



**Birla Institute of Technology & Science, Pilani**  
Hyderabad Campus

## SECOND SEMESTER 2020-2021

### Course Handout Part II

16-01-2021

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 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 will be 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 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 adaptation of different literary and popular genres into cinema

### **Textbook:**

1. *A Companion to Literature, Film and Adaptation* Edited by Deborah Cartmell (2012, Wiley Blackwell)

### **Reference Books:**

1. *The Literature Film Reader: Issues of Adaptation* Edited by James M. Welsh and Peter Lev (2007, Scarecrow Press)
2. *Adaptation and Appropriation* Julie Sanders (2006, Routledge)
3. *Theory of Adaptation* Linda Hutcheon (2006, Routledge)



## 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 book	Course Handout
2-4	Acquaint oneself with the pros and cons of comparing literary texts and films; Acquire a vocabulary to discuss adaptations	Concept: Fidelity and the problem of 'it's not like that in the book' 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	Distinguish between the concepts of adaptation and appropriation	Concept: Adaptation and appropriation Genre of focus: short stories E.g. multiple adaptations of Edgar Allan Poe's 'The Tell Tale Heart'	TB: Chapter 3
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> and Sherlock Holmes' works	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: Visual Culture/Visual Literacy Genre of focus: Shakespeare's plays E.g. adaptations of <i>Hamlet</i> [Akira Kurosawa and Vishal Bharadwaj]	TB: Chapter 12 RB1: Chapters 7,8 RB 2: Chapter 3
18-20	Comprehend and explain the theory of adaptation as intertextuality	Concepts: Intertextuality and intermediality Genre of Focus: Shakespeare's plays E.g. adaptations of <i>Macbeth</i> [Akira Kurosawa and Vishal Bharadwaj]	TB: Chapter 5
21-23	Discuss the theory of authorship in literature and cinema	Concept: Authorship/ auteur cinema Genre of focus: short stories E.g. Hitchcock's <i>Rear Window</i> ; Satyajit Ray's adaptations of Rabindranath 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	Concept: theories of the source text Genre of focus: Biopic E.g. <i>Motorcycle Diaries</i> ; <i>Bohemian Rhapsody</i>	RB1: Chapters 18,19,20

	audience in relation to literature and cinema		
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. <i>Dark Knight</i> and <i>Persepolis</i>	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: fantasy; fairy tales and folk tales E.g. <i>Harry Potter</i> and <i>Alladin</i>	TB1: Chapters 7, 22 RB2: Chapter 5
37-39	Discuss cinematic adaptation of music into cinema	Genre of focus: Music as well as Broadway musicals	TB: Chapter 17
40	Overview of contemporary debates in adaptations	Theme: Adaptations in the time of streaming platforms Genre of focus: short stories and novels	RB1: Chapters 23, 24
41- 42	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
Assignments	TBA	30	TBA	Open Book
Mid-Semester Examination	90 minutes	30	06/03 11.00 - 12.30PM	Open Book
Comprehensive Exam	120 minutes	40	17/05 AN	Open 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**

