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# Adaptation & Collaboration

The 5<sup>th</sup> Literature/Film Association & The Association of Adaptation Studies  
Joint Online Conference  
19-20 February, 2026

# ADAPTATION & COLLABORATION

The 5<sup>th</sup> Literature/Film Association & The Association of Adaptation Studies Joint Online Conference  
19-20 February, 2026



**LFA/AAS 2026**

## CONFERENCE ORGANIZATION COMMITTEE

**Julie Grossman, Le Moyne College**

**Thomas Leitch, University of Delaware**

**Seda Oz, University of Delaware**

**Allen Redmon, Texas A&M University - Central Texas**

**John Sanders, Appalachian State University**

# LFA/AAS 2026 CONFERENCE PROGRAM

## SESSION 1

Thursday, February 19

9:00–10:00 AM EST / 02:00–3:00 PM GMT

### ADAPTATION, RACE, AND TRANSCULTURAL FEMINISMS

*Chair: Julie Grossman*

Kathryn J. McClain and Rachel M. Hartnett (Colorado Mesa University; College of Coastal Georgia)

Multiehnic Intentions: A Discussion on *House of the Dragon*, *Hamilton*, and *James*

Belén Ozarin (Isabel 1 University)

Transcultural Narratives of Migrant Women: Trauma, Resilience, and Collaborative Readings across Disciplines

Amreen Moideen (Birla Institute of Technology & Science)

Performing Adaption in Alice Diop's *Saint Omer* (2022)

Maria San Filippo (Emerson College)

Teaming Up, Moving Up, Coming Out, (Not) Selling Out: Adaptation and Collaboration in Lisa Cholodenko's *High Art* (1998)

## SESSION 2

Thursday, February 19

10:00–11:00 AM EST / 03:00–4:00 PM GMT

### REPRESSION, MEMORY, AND POLITICAL STRUGGLE IN ADAPTATION

*Chair: Seda Öz*

Alina Legeyda (Newcastle University)

Stories of Repression That Survived or Non-Planned Collaboration Across Time

Craig Smith (Northwestern Polytechnic)

The Final Frontier of Holocaust Counterfactuals: *Strange New Worlds* and Leibnizian Faith

Frans Weiser (University of Georgia)

Should I Kill Them? and a Collaboration for Indigenous Rights

Moni Razavi (University of Ottawa)

From Protest to Page: Collective Action as Collaborative Adaptation in Marjane Satrapi's *Woman, Life, Freedom*

# LFA/AAS 2026

## CONFERENCE PROGRAM

### SESSION 3

Thursday, February 19

11:00-12:00 PM EST / 04:00-5:00 PM GMT

#### ATMOSPHERES, SPACE, SOUND, AND NONHUMAN COLLABORATORS

*Chair: Kim Waale*

M. Mert Örsler (University of Toronto)

Dizi Palimpsests

Polina Rybina (Lomonosov Moscow State University)

“Nothing Is a Problem for Me on Stage”: Collaborating with Atmospheres in Alejandro González Iñárritu’s *Birdman*

Kiera Vaclavik (Queen Mary University of London)

In Concert: Adapting Carroll’s Alice Books for Young Audiences with Composer Paul Rissmann and the London Symphony Orchestra

Kim Waale (Le Moyne College)

An Intertextual Collaboration within a Two-Mile Radius

### SESSION 4

Thursday, February 19

12:00-01:00 PM EST / 05:00-6:00 PM GMT

#### AUTHORSHIP, SELF-ADAPTATION, AND COLLABORATIVE AUTHORITY

*Chair: Thomas Leitch*

Thomas Leitch (University of Delaware)

Authorship as Collaboration

Ada Özduran (Bilkent University)

Adapting the Adaptor: Spike Lee and Collaborative Self-Adaptation in David Byrne’s *American Utopia* (Lee, 2020)

Betty-Despoina Kaklamanidou (Aristotle U of Thessaloniki)

Adapting Herself: Maria Plyta and Female Self-Adaptation in *Uphill* (1964)

Clarissa Mazon Miranda (Antonio Meneghetti Faculdade)

Adaptation as a Collaborative Practice Between Authors and Adapters: A Comparative Look between the Films *Alive* (1993) and *Society of the Snow* (2024)

# LFA/AAS 2026 CONFERENCE PROGRAM

## SESSION 5

Thursday, February 19  
01:00-02:00 PM EST / 06:00-7:00 PM GMT

### CREATIVE PARTNERSHIPS IN FILM AND PERFORMANCE

**Chair: Walter Metz**

Walter Metz (Virginia Polytechnic Institute)

“Those Whom Coen Hath Joined Together, Let No Man Put...”

Jianxin Zhu (Fudan University)

Collaborative Storytelling on Stage: Rethinking Adaptation through the 2013 Production of *The Grave Robbers' Chronicles*

Jesse Ulmer (Virginia Commonwealth University School of the Arts in Qatar)

“It Was as If Someone Was Reading My Mail”: The Coen Brothers and T-Bone Burnett

Amanda Konkle (Georgia Southern University)

Collaborating on Stardom: Dual Actress Portrayals of Marilyn Monroe

## SESSION 6

Thursday, February 19  
02:00-03:00 PM EST / 07:00-8:00 PM GMT

### GLOBAL IP, BRANDS, AND TRANSNATIONAL MEDIA COLLABORATION

**Chair: Madeleine Hunter**

Yuan Yongjia (University of Technology MARA)

Animation IP Adaptation in the Perspective of the “Corporate [Collaborator]”: A Case Study of Enlight Media’s “Chinese Mythology Universe”

Madeleine Hunter (RMIT University)

Narrativizing Brand Collaborations, Or, *Fortnite* as Intellectual Property Management Game

Jerod Hollyfield (Middle Tennessee State University)

Dickens and Jesus in South Korea: The Politics of Postcolonial Adaptation in Angel Studio’s *King of Kings*

Liam Burke (Swinburne University of Technology)

Working with Audiences: Approaches to studying audiences in adaptation studies

# LFA/AAS 2026

## CONFERENCE PROGRAM

### SESSION 7

Thursday, February 19  
03:00-04:00 PM EST / 08:00-9:00 PM GMT

#### UNDERGRADUATE PANEL: OZIAN ADAPTATIONS OF HOME, CULTURE, AND IDENTITY

*Chair: Kathryn J. McClain*

Grace Brophy and Sabre Reynolds (Colorado Mesa University)

The Marketplace of Oz: An Examination of Contemporary Cookbooks and Merchandise Websites as Industrial Adaptations

Ellie Hutchings (Colorado Mesa University)

Sci Fi's 'Hideous Progeny': Gender Representation in *Tin Man* (2007)

Spencer Huff (Colorado Mesa University)

The Artifice of Oz, David Lynch, and the American Myth of Home: Adaptation as 'Interpretive Plurality' and Layered Meaning in *Wild at Heart* (1990)

tahirih pedro bochmann (Colorado Mesa University)

'For All You Leave Behind': Disruptive Endings, Ozian Adaptation Networks, and the Consequences of Hyper-Awareness in *Wicked: For Good* (2025)

# LFA/AAS 2026 CONFERENCE PROGRAM

## SESSION 8

Friday, February 20  
9:00–10:00 AM EST / 02:00–3:00 PM GMT

### FANDOM, MEMES, AND COLLABORATIVE SPECTATORSHIP

*Chair: Colleen Kennedy-Karpat*

Azranur Elif Sucuoğlu (TED University)

Collaborative Monsters: Meme Culture, Gothic Afterlives, and the Collective Adaptation of Classic Texts

Olgahan Bakşı Yalçın (Bolu Abant İzzet Baysal University)

Collaborative Adaptation in a Transmedia World: Reimagining Neil Gaiman's *Coraline*

Jennifer Soliz (The University of Texas at El Paso)

Adaptation as a Collaborative Practice Between Readers and Viewers: Emerald Fennell's *Wuthering Heights* (2026) and the "Phenomenological Reader"

## SESSION 9

Friday, February 20  
10:00–11:00 AM EST / 03:00–4:00 PM GMT

### ALGORITHMIC ADAPTORS: AI, TECHNOLOGY, AND TEXTUAL TRANSFORMATION

*Chair: Allen Redmon*

Reto Winckler (City University of Hong Kong)

Algorithmic Collaborators: Theorizing AI Adaptation

Will Howe (Sussex University)

Reframing Fidelity: Adapting Jane Austen's *Persuasion* Using Artificial Intelligence

Sahar Hamzah (Arabian Gulf University)

Human-GAI Collaboration for Gamification Pedagogy in Film Adaptation: A *Pride and Prejudice* Case Study

Ana Oancea (University of Delaware)

Adaptation without Adaptors: Technological Inflections of Literature in Robida's Dystopian Future

# LFA/AAS 2026

## CONFERENCE PROGRAM

### SESSION 10

*Friday, February 20*  
11:00-12:00 PM EST / 04:00-5:00 PM GMT

#### **PITCH YOUR COLLEAGUE: AN ADAPTATION TODAY EXPERIMENT IN ACADEMIC MATCHMAKING**

Seda Öz & Özlem Özmen Akdoğan (University of Delaware; Muğla Sıtkı Koçman University)

Julie Grossman & Elizabeth Coggeshall (Le Moyne College; Florida State University)

Thomas Leitch & Kathryn J. McClain (University of Delaware; Colorado Mesa University )

### SESSION 11

*Friday, February 20*  
12:00-01:00 PM EST / 05:00-6:00 PM GMT

#### **FIDELITY, RECEPTION, AND PALIMPSESTIC ADAPTATION**

***Chair: Wickham Flanagan***

Leslie Wong (King's College London)

Classical Reception as Adaptation, Or the Discipline No One Is Talking About

Wickham Flanagan (Bilkent University)

Adapting Ambiguity Unambiguously: A Video Essay Exploration of Jack Clayton's *The Innocents* (1961) as an Adaptation of Henry James' *The Turn of the Screw* (1898)

Agnieszka Rasmus (Universyt of Lodz)

Fidelity to What? Adapting Roald Dahl's *Charlie and the Chocolate Factory* Minus Illustrations

Eugene Brent Young (Le Moyne College)

Adapting Silence: Kafka's Palimpsest

# LFA/AAS 2026 CONFERENCE PROGRAM

## SESSION 12

Friday, February 20  
01:00-02:00 PM EST / 06:00-7:00 PM GMT

### GAME WORLDS, IMPROVISATION, AND ADAPTATION-AS-PLAY

*Chair: John Sanders*

Gracie Bain (University of Oklahoma)

“Sherlock Holmes Is Dead!”: Tabletop Board Games and the Neo-Victorian

Rachel Means (Western Washington University)

All Roads Lead to Death: Musical Improv and Death in Rosencrantz & Guildenstern Are Dead

John Sanders / Sahar Hamzah (Appalachian State University; Arabian Gulf University)

Screenwriting, Game Design, and/as Adaptation: Collaboration in/on Telltale’s The Wolf Among Us

Kyle Meikle (University of Baltimore)

The Brand Collab.

## SESSION 13

Friday, February 20  
02:00-03:00 PM EST / 07:00-8:00 PM GMT

### ADAPTATION IN THE CLASSROOM: PEDAGOGY, REMIX, AND IDENTITY

*Chair: Christina Wilkins*

John Alberti (Northern Kentucky University)

“You Are an Adaptation / The Adaptation Is You”: Collaborative Pedagogy for the Adaptation Class

Sonika Kumari (Noida Institute of Engineering and Technology)

Remix Pedagogy and the Ethics of Adaptation: Maintaining Language Rituals in Co-operative Classrooms

Dan Burns (Elon University)

“Collaboration Across Demarcation: Outsider Theory in Rodney Ascher’s Room 237”

Christina Wilkins (University of Birmingham)

Mental Health and Adaptation: Collaboration and Perspective