

Literature on Screen 2nd Annual Conference

Thursday, September 21

3:00p.m. – 5:00p.m. - Registration
Great Hall

6:00 – 7:30 Sherry Reception
Welcoming Remarks from William Shropshire, Provost, Oglethorpe University,
Deborah Cartmell, Imelda Whelehan, and Barton Palmer
Great Hall

Friday, September 22

9:00a.m. – 10:00a.m. - Business Association Meeting
Talmadge Room

10:00a.m. – 11:30a.m. – Panels

1) French Adaptations

Chair: Jay Lutz, Oglethorpe University

Mort Gueiney, Kenyon College, “Alain Resnais and the Filmic Library”

Dimitri Liebsch, Ruhr-Universität, “Truffaut’s ‘Paradoxon’: From *A Certain Tendency to Jules and Jim*”

Tom Conner, St. Norbert College, “Le Lucien Lacombe de 1944 et Jeune d’aujourd’hui’: The Collaboration as Anti-Tragedy”

Jay Lutz, Oglethorpe University, “Godard, DeSica, and Alberto Moravia in 1960s Cinema”

2) Shakespeare and Film

Chair: Robert Hornback, Oglethorpe University

Sonya Loftis, “Mary Pickford as Shakespearean Shrew: Redefining the Image of America’s Sweetheart”

Allison Kellar Lenhart, “Reality Bytes: Hamlet’s Visual Soliloquies”

Jessica Walker, “‘As Crooked in thy Manners as thy Step’: Reshaping Deformity in Loncraine’s *Richard III*”

Lisa Bolding, “Place and Macbeth in Manhattan”

3) Film Dialogue and Genre

Chair: Jeff Jaeckle, Michigan State University

Emily Bauman, New York University, “‘What’s Your Damage?’: Dialogue in the Teen Movie

Jeff Jaeckle, Michigan State University, “‘Allow Myself to Introduce Myself’: Dialogue in Spoof Films”

Sarah Kozloff, Vassar College, “Cursing in Film Genres”

11:30a.m. – 12:30p.m. - Lunch
Emerson Center

12:30 – 2:00 pm - Panels

1) 'Chick Flicks': Women's Writing on Screen I

Chair: Imelda Whelehan: imw@dmu.ac.uk

Tamar Jeffers McDonald, "The Devil is in the Details: Film Costume Theory and Adaptation"

Robert K. Lightning, "*Brokeback Mountain*"

Esther Sonnet, "Uncanny Locations: Adaptations of the Maternal Narratives of the Missing Child"

2) Victorianism and Neo-Victorian Literature on Screen

Chair: Eckart Voigts-Virchow: voigts-virchow@anglistik.uni-siegen.de

Joyce Goggin, "*Pride and Prejudice*: Navigating the Space of Pemberley"

Antonija Primorac, University of Split, Croatia, "Pitfalls of the Exotic: Problems in Foregrounding India in Mira Nair's *Vanity Fair*"

Monika Pietrzak-Franger, "*The Elephant Man* – The Guardian of the Victorian Social Order"

3) Adaptation and Genre

Chair: Jeremy Strong, Writtle College, Essex

Joy McEntee, University of Adelaide, "... 'I Had a Leg Up, Genetically Speaking:' The Generic Antecedents of Scorsese's *Max Cady*"

Jeremy Strong, Writtle College, Essex, "Team Films in Adaptation: Remembered Stories and Forgotten Books"

Thomas Leitch, University of Delaware, "Adaptation, the Genre"

2:15p.m – 3:45 - Panels

1) The Fantastic

Chair: Cynthia J. Miller, Emerson College

Cynthia J. Miller, Emerson College, "Lights Out!, Cameras On!: Horror Comes to Television"

John C. Tibbets, University of Kansas. "Reality TV: Tales of Tomorrow on Television"

Jay Telotte, Georgia Institute of Technology, "Adaptation, Serenity, and Cinematization"

2) Beyond Page to Screen: New Ways of Thinking about Adaptation

Chair: Douglas McFarland, Oglethorpe University

Kate Newell, Savannah College of Art and Design, "Illustrating Adaptation / Adapting Illustration"

Catherine Kelley, Oglethorpe University, "Vermeer to the Fourth Power"

Diana McClintock, Kennesaw “*Emperor Jones* and Black Magic”

3) Parody and Adaptations

Chair: Douglas Lanier, University of New Hampshire

Carl Grindley, City University of New York, “Somewhere Between Parody and Adaptation: *Hamlet* from Stage to Screen

Katherine Conway, Wheaton College, “Ken and Ken Respond to the Thatcher Decade”

4) Media, Culture and Film Adaptation

Chair: Simon Sparks, Oglethorpe University

J. D. Connor, Harvard University, “From Reading to Redding; From the Courtship to the Affair: Adaptation in Owen Land”

I.Q. Hunter, De Montfort University, “Andy Warhol’s *A Clockwork Orange*”

4:00p.m. – 5:30 - Panels

1) Alfred Hitchcock at the Source

Chair: R. Barton Palmer, Clemson University

Matthew Bernstein, Emory University

Douglas McFarland, Oglethorpe University, “Hitchcock Does Highsmith”

Alan Woolfolk, Oglethorpe University, “Depth Psychology on the Surface: Hitchcock’s *Spellbound*”

Carole Zucker, Concordia University

2) Civil War Literature into Film

Chair: James Grove, Mount Mercy College

Dina Smith, Drake University, “The Cinematic Welty”

Michael Devine, UCLA, “Poetry, Film, and the Campaign for Literary Americanism”

J.D. Connor, Harvard University, “Doesn’t it look like a Brady, kid?: John Huston Refights the Civil War at MGM”

3) ‘Chick Flicks’: Women’s Writing on Screen II

Chair: Imelda Whelehan, De Montfort University

Deborah Barker, University of Mississippi, “Rewriting the Women’s Film: The Southern Chick Flick’s Response to *Gone with the Wind*”

Alisia Chase, “Sagan’s *Cybarites* Adapted

Jennifer Horn “*Rozema’s Mansfield Park*”

4) The 18th and 19th Century European Novel on Screen

Chair: Jay Lutz, Oglethorpe University

John R. Smith “Locating the Author in *Great Expectations* (1998)”

Irena Makoveeva, Vanderbilt University, “Screening *Anna Karenina*: Myth via Novel”

Richard Burt, University of Florida, "The Castration of Feminism and Literary Allusion in *Little Children* and *La Fidelite*"

5:30p.m. – 6:30p.m. – Dinner
Emerson Center

7:00pp.m. – 8:00p.m. – Plenary Session
Barton Palmer, Clemson University: "Tennessee Williams and the Post-war Southern Film"

8:00p.m. – 9:30p.m. – Reception and Launch of *Adaptation*,
Oglethorpe University Museum, sponsored by Oxford University Press

Saturday, September 22

8:00a.m. – 10:00p.m. – Breakfast
Emerson Center

9:00a.m. – 10:30 - Panels

1) Film and the Critical Tradition: Writing Aesthetic Criticism on Film
Chair: Timothy Corrigan, University of Pennsylvania
Timothy Corrigan, University of Pennsylvania, "Judgments without Verdicts: Films about Film, Art, and Literature"
Mark Parker, University of Virginia, "Reception and the Special Edition DVD: The Criterion Collection *The Battle of Algiers*"
Nora Alter, University of Florida, "Translation Art Theory: Raoul Ruiz' 'Hypothesis of a Stolen Painting'"

2) Children's Literature on Screen
Chair: Deborah Cartmell, De Montfort University; Ian Hunter, De Montfort University
Karine Hildenbrand, University of Nice, "Storytelling in Film Adaptations of *Peter Pan*"
Helena Goscilo, "Soviet Fairytales"
Ryan Neighbors, "Your Princess is in Another Castle: The Financial, Critical, and Fan Base Failure of Film Adaptations of Video Games"
James Russell, De Montfort University, "Narnia, National Culture and Christianity: Adapting and Marketing *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005)"

3) The Economics and Institutions of Adaptation
Chair: Simone Murray, Monash Univesity
Jasmin Adam, Mainz University, "Barbarism of Business?: The German Publishing Industry and the Beginnings of Literary Adaptation"

Kimberly Owczarski, University of Texas at Austin, "Adapting Batman: Multiple Authors and the Franchise Film"

Simone Murray, Monash University, "Phantom Adaptations: *Eucalyptus*, the Adaptation Industry and the Film that Never Was"

4) Personal Authorship versus Studio Authority

Chair: Jack Boozer

Allesandra Raengo, "A Necessary Signifier: The Body as Text and Author in the *Jackie Robinson Story*"

Jack Boozer Georgia State University, "Missing Authorship in the Process of Adaptation"

Frank Tomasulo, "ADAPTATION as Adaptation" (Doug, did you find a place for the fourth paper Boozer came up with?)

10:45a.m. – 12:15p.m. – Panels

1) The Literatures of Film: Screenplays, Film Romans, Film Reviews

Chair: Kamilla Elliott, Lancaster University

Carol Dole, Ursinus College, "The Book as Image in 1940s Film Adaptations"

Jennifer Smyth, University of Warwick, "Adapting Counter-Histories of American Empire: Post-war Hollywood's Adaptation of Edna Ferber's *Giant* and *Ice Palace*"

Gregory Robinson, University of Nevada, Las Vegas, "Post-Cinema and Robert Coover's *The Adventures of Lucky Pierre*"

Bob Arnett, Old Dominion University, "The Self-Reflexive Screenplay: Charlie Kaufman's Assault on the Conventional / Postmodern Screenplay"

2) Orientalism on Page and Screen

Chair: Robert Cross: rjcross6257@hotmail.com

Elizabeth Mauldin, Georgia Institute of Technology, "David Cronenberg's Adaptation of *M. Butterfly*"

Rebekah Greene, University of Rochester, "Wanting, Taking, and Passing: The Importance of the Oriental Other and the Sheik"

Robert Cross, "Adaptations of Rumer Godden's *Black Narcissus* and *The River*"

3) Adaptations and Sequels

Chair: Carolyn Jess-Cooke, University of Sunderland

Melissa Croteau, "Hamlets of Hope: Shakespeare and the Search for Meaning in Branagh's *A Midwinter's Tale*"

Jason Roberts

Miriam Strube, Dortmund University, "A Distinctive Female Voice: The Possible Feminist Politics of Lynne Ramsay's *Morvern Callar* (2002)"

12:15p.m. – 1:15p.m. – Lunch

Emerson Center

1:00p.m. – 2:45p.m. - Round Table: The Future of Literature on Screen Studies

Chair: Thomas Leitch

Timothy Corrigan, University of Pennsylvania

Douglas Lanier, University of New Hampshire

Deborah Cartmell, De Montfort University

Barton Palmer, Clemson University

Kamilla Elliott, Lancaster University

Imelda Whelehan, De Montfort University

3:00p.m. – 4:30p.m. – Panels

1) Carole Zucker, Concordia University, “Workshop on Novel to Script(s) to Film: Bob Rafelson’s *The Postman Always Rings Twice*”

2) “Critics in the Marketplace: What to make of Popular Reviewing”

Chair: James Welsh, Salisbury State University

John C. Tibbets, Former Editor, *American Classic Screen*; Film Critic, Kansas Public Radio, University of Kansas

Jay Telotte, Former Editor, *Post Script, Literature/Film Quarterly*. Georgia Institute of Technology

Rodney Hill, Film Critic, *Time Out Paris* and *InSite Magazine*; Former Manager, Marketing and Publicity for Wellspring Media, Georgia Gwinnett College

Cynthia J. Miller, Associate Editor-in-Chief and Film Review Editor, *Film and History*, Emerson College

Gerald Duchovnay, Founding Editor, *Post Script*, Texas A&M University-Commerce

3) Adapting Carson McCullers

Chair: Douglas McFarland, Oglethorpe University

Sherri Allred, Clemson University, “Carson McCullers’ *The Ballad of the Sad Café*: Using Eliot’s ‘Objective Correlative’ and Film”

James Grove, Mount Mercy College, “How to Create a ‘wild, nostalgic sadness’ in ‘a misty glow’; The Controversy and Reclamation of John Huston’s *Reflections in a Golden Eye*”

4:45p.m. – 6:15 – Panels

1) Adapting Southern Literature II

Chair: Barton Palmer, Clemson University

Anthony Wilson, LeGrange College, “Problems of Perspective: Adapting Ernest Gaines”

Peter G. Christensen, Cardinal Stritch University, “Adapting Truman Capote”

Rychetta Watkins, William Jewell College, “So Long Mammy: Talking Back to *Gone with the Wind* in Films By and About African American Women”

2) 19th and 20th Century American Novel On Screen

Chair: Douglas McFarland, Oglethorpe University
Colleen Glenn, University of Kentucky, "Mann's *The Last of the Mohicans*"
Mark Winchell, Clemson University, "William Wyler's *Ben-Hur*"
Scott Cassidy, College of Staten Island, "Reconceptualizing Audiovisual
Adaptation"

3) Identity and Memory

Chair: Catherine Kelley, Oglethorpe University
Simon Sparks, Oglethorpe University, "Now Come Fire: David Barison's and
Daniel Ross' Adaptation of Heidegger's *Lectures on Holderlin*"
Ted Nannicelli, Temple University, "Adaptation on Trial: The Case of Beckett's
Krapp's Last Tape"

6:30 – 7:30 – Plenary Session

Professor Neil Sinyard, University of Hull:
"Aspects of Innocence and Experience: Some Thoughts on Literature and
Film Analogy, with Particular Reference to the Works of Henry James
and Billy Wilder"

7:30 – Dinner Off-Campus