

Institution: De Montfort University		
Unit of Assessment: 33		
Title of case study: Extending the Curriculum and Popularising Adaptations		
Period when the underpinning research was undertaken: 2000–2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Deborah Cartmell	Professor of English, Associate Pro Vice-Chancellor, Research	1992–present
Period when the claimed impact occurred: 2013–2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact <p>De Montfort University (DMU) research on adaptations, led by Deborah Cartmell, founder of the international journal, <i>Adaptation</i> and the Association of Adaptation Studies and Director of DMU's Centre for Adaptations (established 2008), has had a transformative impact on curriculum design and pedagogic practice in universities and schools. Through scholarly collaboration with practitioners, it has widened the scope of screen and other media adaptation as an evolving and respected discipline to reach and engage new audiences. This long-standing research programme initiated and popularised an important conversation about interdisciplinarity that has influenced understanding, learning and participation and has increased cultural awareness.</p>		
2. Underpinning research <p>The research builds on initial work conducted in the late 1990s in the then-neglected and disparaged field of film and literature studies by DMU literary scholars Deborah Cartmell (DMU 1992–) and Imelda Whelehan (DMU 1990–2010) with film historian I.Q. Hunter (DMU 1992–). The work advanced during 2000–2020 (commencing with R1, <i>Interpreting Shakespeare on Screen</i>, 2000) to further explore the multidimensional process of adaptation and make a significant intervention in academic debate through analysis of the progressive conversation between text and screen from the early 20th century to the present day. The book series, <i>Film/Fiction</i> (R2, ed. Cartmell, Hunter, and Whelehan, 1996–2001) stimulated international scholarly interest, which was subsequently fostered and strengthened through a series of landmark publications and academic conferences, including 23 hosted by DMU.</p> <p>A key development was to open the study of film adaptations beyond case studies of canonical texts and the confines of the traditional segmentation of literature and film, to offer a genuinely interdisciplinary approach [R5], which resists privileging any one discipline above another. This innovation in research methodology [R4] allowed for the incorporation of screenwriting, popular culture, novelisations, graphic fictions, video games, tie-in books and other paratextual materials as industrial and economic drivers of film adaptation. Cartmell's research in particular links the practice of adaptation with marketing strategies and the popularisation of literary texts in a powerful commercial landscape [R6].</p> <p>Since 2000, research at DMU has been at the vanguard of an agenda that has widened in scope to move the discipline from the fringes of study and simple translation of text to screen, to incorporate costume, soundtrack, casting and screenwriting techniques [R3], an area in which Cartmell worked closely with leading adaptations exponent Andrew Davies. In 2015, Davies donated his rich and extensive archive to DMU, comprising screenplays, annotated scripts, correspondence and working agreements with the BBC and other film companies. This archive of 18.5 linear metres (19 boxes) of documents, including considerable unpublished material, provided a basis for ongoing research in the DMU Centre for Adaptations, of which Davies is patron. Journalists, DMU doctoral students and visiting scholars have used this archive, which</p>		

has been catalogued and digitised. Importantly, the research philosophy enabled engagement with audiences, fans and practitioners, beyond the usual parameters of academia.

In 2006, Cartmell was awarded a Leverhulme Trust Academic Collaboration Grant of GBP42,500 to establish the Association of Adaptation Studies, a registered charity that brings scholars together from across the world in an annual conference. Drawing on the success of these meetings and the growth of the Association, the leading international journal in the field, *Adaptation* (Oxford University Press, 2008–) was launched [R4], co-edited by Cartmell, Timothy Corrigan (University of Pennsylvania) and Whelehan. DMU's Centre for Adaptations, the international hub for the Association, continues to facilitate the dialogue between disciplines, including English, Drama, Film Studies, Screenwriting and Media Studies, within DMU and globally.

3. References to the research

- [R1] Cartmell, D. (2000) *Interpreting Shakespeare on Screen*, Basingstoke: Palgrave Macmillan, authored book; ISBN 9780312233921
- [R2] Cartmell, D., Hunter, I.Q. and Whelehan, I. (eds) (2001) *Retrovisions: Reinventing the Past in Film and Literature*, London: Pluto, edited book; ISBN 9780745315836. The sixth book in the Film/Fiction series, edited by Cartmell, Hunter and Whelehan.
- [R3] Cartmell, D. and Whelehan, I. (eds) (2007) *The Cambridge Companion to Literature on Screen*, Cambridge: Cambridge University Press, edited book; ISBN 9780521849623. This is the first Cambridge Companion to consider adaptations beyond single author studies.
- [R4] Cartmell, D., Corrigan, T. and Whelehan, I. (eds) (2008–) *Adaptation*, Oxford: Oxford University Press, journal series: 13 volumes; 39 issues; EISSN 1755-0645. An international journal of the Association of Adaptation Studies, founded by Cartmell.
- [R5] Cartmell, D. (2012) *Screen Adaptations: Jane Austen's 'Pride and Prejudice'*, London: Methuen/Bloomsbury, authored book; ISBN 9781408130971. This monograph is part of a general series edited by Cartmell which includes monographs on screen adaptations of *Great Expectations* (2008), *The Tempest* (2008), *To Kill a Mockingbird* (2009), *King Lear* (2009), *Romeo and Juliet* (2010) and *Hamlet* (2014).
- [R6] Cartmell, D. (2015) *Adaptations in the Sound Era: 1927–37*, New York: Bloomsbury, authored book; ISBN 9781623560423. This monograph has been reviewed as a 'milestone in Adaptation Studies' (Laurence Raw, *LFQ*, 2016). The book is the first in an ongoing series, *Adaptation Histories*, edited by Cartmell, which currently includes *Adaptations in the Franchise Era: 2001–16* (2019).

AWARDS

In 2016, Cartmell and Whelehan jointly received the Jim Welsh Award for Excellence in Adaptation Studies

4. Details of the impact

(1) IMPACT ON UNDERSTANDING, LEARNING AND PARTICIPATION

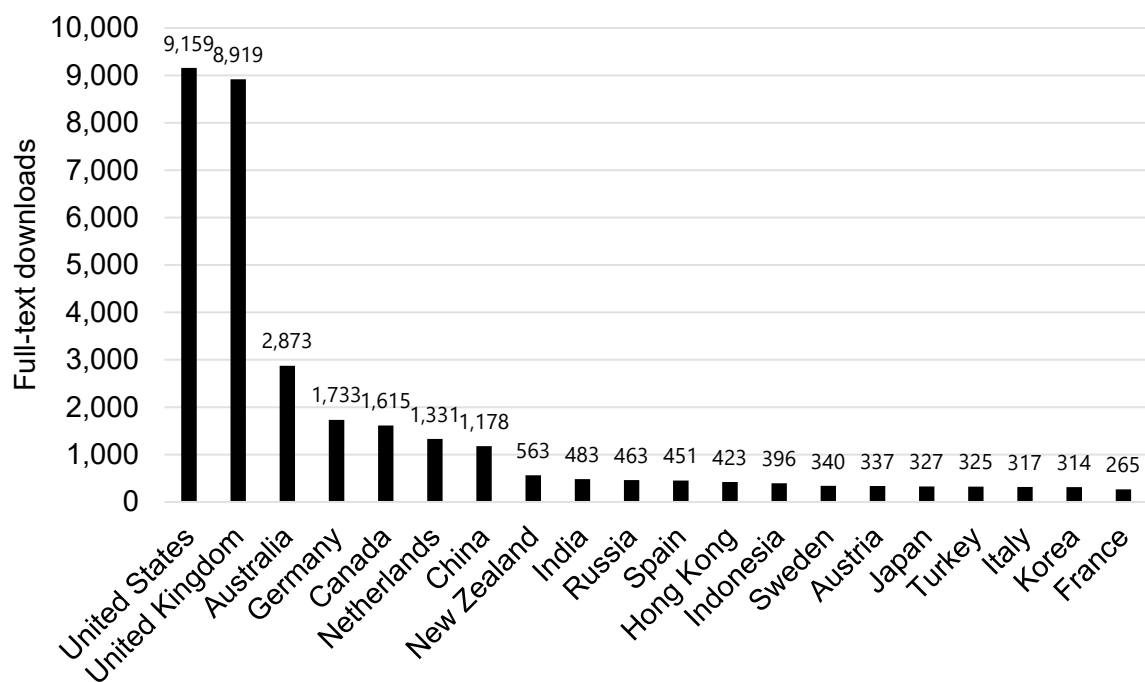
The research has informed and transformed curriculum design and pedagogic practice on a global scale. At the beginning of the 21st century, Adaptation Studies barely registered on higher education programmes. By 2020 it was a recognised subject on degrees worldwide [C1]. In 2020, Cartmell delivered keynotes to over 450 delegates across India and the organiser claimed Cartmell's adaptation research was foundational to their learning [C2]. Centre for Adaptations' publications and the journal *Adaptation* appear on student reading lists at universities worldwide, including Adelaide, Cambridge, Edinburgh, Paris, Passau and Pennsylvania [C3].

Bridging the Gap: Teaching Adaptations Across the Disciplines (2013) was a joint pedagogic project (Universities of Tasmania, Monash, Queensland and Western Australia), led by Whelehan and funded (AUD160,000, 2012) by the Australian Government Office for Learning and Teaching, which produced a toolkit for HE teaching 2013–2020. The project's external

evaluator endorsed the strategic importance of adaptation as a model for developing open educational practice and resource-sharing [C4].

Evidence confirms that Cartmell spearheaded change in a discipline that escalated in scope and authority. Between 2013 and 2020 the Association of Adaptation Studies, founded by Cartmell, annually united more than 100 practitioners, schoolteachers and academics at conferences in Amsterdam, Brno, Dijon, Leicester, London, Oxford, St Augustine (Florida) and Växjö (Sweden). The session archive of the Modern Language Association, the largest scholarly meeting in the humanities, shows 94 Adaptation Studies sessions in the period 2013–2020 compared with 35 in 2008–2013 [C5]. The journal *Adaptation* (founded by Cartmell) significantly increased subject reach, with a constituency of submissions from 54 countries, and readers extending to the developing world, including Africa, China, India and the Middle East. The period 2014–2018 saw downloads double from 20,000 to in excess of 40,000 [C6].

Top 20 Countries by Downloads, 2019



Cartmell and Whelehan's work is cited as a catalyst for 'providing adaptation studies legitimacy and institutional support' and a driving force in expanding HE pedagogy [C7]. Their *Teaching Adaptations* (2014) was nominated for the international 'Teaching Literature Books' award, organised by the University of Idaho. A chapter dedicated to their long-term impact on the field appears in *Where Is Adaptation?* (2018). In January 2019, *Times Higher Education* showcased Cartmell and Whelehan's collaborative work.

The research indirectly influenced school curricula, driving a shift in pedagogic practice. From 2015, Pearson Education GCSE and A level EdExcel papers included adaptations as part of the 'contexts for reception' theme. Resources such as 'teachitenglish' now routinely employ page to screen analyses [C8].

(2) IMPACT ON CREATIVITY AND CULTURAL AWARENESS

The research played a significant role in facilitating dialogue between screen practitioners and academics and engaged audiences in the act of cultural transmission. Since 2013, DMU has hosted ten international conferences that blended adaptation theory and practice. Andrew Davies, whose filmography centres on influential reworkings of canonical texts, was a frequent speaker, including at the conference *Andrew Davies: The Screenwriter as Adaptor* (March 2016). Cartmell was consultant to the BBC4 documentary, *Andrew Davies: Rewriting the Classics* (December 2018; February 2019; initial viewing figures 218,000), which was downloadable via iPlayer for four months and 'pick of the day' in seven national papers. She and

the DMU archivist appeared as commentators. Cartmell also gave radio interviews, including 10+ broadcasts nationwide on Davies's adaptations [C9].

In addition to Davies, delegates at Association of Adaptation Studies meetings included filmmakers, such as Hollywood screenwriter Diane Lake (*Frida*), whose insights on adaptation practice were subsequently shared in her manual, *The Screenwriter's Path* (2016). Delegate and dramaturge/director, Tom Magill (*Mickey B*), now specialises in using Shakespeare for social transformation in prisons, including his *Prospero's Prison* (2018), a reworking of *The Tempest* transposed to the Northern Irish Troubles. He writes that, thanks to the Association, 'it introduced my work to a wide academic audience and put *Mickey B* on a global stage' [C10].

Sessions on adaptations were a highlight of DMU's Cultural eXchanges, a local community festival (2000–). From 2013 to 2020, these attracted audiences (average of 2,600 p.a.) from schools and general enthusiasts [C11]. They included Q&A sessions with Melvyn Bragg (2014), Amanda Coe (2015), Willy Russell (2016), David Baddiel (2016) and Nina Stibbe (2017) plus conferences on 'From Theatre to Screen' (2014), 'Biopic Adaptations' (2015) and 'Adaptation and Dance' (2016), fostering substantial public engagement. Following the discovery of Richard III's body in Leicester, Cartmell co-organised 'Richard III: Transformations, Histories, Afterlives' (March 2015) and co-hosted an event attended by a direct descendant of Richard III, complemented by a Q&A with Claire Bloom, Richard III's wife in Laurence Olivier's 1955 film adaptation.

5. Sources to corroborate the impact

- [C1] List of HE programmes in which Adaptation Studies feature, compiled 31 January 2020 (URL link in PDF).
- [C2] Email to Deborah Cartmell, 29 May 2020.
- [C3] Reading lists, compiled 31 January 2020 (URL link in PDF).
- [C4] Report on *Bridging the Gap: Teaching Adaptations Across the Disciplines and Sharing Content for Curriculum Renewal (The Adapt Project)*.
- [C5] Session archive <https://www.mla.org/convention/convention-history/past-conventions>; MLA 2014–2020.
- [C6] Oxford University Reports on the journal, *Adaptation* (2018/2020).
- [C7] Testimonial, Professor of English, University of New Hampshire, March 2019, and selected published references to Cartmell and Whelehan, compiled October 2020.
- [C8] List of teaching resource and EdEXcel examination papers, compiled March 2020 (URL links in PDF).
- [C9] Emails from a BBC producer (22 December, 2018, 26 February 2019) with viewing figures, and reviews of the documentary *Andrew Davies: Rewriting the Classics*.
- [C10] Emails from screenwriter Diane Lake (27 March 2020) and director Tom Magill (2 April 2020).
- [C11] Email from the Director of Cultural eXchanges Festival confirming attendance numbers.