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**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 poplar 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:**

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| **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: *Romeo and Juliet* and *Hamlet*  [Luhrmann’s *Romeo+Juliet*; Bharadwaj’s *Haider*] | 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 *Heart of Darkness* and Ian McEwan’s *Atonement* | 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 *Il Postino* | 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 *Spiderman* and the *X-Men* 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 *Netflix* era | RB1: Chapters 23, 24 |
| 42 | Review and sum-up the course |  |  |

**Evaluation Scheme:**

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| --- | --- | --- | --- | --- | --- |
| **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**