

The Dickens Universe



Dombey and Son

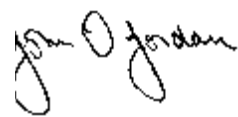
UNIVERSITY OF CALIFORNIA | JULY 31–AUGUST 5, 2016

DIRECTOR'S WELCOME

Welcome to the beautiful UC Santa Cruz campus and to the 36th annual Dickens Universe gathering, featuring Dickens's seventh novel, *Dombey and Son* (1846-48). The Universe is a unique event that combines features of a scholarly conference, a festival, a book club, and summer camp. It brings together distinguished international scholars, students, and members of the general public of all ages and from many walks of life for a week of intellectual stimulation and lively conviviality.

I want to extend special thanks to the Friends of the Dickens Project, whose support helps make this event possible, and I urge you to respond generously to their appeal for contributions to the Friends endowment drive, which aims to make the Universe a permanent and financially self-supporting event. I also want to ask that you join me in welcoming Ms. Courtney Mahaney, the new Dickens Project's Assistant Director, who serves as coordinator and grand impresario of the week's events.

I look forward to a wonderful week and to greeting old friends and making new ones.



John O. Jordan, Director
The Dickens Project

THE DICKENS PROJECT

Founded in 1981 and headquartered at UC Santa Cruz, the Dickens Project is a multi-campus research unit of the University of California, and a consortium of over 40 schools in the United States and abroad.

CONTACT INFORMATION

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Azucena Cortes
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Conference Services Office
(831) 502-7000

Oil painting right: William Maw Egley,
Florence Dombey in "Captain Cuttle's
Parlour" (1888)

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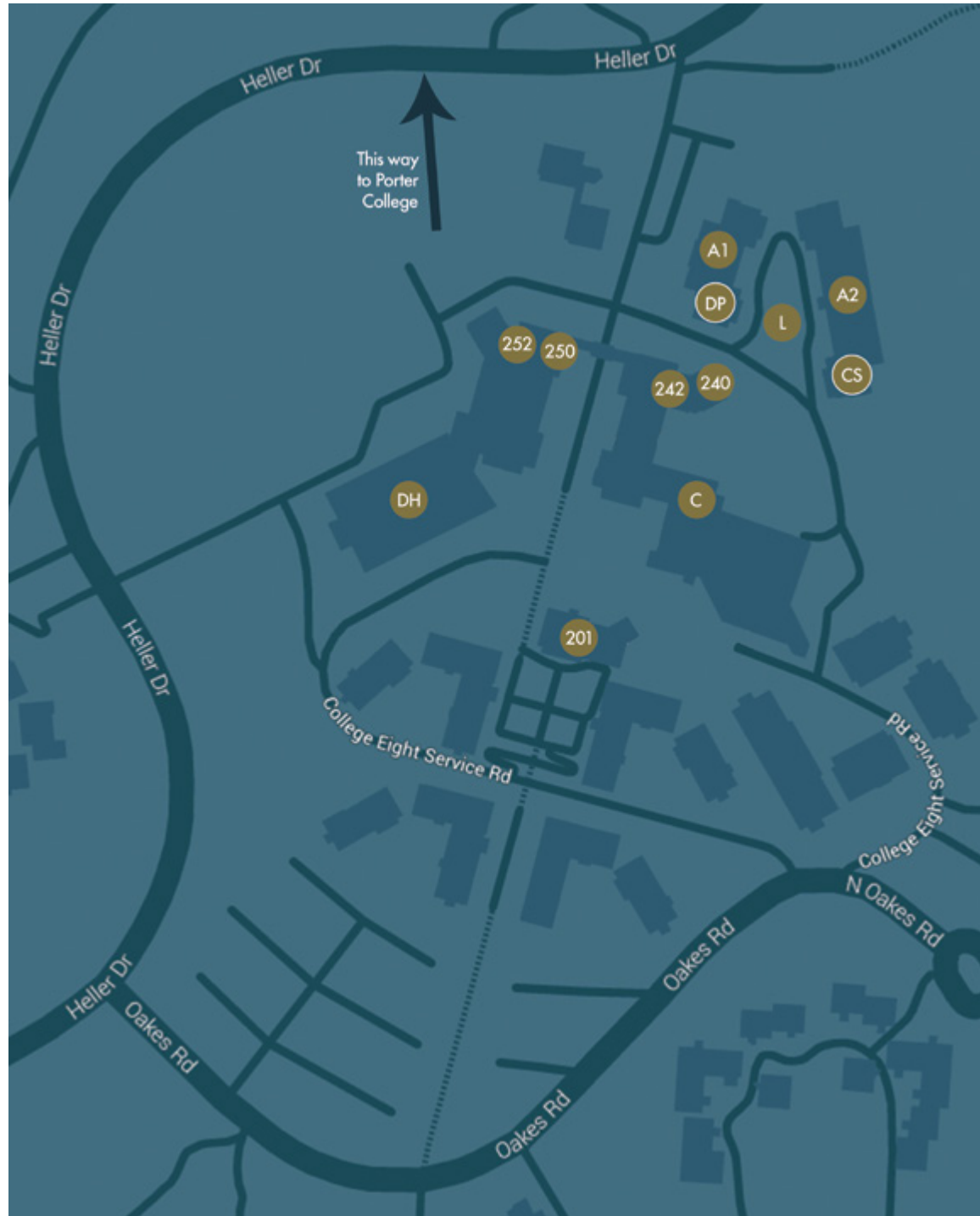
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CONFERENCE LOCATIONS

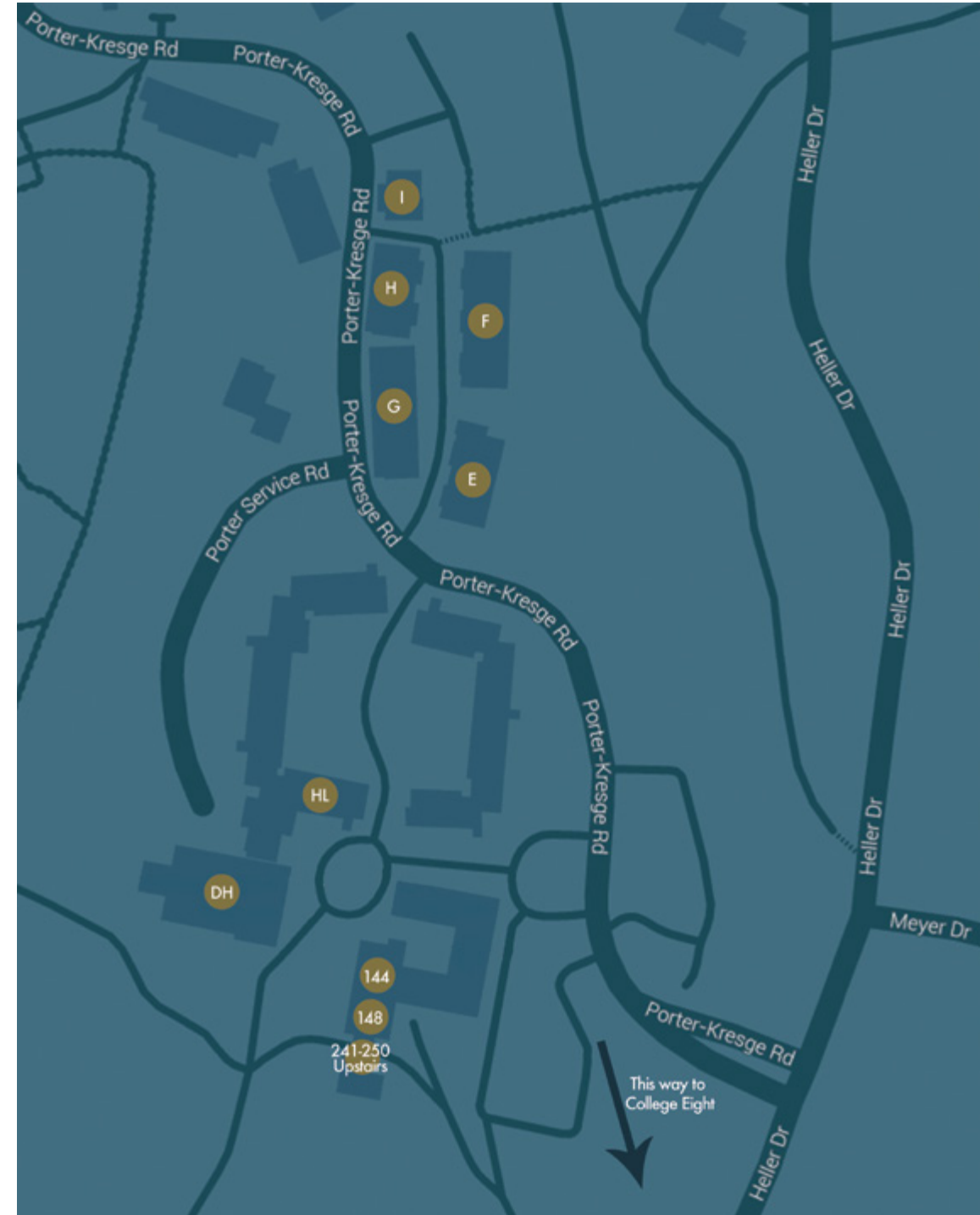
COLLEGE EIGHT

- A1 Apartment 1
- A2 Apartment 2
- C College Eight Cafe
- CS Conference Services
- DH Dining Hall
- DP Dickens Project Office
- L College Eight Lawn
- 201 Red Building
- 240 Classroom 240
- 242 Classroom 242
- 250 Classroom 250
- 252 Classroom 252



PORTER COLLEGE

- DH Porter Dining Hall
- E E Building
- F F Building
- G G Building
- H H Building
- HL Hitchcock Lounge
- I I Lounge
- 144 Classroom 144
- 148 Classroom 148
- 241 Classroom 241
- 246 Classroom 246
- 248 Classroom 248
- 249 Classroom 249
- 250 Classroom 250



AGENDA AT A GLANCE

SATURDAY, JULY 30

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2:00-2:00 Check in for Faculty and Graduate Students
COLLEGE EIGHT

5:30-7:30 Welcome Dinner
PORTER DINING HALL PATIO

7:30-9:30 Faculty and Graduate Student Orientation
PORTER DINING HALL

SUNDAY, JULY 31

7:45-8:30 Breakfast
COLLEGE EIGHT DINING HALL

8:30-10:00 Consortium Faculty Planning Meeting
COLLEGE EIGHT 250

All Graduate Students Meeting
COLLEGE EIGHT 252

10:00-10:30 Coffee and Pastries | COLLEGE EIGHT CAFE PATIO

10:30-12:45 Plenary Meeting of Faculty and Graduate Students
COLLEGE EIGHT 240

12:45-1:30 Lunch
COLLEGE EIGHT DINING HALL

2:00-4:00 Check in for Universe Participants
COLLEGE EIGHT

3:00-5:00 Friends of the Dickens Project Board Meeting
COLLEGE EIGHT 201

5:15-6:00 Orientation for Road Scholars and First Timers
COLLEGE EIGHT 240

6:00-6:45 Dinner
COLLEGE EIGHT DINING HALL

6:30-7:30 Post-Prandial Potations (Refreshments)
OUTSIDE PORTER DINING HALL

7:30-9:00 Welcome: John Jordan (Director of the Dickens Project) Lecture: Andrew Miller (Johns Hopkins University) "Dombey's Perspective"
PORTER DINING HALL

9:15-10:15 Film Screening: Parts 1-2 of 2006 BBC *Dombey and Son*
COLLEGE EIGHT 240

MONDAY, AUGUST 1

7:45-8:30 Breakfast
COLLEGE EIGHT DINING HALL

8:30-9:30 Faculty-led Discussions
COLLEGE EIGHT 242, 250, 252, PORTER 144, 148

Writing Workshop
PORTER 246

8:00-10:00 Coffee & Tea
PORTER HITCHCOCK LOUNGE

9:45-11:00 Lecture: John Jordan (UC Santa Cruz) "Openings"
PORTER DINING HALL

11:15-12:30 Yoga
COLLEGE EIGHT LAWN

Grad Student-led Workshops
COLLEGE EIGHT & PORTER CLASSROOMS

Active Listening Workshop
PORTER 249

12:45-1:30 Lunch
COLLEGE EIGHT DINING HALL

1:30-2:45 Repeat Film Screening
COLLEGE EIGHT 240

Undergraduate Seminars
PORTER 241, 246, 250

High School Teachers Workshop
COLLEGE EIGHT 242

19th-Century Seminar
PORTER 249, 248

Dickensian Seminar
PORTER HITCHCOCK LOUNGE

Graduate Seminars
COLLEGE EIGHT 250, 252, PORTER 144, 148

3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project
COLLEGE EIGHT LAWN

Rehersal for Farce
PORTER DINING HALL

4:00-5:15 Talk: Elisha Cohn (Cornell University) "What the Dog Said: Inhuman Voices in *Dombey and Son*"
PORTER DINING HALL

Pedagogy Workshop
COLLEGE EIGHT 252

Publication Workshop
COLLEGE EIGHT 250

5:15-6:00 Victorian Dance Lessons
PORTER DINING HALL

6:00-6:45 Dinner
COLLEGE EIGHT DINING HALL

6:30-7:30 Post-Prandial Potations / Tee Shirt & Book Sale
OUTSIDE PORTER DINING HALL

7:30-9:00 Lecture: Garrett Stewart (University of Iowa) "Dealings with the Prose of *Dombey and Son*, Wholesale, Detail, and for Mass Circulation"
PORTER DINING HALL

9:15-10:45 Film Screening: Parts 3-5 of 2006 BBC *Dombey and Son*
COLLEGE EIGHT 240

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AGENDA AT A GLANCE

TUESDAY, AUGUST 2

WEDNESDAY, AUGUST 3

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7:45-8:30 Breakfast COLLEGE EIGHT DINING HALL							8:00-10:00 Coffee & Tea PORTER HITCHCOCK LOUNGE						
8:30-9:30 Faculty-led Discussions COLLEGE EIGHT 242, 250, 252, PORTER 144, 148				Writing Workshop PORTER 246									
9:45-11:00 Lecture: Peter Capuano (University of Nebraska, Lincoln) "Digital Dombey" PORTER DINING HALL													
11:15-12:30 Yoga COLLEGE EIGHT LAWN				Grad Student-led Workshops COLLEGE EIGHT & PORTER CLASSROOMS			Active Listening Workshop PORTER 249						
12:45-1:30 Lunch COLLEGE EIGHT DINING HALL													
1:30-2:45 Repeat Film Screening COLLEGE EIGHT 240		Undergraduate Seminars PORTER 241, 246, 250		H.S. Teachers Workshop COLLEGE EIGHT 242		19th-Century Seminar PORTER 249, 248		Dickensian Seminar PORTER HITCHCOCK LOUNGE		Field Trip: Campus Tour ° COLLEGE EIGHT LAWN		Grad Seminars COLL. EIGHT 250, 252, PORTER 144, 148	
3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project COLLEGE EIGHT LAWN							Rehearsal for Farce PORTER DINING HALL						
4:00-5:15 Talk: Thad Logan (Rice University) "The Railway Dragon" PORTER DINING HALL					Pedagogy Workshop COLLEGE EIGHT 252			Publication Workshop COLLEGE EIGHT 250					
5:15-6:00 Victorian Dance Lessons PORTER DINING HALL													
6:00-6:45 Dinner COLLEGE EIGHT DINING HALL					6:30-7:30 Post-Prandial Potations / Book Sale OUTSIDE PORTER DINING HALL								
7:30-9:00 Lecture: Claire Jarvis (Stanford University) "Edith Dombey, Mamma Dombey" PORTER DINING HALL													
9:15-10:45 Film Screening: Parts 6-8 of 2006 BBC <i>Dombey and Son</i> COLLEGE EIGHT 240													

7:45-8:30 Breakfast COLLEGE EIGHT DINING HALL							8:00-10:00 Coffee & Tea PORTER HITCHCOCK LOUNGE						
8:30-9:30 Faculty-led Discussions COLLEGE EIGHT 242, 250, 252, PORTER 144, 148				Writing Workshop PORTER 246									
9:45-11:00 Lecture: Ryan Fong (Kalamazoo College) "Dombey and the Sea" PORTER DINING HALL													
11:15-12:30 Yoga COLLEGE EIGHT LAWN				Grad Student-led Workshops COLLEGE EIGHT & PORTER CLASSROOMS			Active Listening Workshop PORTER 249						
12:45-1:30 Lunch COLLEGE EIGHT DINING HALL													
1:30-2:45 Repeat Film Screening COLLEGE EIGHT 240		Undergraduate Seminars PORTER 241, 246, 250		H.S. Teachers Workshop COLLEGE EIGHT 242		19th-Century Seminar PORTER 249, 248		Dickensian Seminar PORTER HITCHCOCK LOUNGE		Field Trip: Arboretum ° COLLEGE EIGHT BUS STOP		Grad Seminars * COLLEGE EIGHT 201, 250, 252	
3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project COLLEGE EIGHT LAWN							Rehearsal for Farce PORTER DINING HALL						
4:00-5:15 Talk: Lucy Sheehan (Columbia University) "Slavery and Marriage in <i>Dombey and Son</i> " PORTER DINING HALL					Pedagogy Workshop COLLEGE EIGHT 252			Publication Workshop COLLEGE EIGHT 250					
5:15-6:00 Victorian Dance Lessons PORTER DINING HALL													
6:00-6:45 Dinner COLLEGE EIGHT DINING HALL					Free Evening								
9:15-10:15 Early Film Screening: Parts 9-10 of 2006 BBC <i>Dombey and Son</i> COLLEGE EIGHT 240													

° Tours are free, but you must sign up in advance to participate in the field trips.

* Wednesday Graduate Professionalization Seminars: Journal Publication; Job Market; Dissertations

AGENDA AT A GLANCE

THURSDAY, AUGUST 4

FRIDAY, AUGUST 5

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7:45-8:30 Breakfast
COLLEGE EIGHT DINING HALL

8:00-10:00 Coffee & Tea
PORTER HITCHCOCK LOUNGE

8:30-9:30 Faculty-led Discussions
COLLEGE EIGHT 242, 250, 252, PORTER 144, 148

Writing Workshop
PORTER 246

9:45-11:00 Lecture: Robyn Warhol (Ohio State University) "Synchronic Serial Reading: The Case of *Dombey and Son*"
PORTER DINING HALL

11:15-12:30 Yoga
COLLEGE EIGHT LAWN

Grad Student-led Workshops
COLLEGE EIGHT & PORTER CLASSROOMS

Active Listening Workshop
PORTER 249

12:45-1:30 Lunch
COLLEGE EIGHT DINING HALL

1:30-2:45 Repeat Film Screening
COLLEGE EIGHT 240

Undergraduate Seminars
PORTER 241, 246, 250

19th-Century Seminar
PORTER 249, 248

Dickensian Seminar
PORTER HITCHCOCK LOUNGE

Graduate Seminars
COLLEGE EIGHT 250, 252, PORTER 144, 148

3:00-3:45 Victorian Tea Hosted by the Friends of the Dickens Project
COLLEGE EIGHT LAWN

Rehearsal for Farce
PORTER DINING HALL

4:00-5:15 Talk: Liz Pollock (Owner of the Cook's Bookcase) "In the Kitchen with Dombey: Exploring the Preparation of Food and Drink in the Victorian Kitchen"
PORTER DINING HALL

Pedagogy Workshop
COLLEGE EIGHT 252

Publication Workshop
COLLEGE EIGHT 250

5:15-6:00 Victorian Dance Lessons
PORTER DINING HALL

6:00-6:45 Dinner
COLLEGE EIGHT DINING HALL

6:30-7:30 Post-Prandial Potations / Book Sale
OUTSIDE PORTER DINING HALL

7:30-8:30 Farce: "Firm Dealings with Dombey: A Travesty," written and directed by Adam Abraham (University of Oxford)
PORTER DINING HALL

8:30-10:30 Grand Party, hosted by the Friends of the Dickens Project
COLLEGE EIGHT 201

7:45-8:30 Breakfast
COLLEGE EIGHT DINING HALL

8:00-10:00 Coffee & Tea
PORTER HITCHCOCK LOUNGE

8:30-9:30 Faculty-led Discussions
COLLEGE EIGHT 242, 250, 252, PORTER 144, 148

Writing Workshop
PORTER 246

9:45-11:00 Lecture: John Bowen (University of York) "Zombie and Son"
PORTER DINING HALL

11:15-12:30 Yoga
COLLEGE EIGHT LAWN

Grad Student-led Workshops
COLLEGE EIGHT & PORTER CLASSROOMS

Active Listening Workshop
PORTER 249

12:45-1:30 Lunch
COLLEGE EIGHT DINING HALL

12:30-1:30 Road Scholar Luncheon
PORTER DINING HALL PATIO

1:30-2:45 19th-Century Seminar
PORTER 249, 248

Dickensian Seminar
PORTER HITCHCOCK LOUNGE

Pedagogy Workshop
COLLEGE EIGHT 252 | NOTE Δ OF TIME

Publication Workshop
COLLEGE EIGHT 250 | NOTE Δ OF TIME

3:00-4:00 Final Sale of Tee Shirts and Sweatshirts
DICKENS PROJECT OFFICE

6:00-6:45 Dinner
COLLEGE EIGHT DINING HALL

6:30-7:30 Post-Prandial Potations
PORTER DINING HALL PATIO

7:30-8:30 Friends of the Dickens Project Fundraising Auction / Announcement of Next Year's Book / Book Sale
PORTER DINING HALL

8:30-11:00 Victorian Dance
PORTER DINING HALL

7:00	
8:00	7:45-8:30 Breakfast COLLEGE EIGHT DINING HALL
9:00	9:00 Return Shuttle to SJC (Advanced registration required) PORTER BUS STOP
10:00	10:00 Return Shuttle to SFO (Advanced registration required) PORTER BUS STOP



FIELD TRIPS

TUESDAY: TOUR OF CENTRAL CAMPUS (1:30-3:00 PM)

Meet on the College Eight Lawn in front of the Dickens Project office, where a UCSC student will guide the group through the center of campus. Sites of interest: Music Rectical Hall, McHenry Library, Quarry Plaza and Bay Tree Bookstore. You will shuttle back in time for Victorian Tea. This walk is moderate, with some small hills and stairs.

WEDNESDAY: ARBORETUM TOUR (1:30-3:00 PM)

The group will meet at the College Eight bus stop with the UCSC student guide, take the shuttle around campus to the Arboretum, have a short tour with a docent, the back on the shuttle to College Eight in time for Victorian Tea. This tour is slightly less strenuous, but still involves a lot of walking on dirt paths.

TOURS ARE FREE, BUT YOU MUST SIGN UP IN ADVANCE IN THE DICKENS PROJECT OFFICE.

SUMMER SESSION SHUTTLE SCHEDULE

During Summer Session Loop buses run Monday through Friday.

Counterclockwise (east to west) buses depart the Main Entrance bus stop at 7:30am, 7:40am, 7:50am and every 20 minutes from 8:00am to 9:40pm, at :00, :20, and :40. The last departure from the Main Entrance stop is 9:40pm.

Clockwise (west to east) buses depart the Barn Theater bus stop every 20 minutes from 7:30am to 9:50pm, at :10, :30, and :50. The last departure from the Barn Theater stop is 9:50pm.

EAST FIELD HOUSE / OPERS

The East Field House Complex is located on the east side of the campus, just off of Hagar Drive. (See maps to the right and below for orientation.)

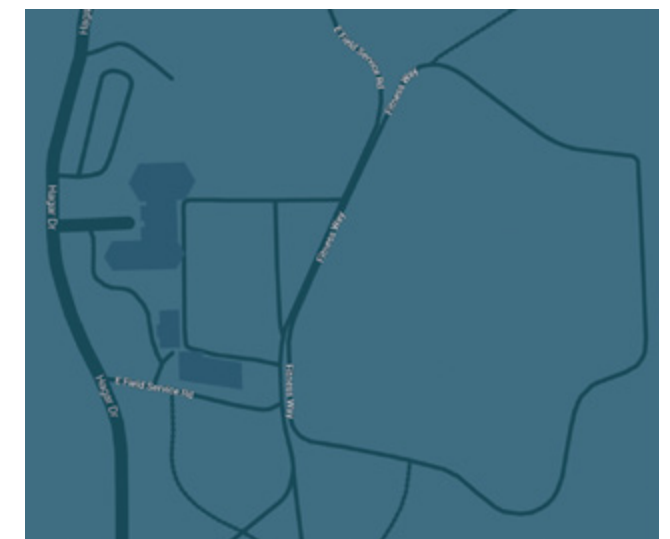
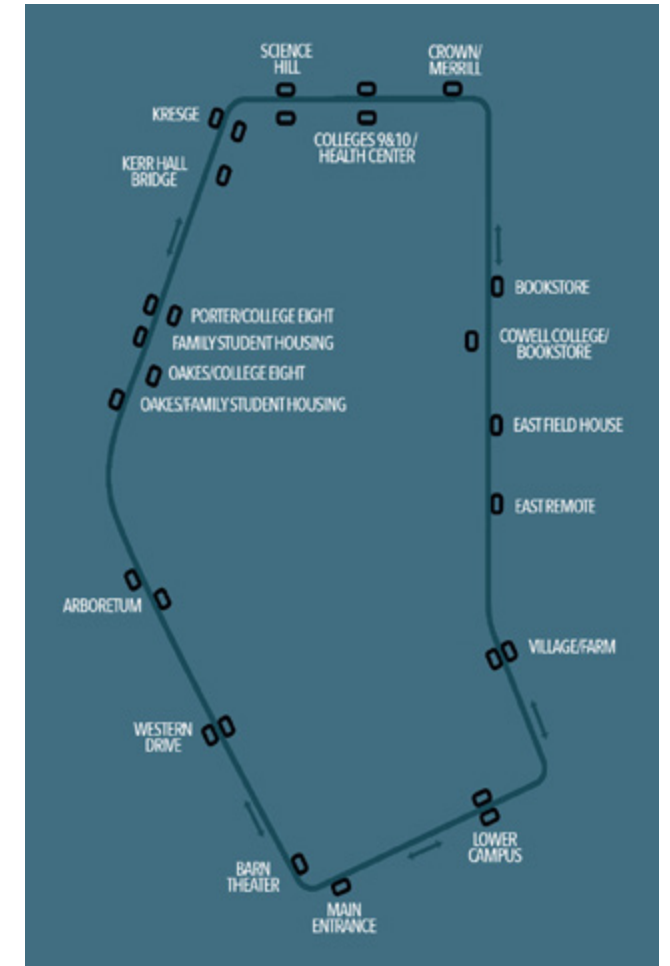
OPERS Complex
Monday-Friday 7:00am-7:00pm
Saturday and Sunday 10:00 am- 6:00pm

50 Meter Pool
Monday-Friday 11:00am-7:00pm
Saturday and Sunday 11:00am -5:30pm

SANTA CRUZ METRO

City buses run between the campus and town during the summer. Please call (831) 425-8600 or see scmtd.com for schedules and routes.

Santa Cruz METRO Center (Pacific Station):
920 Pacific Avenue, Santa Cruz, CA 95060.



SPEAKERS



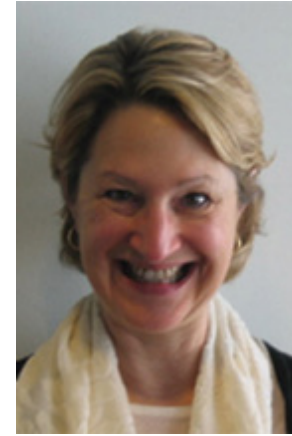
JOHN BOWEN
University of York

John Bowen is a Professor at the University of York who specializes in nineteenth-century literature. He has contributed to the *Times Literary Supplement*, BBC Radio, and Cambridge History of English Literature.



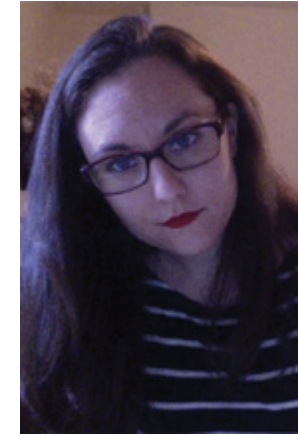
RYAN FONG
Kalamazoo College

Ryan Fong's research is based on nineteenth and twentieth century Victorian literature. Fong received his Ph.D. in English at the University of California, Davis, and also teaches classes in Women, Gender, and Sexuality.



THAD LOGAN
Rice University

Thad Logan received her Ph.D. at Rice University, where she currently teaches courses in Victorian literature and culture, and in contemporary poetry.



LUCY SHEEHAN
Columbia University

Lucy Sheehan is currently finishing her Ph.D. at Columbia University. Sheehan has received several awards for her papers including a Oscholar Award and a David Underdown Memorial Prize.



PETER CAPUANO
University of Nebraska, Lincoln

Peter Capuano is an Associate Professor at the University of Nebraska, Lincoln. His book *Changing Hands: Industry, Evolution, and the Reconfiguration of the Victorian Body* was shortlisted for the 2015 British Society for Literature and Science Award.



CLAIRE JARVIS
Stanford University

Stanford Assistant Professor, Claire Jarvis, concentrates on the theories of sexuality in nineteenth century British Literature. Her analysis can be read in her recently published book *Exquisite Masochism: Sex, Marriage and the Novel Form*.



ANDREW MILLER
Johns Hopkins University

Andrew Miller received his Ph.D. from Princeton University and is an English Professor at Johns Hopkins University. He was a founder of the North American Victorian Studies Association.



GARRETT STEWART
University of Iowa

Garrett Stewart is a Professor at the University of Iowa where he focuses on fiction, film, and textual theory. In 2010, he was elected into the American Academy of Arts and Sciences for his influential visual and verbal analysis in cinema.



ELISHA COHN
Cornell University

Elisha Cohn is an Assistant Professor at Cornell University. Her research focuses on Victorian novels and theories of the aesthetic.



JOHN O. JORDAN
University of California, Santa Cruz

Research Professor of Literature at UC Santa Cruz and Director of the Dickens Project, John O. Jordan has written widely on Dickens and is the author of a book about *Bleak House*.



LIZ POLLOCK
Cook's Bookcase

UCSC graduate, Liz Pollock is the creator of the Cook's Bookcase, an online site that specializes in all sorts of cuisine literature.



ROBYN WARHOL
Ohio State University

Robyn Warhol is Ohio's Arts and Humanities Distinguished English Professor. She has co-edited and co-authored several highly praised books and is an Einstein Fellow at the Free University of Berlin's Kennedy Institute for North American Studies.

READING SCHEDULE & DISCUSSION TOPICS

TOPICS FOR READING AND DISCUSSION

- The earth was made for Dombey and Son to trade in
- "Girls ... have nothing to do with Dombey and Son"
- Domestic economies: wet nurses, paid companions, servants
- "competition, competition – new invention, new invention –alteration, alteration"
- Staggs's Gardens and the railway
- "Papa! What's money?"
- Popular culture and street life
- Eccentricities: "When found, make a note."
- Fairy Tales
- "There is nothing of chance or doubt in the course before my son."
- "What the waves were always saying"
- "Our young pilgrim to Parnassus": schoolboys and schools
- "a brother's and a sister's love"
- Carker and the managerial class
- Pets and other animals
- The maritime world: adventure, risk, commerce
- "You are absolutely tropical:" imperialism and the Native
- "like an angel's hand": the feminine ideal
- Houses and other domestic spaces
- "We are so dreadfully artificial ... I want Nature everywhere."
- Dick Whittington
- Cousin Feenix's society
- She had no father on earth
- Visionary terror
- Bankruptcy
- "Dombey and Son ... is a daughter after all"

READING SCHEDULE

Monday: Parts I-III, Chapters 1-10
 Tuesday: Parts IV-VIII, Chapters 11-25
 Wednesday: Parts IX-XII, Chapters 26-38
 Thursday: Parts XIII-XV, Chapters 39-51
 Friday: Parts XVI-XX, Chapters 52-62



FACULTY-LED CONTEXT GROUPS (8:30-9:30 AM)

* If your name does not appear, or if a room is not accessible, you may join another group.

GROUP A College Eight 242	GROUP B College Eight 250	GROUP C College Eight 252	GROUP D Porter College 144	GROUP E Porter College 148
with Gerhard Joseph + Daniel Stout	with Stephen Arata + Lorraine Janzen Kooistra	with Devin Griffiths + Jill Rappoport	with Taryn Hakala + Tricia Zakreski	with Declan Kavanagh + Elizabeth Meadows
Andrew Allen Pam Arnsberger Ricardo Avila Wayne Batten Gregory Bellow Walter Cooney Nancy Darr Aleck Darr Gretchen Emmons Mauricio Garcia Isabella Gatdula Ann Gaubinger Karen Hattaway Lawrence Hicks Bill Jordan Meghan Kelly Patricia Kovner George Lewis Stuart Lovett Glenna Matthews Lauren Miskin Beth Penney Ashleigh Porter Susan Purkart Jason Rudy Joan Silberschlag Christopher Ward Peggy Waters Indigo Wilson-Schmidt	Zainab Alsadah Svein Arber Beverly Ballard Ronald Blumer Gerald Browne Winifred Ernst Amy Feuss Claudia Fonda-Bonardi Margaret Harrington Benjamin Hudson Peter Kosenko Annie Laskey Christian Lehmann Laurie Lober-Tracy Kimberly Mejia Mary Munter Susan Nordlof Diana Postlethwaite Hope Rehlaender Marguerite Romanello Tabitha Sparks Michael Stern Jennifer Stice Chuck Sullivan Rose Teplitz Elizabeth Walker Carl Wilson Jo Ellen Winters	Michelle Allen-Emerson Clay Ballard Lynn Bartlett William Bonnell Alexander Bove Tim Clark Kristl Commander Cathy Cress Sharon Devine Marigny Dupuy Magdalena Fitzgerald Alexandra Fradelizio Mark Halperin Stan Kramer Frances Laskey Patricia Ann Luchak Paul Michie-Derrick Makiko Morikawa Mira Norton Barbara Raney Donald Rehlaender Erin Sandvold Thomas Savignano Carl Soderstrom Jean Sward Lisa-Marie Teubler Leslie Yamaguchi Alina Ying	Adam Abraham Rebecca Rose Barnett Elizabeth Bowman David Brownell Chelsea Bray Beverly Carlson Robert Cate Joshua Commander Ray Crosby Marilyn Drury-Katillo Emily Fox-Kales Javier Gutierrez Jenny Haden Beth Hightower Tom Huser Barbara Keller Terri Leimbach Roberta Lewis Mary Luersen Julie Minnis Tate Paffile Janaki Rao Martha Stead Erika Streuer Margaret Tamulonis Mary Templeton Laurie Thompson Jessica Valdez	Dan Atwell Sandra Beiler Rao Dagni Bredesen Lauren Bullard Kenia Coyoy Caitlin Croughan Linda Dittimore Bradley Deane Cindy Donovan Shannon Draucker Ginny Finch Mark Gordon Richard Greene Trude Hoffacker Josie Jordan Alexandra Krueger Nora Levine Jennifer Liddell Rowena Mason Lisa Palmer Becky Richardson Randal Robinson Carolyn Schwartz Paul David Story Jon Varese Moira Waddell Mercer Warriner Rita Zralek

GRADUATE STUDENT-LED WORKSHOPS (11:15-12:15 PM)

* If your name does not appear, or if a room is not accessible, you may join another group.

GROUP 1 College Eight 240	GROUP 2 College Eight 242	GROUP 3 College Eight 252	GROUP 4 Porter College 144	GROUP 5 Porter College 148	GROUP 6 Porter College 241	GROUP 7 Porter College 246	GROUP 8 Porter College 248	GROUP 9 Porter College 250
with Emily Bowles + Liz John	with Don Carpenter + Mark Taylor	with Samantha de Vera + Laura Eldridge	with Rebecca Ehrhardt + Kristen Starkowski	with Raquel Garcia-Cuevas + Samantha Stronge	with Jeremy Goheen + Ryan Sweet	with Alison Hedley + Vignesh Sridharan	with Corrie Jacobs + Frances Molyneux	with Michael James + Caolan Madden
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HELPFUL TIPS

Conference Office will provide you with room key cards, meal cards, extra blankets, pillows, lightbulbs, lamps, laundry cards, parking permits, and most things having to do with housing.

Dickens Project Office handles everything else, including rentals of electric tea pots and ethernet cables.

There may be other beds made up in your room. If you

selected a double, someone else may be arriving after you. Please don't take their bedding. Again, if you need extra bedding, the Conference Office can help you with this.

Do not move to another room in your apartment without consulting with Courtney. If there is a problem with your room or apartment, please see Courtney before going to the Conference Office.

If there is a maintenance problem with your apartment (plumbing, electrical, etc.) either the Conference Office or the Dickens Project Office can write up a fix-it ticket. If you need to move, see Courtney.

Cell phone service is spotty at College Eight, so ask around to find someone with the same provider and see if they have found good places for reception.

Connecting to wifi can be excellent or terrible, depending where you are. Login information is in the welcome packet from Conference Services on the table in your apartment.

Parking is strictly enforced and we cannot help you if you have parked illegally. Please pay close attention to the signs in each lot. If you have a Conference Parking Permit, you may only park in lots marked "Conference."

FACULTY-LED GRADUATE STUDENT SEMINARS (1:30-3:00 PM)

* These seminars are for consortium member graduate students only.

SEMINAR A College Eight 250	SEMINAR B College Eight 252	SEMINAR C Porter College 144	SEMINAR D Porter College 148	SEMINAR E Porter College
with Iain Crawford + Michael Rectenwald	with Joseph Lavery + Talia Schaffer	with Jill Galvan + Jonathan Grossman	with Dan Bivona + Amy Wong	with Michael Cohen + Elsie Michie
Heidi Renee Aijala Elisa Jane Boyton Allison Clymer Sierra Eckert Jade Hagen Yara Ibrahim Jeffrey Kessler Lauren Mitchell Mary Pappalardo Kristen Starkowski Rebecca Thursten Victoria Wiet	Stacey Amo Kira Braham Mallory Cohn Rebecca Ehrhardt Amy Hale Corrie Jacobs Nathan Likert Frances Molyneux Bethany Qualls Samantha Stronge Alexander Ullman Caroline Wilkinson	Megan Arkenberg Miranda Butler Matthew Connolly Eliza Fox Amelia Hall Michael James Caolan Madden Colleen Morrissey Yasemin Sahin Ryan Sweet Grace Vasington	Jacqueline Barrios Allison Cardon Samantha de Vera Raquel Garcia-Cuevas Alison Hedley Christina Jen Deirdre Mikolajcik Anne Nagel Alethia Shih Mark Taylor Darby Walters	Emily Bowles Donald Carpenter Erin Della Mattia Jeremy Goheen Jane Hu Elizabeth John Lauren Miskin Katherine Nesbit Vignesh Sridharan Tara Thomas Ruben Weiss

ACTIVE LISTENING Porter College 249 11:15-12:30 PM	PEDAGOGY College Eight 252 4:00-5:15 PM	PUBLICATION College Eight 250 4:00-5:15 PM	WRITING Porter 246 8:30-9:30 AM	PROFESSIONALIZATION SEMINARS 1:30-3:00 PM Wednesday only
with Teresa Mangum + Helena Michie	with Priti Joshi + Susan Zieger	with Carolyn Williams	with Samuel Baker + Renee Fox	
Heidi Renee Aijala Stacey Amo Megan Arkenberg Allison Clymer Mallory Cohn Yara Ibrahim Christina Jen Colleen Morrissey Lauren Mitchell	Matthew Connolly Sarah Goldbort Jade Hagen Amy Hale Jane Hu Jeffrey Kessler Lauren Miskin Bethany Qualls Yasemin Sahin Alethia Shih Grace Vasington Doris Voronca Ruben Weiss Victoria Wiet	Jane Boyton Kira Braham Miranda Butler Allison Cardon Erin Della Mattia Sierra Eckert Eliza Fox Amelia Hall Nathan Likert Deirdre Mikolajcik Katherine Nesbit Alexander Ullman Caroline Wilkinson	Jacqueline Barrios Anne Nagel Mary Pappalardo Valerie Stevens Tara Thomas	JOURNAL PUBLICATION College Eight 201 with Logan Browning + Rae Greiner JOB MARKET College Eight 250 with Marlene Tromp, Kathleen Frederickson + Daniel Pollack-Pelzner DISSERTATIONS College Eight 252 with Catherine Robson

UNDERGRADUATE AND SUMMER SESSION SEMINARS (1:30-3:00 PM)

UNDERGRADUATE COURSE REQUIREMENTS:

The schedule for the week is very intense and you are expected to attend the following activities:

- Monday-Friday Mornings
- Faculty-Led Discussions (8:30-9:30 AM)
 - Lectures (9:45-11:00 AM)
 - Graduate-Led Discussions (11:15-12:15 PM)

- Monday-Thursday Afternoons
- Undergraduate Seminar (1:30-3:00 PM)

- Evening Lectures (7:30-9:00 PM)
- Sunday, Monday, and Tuesday

There is a 7-10 page paper due no later than Monday, August 15, 2016. The title of your paper needs to be submitted no later than Monday, August 8. Details about the paper and submission will be given to you in class.

SEMINAR A Porter College 241	SEMINAR B Porter College 146	SEMINAR C Porter College 250
with John Jordan + Beth Newman	with Murray Baumgarten + Sara Hackenberg	with Janice Carlisle + Elizabeth Frengel
Kenia Coyoy Mauricio Garcia Alexandra Krueger Kimberly Mejia Paul Michie-Derrick Rose Teplitz	Zainab Alsadah Elizabeth Bowman Magdalena Fitzgerald Isabella Gatdula Angela Laplant Ashleigh Porter	Lauren Bullard Alexandra Fradelizio Javier Gutierrez Erin Sandvold Jennifer Stice

LETTERS OF APPRECIATION FROM GRADUATE STUDENT PARTICIPANTS

One way in which the Dickens Project retains its annual funding from its consortium member schools is by providing evidence of its accomplishments in the areas of research and graduate student development. You can help us in this regard by writing a letter of appreciation to the Dean of Humanities (or other appropriate administrator) on your campus, briefly describing your experience at the Santa Cruz conference and mentioning some of the ways in which it was beneficial to your professional training. I hope such a letter will not be difficult for you to write. A single page should suffice.

Please send copies of your letter to the Chair of your department and to the faculty Dickensian(s) in your department. A copy should also be sent to me at:

Professor John O. Jordan,
University of California, Santa Cruz
Humanities Academic Services
1156 High Street, Santa Cruz, CA 95064

Thank you in advance for your help!



DICKENS PROJECT HIGH SCHOOL ESSAY CONTEST WINNERS

EBB AND FLOW: WATER, LOSS AND THE HUMAN IN DICKENS' *DOMBEY AND SON*

Mauricio Garcia, Harvard University (Alumni, Foshay Learning Center, USC NAI)

The novel *Dombey and Son* by Charles Dickens includes two key death scenes, of Fanny Dombey and little Paul. In each, the heightened emotions from lyrical water imagery and references to time highlight the novel's thematic concerns. From the household's indifference at Fanny Dombey's death to the fractured relationship between Edith Granger and her profit-seeking mother Mrs. Skewton, the novel laments human's disconnected state and interest in profit. Dickens uses two key images—water and time—to highlight the value of increasingly vulnerable human connection. These elements are especially observable in death scenes in the first five numbers of the novel and are used to expose the way the novel champions the human over the forces of machines and industry. I argue that water imagery, as natural and fluid, serves as a contrast to the encroaching dominance of industry. These scenes also contain characters marked by contrasting temporalities. The references to time urge the reader's recognition of mortality, not only of the characters but of ourselves, thus highlighting the tie of mortality that unites all of humanity. [...]

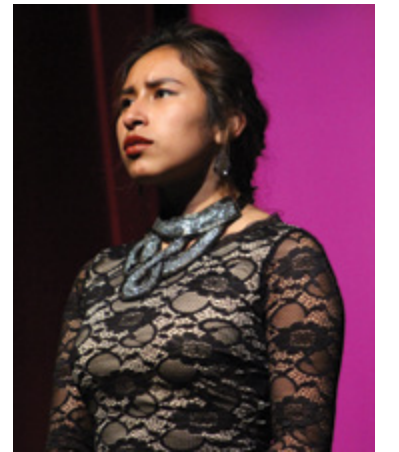


Mr. Dombey's unfeeling attitude towards his wife's passing is suggestively represented in Dickens' portrayal of Mr. Dombey's golden watch. One of the first descriptions of Mr. Dombey in the novel describes him as jingling the "heavy gold-watch chain that depended from below his trim blue coat." (11) Dickens continues to establish Dombey's close connection with time by drawing a connection of age numbers between Mr. Dombey's "eight-and-forty years of age" and Little Paul's "eight-and-forty minutes". Thus, at the novel's outset, Dickens establishes Dombey's close connection with time. From being a mere detail, the watch gains more significance by chapter's end. In the moments preceding his wife's death, the watch's "loud ticking...seemed in the silence to be running a race." (20. This reference to Mr. Dombey's racing watch in the first chapter hints at the hurried and even careless culture of the industrial revolution. Mrs. Dombey's death can easily be seen as a mere unimportant second on Mr. Dombey's path toward furthering his economic success. One can say that Mr. Dombey's inability to slow down and feel his loss shows him as a product of his own mechanization. With no sense of sorrow to express at the loss of his wife's life, he is no different than any of his own unfeeling manufactured products. As Mr. Dombey lingers by his dying wife, the watch is then described to be "racing faster." (20) It seems as though the longer Mr. Dombey stays, the more the watch urges him to move onward. The watch itself seems impatient and seems to know that Mr. Dombey will not gain anything by waiting for Fanny Dombey to die. The impatience exhibited by the watch can easily be seen as a representation of the lack of emotion of the larger society. The watch, and its representation of Mr. Dombey's time, gets nothing out of sticking around the grieving atmosphere around Fanny Dombey. [...]

(UN)HAPPY HOMES: DISRUPTING THE DOMESTIC IN *DOMBEY AND SON*

Kimberly Mejia, University of Southern California (Alumni, Foshay Learning Center, USC NAI)

The home is the stronghold of the family that, by patriarchal expectation, a woman must keep stable- but what happens when the woman removes herself from the domestic sphere? Can the male figure regulate control? Charles Dickens's work *Dombey and Son* arguably explores such a question in this novel that depicts the world of the Paul Dombey, Sr., the wealthy owner of a shipping company and a patriarch of a traditional Victorian family. Dickens chooses to focus on a broken Victorian home to critique patriarchal ideology, female oppression and the idealized domestic sphere. The novel arguably demonstrates how destabilizing the home actually creates the possibility for change in the protagonist and the readers' evaluation of the home space. The novel achieves this by structuring the novel's turning point around the disruption of Dombey's domestic space. This disruption is incited primarily by the departure of women, whether this woman is an idealized "angel of the house" or a "fallen" woman. In a pivotal scene where both Dombey's wife and daughter depart, the novel reveals how both Dombey and his household fall into chaos as a result of the overwhelming power of female emotion and choices. [...]



Aptly titled "The Thunderbolt," this chapter houses the climax of the novel in which Dombey and the house are struck with chaos. The scene elaborates this tumultuous and electrified atmosphere with depictions of fragmented time and movement. The scene depicts Florence cataloging time into segments with increasing urgency from "midnight" to "Five!" (718-719), whose consistent time-checking reveals her growing desperation with each hour that passes. Her gradual distress is noted through the distribution of such time markers over seven paragraphs and the way time is expressed as fragments. The reader, with Florence, first acknowledge that "midnight came," then that it turned "one o'clock" and "two o'clock," then a realization marked by shifts in syntax and a change in punctuation as time became "Three o'clock!", then "Four struck! Five!" The narration of time segments parallels the way Florence took careful note of the time and grew increasingly frantic as the hours went by. Likewise, movement within the house is also first observed in Florence's body-- the word 'paced' is repeated six times as Florence's action verb:

"She paced her own room, opened the door and paced the staircase-gallery outside...." (718)

"Florence, more agitated, paced her room; and paced the gallery outside...." (718)

"More and more agitated, Florence paced her room, and paced the gallery...."(719)

While she is pacing, other action verbs emphasize her bodily movements: she "listened" "watched", "sat down", "got up", and "looked out" (719). Similarly, Dombey is found pacing heavily after he receives the news of Edith's escape, "...he trod so heavily that she could hear him walking up and down from end to end" (D.S. 721). The parallel actions of Florence and Dombey highlights Edith's impact on the pair-- both become agitated and restless with the absence of the mother/wife, a vacuum that disorders their domestic sphere. The entire home is convulsed with Edith's defiance, beginning with "a cautious stir" that escalates as "the whole house [is] roused" with "frightened servants going up and down with lights, and whispering together, and falling away from her father as he passed down" (719). The commotion incited throughout the Dombey establishment renders the space unstable, disordered and on the verge of anarchy. The choice to portray such household in uproar points to the manner in which a chaotic home signifies change, change that specifically targets Dombey's patriarchal control over the house. The distress of father and daughter escalates, projected unto the home space itself, as these portrayals of time's passing and restless movements demonstrate. [...]

DICKENS PROJECT HIGH SCHOOL ESSAY CONTEST WINNERS

MOBILE PROPERTIES: FEMINIZING MOVEMENT IN *DOMBEY AND SON* EXAMINING HOW REVERSALS IN MOBILITY REFLECT CHANGING GENDER NORMS Amber Johnston, University of Southern California (Alumni, Foshay Learning Center, USC NAI)

Dombey and Son by Charles Dickens explores Victorian concerns with the preservation and maintenance of domestic space and does so by showing how patterns of mobility and immobility accompany the reinforcement of gender norms. The novel depicts the patriarchal mindset by gendering space and mobility, equating women and femininity with the domestic spaces and restricted movement and conversely, men and masculinity with the opposite of home, public, urban spaces and expansive movement. By observing these patterns in the novel, the reader perceives how the patriarchy prescribes gender norms through varying the extent of mobility experienced by various female characters, from minor characters like Mrs. Richards, to a major one like Edith Dombey herself: Ultimately, the novel critiques traditional gender roles by demonstrating the effects and challenges to feminized immobility.

Female characters in *Dombey and Son* reflect the repression of such gender norms through their experience of enforced immobility. At the very opening of the novel, we are introduced to Polly Toodle, renamed Mrs. Richards, who is recruited to be Paul's nurse in the house of Dombey. However, this recruitment comes with limitations as we learn that Polly will not be allowed to leave the house of Dombey to visit or see her very own children and family. This literally enacts the denial of mobility upon a female body which ultimately represents Polly's subordinate position to the man of the household while sustaining traditional gender relations. This is a reflection of women who are literally kept in their place by being denied access to locations outside of the domestic sphere and household. [...]



SAVING THE FATHER: EMPATHY, CRITIQUE AND THE VICTORIAN PATRIARCHY IN *DOMBEY AND SON* Georgia Delgado, University of Southern California (Alumni, Foshay Learning Center, USC NAI)

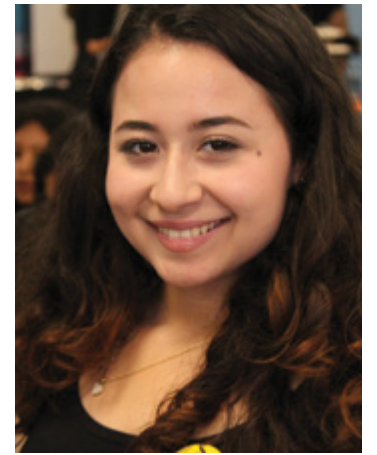
Dombey and Son by Charles Dickens both condemns and humanizes its protagonist by the manner in which the Victorian patriarchy influenced his role as an actual father. The novel complicatedly displays Dombey's pride and its detrimental effects alongside private moments of grief, vulnerability and despair. From an extended narration of his psychological state as he rides on a train after the death of Paul towards the beginning of the novel, to a chilling scene of solitary hallucination by novel's end, Dickens shows Dombey's vulnerability and his struggle to repress this weakness to manifest and simultaneously challenge the idea of patriarchy. Thus, the reader's feelings toward Dombey's character gain complexity as the reader continually must choose between condemnation and empathy for the novel's protagonist. [...]

Following this description of the train as a relentless monster characterized as Death, Dombey's thoughts shift to Florence. He begins to imagine her face which awakens rather than ameliorates his ill feeling towards her. The passage describes this antipathy as being "full-formed now, and spoke out plainly, moving him too much, and threatening to grow too strong for his composure" (313). His resentment has grown so great that he is afraid of physically displaying it. This is vital as this disclosure contradicts Dombey's persona as a composed and powerful man. Meanwhile, the list of Florence's angel-like characteristics: "her patience, goodness, youth, devotion, love" and his disdain for them causes readerly indignation through the perverse contrast (313). The syntax here lists each statement with a repeated "because": "Because the feeling it awakened in him. . . .," "Because the face was abroad. . . .," "Because he knew full well. . ." (313), suggesting Dombey's insistent justification of his sentiments towards Florence. Such a repetition actually builds the intensity of his argument that she is to blame for his pain. The mere image of her face further triggers and gives added pain to the thoughts of death, "[barbing] the arrow of that cruel and remorseless enemy" (313). This ache, not simply a result of Paul's death, is attributed instead to Florence's survival:

"If his son had been his only child, and the same blow had fallen on him, it would have been heavy to bear; but infinitely lighter than now, when it might have fallen on her (whom he could have lost, or he believed it, without a pang), and had not." (313).

The above revelation accomplishes complex effects: while we might be as moved as readers by the privileged glimpse into Dombey's true heart, this revelation as well as his need to justify his emotions vilifies his character. These mixed attitudes towards Dombey help the readers see how Dombey's role as a father has been shaped by the dominant forces of Victorian patriarchy. Dombey conflates family with business, as the name of the firm, *Dombey and Son*, attests. This patriarchal mindset, which values a son over all, prevents Dombey from developing favorable feelings toward his daughter, and drives the neglect and inhumanity represented in his thoughts. The novel condemns Dombey for this neglect while simultaneously critiquing the society that motivated his distorted values.

Nonetheless, the brutality of Dombey's secret thoughts in the above are balanced by the humanity shown within Dombey's moments of despair. Nearing novel's end, the chapter *Retribution* effectively depicts Dombey's total deterioration through connecting him with his house and the way in which everything is out of place. Throughout the chapter, the motif of the worn-out house is a symbol of a worn out patriarch that is Dombey. Furniture is not in its designated place—and infected by the sense of freedom and recklessness, neither are his servants. This chaos reflects the instability that now exists in Dombey's life: the house, like Dombey is "a ruin, and the rats fly from it" (893). This line is reiterated four times (897, 899, 902, 903), then followed by the last variation: "And the ruined man. How does he pass the hours, alone?" (903). [...]



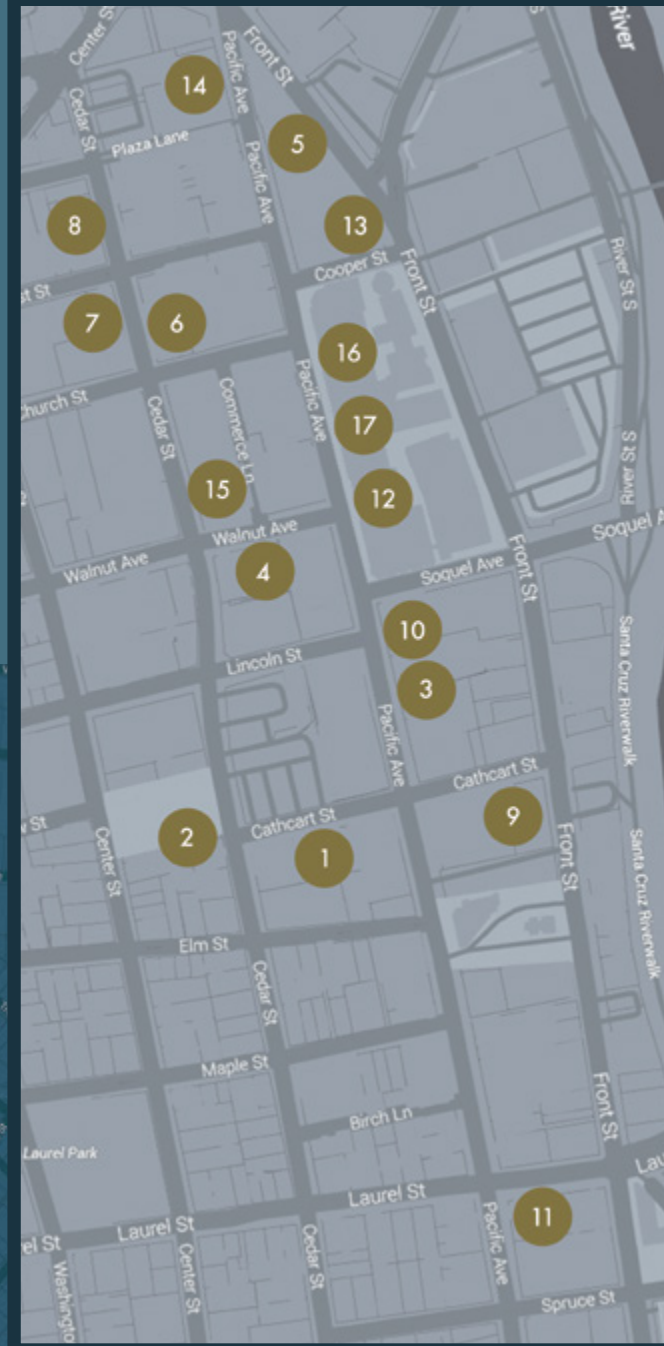
In 2015 the Dickens Project and USC's Neighborhood Academic Initiative program (NAI) partnered up to incorporate Charles Dickens into NAI's English curriculum. The goal of NAI is to prepare under resourced youth for the rigor of college and university. Through this partnership, 6 scholarships were offered to 4 students and 2 teachers, to attend Dickens Universe. In addition, the Friends of Dickens Project generously provided the NAI class with copies of *Dombey and Son* to prepare the participants for this year's Universe. To provide the scholarship opportunity again, the Dickens Project fundraised through UCSC's annual Giving Day, a 24-hour fundraiser used to fund UCSC students, faculty, and programs. At the start of the day, the goal was set to \$7,000. By the time it concluded, the goal was surpassed. Thanks to these generous donations, the Dickens project will proudly host more NAI participants this year and the entire NAI class will receive a copy of the selection for next year's Dickens Universe.

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Your tax-deductable gift, no matter how big or small, is greatly appreciated and benefits so many.

When you give to the Friends, you are helping to sustain the research, educational, and outreach mission of the Dickens Project. Your money goes beyond helping to bring world-renowned speaker to the Dickens Universe each summer who would not otherwise be able to attend. It also ensures that the Project can continue its important programs in graduate student training and development and outreach to high school and community college teachers.

Through its Board of Directors, the Friends also contribute in many ways, large and small, to making the Dickens Universe a friendly, warm, and welcoming event where people of different ages and backgrounds come together with eminent scholars to study and enjoy the inexhaustible richness of Dickens's novels.

The Friends are still seeking your help to reach their goal of a \$1,000,000 Endowment. The income from this endowment will help to ensure the sustainability of the Dickens Universe for many years to come.

In addition to current gifts, you can help the Friends through Planned Giving. There are many ways to do this, and Cari Napoles from Humanities Development can help you to make the right choice.

21ST CENTURY CLUB

We would like to thank the following individuals for including the Dickens Project in their estate plans. Their gift entitles them to membership in UC Santa Cruz's legacy society, the 21st Century Club. Their foresight ensures the future of the Dickens Project at UC Santa Cruz. If you are interested in making an estate gift, contact Virginia Rivera at (831) 459-5227 or vriviera@ucsc.edu.

Caitlin Croughan
 Aleck and Nancy Darr
 Trude Hoffacker
 John O. Jordan
 Barbara and Hale Keller

Peter Kosenko
 Glenna Matthews
 Thomas Savignano
 Michael Stern

DEPARTURE INFORMATION

BEFORE YOU LEAVE THE UNIVERSE

Don't forget to return your Room Card Keys, and Meal Card to the Conference Office, Apt. #2107. There are charges incurred by us and billed to you if you do not. Please return the keys and cards in the envelope in which they came.

If the Conference Office isn't open when you need to leave, please make prior arrangements with them or with the Dickens Project staff (Apt. #1103).

EVALUATIONS

Please take a moment to fill out an evaluation. Let us know what we're doing well, and how we can improve. There are two evaluations, one to rate the graduate student experience, and a second for members of the public. Both are available online:

Graduate Students: <https://goo.gl/DgX5G3>

General Public: <https://goo.gl/3Msv4B>



Charles Wynne Nicholls. "What are the wild waves saying?" Florence and Paul Dombey from *Dombey and Son*.

MANY THANKS

Many thanks to Equinox Wines, Pacific Cookie Company, Poetic Cellars, Safeway (Freedom), Shopper's Corner, and Trader Joe's (Capitola and Santa Cruz) for their generous donations toward the Grand Party on Thursday evening.

SANTA CRUZ SHAKESPEARE IN THE GROVE AT DELAVEAGA PARK

★ ★ ★
JULY 12 - AUGUST 28
2016

WILLIAM SHAKESPEARE'S

A Midsummer Night's Dream

Directed by Terri McMahon
PLAYING THROUGH AUG 28

★ *Free Groundling Youth Ticket with adult purchase!*

FRINGE SHOW:

VIRGINIA WOOLF'S

**ALMOST
SOLD OUT!**

ORLANDO ADAPTED BY SARAH RUHL

Directed by David Morden
AUGUST 17, 23, 24

WILLIAM SHAKESPEARE'S

HAMLET

Directed by Paul Mullins
PLAYING THROUGH AUG 28

Featuring Kate Eastwood Norris as the iconic Dane!



A Midsummer Night's Dream in The Grove. Photo by Jana Marcus

TICKETS: 831.460.6399
santacruzshakespeare.org/tickets



THE GROVE AT DELAVEAGA PARK
501 Upper Park Rd, Santa Cruz, CA