



Birla Institute of Technology & Science, Pilani
Hyderabad Campus

FIRST SEMESTER 2022-2023
Course Handout Part II

Date: 29-08-2022

In addition to part I (General Handout for all courses appended to the time table) this portion gives further specific details regarding the course.

Course No. : HSS F325
Course Title : Cinematic Adaptation
Instructor-in-charge : Shilpaa Anand

Scope and Objectives of the course:

Cinematic adaptations of literary and popular texts are evaluated as being extraordinarily successful or resounding failures. Such evaluations prioritize the textual medium over the filmic one. This course will enable students to think beyond such simplistic evaluations. Cinematic adaptation will be studied as a *process* and not as a *product* alone. The course introduces students to analysis of literary (drama, novel, short story, life-writing) and popular texts (folk tales, music, comics, fairy tales) and their adaptations into cinema. The course will enable students to think about different aspects of cinematic adaptation such as: What motivates a cinematic adaptation of a literary or popular text? What are the different ways in which a text and its adaptation are related? What can we learn about the production and circulation of texts and their adaptations? Students will be introduced to theory and concepts related to cinematic adaptation such as 'fidelity', 'intertextuality', 'interpretation', 'translation', 'mutation' and 'temporality' and acquire a suitable vocabulary with which to describe and discuss adaptations. Students are encouraged to observe and analyze the differences and similarities involved in cinematic adaptation of different literary and popular genres, e.g., novels, short stories, comics, biographies. Another feature the course focuses on is how cinematic adaptations of the same text may vary across time, social circumstances and cultural contexts.

Objectives:

- Observe and analyze adaptation of literary and popular texts into cinema.
- Write about cinematic adaptations using theoretical vocabulary.
- Examine cinematic adaptations of different literary and popular genres.

List of Readings:

1. Bhattacharya, Debaditya. 2022. 'Understanding Debates Around Adaptation Theory in Cinema' in *Film Studies: An Introduction*, edited by Vebhuti Duggal, Bindu Menon and Spandan Bhattacharya. Delhi: Worldview.
2. Chakravorty, Mrinalini. 2012. 'Picturing The Postmaster: Tagore, Ray, and the Making of an Uncanny Modernity'. *Framework* 53:1, 117-146.
3. Corrigan, Timothy. 'Defining Adaptation' in *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press, Chapter 1.
4. Dix, Andrew. 2016. 'Film and Authorship' in *Beginning Film Studies* (Second Edition). Manchester: Manchester University Press.



5. Griggs, Yvonne. 2016. 'An Introduction to Adaptation Studies and the Canon' in *The Bloomsbury Introduction to Adaptation Studies*. London: Bloomsbury.
6. Johnson, David T. 2017. 'Adaptation and Fidelity' in *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press, Chapter 5.
7. Kramer, Lucia. 2017. 'Adaptation in Bollywood' in *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press, Chapter 14.
8. Lake, Diane. 2012. 'Adapting the Unadaptable – The Screenwriter's Perspective' in *A Companion to Literature, Film and Adaptation*, edited by Deborah Cartmell. Malden: Wiley-Blackwell, 408-415.
9. Leitch, Thomas. 2012. 'Adaptation and Intertextuality, or, What isn't an Adaptation and What Does it Matter?' in *A Companion to Literature, Film and Adaptation*, edited by Deborah Cartmell. Malden: Wiley-Blackwell, 87-104.
10. Murray, Simone. 2012. 'The Business of Adaptation: Reading the Market' in *A Companion to Literature, Film and Adaptation*, edited by Deborah Cartmell. Malden: Wiley-Blackwell, 122-139.
11. Ryan, Marie-Laure. 2017. 'Transmedia Storytelling as Narrative Practice' in *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press, Chapter 30.
12. Stam, Robert. 2000. 'Beyond Fidelity: The Dialogics of Adaptation' in *Film Adaptation*, edited by James Naremore. New Jersey: Rutgers University Press, 54-75.
13. Tribble, Evelyn. 2005. "'When Every Noise Appalls Me': Sound and Fear in Macbeth and Akira Kurosawa's Throne of Blood'. *Shakespeare*, 1:1-2, 75-90.

Note: These readings will be made available on CMS

Reference Books:

1. Oxford Handbook of Adaptation Studies by Thomas Leicht (2017, Oxford)
2. *The Literature Film Reader: Issues of Adaptation* Edited by James M. Welsh and Peter Lev (2007, Scarecrow Press)
3. *A Companion to Literature, Film and Adaptation* Edited by Deborah Cartmell (2012, Wiley Blackwell)
4. *The Bloomsbury Introduction to Adaptation Studies* by Yvonne Griggs (2016, Bloomsbury)

Course Plan:

Lecture No.	Learning objectives	Topics to be covered	Chapter in the Text Book
1	Comprehend course objectives and material and logistics of online classroom	Course objectives, textbook and reference books	Course Handout
2-4	Acquaint oneself with the pros and cons of comparing literary texts and films; Acquire a vocabulary to discuss adaptations	Concept: Adaptations (types, features and trends); the problem of 'fidelity'; 'hypotext' and 'hypertext' Genre of focus: short stories E.g. Edgar Allan Poe's 'The Tell Tale Heart'	TB: Pages 1-14 RB1: Intro. and Chapter 1
5-8	Comprehend and analyze literary texts	Concept: Characteristics of literary writings - story and plot, character, theme	TB: Chapter 3



		Genre of focus: short stories E.g. multiple adaptations of Edgar Allan Poe's 'The Tell Tale Heart'	
9-14	Explain and analyze cinematic adaptation of novels; Distinguish narrative aspects of text and film	Concept: Narrative, Narrator and point-of-view Genre of focus: novels E.g. <i>To Kill a Mocking Bird</i>	TB: Chapter 21 RB1: Chapter 3
15-17	Comprehend and discuss cinema as a kind of language with a visual grammar; Discern features of cinematic adaptation of drama	Theme: Cinema and essentials of the cinematic text Genre of focus: Shakespeare's plays E.g. adaptations of <i>Hamlet</i> [<i>The Bad Sleep Well</i> and <i>Haider</i>]	TB: Chapter 12 RB1: Chapters 7,8 RB 2: Chapter 3
18-20	Critically analyze cinematic adaptations.	Concepts: Intertextuality and intermediality Genre of Focus: Shakespeare's plays E.g. adaptations of <i>Macbeth</i> [<i>Throne of Blood</i> , <i>Maqbool</i> and <i>Joji</i>]	TB: Chapter 5
21-23	Discuss the theory of authorship in literature and cinema	Concept: Authorship/ auteur cinema and film history Genre of focus: short stories E.g. Hitchcock's <i>Rear Window</i> ; Satyajit Ray's adaptations of Tagore's short stories	TB: Chapter 6
24-26	Comprehend and distinguish processes of adapting prose into screenplays	Theme: Adapting source texts to screenplays	TB: Chapter 23
27-29	Discern features of adaptation of biographies/autobiographies; Describe theories of audience in relation to literature and cinema	Concept: theories of the source text Genre of focus: Biopic E.g. <i>12 Years a Slave</i>	RB1: Chapters 18,19,20
30-33	Describe and analyze cinematic adaptations of multimedia texts such as comics	Theme: Adaptation as translation; Genre of focus: comics and graphic texts E.g. MCU productions	TB: Chapter 8 and Supplementary readings
34-36	Explain aspects of cinematic adaption of oral narratives; discuss dynamics of the adaptation industry	Theme: Production and the film adaptation market Genre of focus: popular fiction E.g. Adaptations of Chetan Bhagat's novels	TB1: Chapters 7, 22 RB2: Chapter 5
37-39	Overview of contemporary debates in adaptations	Theme: Adaptations in the time of streaming platforms	RB1: Chapters

		Genre of focus: short stories and novels	23, 24
40	Review and sum-up the course	Revision and overview of course material and central concepts	

Evaluation Scheme:

Component	Duration	Weighting (%)	Date & Time	Nature of component
Assignment 1	TBA	15	TBA	Open Book
Mid-Semester Test	90 minutes	25	01/11 3.30 - 5.00PM	Close Book
Assignment 2	TBA	15	TBA	Open Book
Comprehensive Exam	3 hours	45	21/12/2022 AN	Close Book

Chamber Consultation Hours: To be announced in class and on CMS.

Notices: Notices concerning the course will be displayed on CMS or other online teaching platform as notified.

Make-up Policy: Make-up exams and make-up assignments will be granted due to medical reasons if students have prior clearance from institute authorities and if students have informed the instructor beforehand. If a student has an extraordinary situation that does not allow him/her to appear/ for the examination/submit an assignment, the student is responsible for intimating the matter to the instructor at the earliest.

Academic Honesty and Integrity Policy: Academic honesty and integrity are to be maintained by all the students throughout the semester and no type of academic dishonesty is acceptable.

Shilpaa Anand
INSTRUCTOR-IN-CHARGE

