

## 2016 Literature/Film Association Conference

All events scheduled at Rowan University, Glassboro campus.

**Thursday, October 13 – 3:30 pm - 6:00 pm**

Bozorth 112 Auditorium

Keynote Speaker: Nate Chinen,  
*New York Times/JazzTimes*

Screening: *Jazz on a Summer's Day* (1960)  
Moderator, Joseph Bierman, Rowan University

**Thursday, October 13 – 6:30 pm**

Student Center Ballroom

Opening Reception

Keynote Speaker: Thomas Doherty, Brandeis University

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**Friday, October 14 – 9:00 am - 10:45 am**

**Panel 1A: Adapting Images of WWII and the Holocaust** – Bozorth 112 Auditorium

Chair, Walter Metz

Walter Metz, Southern Illinois University  
"This Way for the Cinema, Ladies and Gentlemen"

Claire Soares, University of Texas at Dallas  
"The netherworld created for the film *Defiance* (2008)"

Mia Martini, University of Oklahoma  
"Flags and Letters: Counter-narratives in World War II Film"

David Young, Duquesne University  
"I can work with this': Media Consumption, Ideology, and the Return of Hitler in *Look Who's Back*"

**Panel 1B: Adapting Alternate Worlds, Long Form TV/Video, Cinematic Binge-watching** – Bozorth 108

Chair, Courtney Polidori and William Bartley

Courtney Polidori, Rowan University  
"I Cried After Each Episode': Perspectives on *Orange is the New Black* from Currently Incarcerated Women"

Teresa Fleming, Grinnell College  
"Why can't you see me': Exposing the Cinematic Apparatus in *Lemonade* and *Daughters of the Dust*"

**1B cont.**

William Bartley, University of Saskatchewan  
"What is Long Form Television? An Answer to Jason Mittell's *Complex TV*"

Jennifer Leah Peck, Rowan College at Burlington County  
"Why We Can't Be Happy for Olivia Benson (or I had a One Night Stand with *House*): How modern television, including binge watching, is destroying the shared experience"

**Friday, October 14 – 11:00 am - 12:45 pm**

**Panel 2A: Adapting Music, Jazz, Cinema**

Chair, Peter Lev – Bozorth 112 Auditorium

Peter C. Kunze, University of Texas at Austin  
"Belles are Singing: David O. Selznick's Failed Musicalization of *Gone With the Wind*"

David R. Adler, Queens College, CUNY  
"Jazz Video: A New Golden Age?"

Paula Musegades, Brandeis University  
"Challenging Neutrality: Aaron Copland's Film Score for *Of Mice and Men* (1939)"

**Panel 2B: Adapting Magic, Fantasy and Science Fiction as Alternate World** – Bozorth 108

Chair, Noel Sloboda

Noel Sloboda, Penn State University, York  
"Degrees of Fantasy: Institutionalized Magic in *The Magicians* on Page and Screen"

John Alberti, Northern Kentucky University  
"Magic World, Muggle World: The Double Adaptation of the Harry Potter Series"

Michael Saffle, Virginia Tech  
"Alternate Worlds, Adapted Tales, Real Music: The Beatles and Science Fiction"

Andrew M. Hakim, Princeton University  
"Magic, Misdirection, and Representations of America in Christopher Nolan's Adaptation of *The Prestige*"

**Friday, October 14 – 1:00 pm - 2:45 pm**

**Panel 3A: Adapting Hollywood Cinema: From Wartime To Postwar – Bozorth 112 Auditorium**

Chair, Sheri Chinen Biesen

Peter Lev, Towson University  
“Sources for *Casablanca*”

Sheri Chinen Biesen, Rowan University  
“Adapting Women in Jazz Film Noir: From Virginia Van Upp To Joan Harrison”

Julie Grossman, Le Moyne College  
“‘Something Different out of Hollywood’: Ida Lupino and The Filmmakers”

Ann T. Torrusio, University of Missouri - St. Louis  
“Hitching a Ride through an Alternate World: The Fictionalization of Billy Cook in Ida Lupino’s *The Hitch-Hiker*”

**Panel 3B: Adapting Queer Cinema/TV**

Chair, Andrew Scahill – Bozorth 108

Victoria L. Smith, Texas State University  
“The Heterotopias of Todd Haynes: Creating a Space for Same Sex Desire in *Carol*”

Joshua Bastian Cole, Cornell University  
“‘Here We Go’: In a Queer Time and Place with Gregg Araki’s *Mysterious Skin*”

Mark DeStephano, Saint Peter's University  
“Queer Space: ‘Star Appeal,’ ‘New China,’ and the Construction of a Cosmic Asian Queerness”

Seung-A Lee, Bowling Green State University  
“Where Hath Thy Queer Father Begone?”

**Friday, October 14 – 3:00 pm - 4:45 pm**

**Panel 4A: Adapting Music, Melodrama, Cinema**

Chair, John Alberti – Bozorth 112 Auditorium

Maxfield Fulton, Yale University  
“Affective Adaptation: Music, Gender, and Irony in *The Heiress*”

**4A cont.**

Carol M. Dole, Ursinus College  
“Bette Davis, Edith Wharton, and Maternal Melodrama”

William Mooney, Fashion Institute of Technology (SUNY)  
“Sirk According to Fassbinder: Film to Film Adaptation of the Classics”

Melissa Elliot, Michigan State University  
“Legendary (Other-Worldly) Music: The Role of Music in Heiner Carow’s *Die Legende von Paul und Paula*”

**Panel 4B: Adapting Hitchcock/ Kubrick**

Chair, Elizabeth Welch – Bozorth 108

Elizabeth Welch, Brookdale Community College  
“Prim and Proper to Sharp and Shameless: Norma Bates' Transformation from Psycho's Fragmented Depiction to Bates Motel's Complex Persona”

Andrew Scahill, Salisbury University  
“Serialized Killers: Prebooting Horror in Bates Motel and Hannibal”

Christina Parker-Flynn, Florida State University  
“Chickening Out: Fear and Poultry in Hitchcock”

Jeff Rowell, Independent Scholar  
“Looking Closer at Stanley Kubrick's Adaptation of Stephen King's *The Shining*”

**Friday, October 14 – 5:00 pm - 6:45 pm**

**Panel 5A: Adapting History, Places and Literary Spaces as Alternate Worlds – Bozorth 112 Auditorium**

Chair, Jayson Baker

Brigitte E. Humbert, Middlebury College  
“Paris on Film: Alternate Visions of the City of Love”

Jayson Baker, Curry College  
“Recent Antebellum Cinema: Alternate Worlds of the Global Present”

Naghme Rezaie, University of Delaware  
“Between National and International Identity of Iranian Cinema: Taqvai’s Cross-cultural Adaptation of Hemingway’s *To Have and Have Not*”

Joseph Bierman, Rowan University, Respondent

**Panel 5B: Adapting Literature, Film, TV**

Chair, Kate Newell – **Bozorth 108**

Chloe Smith, Stony Brook University

“A Delicate Balance of Power: Towards a Reconciliation of Authorial Intent and Creative Cinematic License in the Adaptation of Jane Austen’s Works”

Jennifer van Alstyne, University of Louisiana – Lafayette

“‘The Good Wife’ Then and Now: Feminism and Gender Roles from the Medieval Page to Contemporary Television Screen”

Candace E. C. O’Brien, University of Alabama

“Alternate World: Paralleling Patriarchal Sexual Violence in Jonathan Glazer’s *Under The Skin*”

Kate Newell, Savannah College of Art and Design

“Pop-up Adaptation”

**Saturday, October 15 – 9:00 am - 10:45 am****Panel 6A: Adapting from Page to Screen**

Chair, Jack Ryan – **Bozorth 112 Auditorium**

Matthew Pincus, University of Louisiana – Lafayette

“David Reading David: Lynch as Auteur of Sincerity”

Mackenzie Leadston, Ohio State University

“Lettres d’une autrichienne: Rethinking Infidelity and Adaptation in Sofia Coppola’s *Marie-Antoinette* (2006)”

Dennis Rothermel, California State University, Chico

“Aki Kaurismäki’s Outrageously Improvisatory Adaptations of Four Familiar Literary Source Texts”

Jack Ryan, Gettysburg College

“The Warner Brothers Wine Cellar: Jim Harrison’s Adaptation Rewards”

**Panel 6B: Adapting TV/Comics/New Media**

Chair, Nicholas-Brie Guarriello – **Bozorth 108**

Tania Darlington, Northwestern State University

“Veronica in Zombie Land: Remixing iZombie in the Rob Thomasverse”

**6B cont.**

Elise Lockwood, Ball State University

“Peter Pan Has a Blog and Jane Eyre Has a Twitter: A Grounded Theory Approach to Transmedia Adaptations of Literature”

Tomas Elliott, University of Pennsylvania

“‘A world ransomed, or one destroyed’: Shakespeare’s possible worlds and the romance of video games”

Nicholas-Brie Guarriello, University of Minnesota

“Coliver: Fan Fiction, Alternate Universes, & Homonormative Storytelling in Shonda Rhimes’s *How to Get Away with Murder*”

**Panel 6C: Adapting Myth, Modernity and Morality**

Chair, Marton Marko – **Bozorth 107**

Lauren Rocha, University of New Hampshire

“The Hag and the Seductress: Depictions of Grendel’s Mother in Contemporary Interpretations of *Beowulf*”

John VanOverbeke, University of St. Thomas

“Leone’s American Myth”

Sinan Akilli, Hacettepe University

“Three Shades of Humanimity on Screen: The Case of Equine Mortality in the Film Adaptations of Thomas Hardy’s *Tess of the D’Urbervilles*”

Marton Marko, University of Montana

“Between Myth and Modernity: Cinematic Temptations in F. W. Murnau’s *Faust*”

**Saturday, October 15 – 11:00 am - 12:45 pm****Panel 7A: BBC Adaptations – Bozorth 112 Auditorium**

Chair, John Murray

Laura Birkin, Millersville University

“Queering the Victorian in Sarah Waters’ *Tipping the Velvet*”

Meghan Parker, McMurry University

“Victorian Doctors and Gothic Horrors: which is the greater monster?”

Amy B. Hagenrater-Gooding, University of Maryland Eastern Shore

“Men Suck, or How John Logan Re-Writes the Traditional Gothic Tale to Feed Women”

**7A cont.**

John Murray, Curry College

“Adaptation and Rhizomatic Growth in the Neo-Victorian *Sherlock*”

**Panel 7B: Adapting Spanish and Latin American Images – Bozorth 108**

Chair, Claudia Schaefer

Amanda McMenamin, Wilson College

“Almodóvar’s Harbingers of Spanish Hybridity: Genre-Crossing Adaptations and Intertexts in *Bad Education* (2004), *Volver* (2006), and *The Skin I Live In* (2011)”

Laura Hatry, Universidad Autónoma de Madrid

“Ideology and Religion in Strawberries and Chocolate”

Claudia Schaefer, University of Rochester

“Debunking Chronology with Schrödinger’s Cat: What Exactly Are the Crimes of Timecrimes?”

Raúl Rodríguez-Hernández, University of Rochester

“To Drink or Not to Drink? Pactia as the Opiate of the Masses in 2033: Future Apocalypse”

**Panel 7C: Adapting the Classics**

Chair, Dean R. Cooledge – Bozorth 107

Dean R. Cooledge, University of Maryland Eastern Shore

“Third Time’s a Charm: Allen’s perpetual engagement with Crime and Punishment”

Steve Benton, East Central University

“To Be or Not To Be Digitized for a Global Audience: Hamlet, NT Live, and the Allure of Hollywood”

Hee-seong Lim, Iowa State University

“The Gothic Wilderness as the Alternate Worlds in Irving’s Story and Burton’s Film”

**Saturday, October 15 – 1:00 pm - 2:45 pm****Panel 8A: Adapting (to) New Technologies**

Chair, Charles Hamilton – Bozorth 112 Auditorium

Nathaniel Henry Epstein, The New School

“Robocop: Waiting for the Cyborg Messiah”

**8A cont.**

Charles Hamilton, Texas A&M University-Central Texas

“Adaptation of Public Perception: The Acceptance of Technological Confusion and the Intertextuality of Fear in a Conspiracy Culture”

Sadie Crow, Duquesne University

“Artificial Intelligence or Artificial Emotion?: Exploring Gendered Artificial Intelligences in Her and Ex Machina”

Chris Gazzara, Rowan College at Burlington County

“Tweet First, View Second: Assessing the Processing of the Rhetorically Intensive Viewer”

**Panel 8B: Adapting Gender**

Chair, Charity Fox – Bozorth 108

Trinidad Linares, Bowling Green State University

“Body, Space, and Gaze in *Outlander*”

Joseph Giunta, New York University

“I’m Not Meant to Play This Part”

Charity Fox, Penn State University, Harrisburg

“American Romance, Exotic Lands: Lessons on Gender and Family in *Soldier of Fortune* (1954, 1955)”

Robyn Rowley, Carnegie Mellon University

“Rethinking True Love’s Kiss: Female Embodiment, Power, and Rehabilitation in Stromberg’s Maleficent”

**Panel 8C: Adapting Genre – Bozorth 107**

Chair, Kristopher Mecholsky

Rebecca Hammonds, Bowling Green State University

“Digitally Mediated ‘Live’ Theatre Events”

Eric Hahn, New York University

“What Follows? Socioeconomic Durée and the Contemporary Horror Film”

Kristopher Mecholsky, Louisiana State University

“The Alternate Television Worlds of Patricia Highsmith”

**Saturday, October 15 – 3:00 pm - 4:45 pm**

**Panel 9A: Adapting New Hollywood: Reboots & Franchises – Bozorth 112 Auditorium**

Chair, Thomas Leitch

Thomas Leitch, University of Delaware

“Origin Stories: Franchises, Reboots, and Adaptations”

Rochelle Plummer, Wilson College

The Characters Within Us

Erica McCrystal, St. John's University

“Gotham City and the Evolution of Gothicized America”

Catrina Hoppes, Harvard University

“Mad Max: Fury Road: A Narrative Apocalypse”

**Panel 9B: Adapting Politics – Bozorth 108**

Chair, Fareed Ben-Youssef

Fareed Ben-Youssef, University of California, Berkeley

“Challenging the Rules of America’s Wartime Game: Alba Sotorra’s ‘Game Over’”

Shoshana Milgram Knapp, Virginia Tech

“Adapting the Alternate Futures of Ayn Rand’s *Atlas Shrugged*: Three Funerals and a Renaissance”

Tatiana Prorokova, Philipps University of Marburg, Germany

“Detecting U.S. Humanitarian Intervention in David O. Russell’s *Three Kings*”

William Patrick Wend, Rowan College, Burlington County

“Peasants and Barbarians: How *Valkyria Chronicles* Uses The Tropes of War To Reexamine The Past and Present”

**Panel 9C: Adapting Stories to Social Norms, and Vice Versa – Bozorth 107**

Chair, Jess Wilton

Jodi Van Der Horn-Gibson, CUNY/Queensborough Community College

“New Jim Crow Minstrelsy in 21st Century Performance: Black Masculinity in Kevin Hart and Will Ferrell’s *Get Hard*”

Bruce Plourde, Rowan University

“Trust the Test’: Education as Antagonist in Film”

Jess Wilton, Carnegie Mellon University

“Airworld,’ Playground and Nightmare of the Twenty-First Century Worker”

Dany Jacob, State University of New York at Buffalo

“But there is no real me’: the film adaptation of the literary dandy”

**Saturday, October 15 – 4:45 pm - 5:45 pm**

**LFA Meeting – Bozorth 112**

**Nate Chinen** is a music critic for *The New York Times* and a columnist for *JazzTimes*. His work appears in *Best Music Writing 2011* and in the recent anthologies *Miles Davis: The Complete Illustrated History* and *Pop When the World Falls Apart: Music in the Shadow of Doubt*. He has received multiple honors from the Jazz Journalists Association, including the Helen Dance-Robert Palmer Award for Review and Feature Writing, and Best Book About Jazz, for *Myself Among Others: A Life in Music*, which he wrote with impresario George Wein. He is an alum of the University of Pennsylvania in English - Creative Writing - Poetry, Penn's Kelly Writers House, and CounterParts.

**Thomas Doherty** is Professor and Chair of American Studies at Brandeis University, an Academy Film Scholar, Fulbright Scholar, associate editor for *Cineaste*, film review editor for the *Journal of American History*, and cultural historian with a special interest in Hollywood cinema. His books include *Hollywood and Hitler, 1933-1939*; *Hollywood's Censor: Joseph I. Breen and the Production Code Administration*; *Cold War, Cool Medium: Television, McCarthyism, and American Culture*; *Pre-Code Hollywood: Sex, Immorality and Insurrection in American Cinema, 1930-1934*; *Projections of War: Hollywood, American Culture, and World War II*; and *Teenagers & Teenpics: The Juvenilization of American Movies in the 1950's*.

### **Literature/Film Association**

President, Marton Marko  
 Vice President, Walter Metz  
 Secretary, Sheri Chinen Biesen  
 Treasurer, Tina Lent

### **2016 LFA Conference Program Committee**

Sheri Chinen Biesen  
 Thomas Leitch  
 Walter Metz  
 Noel Sloboda

### **Rowan University Conference Organizing Committee**

Sheri Chinen Biesen  
 Keith Brand  
 Joseph Bierman

Thanks to everyone who made the conference possible.



**Welcome**

Admission Tours begin at Savitz Hall (#1)  
 For 24-hour Public Safety assistance, call 856-256-4922.  
 Parking for visitors is available in Lot H, near the  
 welcome gate across from Savitz Hall.

- Welcome Gate
- Visitor Parking
- Shuttle Stop
- Wellness Center
- Road closed

**Academic Buildings**

- 2. Campbell Library
- 4. Recreation Center
- 5. Esbjornson (Estsy) Gym
- 6. James Hall
- 7. Robinson Hall
- 8. Wilson Hall
- 9. Rowan Hall
- 10. College of Engineering (under construction)
- 11. Rohrer College of Business (under construction)
- 12. Westby Hall
- 13. Science Hall
- 14. Hawthorn Hall
- 15. Bozorth Hall
- 16. Bunch Hall
- 17. Memorial Hall
- 39. R.O.T.C.
- 44. Enterprise Center
- 49. Student Housing (under construction)
- 50. International House

**Residence Halls & Apts**

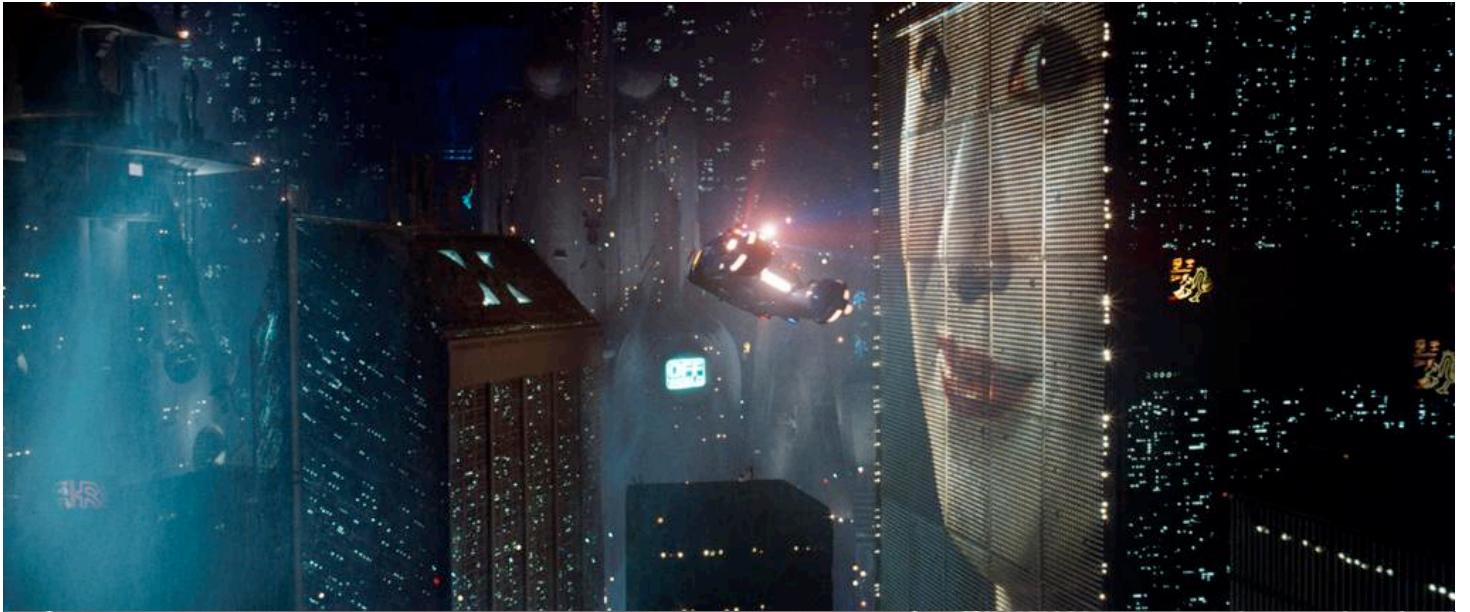
- 18. Laurel Hall
- 19. Oak Hall
- 20. Evergreen Hall
- 21. Mullica Hill
- 23. Mimosa Hall
- 24. Willow Hall
- 25. Magnolia Hall
- 26. Chestnut Hall
- 27. Edgewood Park Apartments
- 29. Triad Hall Apartments
- 30. Townhouses
- 42. Whitney Center
- 46. 220 Rowan Boulevard Apartments
- 48. Rowan Boulevard Apartments

**Student Housing**

- 35. Hollybush Mansion
- 36. Linden Hall
- 37. Hering Heating Plant
- 38. Cassidy Facilities Building
- 40. Girard House
- 41. 600 Whitney Avenue
- 43. Marriott Courtyard Hotel/Conference Center
- 45. Barnes & Noble Bookstore
- 47. 501 High Street
- 51. Shpeen Hall
- 52. 6 High Street

**Campus parking**

- VISITORS:**  
Lot H
- COMMUTERS:**  
Lots A, B-1, C, D, O, R, Y,  
Townhouse Garage (3rd level only).
- EMPLOYEES:**  
Lots A-1, D-1, E, F-1, G, H,  
M, O-1, P, S, T, U and Z-1.
- RESIDENTS:**  
Lots at Triad (Lot F),  
Edgewood Park, Chestnut, B, J, W,  
Townhouse Garage (Townhouse  
residents level 1 & 2 only),  
Rowan Boulevard Garage  
(Rowan Boulevard and  
Whitney residents).



**2016 LITERATURE/FILM ASSOCIATION CONFERENCE**  
*"ALTERNATE WORLDS"*  
**OCTOBER 13-15, 2016**  
**ROWAN UNIVERSITY**

