



**FIRST SEMESTER 2022-2023**

**Course Handout Part II**

Date: 11-08-2023

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. Using seven case studies, the course introduces students to the different historical contexts of film adaptations of literary texts and enables them to reflect on the aesthetics and politics of these different moments. In due course, we will study literary and cinematic genres as well as the interrelations among them in the various cases of adaptation selected for study.

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 myriad of 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.

**Objectives:**

- Observe and analyze adaptation of literary and popular texts into cinema.
- Write about cinematic adaptations using conceptual vocabulary.
- Become aware of historical trends in cinematic adaptation of various texts.

**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.

### Reference Books:

1. Oxford Handbook of Adaptation Studies by Thomas Leitch (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
2-3	Acquaint oneself with the pros and cons of comparing literary texts and films; Acquire a conceptual vocabulary to discuss adaptations	Theme: the problem of 'fidelity'; 'hypotext' and 'hypertext'	3, 6, 12 [from the <i>List of Readings</i> ]
4-6	Critically reflect on the idea:	CASE 1: D. W. Griffiths and the	5



	cinema as an extension of literature	cinematic adaptation of Victorian poetry. Theme: Literary debates on the emergence of cinema	
7-9	Consider and discuss debates on cinema as distinct from literature and as an independent medium	CASE 2: French and Italian new wave cinema Theme: Cinema and the essentials of the cinematic text; authorship and auteur cinema	4
10-12	Study variations in the contexts and circulation of Shakespeare adaptations.	CASE 3: Shakespeare adaptations Theme: Cross-cultural adaptations; adaptation as translation	7, 13
20-24	Observe and discuss experiments in adaptations	CASE 4: Alfred Hitchcock, Satyajit Ray and Mani Kaul Theme: Trends in novel and short story adaptations in different cinematic contexts between the 1950s and 1970s	1,2
25-27	Study instances of writers who wrote for the stage and the screen	CASE 5: Harold Pinter Vijay Tendulkar and Nora Ephron Theme: aspects of screen-play writing	8
28-35	Discuss adaptations as intertexts	CASE 6: Adapting myths and epics Theme: Intertextuality and intermediality	9, 11
36 -38	Reflect on new media spaces and trends in cinematic adaptations	CASE 7: Adaptations and the OTT platforms	10,11
39-40	Revise the course content	All themes and concepts.	

#### Evaluation Scheme:

Component	Duration	Weighting (%)	Date & Time	Nature of component
Assignments 1& 2	TBA	30	TBA	Open Book
Mid-Semester Test	90 minutes	30	11/10 - 11.30 - 1.00PM	Closed Book



Comprehensive Exam	3 hours	40	12/12 AN	Closed 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**

