean's *Great Expectations*)

1. What techniques does Lean use to signal that this film is a "faithful" rendering of Dickens's novel? In light of this, consider the film's wholly invented ending. How do we reconcile the film's contradictory impulses to preserve and alter the text?
2. What is the effect of the film's omission of Orlick? Consider Julian Moynahan's argument that Orlick serves a vital function in the text. Does the film present a counterargument to this claim?
3. Is the film's ending consistent with its larger "reading" of the novel? What does it mean for Pip to have a happy ending? How is the ending a reflection of the film's postwar moment (and thus culturally necessary)? Given that Dickens himself wrote two endings for *Great Expectations*, is it perhaps fitting that Lean crafts a third?
4. How does the film read the novel? What is Lean's interpretation of Dickens's text? How are his interpretive choices authorized by the text?
5. Which of the film's scenes might you want to use in teaching the novel? How would you use those scenes to focus student attention to what's going on in the text (visualizing important language, calling attention to issues of narrative perspective, revealing the complications of memory in the novel, etc)?

Tuesday, 15 July: Colonial Renegotiations (Carey, *Jack Maggs*)

1. What is Carey doing to/with *Great Expectations*? Why is he doing it?
2. How does Carey's novel represent literature and authorship?
3. Can we talk about *Jack Maggs* without talking about *Great Expectations*? Now that we have read Carey's novel, how has the experience colored our reading of *Great Expectations*? To what extent is Carey arguing with Dickens? To what extent is a *Jack Maggs*-style adaptation authorized by Dickens's novel?
4. Is the novel's "phantom" a gesture towards Dickens? What does it mean for modern literature to be plagued or haunted by Victorian texts?
5. How does *Jack Maggs* reframe Magwitch's story? How can we call our students' attention to the "suppressed" narratives of *Great Expectations* (think of the Hilary Schor article here)?
6. Notice how *Jack Maggs* is deeply interested in appropriating, revising, and retelling stories. Keep this focus in mind as you watch the Cuarón film next week. To what extent are these merely issues of adaptation, and to what extent are these concerns stitched into Dickens's novel itself?

Tuesday, 21 July (Gupta, *Great Expectations*)

1. Gupta, like Carey, is adapting Dickens from (and for) a postcolonial perspective. But where Carey is Australian (and thus directly implicated in the originary text's association of his country with criminality), Gupta is Indian and so has a different stake in Dickens. Why might an Indian writer feel a need to engage so directly with Dickens? What does the existence of Gupta's play suggest about the ongoing global presence of Dickens (and of Victorian literature)?
2. How does the play's representation of caste shed light on the novel's treatment of class?

3. Taking our cue from Tom Leitch, how can we make performance and genre shifting (novel to play, novel to film) effective tools for de-familiarizing a text for our students, prompting them to think about the defining features of the text? For thinking about how genre works? For thinking about visual language? Narrative perspective? Thematic focus?

Wednesday, 22 July: More Modern Pips (Cuarón film and *South Park*)

1. Notice how both Cuarón and *South Park* signal their debts to the Lean film: what does it mean for Lean's film to be the filter through which Dickens's novel is read?
2. Notice how Cuarón's film foregrounds narrative subjectivity and the problems of remembering the past accurately. How does this interpretation recall or highlight the issue of narrative unreliability in Dickens's novel?
3. Why does Cuarón, a Mexican filmmaker, set a nineteenth-century British novel in the contemporary American South? How does this film foreground Dickens's cultural portability? How can we use this film to help our students understand how literary texts remain relevant over time (and to new readerships)?
4. Even with its radical departures from the originary text, how can we see Cuarón's film as "faithful" to or authorized by Dickens's novel? How does the film take us back in very specific ways to Dickens's text?

Thursday, 23 July: Assembling the Pieces (Jones, *Mr Pip*)

1. How is Jones commenting on the nature of adaptation? Do adaptations, like Mr. Watts, pale in comparison to an original text which the author alone truly understands? Or is it appropriate, perhaps necessary, to adapt texts to suit new situations and readerships?
2. Notice how the students want to "know" Dickens but struggle to do so because of their temporal, geographic, and personal distance from Dickens and his novel. Jones's novel highlights a fundamental problem we all face in reading and teaching Dickens. How has this summer's seminar equipped us to respond to this problem in innovative and pedagogically effective ways?
3. Notice how Jones's novel "reads" *Great Expectations* as a novel about naming and identity, about memory, about the desire to escape into a new life, about making and remaking a narrative. To what extent is this a fair and "faithful" reading of *Great Expectations*? What does Jones's novel say about what it means to "do justice" to a text? About reading as an act of adaptation? About active reading as a form of authorship? About the ways in which readers are reconstructed by the texts they read?

APPENDIX III
BIBLIOGRAPHY OF COMMON READINGS AND FILMS

Novels and Plays

Bueno De Mesquita, Bruce. *The Trial of Ebenezer Scrooge*. Columbus: Ohio State UP, 2001.

Carey, Peter. *Jack Maggs*. New York: Vintage, 1997.

Dickens, Charles. *A Christmas Carol*. Cheswold, DE: Prestwick House, 2005.

---. *Great Expectations*. New York: Norton, 1999.

Gupta, Tanika. *Great Expectations*. London: Oberon, 2011.

Jones, Lloyd. *Mr. Pip*. New York: Dial, 2008.

Mula, Tom. *Jacob Marley's Christmas Carol*. New York: Dramatist's Play Service, 2003.

Films

A Christmas Carol. Directed by Brian Desmond Hurst. Renown Pictures, 1951.

Great Expectations. Directed by David Lean. Denham Studios, 1946.

Great Expectations. Directed by Alfonso Cuarón. Art Linson Productions, 1998.

Groundhog Day. Directed by Harold Ramis. Sony Pictures, 1993.

It's a Wonderful Life. Directed by Frank Capra. Paramount Studios, 1947.

Scrooge. Silent film. Directed by W. R. Booth. 1901.

Supplemental Primary Texts

Carlyle, Thomas. From *Past and Present*. New York: Houghton Mifflin, 1965. 7-12; 267-73.

Dickens, Charles. "The Story of the Goblins Who Stole a Sexton." *The Pickwick Papers*. New York: Penguin, 1999. 380-90.

---. "Hard Experiences in Boyhood." *The Life of Charles Dickens*. Ed. John Forster. Philadelphia: Lippincott, 1874. 47-60.

Critical Essays

Andrew, Dudley. "Adaptation." *Film Adaptation*. Ed. James Naremore. New Brunswick: Rutgers UP, 2000. 28-37.

Brooks, Peter. From "Repetition, Repression, and Return: The Plotting of *Great Expectations*." *Reading for the Plot: Design and Intention in Narrative*. New York: Knopf, 1994. Rpt. in *Great Expectations*. Ed. Edgar Rosenberg. New York: Norton, 1999. 679-89.

- Casetti, Francesco. "Adaptation and Mis-Adaptations: Film, Literature, and Social Discourses." *A Companion to Literature and Film*. Ed. Robert Stam and Alessandro Raengo. Oxford: Blackwell, 2004. 81-91.
- Clayton, Jay. "Is Pip Postmodern?" *Charles Dickens in Cyberspace: The Afterlife of the Nineteenth Century in Postmodern Culture*. Oxford: Oxford UP, 2003. 146-65.
- Collins, Philip. "Contemporary Reviews of *Great Expectations*." Rpt. in *Great Expectations*. Ed. Edgar Rosenberg. New York: Norton, 1999. 617-28.
- Davis, Paul. "Retelling *A Christmas Carol*: Text and Culture-Text." *The American Scholar* 59 (1990): 109-15.
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- Hodges Holt, Shari. "Dickens from a Postmodern Perspective: Alfonso Cuarón's *Great Expectations* for Generation X." *Dickens Studies Annual* 38 (2007): 69-91.
- Leitch, Thomas. "Entry-Level Dickens." *Film Adaptation and Its Discontents*. Baltimore: Johns Hopkins UP, 2007. 67-92.
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