

Sidney Homan

Professor of English, University of Florida

Educational Background:

Princeton University, BA, 1960 (English)

Harvard University, MA, 1962 (English)

Harvard University, PhD, 1965 (English)

University Positions:

Harvard University, Tutor in English, 1962-1965

University of Illinois, Assistant Professor of English, 1965-1969

George Washington University, Visiting Professor, summer, 1967

Boston University, Associate Professor of English, 1969-1972

University of Florida, Associate Professor of English, 1972-1981

Full Professor of English, 1981-; English and Theatre, 1991-1994

Visiting Professor, Jilin University, People's Republic of China, 1986-present

Member, Academy of Distinguished Teaching Scholars, 2010-present

Publications (Books):

Editor, *A Midsummer Night's Dream*, Blackfriars Shakespeare Series. Dubuque, Iowa: Wm. C. Brown, 1970.

Editorial Consultant and Contributor, *The Literature of England*, 3rd edition. Glenview: Scott, Foresman and Co., 1979.

Editor and Contributor, *Shakespeare's "More Than Words Can Witness": Essays on Visual and Nonverbal Enactment in the Plays*. Lewisburg, Pa.: Bucknell University Press, 1980.

When the Theatre Turns to Itself: The Aesthetic Metaphor in Shakespeare. Lewisburg, Pa.: Bucknell University Press, 1981.

Beckett's Theatres: Interpretations for Performance. Lewisburg, Pa.: Bucknell University Press, 1981.

Shakespeare's Theatre of Presence: Language, Spectacle, and the Audience. Lewisburg, Pa.: Bucknell University Press, 1986.

Editor and Contributor, *Shakespeare and the Triple Play: From Study to Stage to Classroom*. Lewisburg, Pa.: Bucknell University Press, 1988.

Co-editor, with Norman Holland and Bernard Paris, *Shakespeare's Personality*. Berkeley and Los Angeles: University of California Press, 1989.

The Audience as Actor and Character: The Modern Theatre of Beckett, Brecht, Genet, Ionesco, Pinter, Stoppard, and Williams. Lewisburg, Pa.: Bucknell University Press, 1989.

Filming Beckett's Television Plays: A Director's Experience. Lewisburg, Pa.: Bucknell University Press, 1992.

Pinter's Odd Man Out: Staging and Filming "Old Times." Lewisburg, Pa.: Bucknell University Press, 1993.

Staging Modern Playwrights: From Director's Concept to Performance. Lewisburg, Pa.: Bucknell University Press, 2003.

Directing Shakespeare: A Scholar Onstage. Athens: Ohio University Press, 2004.

A Fish in the Moonlight: Growing Up in the Bone Marrow Unit. West Lafayette, Indiana: Purdue University Press, 2006.

Editor and Contributor, *The Audience as Player: Interactive Theatre Over the Years, Comparative Drama*, 48.1-2 (spring and Summer, 2014).

Hitler in the Movies: Finding the Führer on Film. With Hernan Vera. Madison and Teaneck, New Jersey: Fairleigh Dickinson University Press, 2016.

Editor and Contributor. *Playing Offstage: The Theatre as a Presence or Factor in the Real World*. Latham, Maryland: Lexington Books, 2017.

Comedy Acting for Theatre: The Art and Craft of Performing in Comedies. With Brian Rhinehart. London: Bloomsbury, 2019.

Editor and Contributor. *How and Why We Teach Shakespeare: College Teachers and Directors Share How They Explore the Playwright's Works with Their Students*. London: Routledge, 2019.

Editor and Contributor. *Why the Theatre: Personal Essays by College Teachers, Directors, and Actors on Why the Theatre Is So Vital*. London: Routledge, forthcoming, 2021.

Publications (Articles):

"Doctor Faustus, Dekker's *Old Fortunatus*, and the Morality Plays," *Modern Language Quarterly* 26 (1965): 497-505.

"Dekker as Collaborator in Ford's *Perkin Warbeck*," *English Language Notes* 3 (1965): 104-106.

"A Looking-Glass for London and England: The Source for Dekker's *If It Be Not a Good Play the Devil Is in It*," *Notes and Queries*, new series 13 (1966): 301-302.

"Shakespeare and Dekker as Keys to Ford's *'Tis Pity She's a Whore*," *Studies in English Literature* 7 (1967): 269-276.

"An Unconscious Pearl among Conscious Swine," *Journal of Popular Culture* 2 (1968): 149-153.

"The Single World of *A Midsummer Night's Dream*," *Bucknell Review* 17 (1968): 72-84.

"The Uses of Silence: The Elizabethan Dumb Show and the Silent Cinema," *Comparative Drama* 2 (Winter, 1968-1969): 213-228.

"Chapman and Marlowe: The Paradoxical Hero and the Divided Response," *Journal of English and German Philology* 68 (1968): 391-406.

"Poetry and the Object of Love: Shakespeare's Sonnets and *Love's Labour's Lost*," *Revista de Letras* 1 (1969): 518-530.

"Iago's Aesthetics: *Othello* and Shakespeare's Portrait of an Artist," *Shakespeare Studies* 5 (1969): 141-148.

"When the Theatre Turns to Itself," *New Literary History* 2 (1971): 407-417.

"*Richard II*: The Aesthetics of Judgment," *Studies in the Literary Imagination* 5 (1972): 65-71.

"*The Tempest* and Shakespeare's Last Plays: The Aesthetic Dimensions," *Shakespeare Quarterly* 24 (1973): 69-76.

"The Actress Mildred," *Illinois Quarterly* 37 (1974): 5-10.

"Dion, Alexander, and Demetrius--Plutarch's Forgotten *Parallel Lives*--As Mirrors for Shakespeare's *Julius Caesar*," *Shakespeare Studies* 8 (1976): 195-210.

"A Cinema for Shakespeare," *Literature/Film Quarterly* 4 (1976): 176-186.

"Criticism for the Filmed Shakespeare: Some Types, Problems, and Possibilities," *Literature/Film Quarterly* 5 (1977): 281-289.

"Induction to the Theatre," *Shakespearean Metadrama* (MLA Special Session 206), University of Rochester (1978): 20-27.

"A 'Humanist' Caught by the Law," *American Legal Studies Association Forum* 3 (December, 1978): 9-19.

"Florida and Beckett: *Waiting for Godot* and *Come and Go*," *Vision* 1 (1979): 122-129.

"The Law as Servant of the Humanities," with Gareth Schmeling, *Liberal Education* 70 (1984): 133-141.

"*The Comedy of Errors* and Its Audience: 'And Here We Wander in Illusions'," *CEA Critic* 47 (1984): 17-30.

"Recent Studies in English and Jacobean Drama" (review article), *Studies in English Literature* 25 (1985): 439-489.

"The Classroom as Theatre," *Teaching as Though Students Mattered*, ed. Joseph Katz (San Francisco: Jossey-Bass, 1985), pp. 69-77.

- "The Sociologist's Classroom as a Stage: A Humanist's Theatrical Perspective," *Liberal Education* (1986): 167-175.
- "A Shakespearean Scholar-Director in China," *Shakespeare Bulletin* 5 (1987): 5-8.
- "*The Merchant of Venice*: A Play of Options for Teachers and Directors," *CEA Critic* 51 (1988): 52-66.
- "*Henry IV, Part Two* on Stage and Screen," in the revised edition of *Henry IV, Part Two*, ed. Norman Holland. Signet Classic Shakespeare Series (New York: New American Library, 1988), pp. 249-261.
- "*The Comedy of Errors*: An Interpretation," *Journal of Jilin University* (PRC), translated into Chinese, 1989.
- "*Waiting for Godot*: Inmates as Audience and--Then--Teachers," in *Essays on Teaching "Waiting for Godot"*, ed. Enoch Brater and June Schlueter (New York: MLA Publications, 1991): 83-89.
- "The Theatre in Medicine," *International Journal of Arts/Medicine* 2 (1994): 26-29.
- "Building Arts in Medicine," with John-Graham-Pole and Mary Rockwood Lane, in *The Arts in Health Care: A Palette of Possibilities*, ed. Charles Kaye and Tony Blee. London: Jessica Kingsley Publications, 1997. 136-147.
- "'What Do I Do Now?': Directing *A Midsummer Night's Dream*," *Shakespearean Illuminations: Essays in Honor of Marvin Rosenberg*, ed. Jay Halio and Hugh Richmond. Newark: University of Delaware Press, 1997. Pp. 279-296.
- "'Dancing in Very Narrow Spaces: Pinter's *A Kind of Alaska* in Performance," with Elizabeth Homan, in *Humanities and Medicine*, ed. Anne Hunsaker Hawkins. New York: MLA Publications, 1998. 289-295.
- "Playing Pinter's Subtext: Directing *The Lover*," *The Pinter Review*, ed. Francis Gillen and Steven Gale. Tampa: University of Tampa Press, 2000.
- "Directing Shakespeare['s *As You Like It*]," *Shakespeare Festivals Around the World*, ed. Marcus Gregio (Exlibris/Random House: New York, 2004): 53-68.
- "A Class with the Ladies of the Plains," *The Truth about the Fact* 7.1 (Spring, 2012): 19-29.
- "Snapshots of a Shakespearean in China," *Comparative Drama* 46.3 (Fall, 2012): 303-18.
- "With These Essays in Hand: A Restaging of *The Merchant of Venice*," in *New Readings of "The Merchant of Venice"*, ed. Horacio Sierra. Newcastle upon Tyne, England: Cambridge Scholars Series: 183-205.

Reviews:

Some twenty reviews in *Journal of English and German Philology*, *Comparative Drama*, *Shakespeare on Film Newsletter*, *Kritikon Litterarum*, *Children's Literature*, *Shakespeare Quarterly*, *Theatre Journal*, *The Washington Times*, and *International Theatre Research*.

Papers and Workshops:

Numerous papers delivered at scholarly conferences of the Modern Language Association, the Central Renaissance Association, the South Atlantic Modern Language Association, and the College English Association. I have also delivered papers for the Arts in Medicine Program at various national conferences, ranging from the Humanities in Medicine Association to the Conference of Recreational Therapists. I have conducted acting workshops for a wide variety of groups, from Equity and amateur theatre companies, to college and public schools, to various national, state, professional, and civic organizations.

Miscellaneous:

"The Taming of Elizabeth," *Rally 2* (1967): 25-26.

"Cinema of Story, Cinema of Art," *Rally 2* (1967): 28-29.

Contributor, *W. Somerset Maugham: An Annotated Bibliography of Writings about Him*, ed. Charles Sanders. DeKalb: Northern Illinois University Press, 1970.

"Watching and Reading: Some Thoughts on Cinema and the Novel," *Boston University Literary Currents* 1 (1970): 1a-3a, 12a.

"Rosalind Anytime," *Illinois Quarterly* 23 (1971): 40.

Theatrical Productions:

Co-Director, Shakespeare's *The Comedy of Errors*, Hippodrome State Theatre, February-March, 1985.

Dramaturg, Shakespeare's *The Taming of the Shrew*, Constans Theatre, University of Florida, summer, 1985.

Co-Director, Shakespeare's *A Midsummer Night's Dream*, Florida Theatre, December, 1985.

Co-Director, Shakespeare's *Romeo and Juliet*, Hippodrome State Theatre, March-April, 1986.

Dramaturg, Chekhov's *The Three Sisters*, Constans Theatre, University of Florida, March, 1987.

Director, Brecht's *Galileo*, Acrosstown Repertory Theatre, January-February, 1988. Director, scenes from Stoppard's *Rosencrantz and Guildenstern Are Dead*, College English Association National Convention, New Orleans, April, 1988.

Dramaturg, Shakespeare's *The Tempest*, Constans Theatre, University of Florida, May, 1988.

Director, Bogosian's *Talk Radio*, Hippodrome State Theatre, March-April, 1988.

Director, Pinter's *Old Times* (stage and television versions), University of Florida, 1989

Director, Pinter's *A Kind of Alaska*, Harn Museum, for the Arts in Medicine Program, April, 1991.

Director, scenes from Galileo's play *The Assayer*, television production, University of Florida, 1991.

Actor and Director, *Six Evenings/A Half-Dozen Playwrights* (plays of Williams, Shakespeare, Pinter, Stoppard, Shaw, and Wilde), productions at the Thomas Center for the University of Florida Department of Theatre, 1990-1991.

Director and Actor, *An Evening with William Shakespeare*, productions at the Thomas Center, the Orlando Shakespeare Festival, and the Center for the Performing Arts, October, 1991-February, 1992.

Actor and Director, *An Evening with Caryl Churchill*, Thomas Center, University of Florida Department of Theatre, February, 1992.

Director, Pinter's *The Lover* and Stoppard's *Dirty Linen/New-Found-Land*, Constans Theatre, University of Florida, October, 1992.

Actor and Co-Director, some sixty productions of Theatre Strike Force, the University of Florida Department of Theatre's improvisational company, 1991-1994; including productions of *A Revue with a View for You* at Constans Theatre, University of Florida, in April, 1992; April, 1993; and January, 1994.

Tour of the Florida prison system with improvisational program, funded by the Florida Humanities Council, December, 1991.

Director, *From Broadway to Dixie*, Thomas Center, University of Florida, Department of Theatre, January, 1992.

Director, *The Theatre Department Struts Its Stuff*, Thomas Center, University of Florida, Department of Theatre, March, 1992

Director, Wasserstein's *Uncommon Women and Others*, Center for the Performing Arts, December, 1992.

Director, Chekhov's *The Evils of Smoking*, *The Bear*, *The Proposal*, and *The Wedding*, Center for the Performing Arts, December, 1993.

Director, McShane's *Boston Baked Bean*, Everyday Theatre, Gainesville (six locations, ranging from theatres to bars to prisons), summer, 1994.

Director, Rawlings's/Cech's *The Secret River*, University of Florida, summer, 1996.

General Director, "Summer, Shakespeare, and Kids" (productions of *A Midsummer Night's Dream*, *The Comedy of Errors*, and *The Taming of the Shrew*), Gainesville, summer, 1996. General Director, "Summer, Shakespeare, and Kids" (productions of *Twelfth Night*, *The MerryWives of Windsor*, and *Much Ado about Nothing*), Gainesville, summer, 1997.

Actor (Sol Kimmer), Shepard's *True West*, Acrosstown Repertory Theatre, February, 1997. Director, Stoppard's *Rosencrantz and Guildenstern Are Dead*, Acrosstown Repertory Theatre, March-April, 1998.

General Director, "Shakespeare, Summer, and Kids" (productions of *The Tempest*, *Two Gentlemen of Verona*, and *A Midsummer Night's Dream*)

Director, Shakespeare's *King Lear with Music*, Acrosstown Repertory Theatre, July, 1998 Director, Feifer's *Little Murders*, Acrosstown Repertory Theatre, September, 1998. Director, a stage adaptation of Dylan Thomas's *A Child's Christmas in Wales*, Acrosstown Repertory Theatre, December, 1998.

Director, Shakespeare's *Hamlet*, Acrosstown Repertory Theatre, March-April, 1999. Director, *Come on Down to Florida: The Sequel*. The Thomas Center, for the Marjorie Kinnan Rawlings Writers Conference, Gainesville, Florida, July, 2000.

Co-Director/Co-Author, original production of *More Letters to the Editor*, Acrosstown Repertory Theatre, November, 2000-January, 2001.

Director, Sam Shepard's *Curse of the Starving Class*, Acrosstown Repertory Theatre, March-April, 2001.

Director, production of Shakespeare's *Julius Caesar*, Acrosstown Repertory, March 2002. Co-director, production of the musical *Cabaret*, Acrosstown Repertory Theatre, September-October, 2002.

Co-director and playwright, *Black Voices* (a collage of writings, songs, and dances by African Americans over the centuries), Acrosstown Repertory Theatre, February, 2003.

Director, production of Shakespeare's *As You Like It*, Acrosstown Repertory Theatre, March-April 2003

Director, *Suckerfish*, Arosstown Repertory Theater, April, 2003

Cast Member, "Yes, But . . . !," adult improv group, Acrosstown Repertory Theatre, 2002—present.

Director, Scenes from Shakespeare's *The Merchant of Venice*, University of Florida, March, 2009

Director, Tom Stoppard's *Arcadia*, University of Florida, March 2010

Co-Director, *The Taming of the Shrew*, University of Florida, 2011

Founder, improv company, "Much Ado about Doris," 2012--

Grants

Co-Director, grant for a tour of *More Letters to the Editor*, Florida Endowment for the Humanities, 2001.

Director, a seven-day tour of the Florida prison system with Theatre Strike Force, funded by the Florida Humanities Council, December, 1991.

Co-Director, *Hamlet* Institute, the Orlando Shakespeare Festival, funded by the National Endowment for the Humanities, summer, 1991.

Director, series of public events connected with production of *Talk Radio* at the Hippodrome State Theatre, funded by the Florida Humanities Council, January-February, 1989.

Director, series of public events connected with production of *As Is* at the Hippodrome State Theatre, funded by Florida Humanities Council, April, 1988.

Principal Investigator, "A Conference on Shakespeare's Personality," University of Florida, funded by the Florida Humanities Council, March, 1985.

Project Humanist, "What Should Florida Do for Its Senior Citizens?," a tour of Florida with Mamet's *The Duck Variations*, funded by the Florida Humanities Council, 1979. Director, "Is There a Relationship between Punishment and Justice?," funded by the Florida Humanities Council, 1975.

Principal Investigator, "*Waiting for Godot* and the Paradox of Freedom," a tour of the state prison system with a production of Beckett's play, funded by the Florida Humanities Council, 1974-1975.

Principal Investigator, "Florida's Madding Crowd," a tour of fifteen cities in Florida with a theatrical production, funded by the Florida Humanities Council, 1973-1974.

Principal Investigator, grants for the 1978-1979, 1979-1980, 1980-1981, 1981-1982, and 1982-1983 concert seasons of the Gainesville Civic Chorus.

Principal Investigator, grant for the 1981-1982 concert season from the National Endowment for the Arts, for the Gainesville Civic Chorus.

Summer Research Grant, National Endowment for the Humanities, 1966, 1987.