



**Instructor:** Paul Babiak

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**Course Number:** DRE325H5S (L0101)

**Course Title:** Stage to Screen

**Course description:** This course is an exploration of the dramatic, as it is manifested in two contrasting, and yet intrinsically related, modes of presentation. How do the circumstances of enactment on the stage condition the theatrical text differently from the way in which the exigencies of screen representation condition the filmic one? What aesthetic differences follow from the phenomenological contrast between the immediacy of theatre and the mediation of the cinema? To what extent do the qualities of the dramatic inhere in both: and, on the contrary, to what extent are the differing efficacies of the theatrical and the cinematic medium-specific? Does it make sense to speak of some films as “theatrical,” or of some stage performances as “cinematic”? Through the discussion of a variety of theoretical and critical texts, as well as the examination of a number of adaptations from the stage to the screen and back again, students of this course will be encouraged to reach their own conclusions regarding the complex set of relations between these competing modes of performance, and between them and the enduring human fascination with conflict which is the wellspring of drama in every mode.

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**Required Reading:** A course pack will be provided; further online materials will be posted on BlackBoard as the term progresses. Regular screenings will take place in class.

**First Authors to be Studied:** Ben Brewster and Lea Jacobs, “*Theatre to Cinema: Stage Pictorialism and the Early Film*”, Ch.1 (Oxford, New York: Oxford UP, 1997); Tom Gunning, “*The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde*,” 1986, rpt. in *Early Cinema: Space, Frame, Narrative*, ed. Thomas Elsaesser (London: BFI, 1990); Vachel Lindsay, “*Thirty Differences Between the Photoplays and the Stage*” in *Focus on Film and Theatre*, ed. James Hurt (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1974).

**Method of Instruction:** Lecture/Discussion; in addition to screenings discussions will also be complemented by an optional workshop component.

**Method of Evaluation:**

Method of Evaluation: Critical Response Paper 20%

Major Essay 30%

Final Exam 35%

Participation (inc. attendance, online responses) 15%

**\*\*Note:** You may choose to substitute a 'Theory in Practice' experiment for 10% of either the Response Paper or the Major Essay if you wish.