



**CHRIST COLLEGE – FOUR-YEAR UNDER GRADUATE  
PROGRAMME (FYUGP)**

**BA ENGLISH LANGUAGE AND LITERATURE HONOURS**

**MINOR**

**BASKET 2: ENGLISH AT WORKSPACE**

|                |   |                  |                   |                    |             |
|----------------|---|------------------|-------------------|--------------------|-------------|
| Programme      | <b>BA ENGLISH LANGUAGE AND LITERATURE HONOURS</b>   |                  |                   |                    |             |
| Course Code    | <b>ENG3MN202</b>  |                  |                   |                    |             |
| Course Title   | <b>WRITING FOR THE SCREEN: THEORY AND PRAXIS</b>  |                  |                   |                    |             |
| Type of Course | <b>MINOR</b>  |                  |                   |                    |             |
| Semester       | 3   |                  |                   |                    |             |
| Academic Level | 200-299   |                  |                   |                    |             |
| Course Details | Credit  | Lecture per week | Tutorial per week | Practical per week | Total Hours |
|                | 4   | 4                | -                 | -                  | 60          |
| Pre-requisites | Basic writing skills in English, aptitude for creative writing, interest in film and storytelling, familiarity with popular culture   |                  |                   |                    |             |
| Course Summary | This course delves into the intricate relationship between language and cinema. It explores the communicative strategies and narrative structures utilised by films. Through a multifaceted pedagogical methodology encompassing lectures, screenings, interactive activities, and facilitated discussions, learners will cultivate a foundational understanding of film analysis, screenwriting, subtitling, and adaptation. |                  |                   |                    |             |

**Course Outcomes (CO):**

| <b>CO</b>   | <b>CO Statement</b>   | <b>Cognitive Level*</b> | <b>*Knowledge Category</b> | <b>Evaluation Tools used</b>  |
|---|---|-------------------------|----------------------------|---|
| CO1   | Understand the concept of film as a medium of communication and identify the key elements that constitute its language                                  | U                       | C                          | Assignments,<br>Seminars<br>Quiz  |
| CO2   | Understand the principles , challenges , and impact of subtitling in audiovisual translation  | U                       | P                          | Assignments,<br>Seminars,<br>Review Writing<br>Group<br>Discussions             |
| CO3   | Apply critical writing skills to analyze and craft reviews of visual narratives, integrating cinematic elements and scholarly perspectives.             | AP                      | P                          | Assignments,<br>Seminars,<br>Brainstorming sessions<br>Script writing exercises |
| CO4   | Analyze the interplay between fidelity and creativity in adaptation examining narrative shifts, cultural influences, and translation in film adaptation | AN                      | C                          | Assignments,<br>Seminars,<br>Exercises of<br>Subtitle<br>Creations              |
| CO5   | Create adaptations considering cultural and linguistic nuances  | CR                      | P                          | Assignments,<br>Review &<br>Presentations                                       |
| <p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p> |   |                         |                            |   |

**Detailed Syllabus:**

| <b>MODUL<br/>E</b> | <b>UN<br/>IT</b>               | <b>CONTENT</b>  | <b>Hrs</b> | <b>Marks</b> |
|--------------------|--------------------------------|---|------------|--------------|
| <b>I</b>           | <b>BASICS OF SCREENWRITING</b> |   | <b>13</b>  | <b>20</b>    |
|                    | 1                              | Introduction to Screenwriting- the foundation of screenwriting- visual storytelling/narration- types of scripts- abbreviations- stages of screenwriting, rules of screenwriting, the structure of screenplay-teleplay   | <b>4</b>   |              |
|                    | 2                              | Introduction to screenwriting software  | <b>2</b>   |              |
|                    | 3                              | Script breaking down sheet - camera positions-shots-basics of camera editing  | <b>3</b>   |              |
|                    | 4                              | Illustrative Reading:<br><i>The Shawshank Redemption</i> by Frank Darabont (focus on the screenplay)<br><br>Transcript of "Feeling Through" (2020) by Doug Roland <a href="https://www.feelingthrough.com/transcript">https://www.feelingthrough.com/transcript</a> | <b>4</b>   |              |
|                    |                                | <b>Suggested Activities:</b><br><br>1. Practical exercises in screenplay writing<br>2. Creating character profiles based on film characters<br>3. Writing short dialogue scenes & analysis of screenplay excerpts   |            |              |

|            |                                |   |           |           |
|------------|--------------------------------|---|-----------|-----------|
| <b>II</b>  | <b>SUBTITLING</b>              |   | <b>13</b> | <b>20</b> |
|            | 5                              | Introduction-Audio-visual translation -subtitling as translation-loss and gain in subtitling  | <b>2</b>  |           |
|            | 6                              | Types of subtitling- principles of subtitling- creating subtitles   | <b>2</b>  |           |
|            | 7                              | Myths about documentary translation Eva Espasa  | <b>2</b>  |           |
|            | 8                              | Subtitles and International Anglification - Henrik Gottlieb   | <b>4</b>  |           |
|            | 9                              | Amelie - Jean-Pierre Jeunet   | <b>3</b>  |           |
|            |                                | <p><b>Suggested Activities:</b></p> <ol style="list-style-type: none"> <li>1. Create subtitles for sections of regional movies or short films.</li> <li>2. Watch a movie of your choice create your own subtitles</li> <li>3. Translate the subtitles of any regional movie into English</li> </ol> |           |           |
| <b>III</b> | <b>PERSPECTIVES AND REVIEW</b> |   | <b>12</b> | <b>18</b> |
|            | 10                             | Language and visual narratives – Synopsis- abstract- drafting of review (films, series, interviews, documentaries etc.  | <b>2</b>  |           |
|            | 11                             | Factors that contribute to the language of visual media (camera- editing- sound - mise-en-scène-performance)  | <b>2</b>  |           |
|            | 12                             | Elements of a good review: critical writing skills, Reading and Analysing Reviews   | <b>2</b>  |           |
|            | 13                             | <b>Text:</b> <i>Disrupting the self: script development within the akademy</i> - Susan Cake and Louise Satwell  | <b>2</b>  |           |

|           |                    |   |           |           |
|-----------|--------------------|---|-----------|-----------|
|           | 14                 | <p><b>Illustrative Reading:</b></p> <p><i>2001: A Space Odyssey</i> by Roger Ebert</p> <p><a href="https://www.rogerebert.com/reviews/great-movie-2001-a-space-odyssey-1968">https://www.rogerebert.com/reviews/great-movie-2001-a-space-odyssey-1968</a></p> <p>Oppenheimer Review – Nolan’s Atom Bomb Epic is Flawed but Extraordinary- Peter Bradshaw</p> <p><a href="https://www.theguardian.com/film/2023/jul/19/oppenheimer-review-nolans-atom-bomb-epic-is-flawed-but-extraordinary">https://www.theguardian.com/film/2023/jul/19/oppenheimer-review-nolans-atom-bomb-epic-is-flawed-but-extraordinary</a></p> | 4         |           |
|           |                    | <p><b>Suggested Activities:</b></p> <ol style="list-style-type: none"> <li>1. Reviews of regional movies, reality shows and interviews within six months of release.</li> <li>2. Review any movie nominated for/won Oscar/ Cannes ‘Palme d’Or/ Golden Peacock, IFFI/ IFFK for the current year.</li> <li>3. Prepare a transcript of a audio/video review of any movie, series, documentary, show that you watched.</li> </ol>   |           |           |
| <b>IV</b> | <b>ADAPTATIONS</b> |   | <b>10</b> | <b>12</b> |
|           | 15                 | Media translation-fidelity Vs. creativity in adaptation- different types of adaptation - narrative shifts in adaptation - adapting literary texts into films - challenges and strategies of adapting novels, short stories, and plays – adaptation of movies from one language to another   | 4         |           |
|           | 16                 | Cultural and Linguistic Considerations - adapting works from different cultures and languages -discussion on the impact of translation on adaptation  | 2         |           |
|           | 17                 | Haider - Vishal Bhardwaj<br><br>The Godfather -Francis Ford Coppola   | 4         |           |

|          |  |   |           |  |
|----------|--|---|-----------|--|
|          |  | <p><b>Suggested Activities:</b></p> <ol style="list-style-type: none"> <li>1. Analyse any adaptation you watched and submit an assignment on it</li> <li>2. Short filmmaking/documentary/reels of any literary work you enjoyed (5-10 mins.)</li> <li>3. Organise/ attend film festivals, interviewing filmmakers/actors etc</li> </ol> |           |  |
| <b>V</b> |  | <b>OPEN ENDED</b>   | <b>12</b> |  |

**Note:** The course is divided into five modules, with four having a total of 17 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended module. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 17 units from the fixed modules.

**Suggested Reading:**

1. Corrigan, Timothy. *A Short Guide to Writing About Film*. Longman, 2015.
2. Field, Syd. *Screenplay: The Foundations of Screenwriting*. Delta, 2007.
3. Gottlieb, Henrik. "Subtitles and International Anglification." *Nordic Journal of English Studies* 3.1 (2004): 219-232. doi.org/10.35360/njes.32.
4. Gulino, Paul Joseph. *Screenwriting: The Sequence Approach*. Bloomsbury Publishing USA, 2013.
5. Howard, David, and Edward Mabley. *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay*. Macmillan, 1993.
6. McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford UP on Demand, 1996.
7. Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. OUP USA, 2009.
8. Seger, Linda. *Making a Good Script Great*. Silman-James Press, 2010.
9. Alessandra, Pilar. *The Coffee Break Screenwriter: Writing Your Script Ten Minutes at a Time*. Michael Wiese Productions, 2016.
10. Aronson, Linda. *The 21st Century Screenplay: A Comprehensive Guide to Writing Tomorrow's Films*. Allen and Unwin, 2010.
11. Chamberlain, Jill. *The Nutshell Technique: Crack the Secret of Successful Screenwriting*. University of Texas Press, 2016.
12. Hauge, Michael. *Writing Screenplays That Sell*. Bloomsbury Publishing, 2011.

13. Horton, Andrew. *Writing the Character-Centered Screenplay, Updated and Expanded Edition*. University of California Press, 2000.
14. Ranzato, Irene and Serenella Zanotti. *Linguistic and Cultural Representation in Audiovisual Translation*. Taylor and Francis, 201
15. *Subtitling: Concepts and Practices* by Jorge Díaz Cintas, and Remael Aline. Routledge, 2020.

**Mapping of COs with PSOs and Pos and Correlation Levels:**

|                 | PS<br>O1 | PS<br>O2 | PSO<br>3 | PS<br>O4 | PS<br>O5 | PSO<br>6 | PO<br>1 | PO<br>2 | PO<br>3 | PO<br>4 | PO<br>5 | PO<br>6 | PO7 |
|-----------------|----------|----------|----------|----------|----------|----------|---------|---------|---------|---------|---------|---------|-----|
| <b>CO<br/>1</b> | 3        | -        | 2        | -        | 3        | -        | 3       | 2       | 3       | -       | -       | -       | -   |
| <b>CO<br/>2</b> | 2        | -        | 1        | -        | 3        | -        | 2       | 1       | 3       | -       | 2       | -       | -   |
| <b>CO<br/>3</b> | 3        | -        | -        | -        | 2        | 1        | 1       | 3       | 2       | -       | 1       | -       | -   |
| <b>CO<br/>4</b> | 1        | -        | -        | 2        | 3        | -        | 3       | 2       | 3       | -       | 3       | 1       | -   |
| <b>CO<br/>5</b> | 2        | 2        | 1        | 3        | 3        | -        | 1       | 2       | 1       | -       | 2       | 3       | -   |

**Corelation Level:**

| Level | Correlation        |
|-------|--------------------|
| -     | Nil                |
| 1     | Slightly / Low     |
| 2     | Moderate / Medium  |
| 3     | Substantial / High |

**Assessment Rubrics:**

- Assignment/ Discussion / Seminar
- Midterm Exam
- Class Tests/Quiz
- Final Exam

**Mapping of COs to Assessment Rubrics:**

|      | Internal Exam | Assignment | Project Evaluation/Assignment/Discussion/Presentation | End Semester Examinations |
|------|---------------|------------|---|---------------------------|
| CO 1 | ✓             |            | ✓   | ✓                         |
| CO 2 | ✓             | ✓          |   | ✓                         |
| CO 3 | ✓             | ✓          | ✓   | ✓                         |
| CO 4 | ✓             | ✓          |   | ✓                         |
| CO 5 | ✓             | ✓          | ✓   | ✓                         |