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Adaptation & Collaboration

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

ADAPTATION & COLLABORATION

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



ASSOCIATION OF
ADAPTATION STUDIES

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

Belén Ozarin (Isabel I 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*

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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)

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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

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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)

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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

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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 (Uniwersytet Łódź)

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

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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