

AAS Berlin Draft Conference Programme June 2010-06-17

Wednesday, 29 September 2010

19.00: Conference Warming (“Zur Nolle”, Friedrichstraße)

Thursday, 30 September 2010

9.00-9.30	Registration and COFFEE			
9.30-10.30	Welcome Keynote 1		Andrew Higson (University of York, UK): Brit-lit Bio-pics, 1990-2010	
10.30-11:00		COFFEE		
11.00-12.30		Panel 1.1 Room 105	Adapting Film and Media Criticism: A Workshop Nora Alter (Temple University, USA) Karen Beckman (University of Pennsylvania, USA) Timothy Corrigan (University of Pennsylvania, USA) Jeff Rush (Temple University, USA)	Chair: Timothy Corrigan
		Panel 1.2 Room 001	Genre John Milton (Universidade de São Paulo, Brazil): Towards a Theory of Adaptation (<i>Othello</i>) Sune Auken (Copenhagen University, Denmark): Genre and Adaptation Lucia Krämer (Leibniz Universität Hannover, Germany): Adaptation, the genre? The construction of authenticity through intertextuality Amy Sargeant (University of Warwick, UK): Karma Chameleons and the Soho Scene	Chair: Thomas Leitch
		Panel 1.3 Room 104	Fairytales, Myth and Cross-Cultural Adaptation Judith Buchanan (University of York, UK): The eloquent body: anatomising the apocryphal Judith in film, art and literature Natalie Hayton (De Montfort University, Leicester, UK): Girls in Red Coats: <i>Little Red Riding Hood</i> as Sacrificial Victim Radhiah Zaman Chowdhury (University of Sydney, Australia): “Dreams do come true in New Orleans”: Adapting fairy tale to national memory in Disney’s <i>The Princess and the Frog</i> (2009)	Chair: Jeremy Strong
12.30-13.30	LUNCH	@GBZ		

13.30-15.00	3 parallel panels Rooms: 105,104,001	Panel 2.1 Room 105	Adapting <i>Hamlet</i> John Wyver (University of Westminster, UK): Now and in England: the contexts of filming the RSC's <i>Hamlet</i> in 2009 Lisa Hopkins (Sheffield Hallam University, UK): 'He that plays the king': the fractured identities of the David Tennant <i>Hamlet</i> Laurence Raw (Baskent University, Ankara): Kadinci Hamlet (Female Hamlet) (1974) - Negotiating Femininity Márta Minier (University of Glamorgan, UK): 'Recruiting the Bard' for Socialism: The Case of <i>Hamlet Is Not Right</i>	Chair: Doug Lanier
		Panel 2.2 Room 001	Adapting Alice Sissy Helff (Goethe University, Frankfurt/Main, Germany): Alice Reloaded: A Children's Classic as an IMAX 3D Experience Antonija Primorac (University of Split, Croatia): Adaptation and Appropriation as Tailoring and Shape-Shifting: Tim Burton's Neo-Victorian Alice Deborah Sarbin (Clarion University, Pennsylvania, US): Alice from Underground: Revisiting and Recasting Lewis Carroll's Beloved Heroine	Chair: Joyce Goggin (University of Amsterdam)
		Panel 2.3 Room 104	Comics, Animation, Games David McGowan (University of Warwick, UK): 'I'm an Original Creation. Like Rickey Rouse and Monald Muck': Global Plagiarism of American Animated Characters Mauro Gentile (Università degli Studi di Milano, ITA): Rewriting the Superhero Genre: <i>Runaways</i> as a Metacomic Vanessa Gerhards (Siegen University, Germany): Bart vs. The Bard - <i>Macbeth</i> as a Metatheatrical Performance Starring <i>The Simpsons</i> Rosamund Davies (University of Greenwich, UK): Adapting the Sims: Strategies of Writing and Reading in New Narratives	Chair: Pascal Nicklas
15.00-15.30	COFFEE			
15.30-17.00	4 parallel panels Rooms: 105,104,001, Leseraum	Panel 3.1 Room 105	Gothic, Noir, Cult Robert Murphy (De Montfort University, Leicester, UK): Gutter Modernism and British Cinema Ian Hunter (De Monfort University, UK): Three ways not to remake a British cult film Costas Constandinides (University of Nicosia, Cyprus): Zombies across the Globe: The Adaptation of the Zombie Survival Guide in Greek and Spanish Cinema.	Chair: Eckart Voigts-Virchow

			Monika Pietrzak-Franger (Siegen University, Germany): <i>Ghost in the Mirror: Adapting (the Other) Victorians</i>	
		Panel 3.2 Room 001	Challenges and Expansions to Adaptation Theory 1 Lars Elleström (Linnaeus University, Sweden): <i>Mediations and Transformations of Media</i> Jørgen Bruhn (Linnaeus University, Sweden): <i>Challenging Adaptation</i> Eirik Frisvold Hanssen (NTNU, Trondheim, Norway): <i>Classical Film Theory on Adaptation: Possibilities and Challenges</i> Marcia Ferguson (University of Pennsylvania): <i>Interdisciplinary Adaptations: Theatre Studies, Cognitive Science, and Tina Howe's Museum</i>	Chair: Kamilla Elliott
		Panel 3.3 Room 104	Postcolonial and Cross-Cultural Adaptation Larry Gray (Jacksonville State University, USA): <i>Lost Horizon and the Paradoxes of Globalization</i> Kristina Morris Baumli (University of Pennsylvania, USA): <i>Censorship and American Imperial Aspiration in the Pacific: Adapting W. Somerset Maugham's "Rain"</i> Lee Hyunseon (University of London, UK, University of Siegen, Germany): <i>Visual Exoticism: Reversing the Exotic in Postcolonial Butterfly Performances</i> Luise Wolff (Siegen University, Germany): <i>True Histories? Representations of Ned Kelly in Australian Culture</i>	Chair: Kara McKechnie
		Panel 3.4 Leseraum	Adaptation and Theatre I: Greek Antiquity/ Kneehigh Margherita Laera (Queen Mary, University of London, UK): <i>Adaptations of Greek Tragedy: Community, Democracy and the 'Origin' of the West</i> Olga Kekis (University of Birmingham, UK): <i>Adaptations of Ancient Greek Drama: A Radical View of the Canonical Past</i> Heather Lilley (Greenwich University, UK): <i>Theatre as Festival: Reimaginings of Dionysus through Adaptations of The Bacchae</i> Duska Radosavljevic (University of Kent, UK): <i>Affairs of the Heart and Issues of Fidelity: Perspectives on Kneehigh's Adaptation Method</i>	Chair: Imelda Whelehan
17.15-18.30	Keynote 2	Room 105	Andrew Davies in Conversation with Deborah Cartmell and Imelda Whelehan	
19.00	CONFERENCE DINNER	MALATESTA		

Friday, 01 October 2010

9.00-10.00	Keynote 3	Room 105	Gurinder Chadha (TBC)	Chair: Eckart Voigts-Virchow
10.00-10:30	COFFEE			
10.30-12.00	4 parallel panels Rooms: 105,104,001, Leseraum	Panel 4.1 Room 105	Feminism and Gender Esther Sonnet (University of Portsmouth, UK): <i>The Pumpkin Eater: Adapting Bourgeois Motherhood and Marriage in 1960s Britain</i> Shelley Cobb (University of Southampton, UK): Stardom and Adaptation: Emma Thompson and Female Authority Laura Campillo Arnaiz (University of Murcia, Spain): 'Who's your mommy?' Ridley Scott's <i>Alien</i> (1979) as a male fantasy of female domination Katie Moten (University College Dublin, Ireland): Female friendship, community, and solidarity in <i>Cranford</i> and <i>Return to Cranford</i> : recuperating feminism in a post-feminist world	Chair: Imelda Whelehan
		Panel 4.2 Room 001	Convergence, Transmedia, Spinoffs Liam Burke (NUI Galway, Ireland): Continuity and Convergence: How the production and reception of traditional episodic texts informs today's adaptation and transmedia practices. Guy Barefoot (University of Leicester, UK): Recycled Images: <i>East of Borneo</i> , <i>Rose Hobart</i> and <i>The Perils of Pauline</i> Felicitas Menhard (LMU, Munich, Germany): <i>My Body - a Wunderkammer</i> : Re-Writing the Body and Identity in Digital Adaptations of Narrative Birgit Spengler (Goethe-University, Frankfurt am Main, Germany): Rewriting the Canon, Reconsidering Intertextual Theory: Literary Spinoffs and the Cultural Implications of Intertextual Engagements	Chair: Ian Hunter
		Panel 4.3 Room 104	Adaptation and Theatre 2: Opera/The Body John Bull (Reading University, UK): The Three Euro Opera: Adaptation across three centuries Kara McKechnie (University of Leeds, UK): Opera Studies and Adaptation Studies. Interfaces, Interpretative Parallels and 'Intentionitis' Michael Langan (Greenwich University, UK): Chasing the Bug: Adapting Sexual Desire Cherry Smyth (Greenwich University, UK): User Error: a performance poetics on hypochondria	Chair: Eckart Voigts-Virchow

		Panel 4.4 Leseraum	<p>Challenges and Expansions to Adaptation Theory 2</p> <p>Anne Gjelsvik (NTNU, Trondheim, Norway): What novels can tell that movies can't show</p> <p>Jacob Greve (University of Copenhagen, Denmark): Versions: Adaptation in the expanded field</p> <p>Anna Sophia Rossholm (Linnaeus University, Sweden): Adapting the Self: Ingmar Bergmann and the Aesthetics of the Diary</p> <p>Christian Quendler (University of Innsbruck, Austria): The Journal as Process and Product of Adaptation: Towards a Historical Adaptation Theory</p>	Chair: Kamilla Elliott
12.00-13.00	LUNCH	@GBZ	+ BUSINESS MEETING, ASSOCIATION OF ADAPTATION STUDIES	
13.00-14.30	4 parallel panels Rooms: 105,104,001, Leseraum	Panel 5.1 Room 105	<p>Postcolonial and Cross-cultural Adaptation 2</p> <p>Douglas Lanier (University of New Hampshire, USA): Post-postcolonial <i>Othello</i> in <i>Kaliyattam</i>, <i>In Othello</i> and <i>Omkara</i></p> <p>Russell West-Pavlov (FU Berlin, Germany): Ambivalent Adaptations: Gurnah's <i>Paradise</i> and Mda's <i>Heart of Redness</i> (2000) as Re-writings of Conrad's <i>Heart of Darkness</i></p> <p>Sarah Artt (Edinburgh Napier University, UK): Les liaisons dangereuses à l'anglais</p> <p>Jelena Kovačević-Löckner (University of Giessen, Germany): Beyond re-writing? Shakespearean Intertexts in Magical Realism</p>	Chair: Joyce Goggin
		Panel 5.2 Room 001	<p>Adaptation and Television</p> <p>Jonathan Bignell (University of Reading, UK): Adapting television for children: national specificity and globalization</p> <p>Chris Hogg (University of York, UK): Cracking the USA - Trans-Atlantic TV Drama Translations.</p> <p>Neil McCaw (University of Winchester, UK): Adapting Englishness in TV Detective Fictions</p> <p>Richard Butt (Queen Margaret University, Edinburgh): Adapting Temporality: Serialized Adaptations of Serial Fiction (serial structure of novels and TV productions)</p>	Chair: Pascal Nicklas
		Panel 5.3 Room 104	<p>Retelling 1 : Impossible Adaptation</p> <p>Hajnal Király (Lisbon, Portugal): Visuality in Literature and the 'Adaptation Impossible'</p> <p>Yael Shapira (Bar-Ilan University, ISR): Adapting the Booby-Trapped Text: Melville's "Bartleby the Scrivener" and the Challenge of Retelling</p> <p>Patrick Gill (Mainz University, Germany): Struggling to Present "a cohesive,</p>	Chair: Monika Pietrzak-Franger

			manageable story”: Adapting “Brief Interviews with Hideous Men” and “Money” for Film and Television. Jianxin Zhu (Fudan University, Shanghai, China): “Hunger” Satisfied: on the 1966 Adaptation of Knut Hamsun’s <i>Hunger</i>	
		Panel 5.4 Leseraum	Retelling 2: Adaptation with a Difference Jeremy Strong (Writtle College, UK): The Taste of Adaptation Matthew Bolton (Ohio State University, USA): Queer Flesh, Dried Blood, and the Ideology of Audience Toni J. Morris (University of Indianapolis, USA): (<i>no title</i>) Atom Egoyan’s Adaptations Emmie McFadden (Sheffield Hallam University, UK): Text of Kin: Relocating Origins in Neil Jordan’s <i>Breakfast on Pluto</i>	Chair: Laurence Raw
14.30-15.00	COFFEE			
15.00-16.30	3 parallel panels Rooms: 105,104,001	Panel 6.1 Room 105	Novels into Films Tom Leitch (University of Delaware, USA): Why Novels into Films? Dennis Tredy (Université de la Sorbonne Nouvelle, Paris, France): “I shall never understand why he did not follow my directions and dreams”: Nabokov’s screenplay vs. Kubrick’s film adaptation of <i>Lolita</i> (1961) Matthijs Engelberts (University of Amsterdam, NL): ‘Media convergence’ and Novel-Film Relations in the Work of Contemporary French Writers Stephanie Benson (Bordeaux III University, France): Adapting football for novel and screen: David Peace and Tom Hopper, <i>The Damned United</i>	Chair: Ian Hunter
		Panel 6.2 Room 001	Adapting Shakespeare 2 Sarah Knight (University of Leicester, UK): Asta Nielsen’s explicable dumbshow Maurizio Calbi (University of Salerno, Italy): “oh he speaks...or rather ...he tweets”: Shakespearean Spectrality, Trans-Media Performance and Following in <i>Such Tweet Sorrow</i> . Annamária Fábíán (Eötvös Loránd University, Budapest, Hungary): Prequel, Back-story, Reinterpretation: <i>King Lear</i> ’s Threefold Past Jennifer Henke (Bremen University, Germany): Much Ado about <i>space</i> : spatial representations and gender in cinematic adaptations of Shakespeare - a case study	Chair: Deborah Cartmell
		Panel 6.3 Room 104	Alternative Perspectives: Adaptation Practice Adam Ganz (Royal Holloway University of London, UK): Remembering what I could not know, adaptation, the holocaust and the refugees experience	Chair: Jeremy Strong

		<p>Carole Zucker (Concordia University, Montreal, Quebec, CAN): Workshop on Novel to Script(s) to Film: Bob Rafelson's <i>The Postman Always Rings Twice</i></p> <p>Clare Foster (Cambridge, UK): Adaptation in practice and adaptation in theory</p> <p>Llewella Burton (De Montfort's University, Leicester, UK): From Adaptation to Interpretation: The Tudor Revival, Visitors and Viewers</p>	
16.30 - 17.30	Room 105	Final roundtable: SPECIFICITY TO UNIVERSAL REACH: ADAPTATION IN THE AGE OF GLOCALIZATION (Kamilla Elliott, Lancaster; Douglas Lanier, New Hampshire; Thomas Leitch, Delaware; Imelda Whelehan and Deborah Cartmell, Leicester; Ian Hunter, Leicester, Joyce Goggin, Amsterdam)	
17.30		End of conference	