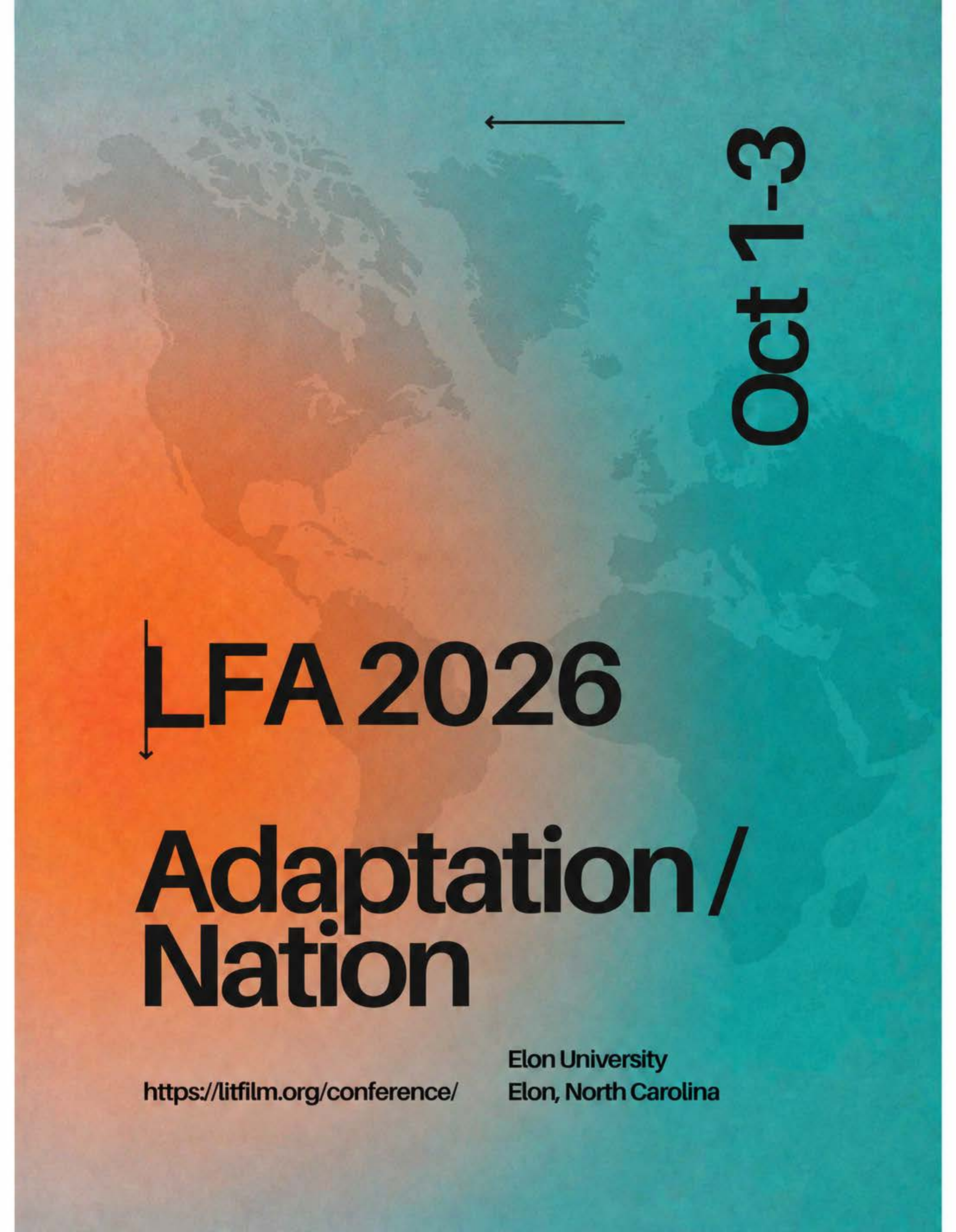




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Oct 1-3

LFA 2026

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Adaptation / Nation

<https://litfilm.org/conference/>

Elon University
Elon, North Carolina

LFA 2026 Adaptation/Nation Conference Program

LFA 2026 Conference Staff

Conference Committee: Dan Burns, Christina Parker-Flynn, Marton Marko, Kathryn McClain, Kyle Meikle, Rob Ribera, Amanda Konkle, John Sanders, John Alberti.

Special Thanks: Jeana Schickedantz, Kim Phipps, Associate Provost for Faculty Affairs Deandra Little, Dean Hilton Kelly, Dean Kenn Gaither, Dr. Scott Proudfit, Dr. Archie Crowley, Dr. Juan Leal Ugalde, Dr. Federico Pous, Dr. Craig Morehead, Dr. Lina Kuhn, Prof. Staci Saltz, Dr. Sandy Marshall.

Literature/Film Association Council

President: Christina Parker-Flynn (Florida State University)

Vice President: Kyle Meikle (University of Baltimore)

Secretary: Dan Burns (Elon University)

Treasurer: Marton Marko (University of Montana)

Directors: John Alberti (Northern Kentucky University), Rob Ribera (Reed College), Kathryn McClain (Colorado Mesa University)

Ex-Officio Officers: Amanda Konkle (Past President), Elsie Walker (Editor, *Literature/Film Quarterly*), John Sanders (Digital Media and Technology Coordinator), Ian Olney (York College Director of the LFA)

Thursday, October 1, 2026

2:00-5:00 p.m. Registration

(Sankey Hall, 3rd Floor)

2:00-5:00 p.m. *Hot and Cold Beverages, Cookies, and Snacks will be served*

2:30 - 3:45 p.m. Session 1

Panel 1: Elon Scholars on Generic Hybridity (Sankey 308)

Ashley Hess (Elon University)

"Breaching Borders: Architectural Illegibility in Annihilation"

Sophia Sta. Rosa (Elon University)

"'Truth, Justice, and...': An Exploration of Superman as a Cultural Thermometer"

4:00 - 5:15 p.m. Session 2

Panel 2A: American Discontents (Sankey 314)

Leah Toth (Valdosta State University): "'I Tell You Things Aren't Quite the Same': *Jesus' Son* and Lost Communities"

Jack Ryan (Gettysburg College)

"*The Exiles*: Displaced in the U.S.A."

Jeffrey Longacre (University of Tennessee at Martin)

"America and Its Discontents: Kubrick's American Trilogy"

Panel 2B: Religious Nationalism (Sankey 308)

Allen H. Redmon (Texas A&M University-Central Texas)

"Subversive Hymns in *The Testament of Ann Lee*:
Bradstreetian Poetics, Ideological Disorientation, and
the Nation that Never Was"

John Sanders (Appalachian State University)

"No More KINGS: American Monarchy on Obama-Era
Screens"

Katherine Nagy (Winthrop University)

"The Book of Stereotypes: Mormon Adaptations in
Reality Television"

Thursday, October 1, 2026 (cont.)

5:30 – 6:30 p.m. Session 3

PUBLICATION ROUNDTABLE: *Ecoadaptation: Mediating Nature and the Environment*

(Sankey 308)

Discussion amongst authors featured in *Ecoadaptation* volume from Palgrave Studies in Adaptation and Visual Culture)

Chaired and moderated by the volume editor, Pamela Demory (University of California-Davis, Emerita), and co-editor of the Palgrave Series in Adaptation and Visual Culture series, Julie Grossman

Participants/Contributors:

- Tom Grochowski, "'I Can Hear the Glaciers Melting': Tom Stoppard's Radio Drama *Darkside* and the Exploration of Ecological Ethics via Pink Floyd's *The Dark Side of the Moon*"
- Allen H. Redmon, "'Posters of the Sea and Land': Indexing Environmental Change in Alexander Abela's Ecological Adaptation of *Macbeth*"
- Christina Parker-Flynn, "Biocinemimicry in *The Birds*"
- John Sanders, "The Nature of Experience and the Experience of Nature in *Proteus: Artifact Edition*"

6:15-7:00 p.m. *Food/drinks will be available prior to the screening in the Koury Business Center lobby*

7:00-9:30 p.m. Global Neighborhood Film Series Screening Event **LaRose Digital Theatre** (Koury Business Center 101)

Todd Haynes's *Carol* (2015), adapted from *The Price of Salt* by Patricia Highsmith

Introduction by Dr. Pamela Demory, Lecturer Emerita (University of California-Davis)
Post-screening discussion led by Dr. Nikita Shepard (Elon University)

Friday, October 2, 2026

8:00-10:00 a.m. Registration

8:00-10:30 a.m. *Coffee, tea, & light breakfast fare (fruit, pastries, etc.) will be available*

9:00 - 10:15 a.m. Session 4

Panel 4A: PEDAGOGY ROUNDTABLE: *Teaching Adaptation &...* (Sankey 308)

Discussion based around adaptations that are logistically difficult to teach.

Chaired by Pete Kunze (Tulane University)

Participants: Steve Benton (theater), Claudia Calhoun (archives), Kyle Meikle (franchises), Erica Moulton (screenplays), John Sanders (games).

Friday, October 2, 2026 (cont.)

Panel 4B: Adapting British Literature

(Sankey 314)

John Davis (Chowan University, Emeritus)

"Trying to Tell a Story: Why *Tristram Shandy* Moves from a Central Intelligence in Print to a Group Endeavor on Film"

Ben Murphy (Elon University)

"The Puppet Show's the Thing: Plague and Narrative Control in *Hamnet* as Novel and Film"

Alison Gulley (Appalachian State University)

"Mearcstapa: *Beowulf* on the Edges in Rural America"

10:30-11:45 a.m. Session 5

Panel 5A: Music and Meaning

(Sankey 308)

Alessandra Cardelli (Florida State University)

"Free Will and Pop Love Ballads: The Hidden Violence of Musical Narratives in the Derridian Archive"

Hugh H. Davis (Independent Scholar/Albemarle Regional Library)

"'Look What I've Become': *Cyrano* as Musical Adaptation"

Emily Clemente (University of Missouri-Columbia)

"A Manufactured Image with No Philosophies: How the Monkees Turned TV on Its Head in 1968"

Thomas Grochowski (St. Joseph's University, New York)

"The Hills are Full of Spirits: *Largo* and the Forgotten Birth of Americana"

Panel 5B: Revisiting Western Mythology

(Sankey 314)

Gene Slepov (Fairleigh Dickinson University)

"Recasting the Western: Larry McMurtry's *Lonesome Dove*, from Novel to TV"

Anthony Damiao (University of Guelph)

"America's 'National' Frontier Myth and the Resurgence of the Western in *Fallout*: The Frontier Reappears in the Apocalypse"

Leon Lewis (Appalachian State University)

"*Hombre*: A Western Classic"

Frank P. Fury (Monmouth University)

"'I Think We're Still in America': The Deconstruction of 'Nation' and 'Country' in The Coen Brothers' Film Adaptation of *No Country for Old Men*"

Friday, October 2, 2026 (cont.)

12:00 - 1:15 p.m. *Business Lunch* (Sankey Hall, 3rd Floor)

Dining Spaces include the 3rd floor common areas, 302, 304, 306, 308, and 314

1:30 - 2:45 p.m. Session 6

Panel 6A: Nations on the Page (Sankey 314)

Craig Smith (Northwestern Polytechnic)
"Communist Containment and Folkloric Freedoms: The Adaptation of National Legends in Ismail Kadare's Albania"

Claudia Calhoun (Hunter College, City University of New York)
"'Human Beings in Trouble to Watch': Elia Kazan's and James Baldwin's America(s)"

Panel 6B: The Bounds of Horror (Sankey 308)

Alex Elliott (University of Southern Maine)
"Llantos Liminales: On the Borders of Folklore, Fear, and Identity Formation"

Hunter Pelt (Florida State University)
"Final Girl Rehabilitation: Diagnosing and Treating the Reactionary Symptoms of Sequelitis"

Maggie Kelly (Bennett College)
"Bodies and Borders: Bodily Fluids, Miscegenation, and Cultural Identity in Coogler's *Sinners*"

2:30-4:30 p.m. *Hot and Cold Beverages, Cookies, and Snacks will be available*

3:00 - 4:15 p.m. Session 7

Panel 7A: Iconic Blondes (Sankey 308)

Amanda Konkle (Georgia Southern University)
"Marilyn Monroe, Conspiracy Theories, and American Identity"

Anna Beth Savage (Western Carolina University)
"Barbie: From Doll to Cultural Icon: The Evolution of Barbie Through History and Media"

Christina Parker-Flynn (Florida State University)
"In Ryan Gosling We Trust: Adaptation, Alienation, and Imagined Community in *Project Hail Mary*"

Friday, October 2, 2026 (cont.)

Panel 7B: Comics and Culture (Sankey 314)

Hana Vozzo (Monmouth University)
"'I can also appreciate pretty things cuz I got a heart!': Reading *Chainsaw Man* as a Post-National Adaptation"

Rachel M. Hartnett (College of Coastal Georgia)
"Auteur, Brand, or Character?: Stan Lee as the Adaptive Marvel Cinematic Universe"

Kathleen McClancy (Texas State University)
"Censoring the Broadcast: American Nostalgia and Televised Gender in *WandaVision*"

4:30 - 5:45 p.m. Session 8

Panel 8A: Science, Tech, and Spectacle (Sankey 308)

Erica Moulton (University of Wisconsin-Whitewater)
"'On This Day...AI Slop': Darren Aronofsky's 'Synthetic' Adaptation of American History"

Kris Rafferty (Florida State University)
"Tom Stoppard's *Rosencrantz & Guildenstern Are Dead* (1990): Philosophy-Physics & Agency"

Julie Grossman (Le Moyne College)
"American Dreaming, The Sphere's *Wizard of Oz*, and Grappling with Home (Texts)"

Panel 8B: Postwar Imaginaries (Sankey 314)

Sasha Krugman (Independent Scholar)
"Emir Demiri Keser: The Soldier-Hero and the Adaptive Architecture of Turkish National Imagination"

Thomas Britt (George Mason University)
"Adaptation and Globalization in Peter Berg's *Battleship* (2012)"

Lainie Pomerleau (College of Coastal Georgia)
"The Once and Future 'Once and Future': Mythopoeic Nationhood and Dismembered Identity in Lev Grossman's *The Bright Sword*"

Friday, October 2, 2026 (cont.)

6:00-8:00 p.m. Keynote and Reception

LaRose Digital Theatre

(Koury Business Center 101)

Keynote Speaker:

Rick Warner, Bowman and Gordon Gray Distinguished Professor of Film Studies at The University of North Carolina at Chapel Hill

7:00-8:00 p.m. Reception will follow immediately follow with beer/wine and hors-d'oeuvres after the keynote in Koury Business Center lobby.

Saturday, October 3, 2026

8:00-10:00 a.m. Registration

8:00-10:30 a.m. *Coffee, tea, & light breakfast fare (fruit, pastries, etc.) will be available*

9:00 - 10:15 a.m. Session 9

Panel 9A: The Social/Psychological Thriller

(Sankey 314)

Alan Nadel (University of Kentucky)

"A Canadian, an American, and Three Spy Rings Walk into the UN..."—Hitchcock's Revision and Re-Revision of Wars Immanent, Hot, and Cold"

Victor Imko (University of Southern California)

"Flat Psychodrama in Literary Neoclassical Hollywood, 1970-2000"

Emily Naser-Hall (Western Carolina University)

"Forgotten Angels: Adapting the Horror of Parentlessness Across Filmmaking Generations"

Panel 9B: American Adaptations

(Sankey 308)

Kyle Meikle (University of Baltimore)

"R. L. Stine, America's Writer"

Olivia Springer (University of Baltimore)

"Is God Is: A Black Female Rage Guide of Using Shadow Work as an Act of Resistance"

Bertha Azurduy (University of Baltimore)

"Media, Belonging, and the In-Between American Experience"

Saturday, October 3, 2026 (cont.)

10:30 - 11:45 a.m. Session 10

Panel 10A: Industry, Nation, History

(Sankey 314)

Samantha Janes (University of Wisconsin-Madison)

"A Lot of Nerve and a Loaded Gun: *This Gun for Hire* and Emergent Noir"

Pete Kunze (Tulane University)

"Ashman in Absentia; or, Disability Accommodation as Adaptation"

Panel 10B: National Ecologies

(Sankey 308)

Morgan Wade (North Carolina State University)

"*Song of the Sea*: The Role of Mysterious Oceans in Global Cinema"

Benjamin Barton and John Gorton (University of Southern Maine)

"Everything's a Car": American Automobility in Don DeLillo's *White Noise* and Noah Baumbach's Film Adaptation"

Rob Ribera (Reed College)

"It's the Getting Started that's the Puzzle: Community and Commerce in *First Cow*"

12:00 - 1:00 p.m. Lunch

(Sankey Hall, 3rd Floor)

Dining Spaces include the 3rd floor common areas, 302, 304, 306, 308, and 314

1:15-2:30 p.m. Session 11

Panel 11A: Queering Time and Text

(Sankey 308)

Hank Nooney (Florida State University)

"Not Like Any Other Love": Morrissey and the Queering of the Cinematic Surface"

Katelyn Tijerina (Elon University)

"Between the Lines of Baker Street: How Audiences Respond to Subtextual Queerness"

Daniel Abraham Acocella (Western Carolina University)

"Artificial Echoes in *I Saw the TV Glow*: Manufacturing Palimpsest to Interrogate the Absence"

Dan Burns (Elon University)

"The Wonderful World as It Actually Is: Deep Gossip and the Drama of Duration in *Peter Hujar's Day*"

Saturday, October 3, 2026 (cont.)

Panel 11B: Resisting Racism

(Sankey 314)

Meredith Walters (Indiana University of Pennsylvania)
"Weaponizing Jim Crow: Subverting the American Narrative Through Racial Satire and Aesthetic Revolt"

Sydney Ware (Georgia Southern University)
""Why Blackness, Black Girl?"" Discovering Multilocal Blackness in *Americanah* & *Black Panther*"

Michael McShane (University of Delaware)
"Post-Racial Adaptations: Unlearning Racism or Reifying It?"

2:30-4:30 p.m. Hot and Cold Beverages, Cookies, and Snacks will be available

2:45-4:00 p.m. Session 12

Panel 12A: One Panel After Another

(Sankey 314)

Bill Mooney (Fashion Institute of Technology, retired)
"Adaptation as *One Battle After Another*"

Stephen Hock (Batten University)
""Time to Go, Bob': Nations in Motion in *One Battle After Another*"

John Alberti (Northern Kentucky University)
"History IS/History as Adaptation: National Myth Remaking in *Sinners* (2025) and *One Battle After Another* (2025)"

Panel 12B: Sex, Excess, Power

(Sankey 308)

Kathryn McClain (Colorado Mesa University)
""Writing Can Be Dangerous': Aunt Lydia's Unfamiliar Characterization in Margaret Atwood's *Return to Gilead*"

McKinley Keener and Luke C. LeGrand (North Carolina State University)
"Lash and Whip: Male-Male Intimacy and BDSM Coding in Damien Chazelle's *Whiplash* (2014)"

Melaina Carrara (The City College of New York)
"Sex Sells: *The Hunger Games* as America's Mirror"

Steve Benton (East Central University)
""The Great Fatsby: Rewatching Baz Luhrman's *The Great Gatsby* in the Era of Memes, TikTok, and America's 45/47"

Saturday, October 3, 2026 (cont.)

4:15-5:30 p.m. Session 13

Panel 13A: New Cinemas and Internationality

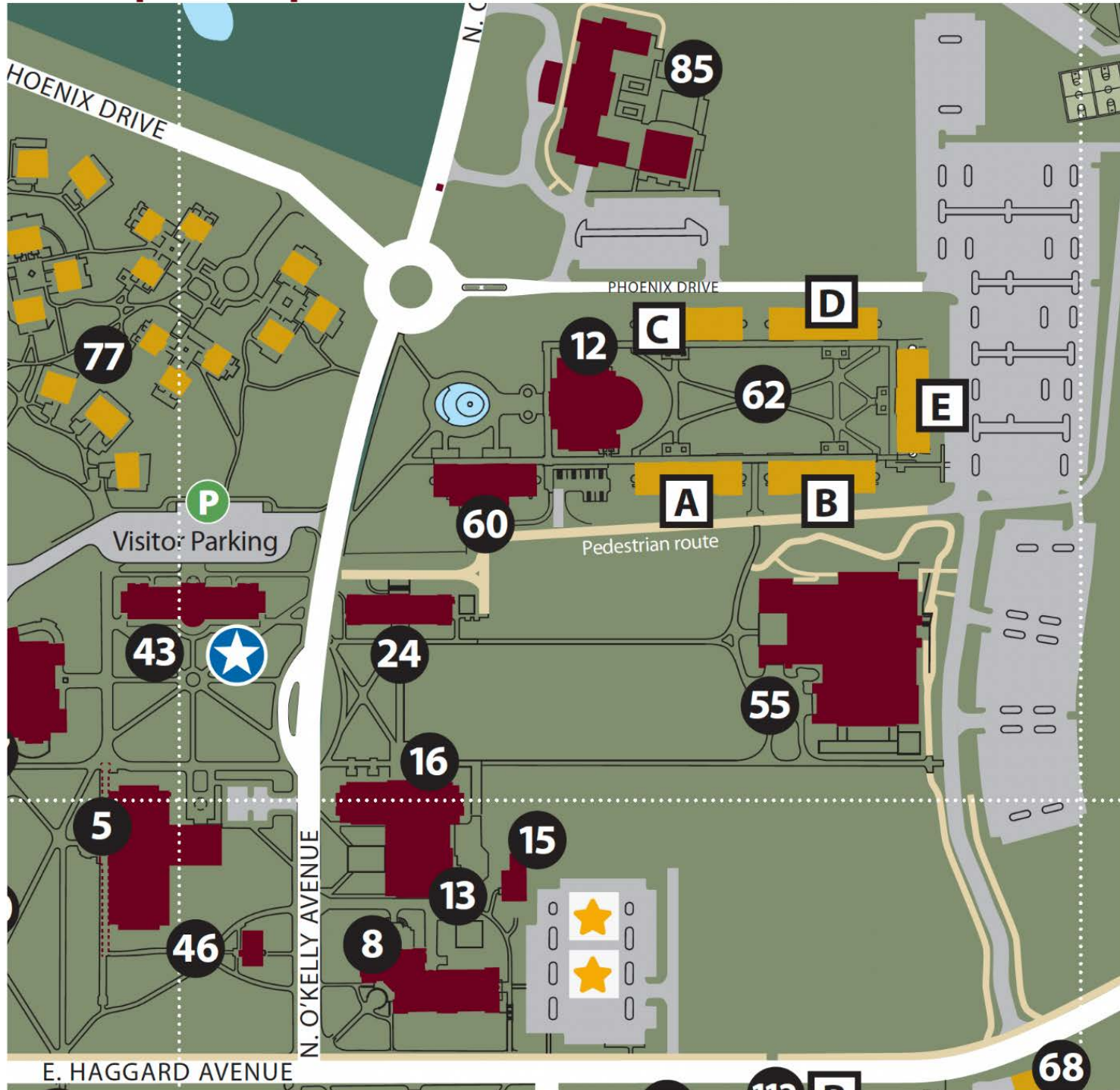
(Sankey 308)

David Johnson (Salisbury University)
"Adapting the nouvelle vague in *Nouvelle Vague*"

Marton Marko (University of Montana)
"Cons and Artists: Transatlantic Complicities in Wim Wenders' *The American Friend*"

David Duponchel (Universidad Nacional Mayor de San Marcos)
"Performed Glocalization and Literary Heritage in Latin America: Netflix's *One Hundred Years of Solitude*"

Campus Map



85 - The Inn at Elon

12 - Koury Business Center (KBOC)

24 - Sankey Hall

**** McMichael Lot
(for commuters)**



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