



Birla Institute of Technology & Science, Pilani
Hyderabad Campus

FIRST SEMESTER 2019-2020
Course Handout Part II

01-08-2019

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, in this course will be studied as a *process* and not as a *product*. The course introduces students to analysis of literary (drama, poetry, novel, short story, life-writing) and popular texts (folk tales, comics, fairy tales) and their cinematic adaptation. 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' and 'temporality'. 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, comics, biographies. Another feature the course will focus on is how cinematic adaptations of the same text may vary across time, contexts and languages.

Objectives:

- Observe and analyze adaption 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:

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

Reference Book:

1. *The Literature Film Reader: Issues of Adaptation* Edited by James M. Welsh and Peter Lev (2007, Scarecrow Press)
2. *Film Adaptation and its Discontents: From Gone with the Wind to The Passion of the Christ* by Thomas Leicht (2007, The Johns Hopkins University Press)



Course Plan:

Lecture No.	Learning objectives	Topics to be covered	Chapter in the Text Book
1	Understand course objectives and material	Course objectives, textbook and reference book	Course Handout
2-4	Familiarize oneself with different descriptions of 'adaptation' and scholarly debates about cinematic adaptation of literature	Debates on cinematic adaptation: the problem of 'It wasn't like that in the book'	TB: Pages 1-14 RB1: Intro. and Chapter 1
5-8	Explain basic concepts of adaptation theory	Theory of adaptation: 'fidelity', 'intertextuality', 'authorship', 'translation' and 'interpretation'	TB: Chapters 3,5,6,7 RB2: Chapter 6
9-11	Discuss aspects of Shakespeare adaptations	Adaptations of Shakespeare's popular plays: <i>Romeo and Juliet</i> and <i>Hamlet</i> [Luhrmann's <i>Romeo+ Juliet</i> ; Bharadwaj's <i>Haider</i>]	TB: Chapter 12 RB1: Chapters 7,8,9
12-14	Discern features of cinematic adaptation of drama	Adaptations of Girish Karnad's and Mahasweta Devi's plays	Supplementary readings
15-19	Explain and analyze cinematic adaptation of novels	Adaptations of Joseph Conrad's <i>Heart of Darkness</i> and Ian McEwan's <i>Atonement</i>	TB: Chapters 19, 20, 21, 22 RB1: Chapter 3
20-21	Discuss cinematic adaptation of short stories	Adaptations of short stories, particularly 'The Last Leaf' and 'Toba Tek Singh'	Supplementary readings
22-24	Describe processes of adapting poetry into film	Film adaptations of poems with specific focus on <i>Il Postino</i>	Supplementary readings
25-26	Discern features of adaptation of biographies	Biopic as a genre	RB1: Chapters 18,19,20
27-29	Describe and analyze cinematic adaptations of comics	Adaptations of <i>Spiderman</i> and the <i>X-Men</i> series	TB: Chapter 8 and Supplementary readings
30-32	Explain aspects of cinematic adaption of oral narratives	Adaptations of fairy tales and folk tales (selections from Hollywood and Indian cinema)	Supplementary readings
33-35	Discuss cinematic adaptation of music into cinema	Cinematic adaptations of music as well as Broadway musicals	TB: Chapter 17
36-38	Student presentations	(To be decided in consultation with students)	



39-41	Overview of contemporary debates in adaptations	Adaptations in the <i>Netflix</i> era	RB1: Chapters 23, 24
42	Review and sum-up the course		

Evaluation Scheme:

E.C. No.	Component	Duration	Weighting (in %)	Date and Time	Nature of component
1.	Assignment 1		15%	TBA	Open Book
2.	Mid-Semester	1 ½ hours	30%	3/10, 1.30 -- 3.00 PM	Closed Book
3.	Assignment 2		15%	TBA	Open Book
4.	Comprehensive Exam	3 hours	40%	10/12 FN	Closed Book

Chamber Consultation Hours:

To be announced in class and on CMS

Notices:

Notices concerning the course will be displayed on CMS.

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

