Dance productions frequently draw on artistic precedents. Ballet companies rely on classics based on fairy and folk tales but audiences also enjoy an expanding repertoire of works based on a broader range of sources: art, the Bible, film, biography, children’s literature, novels, and plays. Shakespeare has provided inspiration for a large number of dance-makers. In recent years there has been growing interest in the analysis of a range of topics connected with adaptation and dance. By bringing together scholars and practitioners, this one-day conference seeks to move away from the dominant focus on film and television in Adaptation Studies and consider the neglected area of dance. Papers are invited on topics related, but not limited, to:

- Fairy and folk tale ballet adaptations
- The history of ballet adaptations
- Modern dance and classical ballet interpretations of literary works
- Key choreographers as adaptors
- The idea of the choreographer as ‘auteur’
- Dance adaptations of novels and poems
- Stardom, celebrity and dance adaptations
- Shakespeare and ballet
- Genres of dance adaptation
- The theoretical underpinnings of Adaptation Studies in relation to dance

It is hoped that selected papers will form an edited collection. Proposals (between 50-100 words) and a brief biographical note should be sent to Elinor Parsons (eparsons@dmu.ac.uk) and Hila Shachar (hila.shachar@dmu.ac.uk) by 6 November 2015.