Dickens, Then and Now

NEH Summer Seminar for School Teachers

July 2016

General Information

Director: Availability and Contact Information

If you’d like to meet with me, grab me after class or make an appointment for another time. We can have a chat over lunch or coffee just about any time of any day. We can meet on campus or in town. Just let me know you want to talk, and we’ll make it happen. You can contact me by email or phone:

mgould@usf.edu (319) 321-9691

Website and Blog

I will continue to update the website through the month of July (and after). It has lots of links to resources, so be sure you have it bookmarked. As you uncover new resources you think may be helpful to others, pass them along and I’ll add them to the site. The Facebook group remains live, so feel to use that forum for circulating information about social activities. And for posting documents or sharing files, you might want to make use of the seminar’s shared Google Drive.

I would like to enlist everyone’s help in maintaining an active blog during the seminar. The blog should capture and publicize the core concepts and “aha! moments” from the seminar and provide a forum for extending our discussions beyond our face-to-face meetings. With this in mind, I will encourage everyone to participate actively on the blog. To make the blog work as a record of our seminar, I will also ask that everyone take a turn posting brief notes from the seminar to the blog.

Assignments

In addition to the common readings and group discussions, you have some assignments to complete in the seminar. Smaller assignments include a research exercise using Victorian periodicals. These smaller assignments will both advance our discussions and introduce you to new methods and materials you can adapt to classroom use.

The second, much bigger assignment, is your final project for the seminar. Your final project should be pedagogical in nature, and it should reflect the content of the seminar in some way. You do, however, have wide latitude in choosing an appropriate form for your project. I will ask that you meet with me by the end of the third week to discuss your ideas. And you will present a preliminary sketch of your project during the final week of the seminar. You’ll have time to develop and polish your project after the conclusion of the seminar, as the final version of your project will not be due until the end of September.

Optional Afternoon Pedagogy Workshops

There will be three afternoon pedagogy workshops. Although these workshops are optional, I would like everyone to attend at least one of them. The first workshop is an opportunity to share your best, most effective assignment, an activity that works brilliantly in the classroom. At the second workshop, you’ll have the opportunity to enlist your fellow teachers’ help in fixing a class activity that hasn’t worked as well as you had hoped. At our third workshop, we will focus on available digital technologies and how to use them in the classroom. All three workshops are great opportunities to talk about the nuts and bolts of teaching and to exchange best methods.

About the Common Readings

Please read (or re-read) our two core texts—*Hard Times* and *A Tale of Two Cities—*prior to your arrival in Santa Cruz. As the schedule is rather tight, you may want also to have read at least some of the other materials prior to the start of the seminar.

The critical readings and shorter companion pieces are all available on the seminar Google Drive. You may want to have them in class, so either save them to a laptop/tablet or else print them ahead of time. I will have a master copy of all the critical readings if you prefer to make your own photocopy packet from that upon your arrival. We will provide photocopies of the Nation, Collins, and Phillips plays on the schedule for 14 and 15 July.

The films are not optional, but the group screenings are: you may, if you prefer, watch the films on your own time (though I do hope you’ll join us for the group screenings).

Prior to your arrival in Santa Cruz, you will need to purchase the primary texts for the seminar:

* Atkinson, Tobin. *Hard Times: An Adaptation of Charles Dickens’s Novel for One Actor*. CreateSpace, 2013.
* Dickens, Charles. *A Tale of Two Cities*. New York: Penguin, 2003.
* \_\_\_. *Hard Times*. New York: Norton, 2000.
* Gielgud, John. *A Tale of Two Cities*. New York: Samuel French, 2013.
* Poulton, Harry. *A Tale of Two Cities*. Nick Hern: 2014.

I will set up a shopping list on Amazon.com to make text purchases easy and stress-free.

Seminar Schedule

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| Week One: Texts and Contexts |

Saturday and Sunday, 3 and 4 July: Arrivals

Please plan to arrive in Santa Cruz over the weekend, but by no later than 6:00 pm Monday. As Monday is a holiday, many businesses will be closing early, so you’ll want to arrive before that if you have any supplies (groceries, etc.) to purchase. You may want to share your arrival information on Facebook so you can share transportation from the airport, make plans to meet others who have already arrived, and coordinate local supplies runs and excursions in the time leading up to our first meeting.

Monday, 4 July: Welcome Dinner

Welcome Dinner (6:00 pm. Location: Patio at Porter Dining Hall. Dinner hosted by the

 Friends of the Dickens Project)

NEH Summer Scholar Introductions

After dinner, observe the fireworks from the hilltop vantage point of campus or go down to

 the beach for a waterfront view!

Tuesday, 5 July (9:30-12:30; Lunch and Afternoon Campus Tour): Getting Started

Welcome/Introductions

Overview and objectives of the seminar

* Situating Dickens and his work
* Introduction to Dickens: biography and critical approaches
* Historical background: the 1850s

Group discussion: How and why do we teach Dickens? (Curricula, Approaches, Objectives, Assignments)

* What can Dickens do for our students?
* What larger objectives can be met via Dickens?
* What are the challenges we face in teaching Dickens?
* What are our needs if we are to make more effective use of Dickens in the classroom?

Scholarly Readings

1. Moye, Richard. “Storied Realities: Language, Narrative, and Historical Understanding.” *Contemporary Dickens*. Ed. Eileen Gillooly and Deirdre David. Ohio State U P, 2009. 93-109.
2. Schor, Hilary. “Novels of the 1850s: *Hard Times*, *Little Dorrit*, and *A Tale of Two Cities.*” *Cambridge Companion to Charles Dickens*. Ed. John Jordan. Cambridge, 2001. 64-77.
3. Gardiner, John. “Dickens.” *The Victorians: An Age in Retrospect*. Continuum, 2012, 161-80.
4. Slater, Michael. “Writing for ‘These Times’, 1853-1854.” *Charles Dickens*. Yale U P, 2009. 363-85.

\*\*Following the seminar, we will have a group lunch courtesy of the Friends of the Dickens Project. After lunch, there will be a tour of campus with a focus on facilities.

Wednesday, 6 July (9:30-12:30): Education and Entertainment

Primary Text: *Hard Times*, focus on Books I and II (pages 41-244)

Discussion topics

* Education, then and now
* Utilitarianism
* Victorian popular entertainments
* World and text in the nineteenth century

Scholarly Readings

1. Schlicke, Paul. “*Hard Times*: The Necessity of Popular Entertainment.” *Dickens and Popular Entertainment*. Allen and Unwin, 1985. 137-89.
2. Schlicke, Paul. “Popular Entertainment and Dickens’s Journalism.” *Dickens and Popular Entertainment*. Allen and Unwin, 1985. 190-225.
3. Newsome, David. “Looking Inwards.” *The Victorian World Picture*. Rutgers U P. 13-49.

**Optional Afternoon Workshop 1 (2:30-4:30): “My Best Success”**

 Bring along your most successful assignment or activity and tell us about how you make it work so brilliantly in your classroom.

Thursday, 7 July (9:30-12:30): The Industrial Novel

Primary Text: *Hard Times*, focus on Book III (245-315)

Discussion topics

* The industrial novel
* The English working class in fact and fiction
* Gender and social class in *Hard Times*
* Carlyle as writer, philosopher, and influence
* Historical contexts of literature and using literature to teach history

Historical and Contextual Readings

1. Thompson, E.P. “Exploitation,” and “Community: the Rituals of Mutuality.” *The Making of the English Working Class*. Vintage, 1966. 189-212; 419-29.
2. Carlyle, Thomas. “Midas,” “Manchester Insurrection,” “Working Aristocracy,” “Plugson of Undershot,” “Labour,” “Reward,” and “Democracy.” *Past and Present*. Serenity, 2009. 17-21; 27-33; 153-81.

Scholarly Readings

1. Scheckner, Peter. “Gender and Class in Dickens: Making Connections.” *Midwest Quarterly: A Journal of Contemporary Thought* 41.3 (2000): 236-250.
2. Johnson, Patricia E. “*Hard Times* and the Structure of Industrialism: The Novel as Factory.” *Studies in the Novel* 21.2 (1989): 128-137.

Friday, 8 July (9:30-12:30; 2:30-4:00): The Novel and the Periodical

Presentation: Digital resources for the study of Dickens and the nineteenth century

Discussion Topics

* Victorian periodicals
* Archival materials in research and teaching
* Dickens resources online

Group Activity: Tour of the library and a visit to Special Collections (we will meet in the library at 2:30. I recommend lunch on campus. Try the Rainforest Café in the library!)

**Individual Assignment: Periodicals research (due Tuesday)**

Scholarly Readings

1. Ledger, Sally. “*Hard Times* and *Household Words*.” *Dickens and the Popular Radical Imagination*. Cambridge U P, 2007.
2. Mussell, James. “Newspapers and Periodicals in Class.” *The Nineteenth-Century Press in the Digital Age*. Palgrave Macmillan, 2012. 149-189.
3. Beetham, Margaret. “Towards a Theory of the Periodical as a Publishing Genre.” *Investigating Victorian Journalism*. New York: St. Martin’s, 1990. 19-32.

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| Week 2: Cultural Artifacts |

Monday, 11 July (9:30-12:30): Publication and Reception

Primary text: *Hard Times*

Discussion topics

* Critical reception of *Hard Times*
* Critical legacy of *Hard Times*
* Dickens in the cannon and the classroom
* *Hart Times*, form, and serial publication
* Social unrest and social consciousness

Historical and Contextual Readings

1. Dickens, “A Preliminary Word.” *Household Words* 1.1 (30 March 1850): 1.
2. Selected Contemporary Reviews of *Hard Times*. In Norton, 2000.
3. F.R. Leavis, from *The Great Tradition*. New York: Stewart, 1948. 19-20.
4. Charles Dickens, “On Strike.” *Household Worlds*. In *Hard Times*. Norton, 2000.

Scholarly Readings

1. Clausson, Nils. “Dickens’s Genera Mixta: What Kind of a Novel is *Hard Times*?” *Texas Studies in Literature and Language* 52.2 (2010): 157-180.
2. Harrison, John R. “Dickens’s Literary Architecture: Patterns of Ideas and Imagery in *Hard Times*.” *Papers on Language and Literature* 36.2 (2000): 115-138.

Tuesday, 12 July (9:30-12:30): Cultural Studies and Historical Approaches

Primary Text: *Hard Times*

Discussion topics

* The Victorian periodical
* What counts as evidence in literary analysis
* Texts and contexts

**Periodicals Research—Presentations**

* Discussion of research discoveries
* Archival research in the classroom: ideas and challenges
* Periodicals, images, and other forms of extra-textual evidence

Scholarly Readings

1. Flint, Kate. “The Visible and the Unseen.” *The Victorians and the Visual Imagination*. Cambridge U P, 2000. 1-39.

Wednesday, 13 July (9:30-12:30; 2:30-4:30): Parallel Texts

Primary texts

* Selections from Elizabeth Gaskell, *Mary Barton* and *North and South* (+ film clip).
* Selection from Harriet Martineau, *Illustrations of Political Economy*.
* Elizabeth Barrett Browning, “The Cry of the Children.”
* Ruskin, John. From *Unto This Last* (“The Roots of Honour,” “The Veins of Wealth” and “Ad Valorem.” (1860).

Discussion topics

* Industrialization and culture
* Literature and/as social protest
* Representing labor and the laboring classes
* Panopticism, surveillance, and social discipline

Scholarly Readings

1. Spector, Stephen J. “Monsters of Metonymy: Hard Times and Knowing the Working Class.” *ELH* 51.2 (1984): 365-384.
2. Malone, Cynthia Northcutt. “The Fixed Eye and the Rolling Eye: Surveillance and Discipline in *Hard Times*.” *Studies in the Novel* 21.1 (1989): 14-26.
3. Fielding, K. J., and Anne Smith. “*Hard Times* and the Factory Controversy: Dickens vs. Harriet Martineau.” *Nineteenth-Century Fiction* 24.4 (1970): 404-427.

**Optional Afternoon Workshop 2 (2:30-4:30): “Help me Fix This”**

 Bring along your less successful assignment or activity and let your colleagues help you diagnose and fix the problems.

Thursday, 14 July (9:30-12:30): Adaptations and Legacies

Primary texts

* *Hard Times* (1915 silent film—view on *YouTube*).
* W.H.C. Nation, *Under the Earth; or, the Sons of Toil* (1867 play) (We will provide a photocopy).
* Tobin Atkinson, *Hard Times* (1996).

Discussion topics

* Adaptations and dramatizations
* Intertextuality and comparative textual studies

Scholarly Readings

1. Proud, Elizabeth. “Radio Drama: *Hard Times*.” *Dickens Quarterly* (March 1985): 33.
2. Elliot, Kamilla. “Film Language.” *Rethinking the Novel/Film Debate*. Cambridge UP, 2003. 77-112.
3. Cardwell, Sarah. “What is (an) adaptation?” *Adaptation Revisited*. Manchester U P, 2002. 9-30.
4. Buchanan, Judith. “Literary Adaptation in the Silent Era.” *A Companion to Literature, Film, and Adaptation*. Ed. Deborah Cartmell. Blackwell, 2012. 17-32.
5. Bryant, John. “Introduction.” *The Fluid Text*. U of Michigan P, 2002. 1-20.

Friday, 15 July (9:30-12:30): *A Tale of Two Cities*: Sources and Backgrounds

Primary Texts

* Watts Phillips, *The Dead Heart* (We will provide a photocopy).
* Wilkie Collins and Charles Dickens, *The Frozen Deep* (We will provide a photocopy).

Discussion topics

* Adaptation
* Influences and sources: *A Tale of Two Cities*
* Self-sacrifice and the communal good

Scholarly Readings

1. Carr, Jean Ferguson. “Dickens’s Theatre of Knowledge.” *Dramatic Dickens*. Ed. Carol MacKay. New York: St. Martin’s. 1989. 27-44.
2. Nayder, Lillian. “The Cannibal, the Nurse, and the Cook in *The Frozen* Deep.” *A Library of Essays on Charles Dickens: Dickens, Sexuality and Gender*. Ed. Lillian Nayder. Farnham: Ashgate, 2012. 75-98.
3. Baker, Keith Michael. “A Genealogy of Dr. Manette.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 64-74.

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| Week Three: Historical Positioning |

Monday, 18 July (9:30-12:30): The Historical Novel

Primary Text: *A Tale of Two Cities*, focus on Parts I and II (5-254)

Discussion topics

* Historical fiction; history and fiction; fiction as history; fictionalizing history
* The French Revolution in fact and fiction
* Historical contexts of literature and using literature to teach history
* Past and present; history and literature; then and now

Scholarly Reading

1. Sorensen, David R. “‘The Unseen Heart of the Whole’: Carlyle, Dickens, and the Sources of the French Revolution in *A Tale Of Two Cities*.” *Dickens Quarterly* 30.1 (2013): 5-25.
2. Hobsbawm, Eric. “The French Revolution.” *The Age of Revolution*. Vintage, 1996: 53-77.
3. Jones, Colin, Josephine McDonagh, and Jon Mee. “*A Tale of Two Cities* in Context.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009.1-23.

Tuesday, 19 July (9:30-12:30): Politics and Ethics

Primary Text: *A Tale of Two Cities*, focus on Part III (255-390)

Discussion topics

* Representing revolution
* Families, communities, and the individual
* The ethical dilemma
* Social unrest, social surveillance, social order

Contextual Reading

1. Thomas Carlyle, from *The French Revolution*. Modern Library Classics, 2002.

Scholarly Readings

1. Stedman Jones, Gareth. “The Redemptive Power of Violence? Carlyle, Marx and Dickens.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 41-63.
2. Baldridge, Cates. “Alternatives to Bourgeois Individualism in A Tale Of Two Cities.” *Critical Essays on Charles Dickens’s A Tale of Two Cities*. 168-186. New York, NY: G. K. Hall, 1998.
3. Schor, Hilary. “*Hard Times* and *A Tale of Two Cities*: The Social Inheritance of Adultery.” *Dickens and the Daughter of the House*. Cambridge U P, 1999. 70-100.

Wednesday, 20 July (9:30-12:30): Past and Present

Primary text: *A Tale of Two Cities*

Reviews and Critical Assessments

1. George Orwell, “Charles Dickens.” *Inside the Whale and Other Essays*. Penguin, 1969.
2. Selected 19th-century reviews of *A Tale of Two Cities*.

Discussion topics

* History and literature
* Critical receptions of *A Tale of Two Cities*
* Critical legacies of *A Tale of Two Cities*

Scholarly Readings

1. Stoehr, Taylor. *Dickens: The Dreamer's Stance*. Ithaca: Cornell UP, 1965.
2. Daleski, H. M. “Imagining Revolution: The Eye of History and of Fiction.” *Journal of Narrative Technique* 18.1 (1988): 61-72.
3. Griffiths, Devin. “The Comparative History of *A Tale Of Two Cities*.” *ELH* 80.3 (2013): 811-838.

**Preliminary Project Reports: Be prepared to discuss the current state of your final seminar project!**

Thursday, 21 July (9:30-12:30): Terror

Primary text: *A Tale of Two Cities*

Discussion topics

* Historical context and cultural significance
* Terrorism
* Indian “Mutiny” and the revolutions of the 1850s

Scholarly Readings

1. Joshi, Priti. “Mutiny Echoes: India, Britons, and Charles Dickens’ *A Tale Of Two Cities*.” *A Library of Essays on Charles Dickens: Global Dickens*. 435-474. Farnham, England: Ashgate, 2012.
2. Herbert, Christopher. “Moral Insanity.” *War of No Pity: the Indian Mutiny and Victorian Trauma*. Princeton U P, 2008. 213-38.
3. Ferguson, Frances. “On Terrorism and Morals: Dickens’s *A Tale of Two Cities*.” *Partial Answers: Journal of Literature and the History of Ideas* 3.2 (2005): 49-74.
4. Mangum, Teresa. “Dickens and the Female Terrorist: The Long Shadow of Madame Defarge.” *Nineteenth-Century Contexts* 31.2 (2009): 143-160.

**Optional Afternoon Workshop 3 (2:30-4:30): “Digital Dickens”**

 Dr. Jon Varese joins us for a discussion of digital technologies in/and the classroom.

Friday, 22 July: No Meeting

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| Week Four: Image and Movement |

Sunday, 24 July (7:00-9:00 pm): Film Screening: *A Tale of Two Cities: The Musical* (Optional)

Monday, 25 July (9:30-12:30; 7:00-9:00 pm): Illustrations

Guest Speaker: Kate Flint, Professor of Art History, University of Southern California

Discussion topics

* The literary and the visual
* Teaching (with) images

7:00-9:00 Evening Film Screening: *A Tale of Two Cities* (1935)

Tuesday, 26 July (9:30-12:30): Visualizing Dickens

Primary Texts

* J. Palgrave Simpson, *All for Her* (1875). (We will provide a photocopy).
* John Gielgud, *A Tale of Two Cities*. (1935). New York: Samuel French, 2013.
* Mike Poulton, *A Tale of Two Cities* (2014).

See next page 🡪

Discussion topics

* National vs domestic conflict in *A Tale of Two Cities*
* Adaptations: dramatizations
* Comparative approaches to literary studies
* The pictorial and the performative
* Dickens’s latter-day legacies

Scholarly Readings

1. Underwood, Hilary. “Dickens Subjects in Victorian Art.” *Dickens and the Artists*. Yale U P, 2012. 69-109.
2. Marsh, Joss. “Mimi and the Matinee Idol: Martin-Hervey, Sydney Carton, and the Staging of *A Tale of Two Cities*, 1860-1939.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 126-45.

**Project Presentations**

Wednesday, 27 July (9:30-11:30 am; 1:00-3:30 pm): From Page to Stage to Cinema

Film Screening (9:30-11:30): *A Tale of Two Cities* (1958).

Discussion topics

* Adaptation: film
* Film in the service of literary studies
* Using adaptation effectively in the classroom

Scholarly Reading

1. Zambrano, Ana L. “Charles Dickens and Sergei Eisenstein: The Emergence of Cinema.” *Style* 9 (1975): 469-487.
2. Elliot, Kamilla. “Cinematic Novels/Literary Cinema.” *Rethinking the Novel/Film Debate*. Cambridge U P, 2003. 113-32.
3. Leitch, Thomas. “How to Teach Film Adaptations, and Why.” *The Pedagogy of Adaptation*. Ed. Dennis Cutchins, Laurence Raw, and James Welsh. Scarecrow P, 2010. 1-20.
4. Barr, Charles. “Two Cities, Two Films.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 166-87.

**Project Presentations**

Thursday, 28 July: Dickens on the Twentieth-Century Stage

Guest Speaker: Sharon Weltman, Professor of English, Louisiana State University

Discussion topics

* Dickens’s modern legacies
* Melodrama and performance
* Dickens today: relevance, inspirations, challenges

Friday, 29 July: Wrap-Up

Seminar Wrap-Up: Contemporary Issues, Applications, Pedagogical Approaches

**Project Presentations**

\*\*All are welcome to stay on for the Dickens Universe, which runs 31 July through 6 August.\*\*

Bibliography of Common Critical Readings

Baker, Keith Michael. “A Genealogy of Dr. Manette.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 64-74.

Baldridge, Cates. “Alternatives to Bourgeois Individualism in *A Tale Of Two Cities*.” *Critical Essays on Charles Dickens’s* A Tale of Two Cities. 168-186. New York: G. K. Hall, 1998.

Barr, Charles. “Two Cities, Two Films.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 166-87.

Beetham, Margaret. “Towards a Theory of the Periodical as a Publishing Genre.” *Investigating Victorian Journalism*. 19-32. New York: St. Martin’s, 1990.

Bryant, John. “Introduction.” *The Fluid Text*. U of Michigan P, 2002. 1-20.

Buchanan, Judith. “Literary Adaptation in the Silent Era.” *A Companion to Literature, Film, and Adaptation*. Ed. Deborah Cartmell. Blackwell, 2012. 17-32.

Carlyle, Thomas. “Midas,” “Manchester Insurrection,” “Working Aristocracy,” “Plugson of Undershot,” “Labour,” “Reward,” and “Democracy.”. *Past and Present*. Serenity, 2009. 17-21; 27-33; 153-81.

Cardwell, Sarah. “What is (an) adaptation?” *Adaptation Revisited*. Manchester U P, 2002. 9-30.

Carr, Jean Ferguson. “Dickens’s Theatre of Knowledge.” *Dramatic Dickens*. Ed. Carol MacKay. New York: St. Martin’s. 1989. 27-44.

Clausson, Nils. “Dickens’s Genera Mixta: What Kind of a Novel is *Hard Times*?” *Texas Studies in Literature and Language* 52.2 (2010): 157-180.

Daleski, H. M. “Imagining Revolution: The Eye of History and of Fiction.” *Journal of Narrative Technique* 18.1 (1988): 61-72.

Elliot, Kamilla. “Cinematic Novels/Literary Cinema. *Rethinking the Novel/Film Debate*. Cambridge U P, 2003. 113-32.

\_\_\_. “Film Language.” *Rethinking the Novel/Film Debate*. Cambridge UP, 2003. 77-112.

Ferguson, Frances. “On Terrorism and Morals: Dickens’s *A Tale of Two Cities*.” *Partial Answers: Journal of Literature and The History Of Ideas* 3.2 (2005): 49-74.

Fielding, K. J., and Anne Smith. “*Hard Times* and the Factory Controversy: Dickens vs. Harriet Martineau.” *Nineteenth-Century Fiction* 24.4 (1970): 404-427.

Flint, Kate. “The Visible and the Unseen.” *The Victorians and the Visual Imagination*. Cambridge U P, 2000. 1-39.

Gardiner, John. “Dickens.” *The Victorians: An Age in Retrospect*. Continuum, 2012, 161-80.

Griffiths, Devin. “The Comparative History of *A Tale Of Two Cities*.” *ELH* 80.3 (2013): 811-838.

Harrison, John R. “Dickens’s Literary Architecture: Patterns of Ideas and Imagery in *Hard Times*.” *Papers on Language and Literature* 36.2 (2000): 115-138.

Herbert, Christopher. “Moral Insanity.” *War of No Pity: the Indian Mutiny and Victorian Trauma*. Princeton U P, 2008. 213-38.

Hobsbawm, Eric. “The French Revolution.” *The Age of Revolution*. Vintage, 1996: 53-77.

Johnson, Patricia E. “*Hard Times* and the Structure of Industrialism: The Novel as Factory.” *Studies in The Novel* 21.2 (1989): 128-137.

Jones, Colin, Josephine McDonagh, and Jon Mee. “*A Tale of Two Cities* in Context.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009.1-23.

Joshi, Priti. “Mutiny Echoes: India, Britons, and Charles Dickens’ A Tale Of Two Cities.” *A Library of Essays on Charles Dickens: Global Dickens*. 435-474. Farnham, England: Ashgate, 2012.

Ledger, Sally. “*Hard Times* and *Household Words*.” *Dickens and the Popular Radical Imagination*. Cambridge U P, 2007.

Leitch, Thomas. “How to Teach Film Adaptations, and Why.” *The Pedagogy of Adaptation*. Ed. Dennis Cutchns, Laurence Raw, and James Welsh. Scarecrow P, 2010. 1-20.

Malone, Cynthia Northcutt. “The Fixed Eye and the Rolling Eye: Surveillance and Discipline in Hard Times.” *Studies in the Novel* 21.1 (1989): 14-26.

Mangum, Teresa. “Dickens and the Female Terrorist: The Long Shadow of Madame Defarge.” *Nineteenth-Century Contexts* 31.2 (2009): 143-160

Marsh, Joss. “Mimi and the Matinee Idol: martin-Hervey, Sydney Carton, and the Staging of *A Tale of Two Cities*, 1860-1939.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 126-45.

Moye, Richard. “Storied Realities: Language, Narrative, and Historical Understanding.” *Contemporary Dickens*. Ed. Eileen Gillooly and Deirdre David. Ohio State U P, 2009. 93-109.

Mussell, James. “Newspapers and Periodicals in Class.” *The Nineteenth-Century Press in the Digital Age*. Palgrave Macmillan, 2012. 149-189.

Nayder, Lillian. “The Cannibal, the Nurse, and the Cook in *The Frozen* Deep.” *A Library of Essays on Charles Dickens: Dickens, Sexuality and Gender*. Ed. Lillian Nayder. Farnham: Ashgate, 2012. 75-98.

Newsome, David. “Looking Inwards.” *The Victorian World Picture*. Rutgers U P. 13-49.

Proud, Elizabeth. “Radio Drama: *Hard Times*” *Dickens Quarterly* (March 1985): 33.

Scheckner, Peter. “Gender and Class in Dickens: Making Connections.” *Midwest Quarterly: A Journal of Contemporary Thought* 41.3 (2000): 236-250.

Schlicke, Paul. “*Hard Times*: The Necessity of Popular Entertainment.” *Dickens and Popular Entertainment*. Allen and Unwin, 1985. 137-89.

\_\_\_. “Popular Entertainment and Dickens’s Journalism.” *Dickens and Popular Entertainment*. Allen and Unwin, 1985.190-225.

Schor, Hilary. “*Hard Times* and *A Tale of Two Cities*: The Social Inheritance of Adultery.” *Dickens and the Daughter of the House*. Cambridge U P, 1999. 70-100.

Schor, Hilary. “Novels of the 1850s: *Hard Times*, *Little Dorrit*, and *A Tale of Two Cities.*” *Cambridge Companion to Charles Dickens*. Ed. John Jordan. Cambridge, 2001. 64-77.

Slater, Michael. “Writing for ‘These Times’, 1853-1854.” *Charles Dickens*. Yale U P, 2009. 363-85.

Sorensen, David R. “‘The Unseen Heart of the Whole’: Carlyle, Dickens, and the Sources of the French Revolution in *A Tale Of Two Cities*.” *Dickens Quarterly* 30.1 (2013): 5-25.

Spector, Stephen J. “Monsters of Metonymy: *Hard Times* and Knowing the Working Class.” *ELH* 51.2 (1984): 365-384.

Stedman Jones, Gareth. “The Redemptive Power of Violence? Carlyle, Marx and Dickens.” *Charles Dickens,* A Tale of Two Cities, *and the French Revolution*. Ed. Colin Jones, Josephine McDonagh, and Jon Mee. Palgrave, 2009. 41-63.

Stoehr, Taylor. *Dickens: The Dreamer's Stance*. Ithaca: Cornell UP, 1965.

Thompson, E.P. “Exploitation,” “Community: the Rituals of Mutuality.” *The Making of the English Working Class*. Vintage, 1966. 189-212; 419-29.

Underwood, Hilary. “Dickens Subjects in Victorian Art.” *Dickens and the Artists*. Yale U P, 2012. 69-109.

Van Vuuren, Melissa. “Microform and Digital Collections.” *Literary Research and the Victorian and Edwardian Ages*. Scarecrow, 2011. 181-98.

Zambrano, Ana L. “Charles Dickens and Sergei Eisenstein: The Emergence of Cinema.” *Style* 9 (1975): 469-487.