**Adapting Historical Narratives**

**A One-Day Conference**, 28 February 2012

**Centre for Adaptations**

Faculty of Art, Design & Humanities, De Montfort University, Leicester, UK

**Venue: Clephan Building, DMU**

(Entrance on Bonners Lane. Registration and plenaries: 3rd floor. Panels: 2nd and 3rd floors.)

**Organisers**

Professor Deborah Cartmell, Director, Centre for Adaptations (djc@dmu.ac.uk)

Dr Claire Monk, Reader in Film & Film Culture, DMU (cmonk@dmu.ac.uk)

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|  | **Conference Programme** |
| 09.00–09.45 | Registration & Coffee (CL 3.02) |
| 09.45–10.30 | Opening Remarks and Round-Table Plenary (CL 3.01)*(Chair: Deborah Cartmell, DMU)*Panel: **Sarah Gilligan** (Hartlepool), **Claire Mon**k (DMU), **Alun Munslow** (Chichester), **Laurence Raw** (Baskent) |
| 10.30–10.45 | Short Break (Coffee available in CL 3.02) |
|  | **Parallel Panels A** (CL 3.01) | **Parallel Panels B**  (CL 2.30) | **Parallel Panels C** (CL 2.32) | **Parallel Panels D** (CL 3.07) |
| 10.45–12.45**Panels 1** | **1A: Conceptual Frameworks***(Chair: Deborah Cartmell, DMU)*Alun Munslow (Chichester):The Adaptation of ‘The-Past-as-History’Rosamund Davies (Greenwich): Adapting History for the Screen: A Dialogic ApproachClare Foster (Cambridge):The History of ‘Authenticity’Laurence Raw (Baskent):‘Medieval Paths’ through Adaptation | **1B: Remediations & Paratexts***(Chair: Claire Monk, DMU)*Llewella Burton (DMU): Art as Narrative: The Role of Portraiture in *Elizabeth*Daniela Coelho (Lisbon): Unveiling a Story: The *Pride & Prejudice* (2005) Official TrailerStephen C. Kenyon (Glyndwr): Severed Voices: *The Orpheus Project*Françoise Poos (DMU):From Private to Public: Remediating Family Memories for an Institutional Discourse | **1C: Nation, Conflict & History 1***(Chair: James Russell, DMU)*Enric Castelló (Rovira i Virgili, Tarragona): Breaking the Silence: Catalan TV Narratives on the Spanish Civil WarTracy Egbert (Bangor): ‘Who am I free to be’: Identities Across Time in Octavia E. Butler’s *Kindred*Julia Nitz (Halle): Photographic Narratives in Ken Burns’  *The Civil War* | **1D: Biopics, British Culture &****the Popular***(Chair: Ashley Polasek, DMU)*Hannah Andrews (Warwick): Impersonation, Interpolation and Institutional Reputation: BBC Films’ Poet BiopicsSarah Brinch (Trondheim): **‘**An Episode to Remember Me By: on the “slice of life” turn in the biopic’Elena Von Kassel (Paris 3\*): David Lean and Alberto Cavalcanti: Adapting Dickens Post-WarSteve Glynn (Independent\*): Tommy Steele: The ‘Napoleon’ of British Rock’n’Roll(**\***CATH Centre Associate Research Fellows, DMU) |
| 12.30–13.45 | Buffet Lunch (CL 3.02) |
|  | ***Continues…***  |

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| 13.45–15.15**Panels 2** | **2A: Rewriting Shakespeare’s Histories***(Chair: Natalie Hayton, DMU)*Ryan Trimm (Rhode Island): An Occult of Images: Jarman, Deleuze, and the Contestation of HeritageVictoria E. Price (Glasgow): ‘Two kingdoms… compassed by one sea’: Reconstructing Kingdoms and Reclaiming Histories in David Greig’s *Dunsinane*Barclay Rafferty (DMU): *Othello* in Hollywood: From Blackface to Branagh and Beyond | **2B: Storytelling & Screenwriting***(Chair: Alun Munslow, Chichester)*Stephe Harrop (Freelance/Oxford): The Borders of Fantasy: Historical Narratives and Contemporary StorytellingGeorgina Lock (Nottingham Trent): *Petticoat Sailor* to *Female Masters:* Adaptation and Conversation: A Practitioner’s ApproachKirsti Salmi-Niklander (Helsinki): ‘Little Enemies’: Exploring the Dialogue between Historical Research and Screenwriting | **2C: Nation, Conflict & History 2***(Chair: Laurence Raw, Baskent)*Christophe Collard (Brussels): Bye Bye Belgium: Remediating Flemish Nationalism in Prime-TimeSimon W. Goulding (Independent): *Berlin Alexanderplatz* Before and After: Fassbinder’s Film as Adaptation and Original StatementGertjan Willems (Ghent): Film and Nation-Building in Flanders: The Case of *The Lion of Flanders* | **2D: Mysteries, Detection & Spies***(Chair: James Russell, DMU)*Ashley Polasek (DMU): Sherlock Holmes in Historical Text and Context: Chasing *The Hound of the Baskervilles* back into the Nineteenth CenturyJoseph Maslen (Edge Hill): Adapting *Tinker, Tailor, Soldier, Spy* and the Historical Narratives of Espionage in Contemporary British HistoryCarol Williams (Queensland): The Petrov Story and *The Red Shoe* |
| 15.15–15.45 | Tea(CL 3.02) |
| 15.45–17.15**Panels 3** | **3A: History, Spectacle, Rhetoric***(Chair: Sarah Gilligan, Hartlepool)*Basil Glynn (Liverpool Hope): *The Tudors*: Masculinity, Sex and the National PastMaddalena Pennacchia (Rome 3): Adapting the ‘Truth’ About Julius Caesar’s Death: from Shakespeare’s Stage to Joseph Mankiewicz’s ScreenStuart Price (DMU): ‘Spartans! What is your profession?’: War, Terror and the Myth of Democracy in Snyder’s *300* | **3B: Contemporary Politics & Histories***(Chair: Ashley Polasek, DMU)*Greg Frame (Warwick): The Representation of John F. Kennedy: Myth v. HistoryLisa Gaughan (Lincoln): Parvenu?: Performing David Blunkett in Alistair Beaton’s *A Very Social Secretary*Caitlin Shaw (DMU): Rearranging the Pieces: War Footage, History and the Falklands War Narrative in *This is England* | **3C: (Post-)Colonial Histories***(Chair: Laurence Raw, Baskent)*Martine Cuillerier (Montreal): Quebec’s Colonied(zer) ImageIsobel Johnstone (Cambridge): ‘Playacting on the historical stage’: Adapting T. E. Lawrence’s *Seven Pillars of Wisdom* (1926) for Stage and Screen |  |
| 17.15–17.45 | Closing Remarks and Thanks (CL 3.01) |
| 17.45–18.45 | Drinks Reception (Clephan Building, room tbc) |
| 19.00 | Conference Dinner (pre-booking required), Shivalli Indian vegetarian restaurant (www.shivallirestaurant.com) |