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**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:**

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| **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  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. *To Kill a Mocking Bird* | 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 *Hamlet* [*The Bad Sleep Well* and *Haider*] | 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 *Macbeth* [*Throne of Blood*, *Maqbool* and *Joji*] | 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 *Rear Window*; 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. *12 Years a Slave* | 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  Genre of focus: short stories and novels | RB1: Chapters 23, 24 |
| 40 | Review and sum-up the course | Revision and overview of course material and central concepts |  |

**Evaluation Scheme:**

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| **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**