Polley's Screen Adaptation of Alice Munro’s *The Bear Came Over the Mountain*

Hermann Wittenberg (University of the Western Cape, South Africa): J.M. Coetzee’s Novels and Film: Visual Stylistics and Auto-adaptation

Natasha Cooper (University of Durham, UK): ‘Naina thag lenge’: Re-viewing the Ocular Proof of Othello as Omkara

Panayiota Mini (University of Crete, Greece): Ideology and Style in Soviet film adaptation of the 1960s: Kozintsev’s *Hamlet*

8 pm – 11 pm, Friday June 20
CONFERENCE DINNER (Separate Registration to come)

Saturday, May 27

9 am – 9:30 am
Registration

9:30 am – 11 am
Session 8: History, Censorship and Adaptation
Penelope Chatzidimitriou (Aristotle University, Greece): From Hitler to Faust: Alexander Sokurov’s Tetralogy of Power

Eurydice Da Silva (Paris Nanterre University, France): Film adaptations during the Portuguese New State (1933-1974): a case study of censorship in *Love of Perdition* (1942) by Antonio Lopes Ribeiro

Liat Steir-Livny (Sapir Academic College and the Open University, Israel): *Death and the Maiden*: Adaptation from drawings to animated documentary

11 am – 12:30 pm
Session 9: Sound, Music and Adaptation
Kostoula Kaloudi (University of the Peloponnese, Greece): The influence of Broadway on Hollywood comedy after the advent of sound

Daniele Artoni (University of Verona, Italy): The Golden Cockerel: a tale from opera to animated film and back

Yannis Tzioumakis (University of Liverpool, UK): Rocking around the Clock in Music and Film: Adaptation and/as Exploitation in *Rock Around the Clock* (1956)

12:30 pm — 1:30 pm
LUNCH

1:30 pm – 2:30 pm
Session 10: Adapting the Dark Side and the Role of the Audience
Yannis Skopeteas (University of the Aegean, Greece): Narcissism, Schizophrenia and other Mental Disorders from Novel to Film


Laurence Raw (Baškent University, Turkey): Pluralistic Adaptation: The Role of the Audience

2:30 pm — 3 pm
COFFEE BREAK

3:00 pm — 4:30 pm
Session 11: Transmedialities, Correlations, and the Screenplay
Joyce Goggin (University of Amsterdam, Holland): Adaptation and Transmediality: Or, whence The LEGO Movie?

Gokul Kshirsagar (New Arts, Commerce and Science College, India): Literature and Cinema: The Artistic Correlation

Joakim Hermansson (Gothenburg University, Sweden): Screenplay Atonements

Farewell
Thursday, May 25

9:00 – 10:00 am: Registration
9:30– 10:00 am: Welcome
Aristotle University Rector, Dr. Periklis Mitkas
President of Film School, Despoina Mouzaki
Organizing Committee: Dr. Betty Kaklamanidou, Dr. Katerina Kitsi

10:00 am – 11:30 am
Session 1: Gender and Adaptation
Sheri Chinen Biesen (Rowan University, USA): Adapting Women in Jazz Film Noir: From Virginia Van Upp To Joan Harrison
Anni Shen (Peking University, China): Adapting Queerness for Kazuo Ishiguro’s Never Let Me Go
Johanna M. Wagner (Østfold University College, Norway): The Boundaries of Lorelei Lee. Adaptation and Transmediation of Gentlemen Prefer Blondes

11:30 am – 1:20 pm
Session 2: Television and Adaptation
Simon Brown (Kingston University, UK): From Infidelity Comes Fidelity. Stephen King’s Under the Dome as Serial Television
Iain Robert Smith (King’s College, UK): Spoiling the Books: Questions of Adaptation and Fidelity in HBO’s Game of Thrones
Stacey Abbott (University of Roehampton, UK): Copycat TV: Hannibal, Adaptation, and the Televiusal Palimpsest
Carlotta Susca (Aldo Moro University, Italy): Adaptation as remediation: Sherlock Holmes from the novels to the BBC series

1:30 pm – 2:30 pm
LUNCH

2:30 pm – 4 pm
Keynote Address: Deborah Cartmell (De Montfort University, UK): Star Adaptations: Biopics of the 1930s

4 pm – 4:30 pm
COFFEE BREAK

4:30 pm – 6:10 pm
Session 3: Theory and Adaptation
Alexis Brown (Wolfson College, University of Oxford, UK): A New Form of Fidelity: Bazin and Adaptation
Petros Gikas (University of Salford, UK): Adapting Poetics: A Fusion of Ideas in Literature to Film Adaptation
Sung-Ae Lee (Macquarie University, Australia): Metanarratives of Gender in Transnational Film Remakes

Friday, May 26

8:30 am – 9 am
Registration

9 am – 10:30 am
Session 4: From Greece to Chile
Thanassis Agathos (National and Kapodistrian University of Athens, Greece): Celui qui doit mourir (1957): When Nikos Kazantzakis met Jules Dassin
Anupam Kamal Sen (University of Eastern Finland): Transition from Page to Screen: A Study on the Adaptation of Michael Cunningham’s The Hours
Aysegul Turan (Istanbul Kültür University, Turkey): Watching Ariel Dorfman’s Death and the Maiden on the Screen: Questions of Fidelity and Ambiguity

10:30 am – 12 pm
Session 5: New Perspectives on Adaptation
Betty Kaklamanidou (Aristotle University, Greece): The State of Contemporary Adaptation: A Revealing Corpus
Thomas Leitch (University of Delaware, USA): American Literature on Foreign Screens
Katerina Marazi (Aristotle University, Greece): A Brand of Adaptation: Franchises, White Space and Reevaluating Dilemmas

12 pm – 1:00 pm
LUNCH

1:00 pm – 2:50 pm
Session 6: Adapting Horror and Science
Jun Okada (State University of New York, USA): Adapting Soft Power: Jacques Lob’s Le Transperceneige and Bong Joon Ho’s Snowpiercer (2013)
Chloe I. Kolman (Florida Gulf Coast University, USA): “There Are No Strings on Me:” Examining the Result of Neglect on Ultron’s Consciousness through Evolving Machinery
Michail-Chrysovalantis Markodimitrakis (Bowing Green State University, USA): (De)Constructing the Uncanny Intermedial Horror and Claustrophobic Hotel Rooms in 1408
Teresa Heffernan (St Mary’s University, Canada): Which is the Man and which is the Monster? Frankenstein, Ex Machina and Twenty-first Century Technoculture

3 pm – 3:30 pm
COFFEE BREAK

3:30 pm – 5:20 pm
Session 7: Shakespeare and Nobel Laureates on Screen
José Manuel Rodríguez Herrera (University of Las Palmas de Gran Canaria, Spain): Away from Her? Sarah