

# Association of Adaptation Studies 9<sup>th</sup> Annual Conference: Adaptations and Multiplicities

Flagler College St. Augustine, FL, USA

## Schedule of Events

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### Friday, September 26

7:30-9am Registration in Ponce Hall Lobby and Breakfast in College Dining Hall

9:00-10:30am Plenary Speaker Amanda Klein, East Carolina University – Flagler Room

“Affect and Genre in the Age of Transmedia Multiplicities: A Harry Potter Case Study”

11-12:30pm Plenary Speaker Patrick Catrysse, University of Antwerp – Flagler Room

“Descriptive Adaptation Studies: Epistemological and Methodological Issues”

12:30-1:30pm Lunch in College Dining Hall

2-3:15pm Session 1: “Essentials of Film Adaptation”

A) Industry, K-421

- a. Laurence Raw, Baskent University  
“Questioning Binaries: ‘Remakes’ and ‘Originals’”
- b. Wieland Schwanebeck, TU Dresden  
“Playing an Attorney Game: *Never Say Never Again* and 007’s Status in Adaptation Studies”
- c. Lesley Marx, University of Cape Town  
“‘Starring Shirley Temple’: The Brand”

B) Theory, K-422

- a. Camila Figueiredo, Federal University of Minas Gerais  
“Transmedia Storytelling in *Cheias de Charme*”
- b. Kyle Meikle, University of Delaware  
“Crossover/Adaptation”
- c. Margaret Harvey, Texas A&M University  
“Overriding Values: Locating Post-9/11 Anxieties in Adaptation and Youth Culture”

C) Revelations in Social Contexts, K-424

- a. Alicia Byrnes, New York University  
“Crossing the ‘Invisible Borderline’: Werner Herzog’s Subliminal Manifesto in *Grizzly Man*”

- b. Frans Weiser, University of Georgia  
“Faking Authorship: Politicizing ‘The Prison Memoirs’”
  - c. Erin Lee Mock, University of West Georgia  
“Moving On: Adapting Hughes and Williams to the 1950s”
- D) Authorship, K-424
- a. Carol Poole and Ruxandra Trandfoise, Edge Hill University  
“Death Has Come to Pemberley. Authorship Polygamy in the BBC Adaptation of ‘*Death Comes to Pemberley*’”
  - b. Zahra Tavassoli Zea, University of Kent  
“Classicism Against the Grain: A Study of Éric Rohmer’s Faithfulness to Early Nineteenth Century German Literary and Pictorial Tradition in Post-1968 French Cinema”
  - c. Dan Holland, University of South Florida  
“Chan-wook Park’s Adaptation of the Japanese Manga *Old Boy*”

### 3:30-5pm Session 2: “Concerns of Adaptation”

- A) Morality, K-421
- a. Claudiu Turcus, Babes-Bolyai University  
“Screening the Banality of Evil: The Testimonial Pact in Lajos Koltai’s *Fateless*”
  - b. Larry Gray, Jacksonville State University  
“Multiple Circumstances – Moral Adaptation: Rohmer’s *Six Moral Tales*”
  - c. Teresa Forde, University of Derby  
“‘They’re already taking my future! They can’t have the things that mattered to me in the past!’ Adapting The *Hunger Games* Trilogy”
- B) Remediation in Visuals and Sound, K-422
- a. Micajah Henley, University of Mississippi  
“The Howlin’ *Wolf of Wall Street*”
  - b. Shannon Brownlee, Dalhousie University  
“Gender Multiplicity: Ottinger’s *Dorian Gray* in the Mirror of the Yellow Press”
  - c. Mary Nestor, University of Aberdeen  
“Chivalry Renewed: The Remediation of Walter Scott’s *Ivanhoe* in the 20<sup>th</sup> Century”
- C) Performance, K-423
- a. Maria Marcsek-Fuchs, Technische Universität Braunschweig  
“Shakespeare, Dance and the Screen”
  - b. Hui Wu, Communication University of China  
“*Caesar Must Die*: Shakespeare in Prison”
  - c. Dennis Cutchins, Brigham Young University  
“Staging *Pride and Prejudice*: What Exactly Are We Adapting?”
- D) Effects of Time, K-424
- a. Zhu Jianxin, Fudan University  
“When *Journey to the West* Becomes Money Business”

- b. Jim Grove, Mount Mercy University  
“The Unique Multiplicity of the *Two Women* Adaptation Story: Sophia Loren, Motherhood, and Memories of War”
- c. Chris Kuipers, Indiana University of Pennsylvania  
“The Adaptational Transaction: Radical Reserialization”

6pm Heavy Hors D'oeuvres and Open Bar Reception Hosted by Dr. Alan Woolfolk in Flagler College Solarium

All conference attendees invited to attend, compliments of Flagler College

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### **Saturday, September 27**

8:30-9:30am Breakfast in College Dining Hall

9:45-11am Session 3: “Adaptive Genres”

#### A) Horror, K-421

- a. Greg Semenza, University of Connecticut  
“The Reveal Shot in *Dr. Jekyll and Mr. Hyde* on Film”
- b. Charles Hamilton, Northeast Texas Community College  
“Paranoia Through Adaptation: The Intertextuality of Fear in a Conspiracy Culture and the Accepted Confusion in a Technology Culture”
- c. James Taylor, University of Warwick  
“We are Iron Man – Forging Multiplicity in a Culturally Unfamiliar Superhero”

#### B) Fantasy, K-422

- a. Thomas Johnson, Catholic University of America  
“One Gollum to Rule the Box Office: Multiple Personalities and the Fantasy Franchise”
- b. Ana Cuelho, University of Lisbon  
“Beyond Tolkien: Adapting through Trailers and Songs”
- c. Martin Regal, University of Iceland  
“The Adaptability of *Alice* from Christ Church College to Gwen Stefani”

#### C) Television and Video Games, K-423

- a. David Richard, University of Queensland  
“The Palimpsestuousness of *Hannibal*”
- b. Dennis Rothermel, California State University  
“Playing the False in *The Newsroom* and *Veep*”
- c. Matthew Wysocki, Flagler College  
“‘If people hate me they hate me’: Uwe Boll and Film Adaptation of Video Games”

- D) The Films of John Huston, K-424  
Special Flagler College Faculty Panel
- a. Doug McFarland, Flagler College  
“Modernist Despair in Huston’s *Under the Volcano*”
  - b. Wes King, Flagler College  
“O’Connor’s Symbolic Motif and the Psychoanalytic Objects of Huston’s *Wise Blood*”
  - c. Alan Woolfolk, Flagler College  
“Hints of Modernism, Shades of Noir: *The Maltese Falcon* as Transitional Text”

11:15-12:30pm Session 4: “Art of Adaptation”

- A) Adaptive Multiplicity, K-421
- a. Amanda Gross, University of Southern California  
“Hearing Voices in the Silent, *Moby Dick*: Hetroglossia in *The Sea Beast*”
  - b. Jonathan Bignell, University of Reading  
“James Bond’s Beginnings: Adaptation Across Media Spaces”
  - c. Homer Pettey, University of Arizona  
“Wyatt Earp Biopics as Multiple Adaptations”
- B) Unusual Adaptive Modes, K-422
- a. Kate Newell, Savannah College of Art and Design  
“Adaptation, Cartography, and the Map-of-a-Book Calendar Club”
  - b. Casie Hermansson, Pittsburg State University  
“*The Spiderwick Chronicles* and Adapting Children’s Metafiction”
  - c. Jan L. Stephensen, University of Aarhus  
“Deborah Chiel’s Novelization (1998) of Glaser & Cuaron’s Hollywood Adaptation (1998) of Dickens’ *Great Expectations* (1849)”
- C) Illusionary Storytelling, K-423
- a. Melissa Croteau, California Baptist University  
“Faith in Storytelling: Ang Lee’s *Life of Pi*”
  - b. Allen Redmon, Texas A&M University  
“Rewatching Scorsese’s *Shutter Island* as Adaptation”
  - c. Kinga Tamas, Pannon University  
“Recontextualizing Stefan Zweig Texts in *The Grand Budapest Hotel*”
- D) Screenplay, K-424
- a. Juliano Rodrigues Pimentel, Universidade Federal do Rio Grande do Sul  
“Transtextual Laughter and the Case of the Joker: Adapting Space through Character”
  - b. Maria Angelica Amancio Santos, Federal University of Minas Gerais  
“Novel or Script: Who is Invading Whom? An Analysis of the Trespasser, by Marçal Aquino and Beto Brant”

E) Multiple Platforms, K-129

- a. Bianca Rossato, Universidade Federal do Rio Grande do Sul  
“The *Lizzie Bennet Diaries*: Finally, A Little Less of Mr. Darcy”
- b. Robin O’Sullivan, Troy University  
“Kerouac on Your Kindle: Reworking American Classics in Techno-Literature”
- c. Sarah Davis, Appalachian State University  
“An Example of More Being Better: Creating a Single Experience of C.S. Lewis Through Adaptations”

12:30-1:30pm Lunch in College Dining Hall

1:30-3:30pm Session 5: “Specific Adaptations”

A) Auteurs, K-421

- a. Matthew Bolton, Concordia College  
“The Minds of Minors and Monsters: Genre, Consciousness, and Ethics in the *Lolita* Adaptations”
- b. Alexander Davis, New York University  
“Adapting Hollywood: Intertextuality, the Coen Brothers, and the Art of Cinematic Pastiche”
- c. Elaine Indrusiak, Universidade Federal do Rio Grande do Sul  
“Alfred Hitchcock Reads Edgar Allan Poe: Adapting the Theory of the Effect”

B) Alfred Hitchcock and Freudian Psychoanalysis, K-422

Special Flagler College Undergraduate Student Panel

- a. William Arbogast, Flagler College  
“Beyond the Public and Private Space in Hitchcock’s *North by Northwest*”
- b. Shayne Druback, Flagler College  
“The Absent Father: Law and Transgression in Alfred Hitchcock’s *Psycho*”
- c. Rebecca Short, Flagler College  
“The Cannibalistic Gaze and Symbolic Order in Hitchcock’s *Rear Window*”

C) Detectives and Victims, K-423

- a. Ashley Polasek, De Montfort University  
“Archetypes & Phenotypes; The Mimetic Life of Sherlock Holmes”
- b. Toni Morris, University of Indianapolis  
“Holmes’ Appeal to Contemporary Viewers”
- c. Chrissy Auger, University of South Florida  
“*Gatsby* Adaptations: How Film Directors Become Jay Gatsby’s Biographers”

D) Genre, K-424

- a. Matthew Carlson, High Point University

“This Gun for Hire and Graham Greene’s Influence on Wartime Noir”

- b. Imelda Wheelan, University of Tasmania  
“A Kiss Before Dying: Adaptations of Ira Levin Novels”
- c. Jeremy Strong, University of West London  
“Fleming, Bond and the Author Biopic”

4-5pm Association General Meeting – Flagler Room

5-7pm Roundtable Discussion: “Current Directions in Adaptation Studies,” – Flagler Room

Featuring: Jack Boozer (Georgia State University), Deborah Cartmell (De Montfort University), Barton Palmer (Clemson University), Douglas McFarland (Flagler College), Jeremy Strong (University of West London), Tim Corrigan (University of Pennsylvania), Imelda Whelehan (University of Tasmania), and Patrick Catrysse (University of Antwerp).

\*Please remember to join us again next year at the Senate House in London, UK from the 25-27 of September, 2015!