

A man with dreadlocks is smiling and looking at a script. A camera on a tripod is visible in the foreground. The background is a bright, slightly blurred indoor setting. The image has a film strip border at the top and bottom.

# Curriculum \_ Planner \_

Introducing GE-11: Cinematic  
Adaptations of Literary Texts



# COURSE INFORMATION

<b>Name of the Teacher</b>	Dr. Abhishek Sharma
<b>Paper No.</b>	GE-11
<b>Paper Title</b>	Cinematic Adaptations of Literary Texts
<b>Marks</b>	Continuous Assessment (CA): Attendance (5) + Test/ Discussion (35) = 40 Internal Assessment (IA): Attendance (6) + Assignment (12) + Class Test (12) = 30  Final Examination: 90 Marks  <b>Total = 160</b>
<b>Contact Hours (L+T)</b>	3+1 Per Week (3 Lecture Classes + 1 Tutorial)



# Learning Outcomes of Undergraduate Curriculum Framework (UGCF) Programme

**KEYWORDS: WIDE VARIETY, GLOBAL CONTEXT, CULTURAL DIVERSITY, CRITICAL READING, GENRES**

- The programme aims to introduce a wide variety of literatures from all over the world – translated or original works in English Language – that cut across multiple epochs. It would provide a global context to Indian culture and promote our sense of place within modern world as a lifelong learner.
- Primarily, the program aims to offer learners opportunities to critically read and creatively respond to a spectrum across different genres – novels, plays, poetry, biographies, travel writing, graphic novels, literary criticism – and learn what goes into the making of these genres.
- Learners are exposed to wider socio-cultural and political issues in relation to contemporary state of their own society through the world literature written in English.
- The rigor of the course takes into cognizance such components of study as literary analyses, cultural diversity in literature, and written and oral communication skills through a multidisciplinary curriculum of literature, composition, language and linguistics, and communication studies.



# Course Outcomes

**KEYWORDS:** Literature, Cinema, Text, Language, Adaptation, Transformation, Transposition

The Learning Objectives of this course are as follows:

- To introduce aspects of cinema studies and adaptation studies
- To consider the relationship between literature and cinema

The Learning Outcomes of this course are as follows:

- By studying this course, students will be able to Students will acquire knowledge of visual grammar across genres of film.
- This course will help understand how cinema deals with issues of literariness, translation and adaptation.



# Course Content

## Unit I. | *Othello*

- a. Shakespeare, *Othello*
- b. *Othello*. dir. Oliver Parker, 1995

## Unit II. | *A Passage to India*

- a. E M Forster, *A Passage to India*
- b. *A Passage to India*. dir. David Lean, 1984.

## Unit III. | *The Godfather*

- a. Mario Puzo, *The Godfather*
- b. *The Godfather*. dir. Francis Ford Coppola, 1972.

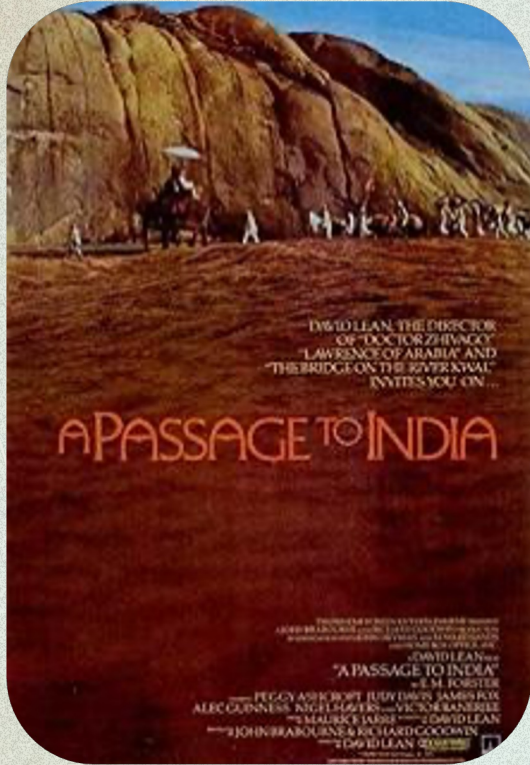




# Othello

Unit I

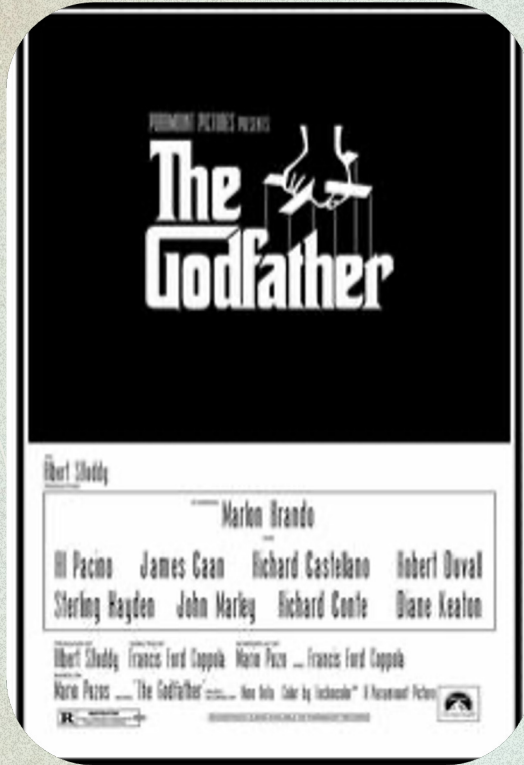




# A Passage to India

Unit II





# The Godfather

Unit III



# Suggested Readings

1. Stam, Robert, et al. (ed.) *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Taiwan: Wiley, 2005.
2. Cartmell, Deborah. (ed.) *A Companion to Literature, Film, and Adaptation*. United Kingdom: Wiley, 2014.
3. Monaco, James. 'The language of film: signs and syntax', *How to Read a Film: The World of Movies, Media & Multimedia*. New York: OUP, 2009. pp. 170– 249
4. Hutcheon, Linda. 'On the Art of Adaptation', *Daedalus*. vol. 133, 2004.
5. Leitch, Thomas. 'Adaptation Studies at Crossroads', *Adaptation*. vol. 1, no. 1, 2008. pp 63–77
6. Trivedi, Poonam. 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.



# Facilitating the Achievement of Course Learning Outcomes

Sl. No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests



# Academic Calendar

Dates	Activity	
2nd January 2024	Commencement of Classes	16 weeks for teaching  48 Lectures + 16 Tutorial classes
29th April 2024 - 8th May 2024	Preparatory Break	
9th May 2024	Examinations	
26th May 2024	Semester Break	



# Lesson Plan

## Introduction to Cinematic Adaptations of Literary texts

(12–14 Lectures)

- Film adaptation and questions of fidelity to the literary text: original vs. adaptation
- Cinematic Language vs. literary language: shift in medium and the resultant changes in the characters
- Single authorship of the text vs. composite authorship: Is Auteurship in cinema possible?
- Narrative in film vs. literary text: postmodernist take on the narrative
- Intertextuality of literature and cinema



# The Godfather

(10-12 Lectures)

- Authorship: possibility of auteurship in a work that requires a composite effort
- How the history of mafia is presented to the audience by Mario Puzo vs. the film
- Exploration of the themes of family ties, power relations/hierarchies, and loyalty as represented by the novel and the film



# Passage to India

(10-12 Lectures)

- The depiction of the themes of friendship, betrayal, and misunderstanding in the film as opposed to the novel
- Colonialism, Imperialism, and Racism as seen through EM Forster's novel vs. David Lean's film
- How the two texts inform and influence the reading of each other, especially with respect to the above themes: Intertextuality of the film and the novel



# Othello

(10-12 Lectures)

- Characterizations in the film, and how they are portrayed using cinematic language
- Portrayal of the themes of friendship and brotherhood, jealousy and manipulation in the film vs. the novel
- Familiarity with the narrative and how that affects the cinematic/artistic choices in the film.
- Mise en scene and a postmodernist take on the narrative



# Thanks

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