



St Anne's College
University of Oxford

The 11th Annual Conference of the
Association of Adaptation Studies

ADAPTATIONS AND HISTORY

St Anne's College, Oxford, UK
26-27 September 2016



www.adaptation.uk.com/AAS2016

• **CONFERENCE PROGRAMME** •

MONDAY 26 SEPTEMBER			
9.00-9.30		REGISTRATION	Mary Ogilvie Reception
9.30-10.30	Plenary	Julie Sanders 'To be continued ...'	Mary Ogilvie Lecture Theatre
10.30-11.00		TEA/COFFEE	Mary Ogilvie Reception
SESSION A 11.00 – 12.45	Panel 1	Based on a True Story 1 (Chair: Ashley Polasek) Hannah Andrews 'Are Biopics Adaptations?' Stephen Gaunson 'Based on a true story" and the second original.' Sonia Haiduc "'I Want to Understand": The Biopic Genre and the Discords of Memory.' Homer Pettey 'The Kray Twins and biographical media.'	Mary Ogilvie Lecture Theatre
	Panel 2	Post-feminist Histories 1 (Chair: Imelda Whelehan) Catherine Han 'Remembering Charlotte Brontë's "rebellious feminism"? <i>The Madwoman in the Attic</i> and Contemporary <i>Jane Eyre</i> Adaptations.' Marie-Alix Thouaille 'Adapting <i>Girl, Interrupted</i> : From <i>Ecriture Feminine</i> to Girl Power.' Sarah Hill 'We ain't politicians, we're working women': Negotiating Class and the Second Wave in <i>Made in Dagenham</i> (2010).' Ana Coelho 'A Study in... Pink? – Adapting Emma's screen image.'	Seminar Room 1
	Panel 3	British Adaptation (Chair: Jamie Sherry) Jo George 'Costume Drama is Rubbish: History and Adaptation in the Films of Derek Jarman.' Caroline Langhorst 'Marlowe and Wilde Revisited: The Construction of Alternative Histories in Derek Jarman's <i>Edward II</i> (1991) and Ken Russell's <i>Salome's Last Dance</i> (1988).' Alexa Huang 'Can the Biopic Subjects Speak? Disembodied Voices in <i>The King's Speech</i> and <i>The Theory of Everything</i> .' Penny Chalk 'MGM's <i>David Copperfield</i> (1935).'	Seminar Room 4
	Panel 4	Reconstructing History (Chair: Liam Burke) Geoffrey Stacks 'Haunted by the Future: Pynchon's Adaptation of the Past in <i>Mason & Dixon</i> .' Betty Latham 'Down the Rabbit Hole: '11.22.63'- Stephen King's Historical Adaptation' Claire McCarthy 'The re-making of national history: <i>Australia</i> and the stolen generations.' Alexis Brown 'Adapting History in Grant Gee's <i>Patience (After Sebald)</i> (2012).'	Seminar Room 5
12.45-1.45		LUNCH	Dining Hall

SESSION B 1.45-3.30	Panel 5	Screenwriting/Producing Adaptations (Chair: Christine Geraghty) Shelley Cobb 'Lone Scherfig's Coming-of-Age Trilogy: history and class in her British adaptations.' Laura Fryer 'Rewriting and (re)adaptation: screenwriters' superseding and superseded voices.' Jamie Sherry 'The Performance of Production: Radical Adaptation Practices in Jonathan Glazer's <i>Under the Skin</i> (2013).'Claire Monk 'Beyond Book-to-Screen or Script-to-Screen Studies: Adaptations and Textual and Production Histories.'	Mary Ogilvie Lecture Theatre
	Panel 6	Television Historiography 1 (Chair: Julie Grossman) Jonathan Bignell 'Performing the Identity of the Medium: Adaptation and Television Historiography.' Julie Escurignan 'History has never seemed so dumb": The Uchronization of Style in Modern American Historical Drama Television Series.' Isadora García 'Adapting History in Transcultural Remakes of TV Series The case of <i>Life on Mars</i> .'	Seminar Room 1
	Panel 7	Neo-Victorian Adaptations 1 (Chair: Kamilla Elliott) Holly Eckersly 'Re-writing the Victorians for popular appeal. <i>The Muppet Christmas Carol</i> and notions of taste.' Christopher Green 'Three screen adaptations of Thomas Hardy's <i>Far From The Madding Crowd</i> .' Vivian Kao 'Kipling in Vietnam: Rehabilitating American Imperialism in John Huston's <i>The Man Who Would Be King</i> '	Seminar Room 4
	Panel 8	Contemporising Adaptations (Chair: Pascal Nicklas) Nicholas Furze 'Adapting late-Medieval European history for the modern fantasy audience in HBOs <i>Game of Thrones</i> .' Zeqi Zhu 'A Re-reading of A Cult Classic in A Cult Adaptation: From <i>Steppenwolf</i> to <i>The Shining</i> .' Ernesto R. Acevedo-Muñoz 'Two Grits?' Adapting the Western, understanding context, and negotiating satire in <i>True Grit</i> (1969/2010)' Sophia Basaldua 'Adapting the Metropolitan Literature.'	Seminar Room 5
3.30 - 4.00		TEA/COFFEE	Mary Ogilvie Reception
4.00- 5.00	Plenary	John Wyver 'Screen adaptations of Shakespeare from the Stratford stage, 1955-2016'	Mary Ogilvie Lecture Theatre
5.00-5.30		AAS 2016 AGM	Mary Ogilvie Lecture Theatre
5.30-6.30		AAS Conference Drinks Reception	Ruth Deech Reception
7.30		CONFERENCE DINNER	St Peter's College

TUESDAY 27 SEPTEMBER			
SESSION C 9.00-10.45	Panel 9	<p>Based on a True Story 2 (Chair: Deborah Cartmell) Allen Redmon 'Adapting <i>12 Years a Slave</i> and the Social Problem Film.' Ingibjörg Ágústsdóttir 'Bothwell the Brave? Filmic Representations of the Earl of Bothwell and his Involvement in Mary Stuart's Demise.' Nassim W. Balestrini 'History – Biography – Hip Hop: in Manuel Miranda's Musical <i>Hamilton</i> (2015).' Monika Pietrzak-Franger 'Framing the Past in <i>Mr. Turner</i> (2014).'</p>	Mary Ogilvie Lecture Theatre
	Panel 10	<p>Transcultural Adaptations 2 (Chair: Sarah Artt) Agata Holobut, Jan Rybicki and Monika Wozniak 'Pride and Prejudice and Programming: the Novel, its Adaptations, and Their Translations in Stylometric Analysis.' Laurence Raw 'Adapting history geopolitically: T. E. Lawrence revisited.' Nagmeh Rezaie 'Re-historicizing Neorealism; Kianush Ayari's Cross-Cultural Adaptation of <i>Bicycle Thieves</i> in Iranian Cinema.' Bradley Stephens, 'Gallic Gallantry or British Boldness? Adapting Victor Hugo's <i>The Toilers of the Sea</i> (1866) into Raoul Walsh's <i>Sea Devils</i> (1953)'</p>	Seminar Room 1
	Panel 11	<p>Post-feminist Histories 2 (Chair: Imelda Whelehan) Dorothea Schuller 'The Company of Witches: Disney's <i>Maleficent</i> and Feminist Rewritings of Fairy Tales.' Mariana Chaves Petersen '<i>Sylvia</i> and the Absence of Life before Ted.' Eleanor Ty 'Producing Binge-worthy Historical Romance: Ron Moore's Adaptation of Diana Gabaldon's <i>Outlander</i>.'</p>	Seminar Room 4
	Panel 12	<p>American History and Adaptation (Chair: Barton Palmer) Julia Nitz 'Southern Belles and English Poets: Literary Adaptations in U.S. Women's Civil War Journals' Elizabeth Zauderer 'Appropriating the Southern Gothic's Doppelgänger in HBO's <i>True Detective: A Case Study</i>.' James Taylor 'Nostalgic Reflections on American Comic Book and Cultural History in Superhero Blockbusters.' Ashley Polasek 'Clinton, Trump, and Underwood: <i>House of Cards</i> and The Appropriation of American Presidential Politics.'</p>	Seminar Room 5
	Panel 13	<p>Shakespeare's Histories (Chair: Douglas Lanier) Tomas Elliott "'The hollow crown", the "wooden O" and "the circle in the water" of history.' Elena Nistor 'Tokens of Power in <i>Richard III</i> (1995).' Ramona Wray 'Adapting History: <i>Henry V</i> after the War on Terror.' Christophe Collard 'Embodied adaptation and intermedial Shakespeare: Dynamic equilibrium or Roman tragedy?'</p>	Seminar Room 3
10.45-11.15		TEA/COFFEE	Mary Ogilvie Reception

SESSION D 11.15-1.00	Panel 14	<p>Unfilmed Adaptations (Chair: Jamie Sherry)</p> <p>Brian Hoyle “‘It’s Not Illegal Until You Do Something With it’’: Alan Sharp’s Unfilmed Adaptations.’</p> <p>Ewan Wilson ‘Who Cancelled <i>Don Quixote?</i>: The Problem of Adapting Cervantes.’</p> <p>Natalie Hayton ‘The Other Boleyn Script: exploring Andrew Davies’s unproduced screenplay of Philippa Gregory’s novel, <i>The Boleyn Inheritance</i> (2006).’</p>	Mary Ogilvie Lecture Theatre
	Panel 15	<p>New Approaches to Adaptation and History (Chair: Jonathan Bignell)</p> <p>Rachel Carroll “‘Two men, so dissimilar’’: Transgender, masculinity and marriage in George Moore’s <i>Albert Nobbs</i> (1918) and its adaptations for stage and screen.’</p> <p>Pascal Nicklas “<i>and gives life to thee</i>’: Ideologies of Resilience and Reproduction in the History of Adaptations.’</p> <p>Jewell Homad Johnson ‘Adapting Time and the Historical Space: Mnunchkine’s <i>Theatre du Soleil</i> and <i>The Comedie Francais</i>.’</p> <p>Amy Fatzinger ‘Storytelling Aesthetics and Audience Engagement in Indigenous Adaptations.’</p>	Seminar Room 1
	Panel 16	<p>Transcultural Adaptations 1 (Chair: Jeremy Strong)</p> <p>Petr Bubeníček ‘Czech Literature on Screen under Siege.’</p> <p>Silvia Cobelo ‘The history of <i>Don Quixote</i> adaptations in Brazil.’</p> <p>Liam Burke ‘An Irish concern’: John Ford’s Irish literary adaptations.’</p> <p>Padraic Killeen ‘Communities of ‘The Dead’ – Exposing the Nation (and Other Phantasms) in Adaptations of James Joyce’s Short Story’</p>	Seminar Room 4
	Panel 17	<p>Authors and Adaptation (Chair: Eckart Voigts)</p> <p>Heebon Park-Finch ‘Historical Distinctiveness: Re-reading Terence Rattigan’s <i>The Winslow Boy</i> on Film and Television.’</p> <p>Larry Gray ‘Ayn Rand’s Before and After Picture: We the Living.’</p> <p>Amanda Ruud ‘Adaptation and/as Memory: A Tale of Two Hamlets.’</p>	Seminar Room 5
	Panel 18	<p>Historical Reconstruction and Recovery (Chair: Shelley Cobb)</p> <p>Joy McEntee, Trauma, Shame, and Men’s Tears in <i>The Manchurian Candidate</i> (1962)</p> <p>Matthew Kineen ‘A moment lost to History ... recovered in literature and film.’</p> <p>Bethany Layne ‘Towards a History of Adaptation Theories in Michiel Heyns’s <i>Invisible Furies</i>.’</p> <p>Nigel Mather ‘Creative Interaction in <i>The Damned United</i>’</p>	Seminar Room 3
1.00-2.00		LUNCH	Dining Hall

SESSION E 2.00-3.45	Panel 19	Self-Adaptation & Adaptation Practice (Chair: Brian Hoyle) Lydia Nicholson “Does the end justify the mean?” Adapting Digital Convict Data for Performance’ Caitlin McDonald ‘ <i>Skin of the Bear to A Face like England: Emeric Pressburger’s self-adaptation.</i> ’ Casie Hermansson ‘J. M. Barrie’s Film Scenario for <i>Peter Pan: A Self-Adaptation Primer.</i> ’	Mary Ogilvie Lecture Theatre
	Panel 20	Adaptation and Documentary (Chair: Sonia Haiduc) Dhiren Parmar ‘Television Adaptation of <i>Malgudi Days</i> as a Refraction and R.K Narayan's Literary Fame in Post-colonial India’ Vivek Sachdeva ‘Gandhi in Adaptation: Narrative, History and Image.’ Elżbieta Rokosz-Piejko “Stand fast, India!” – The use of documentary materials in <i>The Jewel in the Crown</i> (1984)’ Jeremy Johnson, ‘Adaptation, Assimilation and the Uncomfortable Truth’	Seminar Room 1
	Panel 21	Television Historiography 2 (Chair: Jonathan Bignell) Christine Geraghty “And with thee fade away’: context and text in the BBC/Showtime adaptation of <i>Tender is the Night</i> (1985).’ Carole Poole and Ruxandra Trandafouiu ‘Motherhood and Nationhood, Blood and Ideology in <i>War & Peace</i> (BBC 2015).’ Valerie Hazette ‘From <i>Wuthering Heights on Film & Television</i> (2015) to <i>Cathy didn’t come home</i> (2017).’ Stephanie Butler ‘Doctor Who’s Love Affair with the Second World War.’	Seminar Room 4
	Panel 22	Remakes and Remixes (Chair: Rachel Carroll) Eckart Voigts ‘Adapting as a Cultural Technique: Film History and the Remixing of <i>The Wizard of Oz.</i> ’ Sarah Artt, ‘Shades of Frankenstein: <i>Penny Dreadful</i> 's creatures and <i>Black Mirror</i> 's android in the attic.’ Zhu Jianxin ‘What a Long, Strange Journey It’s Been: Adaptation History through the Cinematic Transformation of <i>Journey to West.</i> ’ Ruth Gutiérrez Delgado ‘Mythmaking and History in the adaptation process of a duel: <i>Harper’s New Magazine, The Duel</i> and <i>The Duellists.</i> ’	Seminar Room 5
	Panel 23	Staging Adaptations (Chair: Alexa Huang) Daniela Aretin ‘Dido on Stage in 17 th and 18 th Century Opera.’ Rosella Simonari ‘Carmen and Dance Adaptation History: Three Examples.’ Betsy Sullivan ‘Narratives that (Poly-Sensorially) Bind: Tracing Immersive Theater Adaptations and Catharsis.’	Seminar Room 3
3.45-4.15		TEA/COFFEE	Mary Ogilvie Reception
4.15-5.15	Plenary	‘A drum, a drum...’: the forthcoming GSP film release of <i>Macbeth</i>. Kit Monkman (Director) and Judith Buchanan (Shakespeare advisor) in conversation	Mary Ogilvie Lecture Theatre