

# THE ARTS OF ADAPTATION

Convened by Verna Foster and Paul Eggert  
English Department  
Loyola University Chicago

*Adaptation is almost coterminous with literature, indeed with all of human creativity. Almost every work of art can be seen as adapted from something else: from another work of art in the same or a different genre or medium, from mythology, history, biography, current events, scientific research, nature. The list of possible and potential sources is as endless as the ways of adapting and the forms of adaptation. Cave painters adapted scenes from hunts, the Greeks adapted myths, Shakespeare adapted stories and historical chronicles, and innumerable authors have adapted the Greeks and Shakespeare. In the mid-twentieth century when scholars embarked on the academic study of adaptation, they began with dramatization: that is, with the remediation of literary works into the contemporary dramatic medium of film. Today, adaptation studies cover intra- and intergeneric as well as intermedial adaptations in film, fiction, drama, poetry, and digital media.*

March 18, 2017  
Information Commons, 4<sup>th</sup> Floor Lecture Hall  
Loyola University Chicago



Preparing people to lead extraordinary lives

*Generously supported by the Martin J. Svaglic Endowed Chair in Textual Studies,  
the Center for Textual Studies and Digital Humanities, and the College of Arts and Sciences*



**Saturday, March 18, 2017**

**8:30 a.m.**

**Continental Breakfast**

**9:00 – 10:30 a.m.**

**Session 1**

Keynote Lecture

Verna A. Foster  
Loyola University Chicago  
“Why Adapt? The Cultural Work of Dramatic  
Adaptation”

Panel

Ann Shanahan, Loyola University Chicago  
Rebecca Cameron, DePaul University  
Rick Gilbert, Loyola University Chicago  
Lydia Craig, Loyola University Chicago

**10:30 – 11:00**

**Break**

**11:00 – 12: 30**

**Session 2**

Keynote Lecture

Paul Eggert  
Loyola University Chicago  
“Textual Criticism and the Study of  
Adaptation: The Ned Kelly Story”

Panel

Virginia Strain, Loyola University Chicago  
Ian Cornelius, Loyola University Chicago  
Mary Lutze, Loyola University Chicago  
Grace Stevens, Loyola University Chicago

**12:30 – 1:30**

**Lunch**



**Saturday, March 18, 2017**

**1:30 – 3:00**

**Session 3**

Keynote Lecture

Thomas Leitch  
University of Delaware  
“Screening (Out) the American Short Story”

Panel

Jack Kerkering, Loyola University Chicago  
Casey Jergenson, Loyola University Chicago  
Sarah Polen, Loyola University Chicago  
Timothy Koppang, Loyola University Chicago

**3:00 – 3:30**

**Break**

**3:30 – 5:00**

**Session 4**

Keynote Lecture

Siobhan O’Flynn  
University of Toronto  
“Media Fluid and Media Fluent: Adaptation as  
Experience Design”

Panel

Kyle Roberts, Loyola University Chicago  
Katherine Ziobro, Loyola University Chicago  
Maria Palacio, Loyola University Chicago  
Paul Jay, Loyola University Chicago

**5:00 – 6:00**

**Reception**



## Speaker Biographies

**Verna A. Foster** is Professor of English at Loyola University Chicago, specializing in dramatic genre, dramatic adaptations, and their relation to reception. Her publications include *The Name and Nature of Tragicomedy* (2004), the edited collection *Dramatic Revisions of Myths, Fairy Tales and Legends: Essays on Recent Plays* (2012), and numerous articles. Her work in adaptation studies includes essays on dramatic revisions of Chekhov's *The Three Sisters* and Woody Allen's reworking of *A Streetcar Named Desire* in his film *Blue Jasmine*. Her most recent article is "Meta-melodrama: Branden Jacobs-Jenkins Appropriates Dion Boucicault's *The Octoroon*" in *Modern Drama* (Fall 2016).

**Paul Eggert** is Martin J. Svaglic Endowed Chair in Textual Studies, Loyola University Chicago. He most recently edited Henry Lawson's *While the Billy Boils: The Original Newspaper Versions* (2013). This followed editions for the Cambridge Works of Lawrence and the Works of Conrad series, as well as for the Academy Editions of Australian Literature. A theorist of the editorial act, Eggert's principal arguments are brought together in *Securing the Past* (2009) and *Biography of a Book* (2013). He is past president of the Society for Textual Scholarship and a corresponding fellow of the Australian Academy of the Humanities.

Trained as a literary scholar at Columbia and Yale, **Thomas Leitch** drifted into cinema studies when he discovered a love of storytelling that transcended literature. Even before he came to the University of Delaware to direct the Film Studies program, he had already begun to explore this love in his first book, *What Stories Are: Narrative Theory and Interpretation*. Since then, he has continued to build bridges between literature and cinema studies in ten books and over a hundred essays. Since preparing an annotated bibliography of his teacher Lionel Trilling, he has published extensively on narrative theory, genre theory, and popular culture. In addition to *Perry Mason* and *Crime Films*, which was nominated for an Edgar Allan Poe Award in 2003, he has written two books on Alfred Hitchcock and coedited a third. For the past ten years, most of his work—especially *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ*—has focused on the process of textual adaptation and its broader implications for the teaching of English. His most recent books are *Wikipedia U: Knowledge, Authority, and Liberal Education in the Digital Age* and *The Oxford Handbook of Adaptation Studies*. He is currently working on *The History of American Literature on Film*. He regularly reviews mystery and suspense fiction for *Kirkus Reviews*, where he is Mystery Editor.

**Siobhan O'Flynn**, a digital humanist, has extensive experience working in and consulting on interactive storytelling, digital media, and experience design. She is currently working on a monograph for Routledge, to be called *Mapping Digital Narrativity: Design, Practice, Theory*, which examines the impact of digital media on storytelling by recontextualizing Aristotle's theory of tragedy and catharsis as a form of experience design.