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Autore	Grimm Paul W. <1951->
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Nota di contenuto	Cover; Title Page; Copyright; Publisher's Note; Contents; Dedication; Foreword; Acknowledgments; About the Authors; Introduction; Section 1: Interrogatories, Document Requests, Requests for Admission, and Motions for Mental and Physical Examinations; Overview; 1. Framing Proper Interrogatories; 2. Interrogatories-Numerosity: Parts and Subparts; 3. Interrogatories-Propriety of Definitions and Instructions; 4. The Timing of Interrogatories and Requests for Production-How Soon Can You Ask, and When Is It Too Late?; 5. Interrogatories-Sufficiency of Objections 6. Sufficiency and Supplementation of Interrogatory Answers7. Interrogatories-Use in Court; A. As Substantive Evidence; B. As Impeachment; 8. Document Requests-Numerosity, Propriety, Timing, and Sufficiency of Objections; 9. Discovery of Electronically Stored Information; 9A. Discovery of Social Network Evidence from a Former Employee; 10. Discovery of Witness Statements; 11. Privilege Logs; 12. Inadvertent Disclosure of Privileged Material; 13. Motions for Mental or Physical Examination; 14. Requests for Admission; Section 2: Depositions; Overview; 15. Notice of Deposition-Timing 16. Taking a Deposition-The Basics17. Depositions-Making Procedural and Evidentiary Objections; 18. Asserting Privileges during Deposition; 19. Instructing a Witness Not to Answer a Question; 20. Misconduct by Counsel at a Deposition and during a Deposition Recess; 21. Video

Depositions; 22. Who May Attend a Deposition?; 23. Submission of Deposition Transcript to Witness for Review and Signature; 24. Compensation for Treating Physician's Deposition Preparation and Testimony; 25. Depositions of Corporations and Other Entities under Rule 30(b)(6)
26. Discovery of Oral Communications and Privileged Documents Provided to a Witness27. Discovery of Jury Consultant and Focus Group Materials and Related Communications; 28. Ethical Considerations in Representing Your Corporate Client's Employees in Deposition; 29. Discovery of Foreign Citizens and Residents; 30. Use of Adverse Party's Deposition at Trial; 31. Use at Trial of Deposition of Unavailable Witness; 32. Use of Deposition for Impeachment at Trial; Section 3: Experts; Overview; 33. The Timing of an Expert Deposition; 34. Timing and Supplementation of Expert Disclosures
35. Expert Disclosures-Treating Physician or Other Hybrid Fact/Expert Witness36. Taking an Expert's Deposition-The Basics; 37. Discovery of Oral Communications and Privileged Documents Shared with Expert; 38. Discovery of Facts Known or Opinions Held by Expert Not Expected to Testify at Trial; 39. Deposing Opposing Party's Former Expert in the Same Case; 40. Discovery of Draft Report by Testifying Expert; 41. Discovery and Daubert; 42. Reasonableness of Fees and Expenses Charged to Deposing Party by Adverse Expert; Section 4: Sanctions and Protective Orders; Overview
43. Rule 26(a) Disclosures and Rule 37(c) Motion for Failure to Disclose, Misleading Disclosures, or Refusal to Admit

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Autore	Nissen Annie
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Nota di contenuto	Chapter 1: Introduction -- Chapter 2: Copyright Law, Authorial Ownership, and Adaptation Between Novels and Plays in Nineteenth-Century Britain -- Chapter 3: Changes in Writer Stratifications across Media in Nineteenth-Century Britain -- Chapter 4: Adaptation, Ownership, and the Emergence of Narrative Film -- Chapter 5: Literary Writers and Filmmaking Practices in Silent Cinema -- Chapter 6: Literary Writers and Early Sound Film: Experimental Writing -- Chapter 7: Conclusion.
Sommario/riassunto	“Like a reporter covering nineteenth-century copyright trials, public debates between prominent authors, and major legislative developments, Annie Nissen weaves through a range of examples of writers, including Charles Dickens, Mary Elizabeth Braddon, and George Bernard Shaw, and the many adaptations of their books for stage and screen. This book provides a detailed picture of the business of authorship and adaptation across page, theater, and early film. Enlightening and indispensable.” —Lissette Lopez Szwydky, PhD, Associate Professor, University of Arkansas, USA “Nissen does an outstanding job of pushing deep into a complex matrix of issues. This is an impressive piece of scholarship and an excellent resource for adaptation studies.” —Glenn Jellenik, Associate Professor of English, University of Central Arkansas, USA “Spanning a wide range of authors and a long historical arc, Authors and Adaptation offers important new

information about and insights into literature, theatre, film, and adaptation studies. Nissen resurrects theoretically and historically dead authors as live writers creating and critiquing intermedial adaptations, invaluably bridging gaps between theory and practice as well as between disciplines, media, and periods.” —Kamilla Elliott, Professor of Literature and Media, Lancaster University, UK This book studies British literary writers’ engagement with adaptations of their work across literary, theatrical, and film media in the nineteenth and early twentieth centuries. It considers their critical, reflective, and autobiographical writings about the process of adaptation, and traces how their work was shaped, as well as delimited, by their involvement with adaptations to different media and intermedial writing. Linking canonical and non-canonical writers both chronologically and contemporaneously, and bridging studies of prose fiction adaptation from nineteenth-century theatre to early twentieth-century film, this book offers an interdisciplinary, transhistorical, cultural, and analytical study of adaptation and the variable positions of writers within and across media. Annie Nissen currently works at Lancaster University, UK, where she has been an Associate Lecturer for both Film Studies and English Literature and a Research Associate for the ‘Cinema Memory and the Digital Archive’ project. .