

The 41st Annual Dickens Universe featuring

David Copperfield &  
Iola Leroy or, Shadows Uplifted



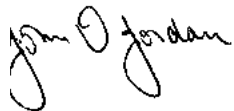
University of California, Santa Cruz  
July 23-30, 2022

# DIRECTOR'S WELCOME

Welcome to the beautiful UC Santa Cruz campus and to the 41st annual Dickens Universe gathering, pairing one of the best-known novels of Dickens, *David Copperfield*, with the most famous of all nineteenth-century African-American novels, Frances E. W. Harper's *Iola Leroy* or, *Shadows Uplifted*. 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 Dickensian 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 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 40 universities and colleges in the United States and abroad.

THE  
*Dickens*  
PROJECT

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## FRIENDS OF THE DICKENS PROJECT

### Board of Directors

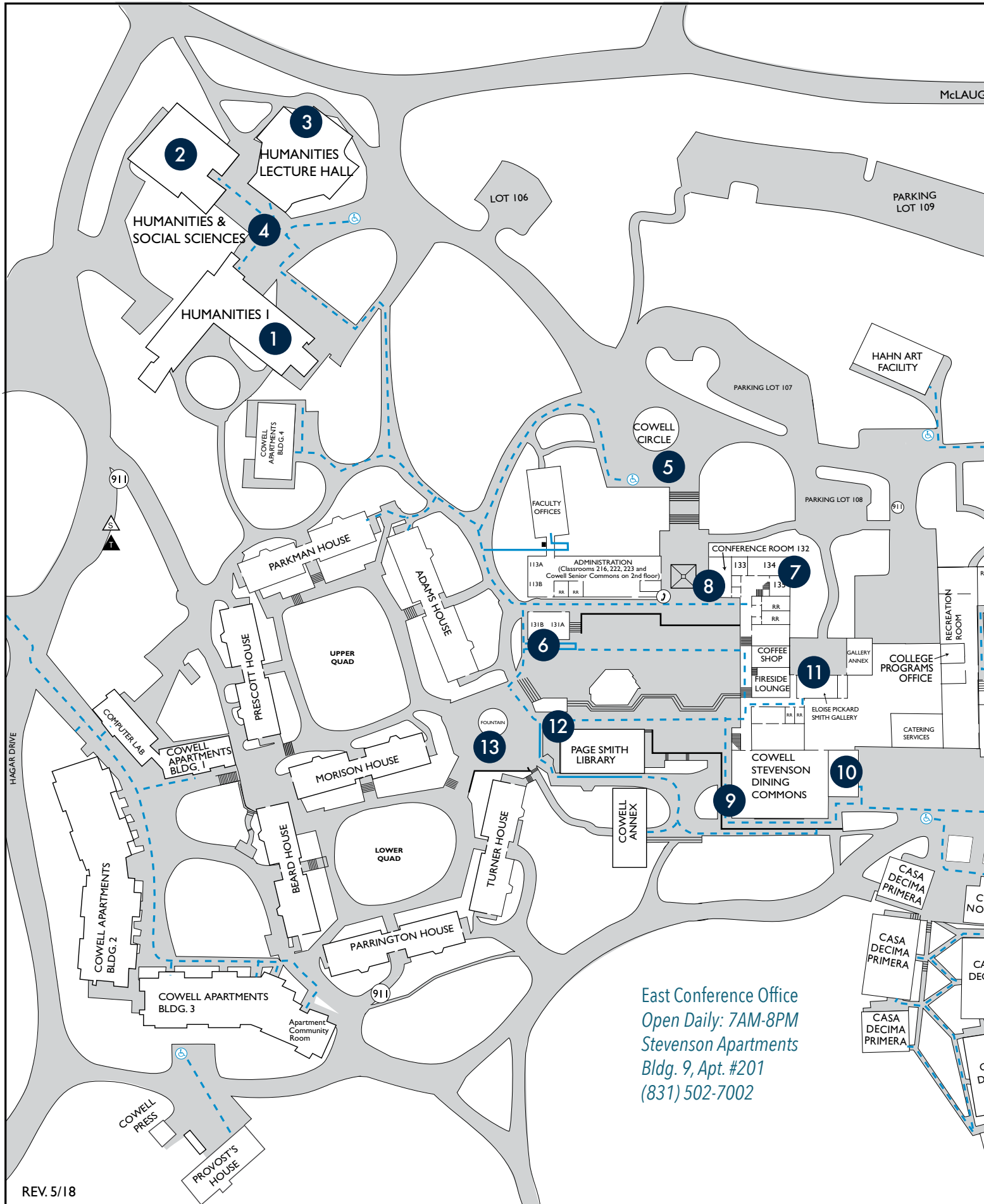
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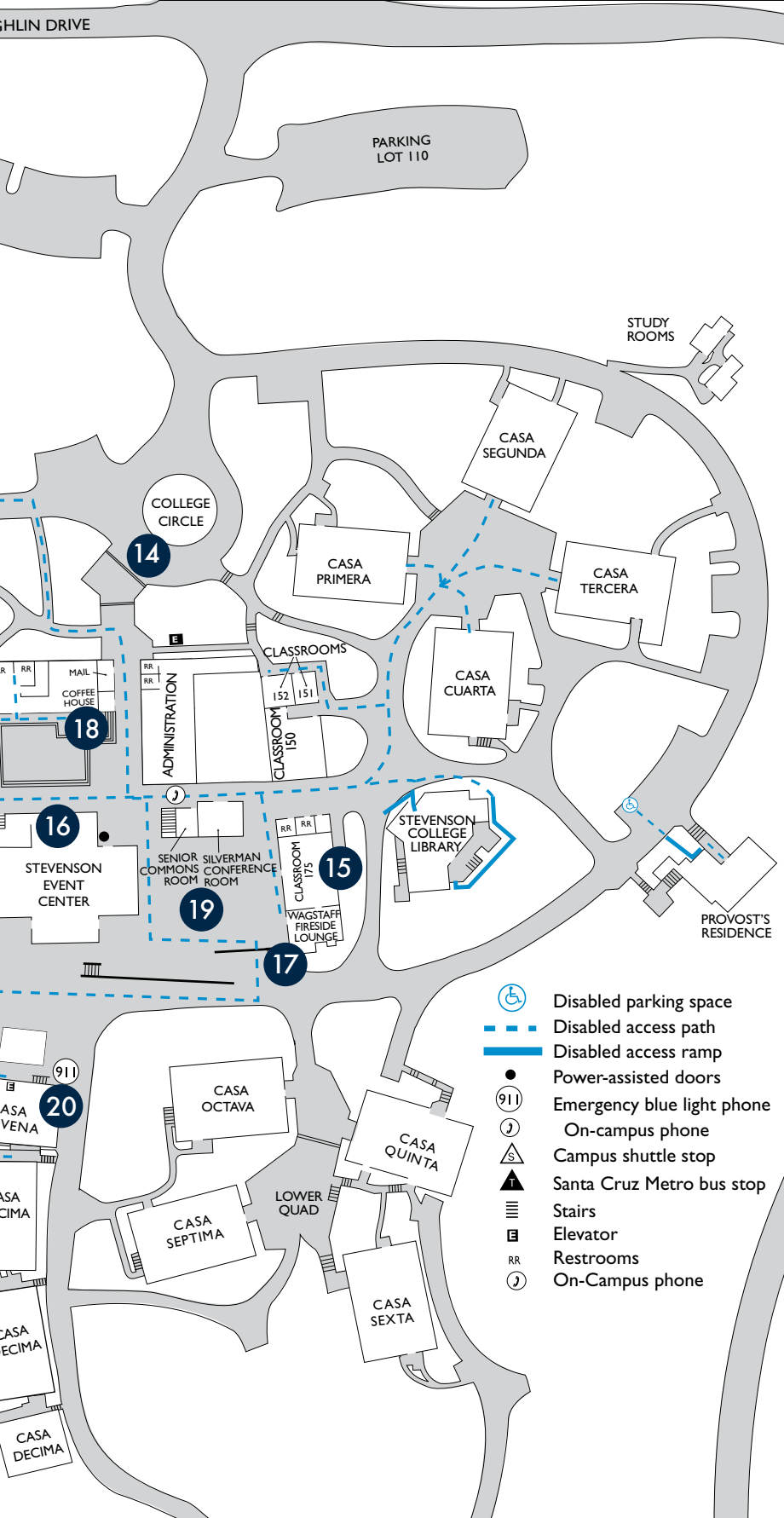


East Conference Office  
 Open Daily: 7AM-8PM  
 Stevenson Apartments  
 Bldg. 9, Apt. #201  
 (831) 502-7002

REV. 5/18

# COWELL/STEVENSON

SHLIN DRIVE



- Disabled parking space
- Disabled access path
- Disabled access ramp
- Power-assisted doors
- Emergency blue light phone
- On-campus phone
- Campus shuttle stop
- Santa Cruz Metro bus stop
- Stairs
- Elevator
- Restrooms
- On-Campus phone

## CONFERENCE LOCATIONS

HUMANITIES COMPLEX, COWELL COLLEGE AND STEVENSON COLLEGE

- 1** Humanities 1
  - Room 202
  - Room 210
  - Room 402
  - Room 408
- 2** Humanities and Social Sciences
  - Room 259
  - Room 359
- 3** Humanities Lecture Hall
- 4** Humanities Plaza
- 5** Cowell College Circle
- 6** Cowell 131
- 7** Cowell 134
- 8** Cowell Conference Room
- 9** Cowell-Stevenson Dining Hall
- 10** The Dickens Project Library
- 11** Eloise Pickard Smith Gallery
- 12** Page Smith Library
- 13** Cowell Fountain
- 14** Stevenson College Circle
- 15** Stevenson 175
- 16** Stevenson Event Center
- 17** Wagstaff Fireside Lounge
- 18** Stevenson Coffeehouse
- 19** Stevenson Plaza
- 20** East Conference Office and Stevenson Community Room

# SCHEDULE

 By Registration Only    Consortium Members    Everybody    Road Scholars    Undergraduate Students  
 Presented or sponsored by the Friends of the Dickens Project

## JULY 13 • SATURDAY

2:00pm–5:00pm	C	Consortium Check-in and Registration	Cowell College Circle
5:30pm–7:30pm	C	Welcome Dinner	Cowell Provost House
7:30pm–9:00pm	C	Consortium Orientation	Cowell Provost House

## JULY 14 • SUNDAY

8:00am–8:45am	C	Breakfast	Cowell-Stevenson Dining Hall
8:45am–10:00am	C	Consortium Faculty Planning Meeting	210 Humanities 1
8:45am–10:00am	C	Consortium Graduate Student Meeting	359 Hum/Soc Sci
10:00am–10:30am	C	Morning Coffee and Pastries	202 Humanities 1
10:30am–12:00pm	C	Plenary Meeting of Faculty and Graduate Students	Humanities Lecture Hall
1:00pm–1:45pm	C	Lunch	Cowell-Stevenson Dining Hall
2:00pm–3:00pm	B	Executive Committee Meeting	402 Humanities 1
2:00pm–5:00pm	E	Universe Check-in and Registration	Stevenson College Circle
6:15pm–7:00pm	E	Dinner	Cowell-Stevenson Dining Hall
7:00pm–7:45pm	E	Post-Prandial Potations (refreshments)	Humanities Plaza
7:45pm–9:00pm	E	Opening Framing Conversation with Ryan Fong (Kalamazoo College), Tricia Lootens (University of Georgia), and Brigitte Fielder (University of Wisconsin-Madison)	Humanities Lecture Hall
9:15pm–10:45pm	E	Film Screening: <i>Passing</i> (2021)	Humanities Lecture Hall

## JULY 15 • MONDAY

8:00am–8:45am	E	Breakfast	Cowell-Stevenson Dining Hall
8:15am–10:15am	E	Morning Coffee and Tea Service	Humanities Plaza

8:45am–10:00am	C	Dickensian Doors to Public Engagement and Career Skills	202 Humanities 1
9:00am–10:00am	E	Faculty-Led Contextual Discussion Groups	A: Cowell 131; B: Cowell 134; C: Stevenson 175; D: Zoom
9:00am–10:00am	C	Graduate Student Pedagogy Workshop	Cowell Conference Room
9:00am–10:00am	C	Graduate Student Publication Workshop	359 Hum/Soc Sci
9:00am–10:00am	C	Graduate Student Presentation Workshop	402 Humanities 1
9:00am–10:00am	C	Graduate Student Writing Workshop	408 Humanities 1
10:15am–11:30am	E	Lecture: Helena Michie (Rice University) "Blood and Choice: Rethinking the Marriage Plot through <i>Iola Leroy</i> "	Humanities Lecture Hall
11:45am–12:45pm	E	Graduate Student-Led Seminars on the Novels	A: 202 Hum 1; B: 402 Hum 1 C: 408 Hum 1; D: 359 Hum/Soc Sci; E: Cowell Conf. Room; F: Cowell 131; G: Cowell 134; H: Zoom
11:45am–12:45pm	U	Undergraduate Writing Workshop	Stevenson 175
11:45am–12:45pm	C	Faculty Seminar	Zoom
1:00pm–1:45pm	E	Lunch	Cowell-Stevenson Dining Hall
2:00pm–3:00pm	E	Dickensian Seminars	A: Cowell 131; B: Cowell 134; C: Zoom
2:00pm–3:45pm	E	Repeat Film Screening: <i>Passing</i> (2021)	210 Humanities 1
2:00pm–3:00pm	U	Undergraduate Student Seminar	202 Humanities 1
2:00pm–3:00pm	C	Faculty-Led Graduate Student Seminars	A: 402 Hum 1; B 408 Hum 1 C: 359 Hum/Soc Sci
3:00pm–3:45pm	E	Victorian Tea	Stevenson Community Room
4:00pm–5:15pm	E	VIRTUAL Panel with Amy Wong (Dominican University of California), Daniel Hack (University of Michigan), Alisha Walters (Penn State Abington), and Danielle Procope Bell (University of Tennessee Knoxville)	Humanities Lecture Hall/Zoom
5:15pm–6:15pm	E	Dickens Code: Solving Dickens's Shorthand Texts	210 Humanities 1

## SCHEDULE

6:15pm–7:00pm	E	Dinner	Cowell-Stevenson Dining Hall
7:00pm–7:45pm	E	Post-Prandial Potations, T-Shirt Sale	Humanities Plaza
7:45pm–8:45pm	E	Roundtable with Tanya Agathocleous (CUNY Graduate Center), Jessica Valdez (The University of Hong Kong), Sharon Weltman (Texas Christian University), and Olivia Xu (Northwestern University) "Research, Writing, and Pedagogy in the Remaking of Victorian Studies"	Humanities Lecture Hall
9:00pm–10:45pm	E	Film Screening: <i>Within Our Gates</i> (1920) and "Something Good - Negro Kiss" (1898)	Humanities Lecture Hall

### JULY 16 • TUESDAY

8:00am–8:45am	E	Breakfast	Cowell-Stevenson Dining Hall
8:15am–10:15am	E	Morning Coffee and Tea Service	Humanities Plaza
8:45am–10:00am	C	Dickensian Doors to Public Engagement and Career Skills	202 Humanities 1
9:00am–10:00am	E	Faculty-Led Contextual Discussion Groups	A: Cowell 131; B: Cowell 134; C: Stevenson 175; D: Zoom
9:00am–10:00am	C	Graduate Student Pedagogy Workshop	Cowell Conference Room
9:00am–10:00am	C	Graduate Student Publication Workshop	359 Hum/Soc Sci
9:00am–10:00am	C	Graduate Student Presentation Workshop	402 Humanities 1
9:00am–10:00am	C	Graduate Student Writing Workshop	408 Humanities 1
10:15am–11:30am	E	Lecture: Brigitte Fielder (University of Wisconsin-Madison) "White Mediocrity and Genre"	Humanities Lecture Hall
11:45am–12:45pm	E	Graduate Student-Led Seminars on the Novels	A: 202 Hum 1; B: 402 Hum 1 C: 408 Hum 1; D: 359 Hum/Soc Sci; E: Cowell Conf. Room; F: Cowell 131; G: Cowell 134; H: Zoom
11:45am–12:45pm	U	Undergraduate Writing Workshop	Stevenson 175
11:45am–12:45pm	C	Faculty Seminar	Zoom



1:00pm-1:45pm	E	Lunch	Cowell-Stevenson Dining Hall
2:00pm-3:00pm	E	Dickensian Seminars	A: Cowell 131; B: Cowell 134; C: Zoom
2:00pm-3:45pm	E	Repeat Film Screening: <i>Within Our Gates</i> and "Something Good - Negro Kiss"	210 Humanities 1
2:00pm-3:00pm	U	Undergraduate Student Seminar	202 Humanities 1
2:00pm-3:00pm	C	Faculty-Led Graduate Student Seminars	A: 402 Hum 1; B 408 Hum 1 C: 359 Hum/Soc Sci
3:00pm-3:45pm	E	Victorian Tea	Stevenson Community Room
4:00pm-5:15pm	E	Lecture: Meredith McGill (Rutgers University) "Backstory"	Humanities Lecture Hall
5:15pm-6:15pm	E	Dickens Code: Solving Dickens's Shorthand Texts	210 Humanities 1
6:15pm-7:00pm	E	Dinner	Cowell-Stevenson Dining Hall
7:00pm-7:45pm	E	Post-Prandial Potations, T-Shirt Sale	Humanities Plaza
7:45pm-8:45pm	E	Talk: Joseph Boone (University of Southern California) "Queer Pip's Great Expectations in <i>Furnace Creek, a Novel: A Reading and Discussion</i> "	Humanities Lecture Hall
9:00pm-10:45pm	E	Film Screening: <i>David Copperfield</i> (1935)	Humanities Lecture Hall

### **JULY 17 • WEDNESDAY**

8:00am-8:45am	E	Breakfast	Cowell-Stevenson Dining Hall
8:15am-10:15am	E	Morning Coffee and Tea Service	Humanities Plaza
9:00am-10:00am	E	Faculty-Led Contextual Discussion Groups	A: Cowell 131; B: Cowell 134; C: Stevenson 175; D: Zoom
9:00am-10:00am	C	Graduate Student Pedagogy Workshop	Cowell Conference Room
9:00am-10:00am	C	Graduate Student Publication Workshop	359 Hum/Soc Sci
9:00am-10:00am	C	Graduate Student Presentation Workshop	402 Humanities 1
9:00am-10:00am	C	Graduate Student Writing Workshop	408 Humanities 1

# SCHEDULE

10:15am–11:30am	E	Herbert Furse Memorial Lecture: John O. Jordan (UC Santa Cruz) "Personal History"	Humanities Lecture Hall
11:45am–12:45pm	E	Graduate Student-Led Seminars on the Novels	A: 202 Hum 1; B: 402 Hum 1 C: 408 Hum 1; D: 359 Hum/Soc Sci; E: Cowell Conf. Room; F: Cowell 131; G: Cowell 134; H: Zoom
11:45am–12:45pm	U	Undergraduate Writing Workshop	Stevenson 175
11:45am–12:45pm	C	Faculty Seminar	Zoom
1:00pm–1:45pm	E	Lunch	Cowell-Stevenson Dining Hall
1:00pm–1:45pm	B	Legacy Circle Luncheon	Stevenson Cafe Plaza
2:00pm–3:00pm	E	Dickensian Seminars	A: Cowell 131; B: Cowell 134; C: Zoom
2:00pm–3:45pm	E	Repeat Film Screening: <i>David Copperfield</i> (1935)	210 Humanities 1
2:00pm–3:00pm	U	Undergraduate Student Seminar	202 Humanities 1
2:00pm–3:00pm	C	Graduate Professionalization Seminar: Journal Publishing	402 Humanities 1
2:00pm–3:00pm	C	Graduate Professionalization Seminar: The Academic Job Market	408 Humanities 1
2:00pm–3:00pm	C	Graduate Professionalization Seminar: Shapes of Dissertations	359 Hum/Soc Sci
2:00pm–3:00pm	C	Graduate Professionalization Seminar: The Non-Academic Job Market	Cowell Conference Room
2:00pm–3:00pm	C	Graduate Professionalization Seminar Conducting Research	Zoom
3:00pm–3:45pm	E	Victorian Tea	Stevenson Community Room
4:00pm–5:15pm	E	VIRTUAL Lecture: Derrick R. Spires (Cornell University) "Iola Leroy and France Harper's Serial Networks"	Humanities Lecture Hall/Zoom
5:15pm–6:15pm	E	Dickens Code: Solving Dickens's Shorthand Texts	210 Humanities 1
6:15pm–7:00pm	E	Dinner	Cowell-Stevenson Dining Hall

7:15pm–9:00pm	E	Early Film Screening: <i>David Copperfield</i> (2019)	Humanities Lecture Hall
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**JULY 18 • THURSDAY**

8:00am–8:45am	E	Breakfast	Cowell-Stevenson Dining Hall
8:15am–10:15am	E	Morning Coffee and Tea Service	Humanities Plaza
8:45am–10:00am	C	Dickensian Doors to Public Engagement and Career Skills	202 Humanities 1
9:00am–10:00am	E	Faculty-Led Contextual Discussion Groups	A: Cowell 131; B: Cowell 134; C: Stevenson 175; D: Zoom
9:00am–10:00am	C	Graduate Student Pedagogy Workshop	Cowell Conference Room
9:00am–10:00am	C	Graduate Student Publication Workshop	359 Hum/Soc Sci
9:00am–10:00am	C	Graduate Student Presentation Workshop	402 Humanities 1
9:00am–10:00am	C	Graduate Student Writing Workshop	408 Humanities 1
10:15am–11:30am	E	VIRTUAL Lecture: Kimberly Snyder Manganelli (Clemson University) "Incidents in the Lives of Emily Peggotty and Iola Leroy: Sexual Agency and Specter of Slavery in the Nineteenth-Century Bildungsroman"	Humanities Lecture Hall/Zoom
11:45am–12:45pm	E	Graduate Student-Led Seminars on the Novels	A: 202 Hum 1; B: 402 Hum 1 C: 408 Hum 1; D: 359 Hum/Soc Sci; E: Cowell Conf. Room; F: Cowell 131; G: Cowell 134; H: Zoom
11:45am–12:45pm	C	Faculty Seminar	Zoom
1:00pm–1:45pm	E	Lunch	Cowell-Stevenson Dining Hall
2:00pm–3:00pm	E	Dickensian Seminars	A: Cowell 131; B: Cowell 134; C: Zoom
2:00pm–3:45pm	E	Repeat Film Screening: <i>David Copperfield</i> (2019)	210 Humanities 1
2:00pm–3:00pm	U	Undergraduate Student Seminar	202 Humanities 1
2:00pm–3:00pm	C	Faculty-Led Graduate Student Seminars	A: 402 Hum 1; B 408 Hum 1 C: 359 Hum/Soc Sci

# SCHEDULE

3:00pm–3:45pm	E	Victorian Tea	Stevenson Community Room
4:00pm–5:15pm	E	VIRTUAL Lecture: Nazera Sadiq Wright (University of Kentucky) "Black Girlhood and Public Careers in Frances E. W. Harper's Trial and Triumph"	Humanities Lecture Hall/Zoom
5:15pm–6:15pm	E	Dickens Code: Solving Dickens's Shorthand Texts	210 Humanities 1
6:15pm–7:00pm	E	Dinner	Cowell-Stevenson Dining Hall
7:00pm–7:45pm	E	Post-Prandial Potations, T-Shirt Sale	Humanities Plaza
7:45pm–8:45pm	E	Lit Labs Live: LA Coppefield & Dear Lola, Love South LA with Alumni from the Neighborhood Academic Initiative	Humanities Lecture Hall
9:00pm–10:30pm	E	Grand Party	Wagstaff Fireside Lounge
<b>JULY 19 • FRIDAY</b>			
8:00am–8:45am	E	Breakfast	Cowell-Stevenson Dining Hall
8:15am–10:15am	E	Morning Coffee and Tea Service	Humanities Plaza
9:00am–10:00am	E	Faculty-Led Contextual Discussion Groups	A: Cowell 131; B: Cowell 134; C: Stevenson 175; D: Zoom
10:15am–11:30am	E	Lecture: Jacqueline Barrios (University of Arizona) "Novel Belonging: Making a South LA Universe"	Humanities Lecture Hall
11:45am–12:45pm	E	Graduate Student-Led Seminars on the Novels	A: 202 Hum 1; B: 402 Hum 1 C: 408 Hum 1; D: 359 Hum/Soc Sci; E: Cowell Conf. Room; F: Cowell 131; G: Cowell 134; H: Zoom
11:45am–12:45pm	C	Faculty Seminar	Zoom
1:00pm–1:45pm	E	Lunch	Cowell-Stevenson Dining Hall
1:00pm–1:45pm	R	Road Scholar Luncheon	Stevenson Event Center
2:00pm–3:00pm	E	Dickensian Seminars	A: Cowell 131; B: Cowell 134; C: Zoom

3:15pm–4:15pm	E	Talk: Nancy Churnin (Author) with Murray Baumgarten (UC Santa Cruz) and Alma Heckman (UC Santa Cruz) "Dear Mr. Dickens: The True Story of the Woman Who Wrote the Letter I'd Dreamed of Writing to Charles Dickens"	210 Humanities 1
4:30pm–5:45pm	E	Fireside Chat with John O. Jordan (UC Santa Cruz) and Renée Fox (UC Santa Cruz)	210 Humanities 1
6:15pm–7:00pm	E	Dinner	Cowell-Stevenson Dining Hall
7:00pm–7:45pm	E	Post-Prandial Potations, T-Shirt Sale	Humanities Plaza
7:45pm–8:30pm	E	Friends of the Dickens Project Fundraising Auction and Announcement of the 2023 Novel (Copies will be available for purchase)	Humanities Lecture Hall
8:30pm–11:00pm	E	Victorian Dance	Stevenson Event Center

#### **JULY 20 • SATURDAY**

8:00am–8:45am	E	Breakfast	Cowell-Stevenson Dining Hall
8:15am–10:15am	E	Check-out. Return keys, meal cards, ethernet cables, and bath mats. <i>Please see Dickens Project staff for assistance with luggage.</i>	East Conference Office and Outside of Cowell Apartments
9:00am	B	Return Shuttle to San Jose International Airport (SJC)	Cowell College Circle
10:00am	B	Return Shuttle to San Francisco International Airport (SFO)	Cowell College Circle

The conference schedule is also available as a mobile app, compatible with iOS and Android. Download and install the Sched application, then search for "Dickens." Click the "Add to Sched" button to create a custom agenda.

## SPEAKERS AND SPECIAL GUESTS

**TANYA AGATHOCLEOUS** is a professor of English at the CUNY Graduate Center, where she researches Victorian literature and culture, history and theory of the novel, and postcolonial literature and theory. Her most recent book, *Disaffected: Emotion, Sedition, and Colonial Law in the Anglosphere* (Cornell University Press, 2021) examines the effects of anti-sedition law on the overlapping public spheres of India and Britain under empire.

**JACQUELINE BARRIOS** is an Assistant Professor of Public & Applied Humanities at the University of Arizona, where she studies geographies of East Asian Pacific Rim entanglement with the British capital. She is the founder of LitLabs, author of the forthcoming book *Dear Charles Dickens, Love South LA* (University of Iowa Press), co-founder of the DIGITAL SALON, and is leading the formation of a global Urban Humanities Initiative.

**MURRAY BAUMGARTEN** is a Research Professor of Literature and Distinguished Professor Emeritus of English & Contemporary Literature in the Literature Department, Emeritus Co-director of Jewish Studies and Founding Director of the Dickens Project. In 2017, the Murray Baumgarten Endowed Chair in Jewish Studies was established to honor his contributions to the thriving Jewish Studies program and for founding the Center for Jewish Studies at UC Santa Cruz.

**DANIELLE PROCOPE BELL** is an Assistant Professor of Africana Studies at the University of Tennessee, Knoxville. She specializes in late-nineteenth and early-twentieth-century African American intellectual thought. Her book project, *Black Feminist Womanhood: Labor, Femininity, and Motherhood in the Progressive Era*, treats Black women's labor theory and activism as central to Black feminism's fundamental impulse—denaturalizing hegemonic gender ideology and, in the process, defining Black femininity outside of and beyond the structures of white supremacy.

**JOSEPH ALLEN BOONE** is the author of *The Homoerotics of Orientalism, Libidinal Currents: Sexuality and the Shaping of Modernism* (Columbia University Press, 2014), and *Tradition Counter Tradition: Love and the Form of Fiction* (University of Chicago Press, 1987). His debut novel, *Furnace Creek*, was published this spring by Black Springs Press, and will be followed by the short story collection, *Conditions of Precarity*, in the near future. The recipient of fellowships and residencies from the Guggenheim, NEH, ACLS, National Humanities

Center, Stanford Humanities Center, Rockefeller-Bellagio Center, the Bogliasco Foundation, and the Huntington Library, Boone is an endowed professor of English and Gender Studies at the University of Southern California.

**NANCY CHURNIN** is an award-winning children's book author who writes about people that inspire children to make the world better. She won the 2021 National Jewish Book Award, the 2022 Sydney Taylor Honor, and the National Federation of Press Women Award for *Dear Mr. Dickens*, now featured at The Charles Dickens Museum in London. Among her honors: Sydney Taylor Notables, Social Studies Notable Trade Books; the South Asia Book Award, Children and Teen's Choice Book Awards finalists, Junior Library Guild selections and starred reviews from *School Library Journal*, *Kirkus Reviews* and *Publishers Weekly*. Teacher guides, resources and projects are available at [nancychurnin.com](http://nancychurnin.com).

**BRIGITTE FIELDER** is an Associate Professor at the University of Wisconsin-Madison. She is the author of *Relative Races: Genealogies of Interracial Kinship in Nineteenth-Century America* (Duke University Press, 2020) and coeditor of *Against a Sharp White Background: Infrastructures of African American Print* (University of Wisconsin Press, 2019). She has published on Frances E. W. Harper's writing in venues including *African American Review*, *Haiti's Literary Legacies*, *Nineteenth-Century American Literature in Transition*, *Gender in American Literature and Culture*, and the *African American Literature in Transition* series volume on Reconstruction.

**RYAN FONG** is an associate professor of English at Kalamazoo College, where he also directs the Women, Gender, and Sexuality Program. He has published articles and short essays in *Victoriographies*, *Victorian Literature and Culture*, and *Victorian Studies*. He is currently at work on a book project about indigeneity and empire in Victorian literature, which has grown out of the keynote lecture he gave on *Dombey and Son* at the 2016 Dickens Universe.

**RENÉE FOX** is an assistant professor in the Literature Department at UC Santa Cruz, where she teaches classes in Victorian Studies, Irish Studies, the gothic, and popular culture. She is co-editor of *The Routledge International Handbook of Irish Studies* (Routledge, 2021) and her book, *Necromantic Victorians: Reanimation and the Historical Imagination in British and Irish Literature*, is forthcoming from The Ohio State University Press. She has been co-director

of the Dickens Project since 2016 and is an affiliate faculty member of UCSC's new Center for Monster Studies.

**DANIEL HACK** is Professor of English at the University of Michigan and co-editor of the journal *Victorian Literature and Culture*. He has written two books: *The Material Interests of the Victorian Novel* (University of Virginia Press, 2005) and *Reaping Something New: African American Transformations of Victorian Literature* (Princeton University Press, 2017), which received Honorable Mention for the North American Victorian Studies Association's Best Book award. He is the recipient of a 2022 Guggenheim Fellowship.

**JOHN O. JORDAN** is a research professor of literature at the University of California, Santa Cruz, and the Co-Director of the Dickens Project. His primary research interests include Victorian literature and culture, Charles Dickens, and narrative theory. John is the author of *Supposing Bleak House* (University of Virginia Press, 2011) and co-editor, with Robert L. Patten and Catherine Waters, of the *Oxford Handbook of Charles Dickens* (Oxford University Press, 2018).

**TRICIA LOOTENS** is a Josiah Meigs Distinguished Teaching Professor at the University of Georgia. Author of *The Political Poetess: Victorian Femininity, Race, and the Legacy of Separate Spheres* (Princeton University Press, 2017) and of *Lost Saints: Silence, Gender, and Victorian Literary Canonization* (University of Virginia Press, 1996), Lootens is also co-editor of the 2011 Longman Cultural Edition of Rudyard Kipling's *Kim*.

**KIMBERLY SNYDER MANGANELLI** is an Associate Professor of nineteenth-century British and American literature at Clemson University and the author of *Transatlantic Spectacles of Race: The Tragic Mulatta and the Tragic Muse* (Rutgers University Press, 2012). Her current book project focuses on plantations and the afterlives of slavery in popular culture.

**MEREDITH MCGILL** is Professor and Chair of English at Rutgers University. Although she is an Americanist, she devoted a chapter to Dickens in *American Literature and the Culture of Reprinting*. She has lectured twice previously at Dickens Universe: on *Martin Chuzzlewit* and on *The Pickwick Papers*. Her essay "Frances Ellen Watkins Harper and the Circuits of Abolitionist Poetry" can be found in Cohen and Stein, *Early African American Print Culture*. She co-directs the Black Bibliography Project ([blackbibliog.org](http://blackbibliog.org)) with Jacqueline Goldsby.

**HELENA MICHIE** is a Professor of Humanities and Director of the Center for Women, Gender and Sexuality at Rice University, where she researches and teaches feminist theory, literary theory, and Victorian literature and culture. Her most recent book, *Love Among the Archives: Writing the Lives of Sir George Scharf, Victorian Bachelor*, with Robyn Warhol, won the North American Victorian Studies Associations 2015 Best Book of the Year prize.

**JASON R. RUDY** JASON R. RUDY is a Professor of English at the University of Maryland, past president of the Northeast Victorian Studies Association, a member of the Historical Poetics Working Group, and a General Editor for the *Broadview Anthology of British Literature*. His books include *Imagined Homelands: British Poetry in the Colonies* (Johns Hopkins UP, 2017) and *Electric Meters: Victorian Physiological Poetics* (Ohio University Press, 2009), and he's currently writing an authorized biography of the Indigenous Australian painter Gordon Syron.

**DERRICK R. SPIRES** is Associate Professor of Literatures in English at Cornell University. He specializes in early African American and American print culture, citizenship studies, and African American intellectual history. He is author of *The Practice of Citizenship: Black Politics and Print Culture in the Early United States* (University of Pennsylvania Press, 2019), which examines how Black writers defined citizenship before the Civil War.

**JESSICA R. VALDEZ** will join the University of East Anglia in September 2022 as Lecturer in Literature: The Long Global Nineteenth-Century. She is currently the Belcher Visiting Fellow in Victorian Studies at St. Hugh's College Oxford, and she previously worked as an assistant and associate professor at the University of Hong Kong. Her first book, *Plotting the News in the Victorian Novel*, came out with Edinburgh University Press in 2020. She is now working on a second book, tentatively titled, *Despots and Democrats: China and America in British Literature, 1832-1901*.

**ALISHA WALTERS** is an Assistant Professor of 19th-Century British Literature at Penn State Abington, where she focuses on representations of race and racial mixture in the nineteenth century and the intertwined histories of scientific and emotional conceptions of race. She is currently working on a book project called, *Affective Hybridities: Race, Mixture and British Nationality, 1850-1901*.

## SPEAKERS AND SPECIAL GUESTS

**SHARON ARONOFSKY WELTMAN** is the Margaret Belcher Visiting Fellow in Victorian Studies at St Hugh's College, Oxford University. Until very recently the Davis Alumni Professor at Louisiana State University, she is now the incoming Chair of English at Texas Christian University in Fort Worth beginning on August 1st. She is also the co-editor of *Nineteenth-Century Theatre and Film*. Her newest book, *Victorians on Broadway: Literature, Adaptation, and the Modern American Musical* (UCVA Press, 2020) includes two chapters on Dickens, both born as Dickens Universe lectures. It won the 2021 SCMLA book prize. In 2014, she directed an NEH Summer Seminar for College and University Teachers at UC Santa Cruz entitled "Performing Dickens: *Oliver Twist* and *Great Expectations* on Page, Stage, and Screen."

**AMY R. WONG** is Associate Professor of English at Dominican University of California, where she teaches courses on literature, film, media studies, and writing. Her first book, *Refiguring Speech: The Poetics of Talk and Late Victorian Fictions of Empire* (forthcoming with Stanford University Press in 2023) revisits the limits of "speech" as articulated in postcolonial theory to reroute attention, through readings of fictions of empire, toward an anticolonial poetics of talk emphasizing forms of non-proprietary and "un-self-possessed" speech.

**NAZERA SADIQ WRIGHT** is Associate Professor of English and African American and Africana Studies at the University of Kentucky. She is the author of *Black Girlhood in the Nineteenth Century* (University of Illinois Press, 2016), which won the 2018 Children's Literature Association's Honor Book Award for Outstanding Book of Literary Criticism. Her Digital Humanities project, *DIGITAL GI(RL)S: Mapping Black Girlhood in the Nineteenth Century* documents the cultural activities of black girls living in Philadelphia in the nineteenth century. In 2019, she was elected to the American Antiquarian Society. Fellowships through the Ford Foundation, the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the Bibliographical Society of America funded archival research for her second book, *Early African American Women Writers and Their Libraries*.

**OLIVIA LINGYI XU** is a Ph.D. candidate at Northwestern University. Her dissertation, "Realistic Translation: Translating the Nineteenth-Century Novel in England and China," argues for the centrality of translation as a formal component to the history of the novel by examining the literary intersection

between translation practice and novel writing in nineteenth-century England and early twentieth-century China. She is currently working on an article manuscript titled "*Traduttore, Traditore: Infidelity and Translational Mimesis in Romola*," which argues that the mimetic structure of translation remains a hitherto underexamined and undertheorized literary form in our understanding of novelistic realism.

### 2022 DICKENS UNIVERSE CALIFORNIA COMMUNITY COLLEGE SCHOLARSHIP RECIPIENTS

Katherine Graham  
Santa Rosa Junior College

Amber Herman  
Santa Rosa Junior College



## FACULTY-LED CONTEXT GROUPS (9:00-10:00 AM)

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

<p>GROUP A Cowell 131</p> <p>Catherine Robson</p>	<p>GROUP B Cowell 134</p> <p>Melisa Klimaszewski</p>	<p>GROUP C Stevenson 175</p> <p>Galia Benziman</p>	<p>GROUP D Zoom</p> <p>Kate Newey</p>
<p>Wilson Abbott Ronald Blumer Serena Buie Laurie Cooney Remea Cunningham Carey Hunter Davis Sharon Devine Elaine Dovas David Fuller Alice Alarcon Hadad Trude Hoffacker Serena Howlett Raushanah Jackson Gene Kirkham Christian Lehmann George Lewis, Jr. Mary Leursen Alice Martinez Natasha Mauerman Jane Marie Murphy Nirshan Perera Cynthia Poindexter Mira Rao Jean Scandlyn Catherine Springer Carol Steen Carolyn Schwartz Gray Thoron Elizabeth Walker</p>	<p>Ellen Brinks Sandra Burnett Tim Clark Cheryl Covey Aleck Darr Rodney Davis Margot Diaz Learned Matthew Eidenberger Mark Gordon Mark Halperin Julie Horton Lindsay Huerta Josie Jordan Wynne Korr Terri Leimbach Laurie Lober-Tracy Kendall Mattern Christine Miller Maria Nunez-Romero Don Peri Deborah Pollack Diane Rubenstein Amy Sheridan Joan Squires-Lind Michael Stern George Waddell Mercer Warriner Anna Zou</p>	<p>Sandy Bieler David Brownell Shandela Contreras Caitlin Croughan Nancy Darr Susan Davis Suzanne Doonan Cary Frederick Katherine Graham Amber Herman Jodi Howe Tom Huser Bill Jordan Frances Laskey Nora Levine Aidan Loehde-Woolard Wayne Marian Glenna Matthews Rich Miller Beth Penney Carol Pletcher Jana Rao Brenda Sanfilippo Pam Small Elizabeth Stacy Laurie Thompson Moira Waddell Rivka Yerushalmi</p>	<p>Nicole Crotchett Kirk Davis Alexis DesRoches Marigny Dupuy Karen Hattaway Emily Fox Kales Meghan Kelly Laraib Khan Karen Kleeman Kathy McGraw Joy Morrow Lynne Moulton Ernie Peterson Jennifer Rabedeau Barbara Raney Mary Roberts Marguerite Romanello Cynthia Salten Tom Savignano Siena Shenbaga Martha Stead Shanne Stepakoff Emily Tucker Carl Wilson</p>

# LOCAL EDUCATORS LAUNCH NEW WRITING PROGRAM FOR HIGH SCHOOLERS

by Tara Thomas

The Dickens Project has a long history of engaging with high school educators and students, from hosting thirteen National Endowment of the Humanities seminars and other Dickens Universe adjacent programming to partnering with the USC Neighborhood Academic Initiative. This year, we launched a new high school program, The Dickens Day of Writing, to engage high school students and teachers from our own community here on the Central Coast and in the Bay Area.

The Dickens Day of Writing is a writing retreat for high school seniors hosted by the Dickens Project. Thirty-two high school seniors from Pacific Collegiate, most from Dr. Nirshan Perera's classes, spent the day at the Santa Cruz Museum of Art and History engaging with educators and writing mentors in between writing, tutoring, and revision sessions.

Their task was to write and revise an essay about Charles Dickens's "Night Walks" that would later be published and entered into a scholarship contest. The contest winners received scholarships to attend the Dickens Universe, including 5 UC credits for participating in UCSC Summer Session coursework. The three winners were Natasha Mauerman, Joya Strubing, and Amir Gonzalez Camacho, from Dr. Nirshan Perera's Pacific Collegiate class.

Dr. Perera's involvement with the Dickens Project goes back to 2004 when he attended his first Dickens Universe (*Tale of Two Cities*) the summer before starting his Ph.D. in Literature, where he completed a dissertation on Dickens and Darwin under the mentorship of John Jordan. Since completing his Ph.D. in 2012, Dr. Perera has taught at Pacific Collegiate and UC Santa Cruz. As an English teacher at Pacific Collegiate, he teaches Dickens annually, "usually *Great Expectations*" and sometimes "*David Copperfield* and *A Christmas Carol*." When asked how his students engage with Dickens, Dr. Perera enthusiastically responded:

"I find that my students can get really into Dickens--his world-building, his comedy, his dialect and language, all make his texts really appealing and interesting. His central ideas--his social critique and focus on issues of injustice--are also tremendously relevant and speak into conversations we have about our present context. The connections we forged between poverty in Victorian England and poverty in Santa Cruz at the Day of Writing is a wonderful example of this!"

The thirty-two Pacific Collegiate high schoolers Dr. Perera brought to the Day of Writing lit up when they talked about Dickens' "Night Walks," the semi-autobiographical essay recounting the poverty and squalor Dickens observed during his nocturnal ramblings through London. Before their field trip to the Day of Writing, Dr. Perera taught "Night Walks" in class. "We read it aloud, taking turns," Perera said, explaining the "importance of reading Dickens aloud, if you can!". The students also completed a photojournalism project, developed from the Dickens Project "Dickens Day of Writing" Lesson Plan for teachers, as a part of their "Night Walks" unit.

The Dickens Day of Writing was designed by high school and college educators. The program development began as a series of conversations between Dr. Perera, Julie Minnis (former Dickens Project board member and veteran Santa Cruz High School educator and curriculum planner), and our team of Dickens Project directors and assistants. Minnis's expertise as a founding organizer of the Steinbeck Center's Day of Writing assisted in providing the framework for the program, and Dr. Perera became



Dr. Perera mentoring students on the Dickens Day of Writing.

the lead pilot teacher. A team of UCSC and Dickens Project educators and leaders designed the curriculum and edited edition of "Night Walks." The team included, in addition to Perera and Minnis, John Jordan, Renee Fox, Courtney Mahaney, Sienna Ballou, Tara Thomas, and Brenda Sanfilippo.

Dr. Sanfilippo is a long-time Dickens Project collaborator who first attended the Dickens Universe as a graduate student in 2009 and has since returned as a faculty member. When asked how she got involved with the Day of Writing, Sanfilippo told me that she had recently read "Night Walks" herself and saw its potential as a text connecting "Dickens' time and our own":

"As a teacher, I want students to find meaningful connections between our materials and their experiences. In addition, I teach primarily for the Writing Program at UCSC and am always looking for ways to connect with the larger community. I was particularly excited because the Day of Writing brought college faculty and students, high school students, and community members together. This is the kind of community engagement that really excites me--when people bring all their backgrounds and experiences to bear and we can have really rich and unexpected discussions. I actually had a terrible experience reading Dickens in high school. I couldn't see how *Great Expectations* related to my life until I was much older (and attended the Universe!). Now, I want people to feel like Dickens is for everyone."

Working closely with Dickens Project Co-Director Renee Fox and Assistant Director Courtney Mahaney, Dr. Sanfilippo helped design equitable and inclusive grading rubrics and led the mentorship program at the Dickens Day of Writing. Her pedagogy is "built on accessibility and equity," and she "spent a lot of time thinking about how we can make sure the workshops were accessible to both the students and the mentors. I tried to use empathy a lot, imagining how this experience might feel for students as well as mentors with diverse backgrounds." Dr. Sanfilippo worked with a broad range of mentors--retired and new teachers, Dickens enthusiasts, graduate, and undergraduate students, and community members all participated as mentors.

The mentorship aspect of the Dickens Day of Writing was an important aspect of the program and also one of the most challenging to design because of students' apprehensions about writing and receiving feedback. Dr. Sanfilippo explained, "Learning how to create a brave environment and how to give and receive feedback in a supportive way felt really important to me. Students who are receptive to feedback and willing to ask questions tend to improve as writers, so I wanted the experience to feel positive. I also wanted the mentors to have a chance to learn about the writing process and enjoy their opportunity to talk about the work." The result was a positive experience for all involved.

Dr. Perera reported that "The Dickens Day of Writing was a highlight of our year! My students came away with such excitement and confidence--it was a delight to see them so passionately engaged and interested in the material and the activities. Many of them told me how much they enjoyed and appreciated being taken seriously as writers and thinkers. Since we have been studying a lot of timed writing this year within our AP curriculum, the writing prompts felt familiar and I know they really liked the range of writing options. Many of them wrote on the personal writing topics--this connection developing between Dickens's text and their own lives was wonderful to see in the published essays. They also really benefited from working directly with a personal writing mentor at the Day of Writing--this was a wonderful aspect of the program: Individual writing mentorship!" Next year, in addition to welcoming Pacific Collegiate back to the Dickens Day of Writing, we will open the program up to all high schools on the Central Coast and in the Bay Area. To get involved, contact [dpj@ucsc.edu](mailto:dpj@ucsc.edu) and check out our website.

Thank you to all who made the Dickens Day of Writing special, including our wonderful mentors: Jillian Allen, Spencer Armada, Jack Barfield, Bruke Berhanu, Sarah Cunniff, Alexis Eproson, Rafael Franco-Flores, Mark Gordon, Kendall Grady, Jade Hickey, September Johnson-Goldberg, John Jordan, Julie Minnis, Janet Oelklaus, Catherine Pell, Nirshan Perera, Hayley Perez, Anneka Reiter, Tara Thomas, Samantha Trejo, and Adrian Van Herwynen.

## GRADUATE STUDENT-LED WORKSHOPS (11:45-12:45 PM)

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

GROUP A 202 Humanities 1	GROUP B 402 Humanities 1	GROUP C 408 Humanities 1	GROUP D 359 Hum/Soc Sci	GROUP E Cowell Conf. Room
Muriel Bernardi + Mitchell Wilson	Philip Hoffert + Kimberly Jones	Dynestee Fields + Kelsey Rall	Michelle Reynolds + Jennifer Heine	Margaret Bowlin + Henry Kirby
Wilson Abbott Sandra Burnett Nancy Darr Elaine Dovas Mark Halperin Tom Huser Christian Lehmann Rich Miller Cynthia Poindexter Amy Sheridan Laurie Thompson Anna Zou	Shandela Contreras Tim Clark Carey Hunter Davis Matthew Eidenberger Amber Herman Raushanah Jackson Terri Leimbach Wayne Marian Jane Marie Murphy Deborah Pollack Pam Small Gray Thoron	Sandy Bieler Laurie Cooney Rodney Davis Cary Frederick Trude Hoffacker Josie Jordan Alice Martinez Maria Nunez-Romero Jana Rao Carolyn Schwartz Catherine Springer George Waddell	Ronald Blumer Cheryl Covey Susan Davis David Fuller Julie Horton Bill Jordan George Lewis, Jr. Kendall Mattern Beth Penney Mira Rao Joan Squires-Lind Moira Waddell	Ellen Brinks Caitlin Croughan Sharon Devine Mark Gordon Jodi Howe Gene Kirkham Laurie Lober-Tracy Glenna Matthews Nirshan Perera Diane Rubenstein Elizabeth Stacey Elizabeth Walker

### READING SCHEDULE

Monday, July 25

*David Copperfield*, Chapters 1-12 | *Iola Leroy*, Chapters 1-8

Tuesday, July 26

*David Copperfield*, Chapters 13-24 | *Iola Leroy*, Chapters 9-12

Wednesday, July 27

*David Copperfield*, Chapters 25-37 | *Iola Leroy*, Chapters 13-18

Thursday, July 28

*David Copperfield*, Chapters 38-50 | *Iola Leroy*, Chapters 19-26

Friday, July 29

*David Copperfield*, Chapters 51-64 | *Iola Leroy*, Chapters 27-33

### DISCUSSION TOPICS

While each of the two featured novels generates many topics for discussion in its own right, the conversations of the Universe week will be shaped largely by what happens when we think about these two texts together. This juxtaposition means that any thematic overlap across *David Copperfield* and *Iola Leroy* will also be informed by how they are inflected and influenced by the differences in their authors' backgrounds, contexts, and identities. Thus, for each topic listed below, the question of how it is impacted by structures of race and gender (and their intersections) in the nineteenth century is implied.

- Childhood and "coming of age"
- Courtship and Marriage – legal and extralegal
- Families and Kinship – biological, chosen, made,

## READING SCHEDULE & DISCUSSION TOPICS

### GROUP F Cowell 131

Kimberly Kotel +  
Spencer Dodd

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David Brownell  
Remea Cunningham  
Margot Diaz Learned  
Katherine Graham  
Serena Howlett  
Wynne Korr  
Aidan Loehde-Woolard  
Natasha Mauerman  
Don Peri  
Brenda Sanfilippo  
Carol Steen  
Mercer Warriner

### GROUP G Cowell 134

Jorden Sanders +  
Jessica Parry

---

Serena Buie  
Aleck Darr  
Suzanne Doonan  
Alice Alarcon Hadad  
Lindsay Huerta  
Frances Laskey  
Mary Luersen  
Christine Miller  
Carol Pletcher  
Jean Scandlyn  
Michael Stern  
Rivka Yerushalmi

### GROUP H Zoom

Jordan Bunzel +  
Lucina Schwartz

---

Nicole Crotchett	Ernie Peterson
Kirk Davis	Jennifer Rabedeau
Alexis DesRoches	Barbara Raney
Marigny Dupuy	Mary Roberts
Karen Hattaway	Marguerite Romanello
Emily Fox Kales	Cynthia Salten
Meghan Kelly	Tom Savignano
Laraib Khan	Siena Shenbaga
Karen Kleeman	Martha Stead
Kathy McGraw	Shanne Stepakoff
Joy Morrow	Emily Tucker
Lynne Moulton	Carl Wilson

- 
- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>• Home and domesticity</li> <li>• Bad husbands and fathers</li> <li>• Separation and Reunification</li> <li>• Community – making and breaking</li> <li>• Friendship – building and dissolving, life-defining</li> <li>• Caretaking and the denial/refusal of care</li> <li>• Forms of work and labor</li> <li>• Violence – physical, emotional, psychological, sexual</li> <li>• Predation and scheming</li> <li>• Trauma – personal, collective, communal</li> <li>• Migration and journeys – forced vs. voluntary</li> <li>• Mobility – physical, social, foreclosed or inhibited, enabled or encouraged</li> <li>• “Uplift” and success</li> <li>• Class, economics, wealth, and property – racializing class</li> </ul> | <ul style="list-style-type: none"> <li>• difference, class differences within racial groups, owning or seeking property vs. being property</li> <li>• Identities – embraced, rejected, enforced, negotiated, (re) constructed</li> <li>• Education – formal and informal</li> <li>• Conversation, talk, networks of information</li> <li>• Secrets and revelations</li> <li>• Narrators and narrative voices</li> <li>• Protagonists/antagonists, heroes/villains, major/minor characters</li> <li>• Genres and plots – drawing on old and creating new</li> <li>• Politics, reform, and activism – representations within the novel, relation to Dickens’s and Harper’s commitments</li> <li>• Autobiographical and historical fiction – Dickens and the autobiographical fragment; Harper’s incorporation of factual and historical (and not autobiographical) material</li> </ul> |
|--|--|

# FACULTY-LED GRADUATE WORKSHOPS AND SEMINARS

\* These seminars are for consortium member graduate students only.

<p>SEMINAR A 402 Humanities 1 2:00pm-3:00pm</p> <p>Rae Greiner + Carolyn Williams</p> <hr/> <p>Emma Alder Muriel Bernardi Jordan Bunzel Shannon Couey Anya Eastman Rafael Franco Flores I. B. Hopkins Amber Jurgensen Kim Kotel Audrey Lienoff Lynn Kerry McAuliffe Rachel Newman Sarah Margaret Pittman Michelle Reynolds Lucina Schwartz Youn Suh Mitchell Wilson</p>	<p>SEMINAR B 408 Humanities 1 2:00pm-3:00pm</p> <p>Jim Buzard + Deanna Kreisel</p> <hr/> <p>Spencer Armada Margaret Bowlin Ashley Codner Spencer Dodd Macklin Fanning Jennifer Heine Rachel Hunter Johannah King-Slutzky Conor Macvarish Maddison McGann Ivana Onubogu Josh Prindle Evan Rosenblum Dana Aicha Shaaban Erin Temple Olivia Lingyi Xu</p>	<p>SEMINAR C 359 Hum/Soc Sci 2:00pm-3:00pm</p> <p>Jonathan Grossman + Cornelia Pearsall</p> <hr/> <p>Victoria Baugh Rosanne Brooks Jessica Cook Angel Dye Dynee Fields Philip Hoffert Kimberly Jones Henry Kirby Yangjung Lee Josip Martincic Amadi Ozier Kelsey Rall Jordan Sanders Koyuki Smith Ruben Weiss Rudi Yniguez</p>	<p>PROFESSIONALIZATION SEMINARS 2:00pm-3:00pm Wednesday only</p> <hr/> <p>JOURNAL PUBLISHING 402 Humanities 1 Rae Greiner + Jonathan Grossman</p> <p>CONDUCTING RESEARCH Zoom Melissa Free</p> <p>ACADEMIC JOB MARKET 408 Humanities 1 Tanya Agathocleous + Sharon Weltman</p> <p>NON-ACADEMIC JOB MARKET Cowell Conference Room Leaders TBA</p> <p>SHAPES OF DISSERTATIONS 359 Hum/SocSci Catherine Robson</p>	
<p>PEDAGOGY Cowell Conf. Room 9:00am-10:00am</p> <p>Sophia Hsu</p> <hr/> <p>Spencer Armada Shannon Couey Anya Eastman Rafael Franco Flores Josip Martincic Josh Prindle Evan Rosenblum Ruben Weiss</p>	<p>PRESENTATION 402 Humanities 1 9:00am-10:00am</p> <p>Kiera Allison + Beth Newman</p> <hr/> <p>Emma Adler Victoria Baugh</p>	<p>PUBLICATION 359 Hum/Soc Sci 9:00am-10:00am</p> <p>Nora Gilbert + Andrew Miller</p> <hr/> <p>Jessica Cook Macklin Fanning I. B. Hopkins Amber Jurgensen Johannah King-Slutzky Yangjung Lee Audrey Leinoff Lynn Kerry McAuliffe Amadi Ozier Koyuki Smith Erin Temple Olivia Lingyi Xu Rudi Yniguez</p>	<p>WRITING 408 Humanities 1 9:00am-10:00am</p> <p>Michael Cohen + Nancy Henry</p> <hr/> <p>Ashley Codner Angel Dye Conor Macvarish Rachel Newman Sarah Margaret Pittman Dana Aicha Shaaban Youn Suh</p>	<p>PUBLIC HUMANITIES 202 Humanities 1 8:45am-10:00am</p> <p>Teresa Mangum + Elizabeth Meadows</p> <hr/> <p>Rosanne Brooks Ivana Onubogu Kelsey Rall Jessica Parry</p>

# UNDERGRADUATE SEMINAR AND WRITING WORKSHOP

## 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 (9:00am-10:00am)
- Lectures (10:15am-11:30am)
- Writing Workshop (11:45am-12:45pm, Monday-Wednesday)

### Afternoons

- Undergraduate Seminar (2:00pm-3:00pm, Monday-Thursday)
- Lectures (4:00pm-5:15pm, Monday-Wednesday)

### Optional Evening Events

- Talks (7:45pm-8:45pm, Sunday-Tuesday)
- Film Screenings (9:00pm-10:45pm, Sunday-Wednesday)

The final project is due no later than Monday, August 8, 2022. The title of your paper needs to be submitted by Tuesday, August 2. Details about the project and submission will be given to you in class.

SEMINAR	WRITING WORKSHOP
202 Humanities 1 2:00pm-3:00pm	Stevenson 175 11:45am-12:45pm
Jim Adams + Summer Star	Julie Minnis + Tara Thomas
.....	
Shandela Contreras Matthew Eidenberger Katherine Graham Amber Herman Lindsay Huerta Aidan Loehde-Woolard Alice Martinez Natasha Mauerman Gray Thoron Anna Zou	

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## 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!

## THANK YOU TO OUR GENEROUS DONORS

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 Carolyn Yost

#### LEGACY CIRCLE

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. Their foresight ensures the future of the Dickens Project at UC Santa Cruz.

Caitlin Croughan  
 Aleck and Nancy Darr  
 Trude Hoffacker  
 John O. Jordan  
 Barbara and Hale Keller  
 Peter Kosenko  
 Glenna Matthews  
 JoAnna Rottke  
 Thomas Savignano  
 Michael Stern

#### IT'S EASY TO BECOME A FRIEND

Your tax-deductible 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. If you would like to make a gift to the endowment, please contact Cari Napoles from Humanities Development. She can be reached at (831) 459-4713 or [cmnapole@ucsc.edu](mailto:cmnapole@ucsc.edu).

If you are interested in making an estate gift, contact Cecilia Reyes at (831) 502-7112 or [cenoreye@ucsc.edu](mailto:cenoreye@ucsc.edu).

## HELPFUL TIPS & DEPARTURE INFORMATION

### HELPFUL TIPS

Conference Services will provide you with room keys, meal cards, extra linens, light bulbs, lamps, parking permits, and most things having to do with housing. The Dickens Project handles everything else, including the loaning of electric teapots, ethernet cables, bath mats, and hangers.

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

Cell phone service is spotty at UC Santa Cruz, so ask around to find someone with the same provider and see if they have found good places for reception. Connecting to wi-fi can be excellent or terrible, depending where you are. Login information is provided 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."

### BEFORE YOU LEAVE THE UNIVERSE

Don't forget to return your room keys and meal card to the Conference Office. There are charges incurred by us and billed to you if you do not. Please return the keys in the envelope in which they came. If Conference Services isn't open when you need to leave, please make prior arrangements with them or with the Dickens Project staff.

### EVALUATIONS

Following the conference, we will email you a link to an anonymous Qualtrics survey. Please take a moment to let us know what we're doing well, and how we can improve.

## INSPIRE THE NEXT GENERATION OF VICTORIAN STUDIES SCHOLARS

The Dickens Project is committed to developing the next generation of Victorian scholars. Biannual conferences provide graduate students with the opportunity to develop collegial relationships with Victorianists from other universities. These contacts are valuable in developing dissertation topics, finding jobs, and developing manuscripts for publication. Furthermore, participation in our program provides graduate students with opportunities for teaching, conference presentations, and service on academic panels.

Our goal during this year's Friends Giving Week is to replenish our fund to assist with travel costs associated with Dickens Project events. These funds will help ease the financial burden on future participants and enable them to take maximum advantage of our programming.

The Friends of the Dickens Project have generously provided a 1:1 match for all gifts made between July 23-30, 2022. For every \$950 donated, we can provide one additional grad with the opportunity to travel to a Dickens Project-sponsored event. With your help, we will expand our capacity to extend this opportunity to graduate students who otherwise wouldn't be able to afford to participate.

Please make your gift online today!  
<https://bit.ly/3uMHVLb>



The Dickens Universe brings together scholars, teachers, students, and book-lovers of all backgrounds and experiences in order to create a vibrant community of intellectual collaboration and conversation. The conference provides a rare opportunity for this diverse group of people to spend a week learning, living and socializing together. We believe that intellectual excitement unfolds around dining tables and under redwood trees as much as it does in lecture halls and seminar rooms, and we want all participants in the Dickens Universe to feel welcomed, valued, and comfortable fostering productive professional and social bonds with one another. The friendships and mentoring relationships that form in this unique environment are valuable to all of us, and we rely on everyone to conduct themselves in ways that allow these connections to develop in healthy and mutually beneficial ways.

We will not tolerate behavior that makes any community members feel that they cannot fully participate in and enjoy the Dickens Universe. This includes discriminatory or offensive remarks related to race, color, national origin, religion, sex, gender, gender expression, gender identity, physical or mental disability, medical condition, marital status, age, sexual orientation, or citizenship. It also includes inappropriate physical contact, unwelcome sexual attention, the use of sexual language/images in professional conversations and settings, harassment of any sort, disruptive language or actions, and physical or verbal violence in any context. Universe participants who are found to be engaging in any of these behaviors will be held accountable and may be asked to limit their participation in future conferences.

This is our Universe. Let's keep it a benevolent, thriving, and intellectually vital place.

## COMMUNITY GUIDELINES REGARDING LANGUAGE, HATE SPEECH, AND TERMINOLOGY

In order to foster an enriching conversation among our community, we expect all participants to abide by the following terms:

Our conversations will be free of hate speech regarding race, ethnicity, gender identity and expression, sexual orientation, ability, religion, national origin, and socio-economic class or background. The use of slurs and epithets by either speakers or participants will not be tolerated and will result in removal from the Universe.

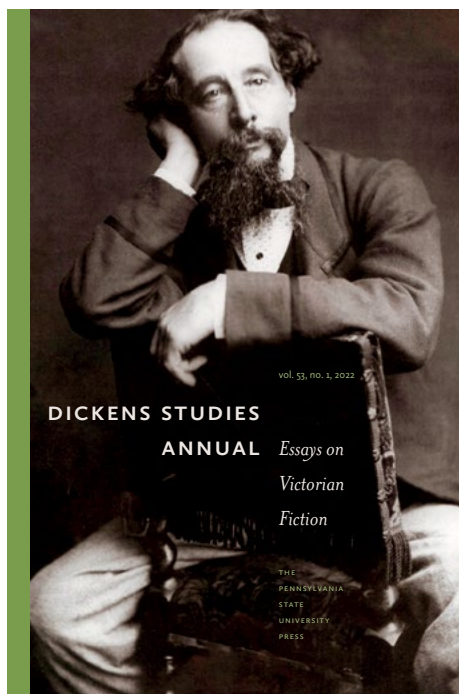
Following the expertise and guidance of scholars in Black and African American studies, we will adopt the preferred language that addresses the racism of historically used terms. This includes enslaved person/worker/mother/child rather than "slave"; enslaver vs. "master" or "mistress"; mixed-race person vs "mulatto," "quadroon," etc. We will also name rape and other forms of sexual assault as such, particularly when referring to the rape and other sexual assault of enslaved people or literary characters, rather than using euphemisms such as "sexual affair" or "sexual intercourse." We acknowledge that for some this may be new terminology, but we ask that you strive to follow best practices as we embrace anti-racist practices as an organization.

# DICKENS STUDIES ANNUAL

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EDWARD GUILIANO, ANNE HUMPHERYS, AND NATALIE MCKNIGHT, EDITORS

Twice a year, *Dickens Studies Annual: Essays on Victorian Fiction* publishes articles exploring the wide range of Dickens's interests and talents as well as on other mid- and late-nineteenth century novelists and on the history and aesthetics of the period's fiction. Over the decades, the distinguished journal has become known for its annual review essay examining much of a prior year's scholarship on Dickens as well as solicited review surveys of studies of other Victorian authors. The journal is open to a wide range of approaches, long articles, and is recognized for some of the best of what is being thought, said, and done in the world of Victorian fiction.



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