1. **Title of the module**

DRAM6850 (DR685) Theatre and Adaption (Level 5)

DRAM6800 (DR680) Theatre and Adaption (Level 6)

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5 (DRAM6850)

Level 6 (DRAM6800)

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Drama and Theatre and associated programmes

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Assess and compare devising methodologies and aesthetic principles of selected practitioners and/or companies whose work explores adaptation in performance (in written work).

8.2 Apply acquired knowledge of devising methodologies and aesthetic principles of selected practitioners and companies (in practical work).

8.3 Analyse the aesthetic, cultural, political and ethical implications of the adaptation work of both professional practitioners/companies and the students’ own practices (in both written and practical work).

8.4 Discuss critical issues encountered in class in relation to adaptation and adaptation studies (in written work) and apply this knowledge in practice (in practical work).

8.5 Engage critically and creatively with a source in order to formulate nuanced plans and ideas for performance projects that are based on, and/or respond to, an existing work or material, with particular attention to the target context (in practical work).

8.6 Plan and manage independent research tasks as a group and individually (in written and practical work)

**On successfully completing the module Level 6 students will also be able to:**

8.7 Assess and compare devising methodologies and aesthetic principles of selected practitioners and/or companies whose work explores adaptation in performance (in written work).

8.8 Apply acquired knowledge of devising methodologies and aesthetic principles of selected practitioners and companies (in practical work).

8.9 Carefully evaluate the aesthetic, cultural, political and ethical implications of the adaptation work of both professional practitioners/companies and the students’ own practices (in both written and practical work).

8.10 Discuss critical issues encountered in relation to adaptation and adaptation studies and apply this knowledge in practice (in written and practical work).

8.11 Engage critically and creatively with a source in order to formulate nuanced plans and ideas for performance projects that are based on, and/or respond to, an existing work or material, with particular attention to the target context (in practical work).

8.12 Plan and manage independent research tasks as a group and individually.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Reflect critically upon the different ways in which the theory and practice of performance inform one another.

9.2 Develop a complex model for the relationship between performance, dramatic literature and theatrical practices and their social and historical contexts.

9.3 Use performance and devising skills for the independent practice of theatre and performance.

9.4 Develop a personal perspective that can be expressed in terms of performance and communicated with clarity and coherence.

**On successfully completing the module Level 6 students will also be able to:**

9.5 Reflect critically upon the different ways in which the theory and practice of performance inform one another.

9.6 Develop a complex model for the relationship between performance, dramatic literature and theatrical practices and their social and historical contexts.

* 1. Use performance and devising skills for the independent practice of theatre and performance.

9.8 Develop a personal perspective that can be expressed in terms of performance and communicated with clarity, coherence and awareness of cultural, social and political issues.

1. **A synopsis of the curriculum**

Recent theatrical productions as diverse in form as experimental performance, new writing, musicals and live art have shown a recurring fascination with adapting existing works by other artists, writers, filmmakers and stage practitioners. The transition of an existing source or stimulus to the stage – be it film, book, play, artwork, or other performance – is not a smooth one. It implies negotiations of numerous kinds, such as interlingual and intercultural, but also ideological, ethical, aesthetic and political. Drawing on the work of contemporary international theatre-makers, this module will explore specific approaches to stage adaptation, study adaptation methodologies and develop an understanding of the implications of adaptation. Through seminar discussions, practical and creative work, the module will prompt a reflection on performance’s near-obsessive desire to return, rewrite and repeat, establishing a dialogue across languages and cultural identities.

During lectures, students will study several adaptation projects and strategies, which will form the basis for an essay. During seminars, students will experiment with a source of their choice and produce a simple, tech-light group performance based on this source, for which they need to be able to rehearse in the classroom, without any technical assistance. The presentation of the group performance will be followed by a reflective essay on the chosen source and its afterlife, an analysis of the group’s performance, and any other supporting material. The students are expected to keep their performance time and tech to a minimum, and will not be provided with technical support or extra rehearsal space for this module.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Aragai, Mireia, Books in motion adaptation, intertextuality, authorship (Amsterdam: Rodopi, 2005)

Babbage, Frances, Adaptation in Contemporary Theatre: Performing Literature (London: Bloomsbury Methuen Drama, 2017)

Baines, Roger, Cristina Marinetti and Manuela Perteghella, eds, Staging and Performing Translation (Basingstoke: Palgrave, 2011)

Barnette, Jane, Adapturgy: The Dramaturg’s Art and Theatrical Adaptation (Carbondale: Southern Illinois UP, 2017)

Carlson, Marvin, The Haunted Stage (Ann Arbor, MI: University of Michigan Press, 2001)

Carroll, Rachel, ed., Adaptation in Contemporary Culture: Textual Infidelities (London: Continuum, 2009)

Cutchins, Dennis, et al., eds, The Routledge Companion to Adaptation (London: Routledge, 2018)

Hutcheon, Linda, A Theory of Adaptation (London: Routledge, 2006)

Laera, Margherita, Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy (Oxford: Peter Lang, 2013)

Laera, Margherita, Theatre and Adaptation: Return, Rewrite, Repeat (London: Bloomsbury Methuen Drama, 2014)

Leitch, Thomas M, Film Adaptation and its Discontents (Baltimore: John Hopkins University Press, 2007)

Massai, Sonia, ed., World-wide Shakespeares: Local Appropriations in Film and Performance (London; New York: Routledge, 2005)

O’Toole, Emer, et al, Ethical Exchanges in Translation, Adaptation and Dramaturgy (Amsterdam: Rodopi, 2017)

Reilly, Kara, ed., Contemporary Approaches to Adptation in Theatre (Basingstoke: Palgrave Macmillan, 2017)

Sharon Friedman, Feminist Theatrical Revisions of Classic Works: Critical Essays (Jefferson, N.C.; London: McFarland, 2009).

Sanders, Julie, Adaptation and Appropriation (London: Routledge, 2006)

1. **Learning and teaching methods**

Total contact hours: 40

Private study hours: 260

Total study hours: 300

1. **Assessment methods**
   1. Main assessment methods

Level 5 DRAM6850

Research essay (2500 words) (50%)

Group performance (20 minutes) (50%)

Level 6 DRAM6800

Research essay (3000 words) (50%)

Group performance (20 minutes) (50%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

***Level 5***

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** |  | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Lectures** |  | **X** |  | **X** | **X** | **X** |  | **X** | **X** |  |  |
| **Seminars** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Private Study** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** | |  |  |  |  |  |  |  |  |  |  |
| **Research essay** | | **X** |  | **X** | **X** |  | **X** | **X** | **X** |  |  |
| **Group performance** | |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

***Level 6***

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** |  | *8.7* | *8.8* | *8.9* | *8.10* | *8.11* | *8.12* | *9.5* | *9.6* | *9.7* | *9.8* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |
| **Lectures** |  | **X** |  | **X** | **X** | **X** |  | **X** | **X** |  |  |
| **Seminars** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Private Study** |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** | |  |  |  |  |  |  |  |  |  |  |
| **Research essay** | | **X** |  | **X** | **X** |  | **X** | **X** | **X** |  |  |
| **Group performance** | |  | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

This module will include case studies from international theatre practices and will actively encourage students to engage with adaptation practices that place them in direct contact with different cultures and languages. The module will also place an emphasis on the notion of interlingual translation as a form of adaptation.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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