Semester: 8				
Course : Mass Communication and Videography				
Paper title: Adaptation Studies				
Paper code: C4MV230811T			**Credits: 6**	
Hours/week : 4				
Category: Core/MDC/SEC/VAC : Core				
Theory / Practical / Composite : Theory				
No of Modules : 2				
Course Overview: This course reconceptualises film adaptation beyond fidelity, treating it as a transformative, intertextual practice shaped by narrative form, authorship, and ideology. It examines how adaptations negotiate power through gender, caste, race, and postcolonial translation, and explores global circulation through Shakespearean adaptations. Focusing on cinematic narration, collaborative authorship, and screenwriting as interpretation, the course situates adaptation within Indian cinema's regional and national contexts. It also analyses genre shifts, popular culture, and audience reception, enabling students to critically understand adaptation as a dynamic process of cultural transformation across media and contexts.				
Course Outcome:				
Remember key concepts, theories, and terminologies related to film adaptation, including fidelity criticism, intertextuality, and narrative structures.				
Understand adaptation as a transformative and ideological process shaped by medium, authorship, and cultural contexts such as gender, caste, race, and postcoloniality.				
Apply theoretical frameworks to interpret adaptations across literary and cinematic forms, including Shakespearean and Indian texts.				
Analyze narrative strategies, authorship models, and genre shifts in adapted works, with attention to regional, national, and global dimensions.				
Evaluate adaptations critically by examining their ideological positions, cultural translations, and audience reception.				
Create original critical arguments or adaptation proposals that demonstrate nuanced engagement with theory, form, and context.				
Prerequisites: Knowledge about film and literature. Some familiarity with film and cultural theory as well as narrative forms.				
SYLLABUS				
UNIT/Module	**CONTENT**	**HOURS or NUMBER OF CLASSES**	**CO Mapping**	**COGNITIVE LEVEL**
	Module A **Rethinking Adaptation** Limits of fidelity criticism. Adaptation as ontology: what is an "adapted text"? Medium specificity vs transformation. Differences between	**4**	**CO1, CO2, CO3, CO4, CO5, CO6.**	**KI, K2, K3, K4, K5, K6.**

	literary and cinematic narration. Adaptation as a network of texts. **Ideology, Power, and Cultural Translation** Adaptation as ideological apparatus. Gender, caste, race in adaptation. Postcolonial rewriting and subversion. **Shakespeare, World Cinema, and Cultural Mobility** Shakespeare as a global archive. Adaptation as localisation. Case Study of any one adaptation of a Shakespearean text. **Module B** **Authorship and Intentionality** Auteur vs collaborative authorship. The "death of the author" and its implications. **Indian Cinematic Adaptation – Text, Region, Nation** Literary adaptations in Indian cinema. Regional specificity vs national frameworks. Adaptation and modernity in Indian film. Case Study of any one adapted Indian literary text. **Genre, Popular Culture, and Adaptation** Melodrama, realism, and genre shifts. Popular fiction to cinema. Adaptation and audience reception.			
Text Books				
Suggested readings				

- Abbott, H. P. (2008). *The Cambridge introduction to narrative*. Cambridge University Press.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (1989). *The empire writes back: Theory and practice in post-colonial literatures*. Routledge.
- Bazin, A. (1967). *Adaptation, or the cinema as digest*. Routledge.
- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Biswas, M. (2006). Mourning and blood ties: Macbeth in Mumbai. *Journal of the Moving Image*.
- Bluestone, G. (1957). *Novels into film*. University of California Press.

- Boose, L. E., & Burt, R. (Eds.). (2003). *Shakespeare, the movie II: Popularizing the plays on film, TV, video, and DVD*. Routledge.
- Buchanan, J. (2010). *Shakespeare on film*. Pearson.
- Butler, J. (1990). *Gender trouble*. Routledge.
- Cartmell, D., & Whelehan, I. (Eds.). (2010). *Screen adaptation: Impure cinema*. Palgrave Macmillan.
- Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film*. Cornell University Press.
- Chatman, S. (1980). What novels can do that films can't (and vice versa). *Critical Inquiry, 7*(1), 121–140.
- Dionne, C., & Kapadia, P. (Eds.). (2014). *Bollywood Shakespeares*. Palgrave Macmillan.
- Field, S. (2005). *Screenplay: The foundations of screenwriting* (Rev. ed.). Delta.
- Genette, G. (1980). *Narrative discourse: An essay in method*. Cornell University Press.
- hooks, b. (1992). *Black looks: Race and representation*. South End Press.
- Hutcheon, L. (2006). *A theory of adaptation*. Routledge.
- Jackson, R. (2007). *Shakespeare films in the making: Vision, production and reception*. Cambridge University Press.
- Leitch, T. (2007). *Film adaptation and its discontents: From Gone with the Wind to The Passion of the Christ*. Johns Hopkins University Press.
- Loomba, A., & Orkin, M. (Eds.). (1998). *Postcolonial Shakespeares*. Routledge.
- Massai, S. (2005). *World-wide Shakespeares: Local appropriations in film and performance*. Routledge.
- McFarlane, B. (1996). Novel to film. In L. Braudy & M. Cohen (Eds.), *Film theory and criticism: Introductory readings* (pp. 381–389). Oxford University Press.
- Morrison, T. (1992). *Playing in the dark: Whiteness and the literary imagination*. Harvard University Press.
- Naremore, J. (Ed.). (2000). *Film adaptation*. Athlone Press.
- Sherry, J. (2016). Adaptation studies through screenwriting studies: Transitionality and the adapted screenplay. *Journal of Screenwriting, 7*(1), 11–28.
- Shohat, E., & Stam, R. (1994). *Unthinking Eurocentrism: Multiculturalism and the media*. Routledge.
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture*. University of Illinois Press.
- Stam, R. (2005). Beyond fidelity: The dialogics of adaptation. In J. Naremore (Ed.), *Film adaptation*. Rutgers University Press.
- Stam, R. (2004). *Literature and film: A guide to the theory and practice of film adaptation*. Blackwell.
- Trivedi, P., & Chakravarti, P. (Eds.). (2020). *Shakespeare and Indian cinemas: Local habitations*. Routledge.
- Welsh, J. M., & Lev, P. (Eds.). (2007). *The literature/film reader: Issues of adaptation*. Bloomsbury Academic.

Web Resources:

1. https://monoskop.org/Monoskop
2. https://shodhganga.inflibnet.ac.in/
3. https://archive.org/
4. https://www.sensesofcinema.com/

Evaluation:

Theory: 70 **CIA: 20+5** **Attendance: 5**
Paper Structure for Theory Semester Exam: **Module 1** One long question out of two options – 1x15 = 15 marks Two short questions out of four options – 2x10 = 20 marks **Module 2** One long question out of two options – 1x15 = 15 marks Two short questions out of four options – 2x10 = 20 marks

Course outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive levels
CO1	Remember key concepts, theories, and terminologies related to film adaptation, including fidelity criticism, intertextuality, and narrative structures.	K1
CO2	Understand adaptation as a transformative and ideological process shaped by medium, authorship, and cultural contexts such as gender, caste, race, and postcoloniality.	K2
CO3	Apply theoretical frameworks to interpret adaptations across literary and cinematic forms, including Shakespearean and Indian texts.	K3
CO4	Analyse narrative strategies, authorship models, and genre shifts in adapted works, with attention to regional, national, and global dimensions.	K4
CO5	Evaluate adaptations critically by examining their ideological positions, cultural translations, and audience reception.	K5
CO6	Create original critical arguments or adaptation proposals that demonstrate nuanced engagement with theory, form, and context.	K6