

ENL 4333 (3361) Shakespeare: Learning by Doing: Tuesday, periods 2-3, meeting in Turlington 2346; Thursdays, period 3, meeting in Anderson 0013, Mr. Homan

Tue., Jan. 7: orientation: *A Midsummer Night's Dream* (1.1.1-11).

Thur., Jan. 9: *A Midsummer Night's Dream*: **1.** 1.2.1-42 (“Is all . . . condoling”); **2.** 2.1.118-147 (“Do you . . . this injury”); **3.** 2.1.189-213 (“I love . . . not on you”).

Tue., Jan. 14: *A Midsummer Night's Dream*: **4.** Bottom’s “When my cue comes . . . sing it at her death” (4.1.200-219); **5.** 5.1.1-27 (“‘Tis strange . . . admirable”); **6.** 5.1.170-203 (“O grim-looking . . . delay”); **7.** “No, I assure you . . . jollity” (5.1.351-370. Some thought on *Macbeth*.

Thur., Jan. 16: *Macbeth*: **8.** 1.7.1 (“If it were”)-28 (“falls on th’other”); **9.** 1.7.28-54 (“How . . . unmake you”); **10.** 1.7.54-82 (“I have . . . doth know”).

Tue. Jan. 21: *Macbeth*: **11.** 2.1.10-30 (“Who’s there . . . to you”); **12.** 2.1.33-64 (“Is this a dagger . . . or to hell”).

Thur., Jan. 23: *Macbeth*: **13.** 2.2.35-56 (“Methought . . . their guilt”); **14.** 3.2.6 (“Naught’s had”)-58 (“go with me”). Some thoughts on *The Taming of the Shrew*.

Tue., Jan. 28: *The Taming of the Shrew*: **15.** 1.1.157 (“Masters, you”)-212 (“wounded eye”); **16.** 2.1.1. (“Good Sir”)-22 (“was so”); **17.** 2.1.178 (“Good morrow”)-215 (“I’ll try”).

Thur., Jan. 30: *The Taming of the Shrew*: **18.** 2.1.216 (“I swear”)-273 (“my wife”); **19.** 2.1.178 (“Good morrow”)-215 (“I’ll try”).

Tue. Feb, 4: *The Taming of the Shrew*: **20.** 2.1.216 (“I swear”)-273 (“my wife); **21.** 4.1.9 (“Who is”)-76 (“credit her”); **22.** 5.2.140 (“Fie”)-183 (“him ease”).

Thur., Feb. 6: *Much Ado about Nothing*: **23.** 1.1.114-141 (“What, my dear . . . of old”); **24.** 1.1.156-189 (“Benedict, didst . . . my wife”); **25.** 2.1.307-336 (“Speak, cousin . . . pardon”)

Tue., Feb. 11: *Much Ado about Nothing*: **26.** 2.3.6-36 (“I know . . . the arbor”); **27.** 2.3.217-242 (“This can . . . in her”).

Thur., Feb. 13: *Much Ado about Nothing*: **28.** 4.1.254-285 (“Lady Beatrice . . . protest”) **29.** 4.1.-286-333 (“Come . . . farewell”). Some thoughts on *Hamlet*.

Tue., Feb. 18: *Hamlet*: **30.** 1.1.148-175 (“And then . . . most convenient”); **31.** 1.2.168-195 (“But what . . . to you”); **32.** 1.3.88-114 (“What is’t . . . of heaven”).

Thur., Feb. 20: *Hamlet*: **33.** 2.2.171-209 (“How does . . . my grave”); **34.** 3.1.90-120 (“Good my . . . a nunnery”).

Tue., Feb. 25: *Hamlet*: **35.** 3.3.9-31 (“Now, Mother . . . my word”); **36.** 3.4.116-140 (“How is . . . ecstasy”); **37.** 4.3.16-34 (“Now, Hamlet . . . for England”); **38.** 4.4.9-29 (“Good sir . . . you sir”).

Thur., Feb. 27: *Hamlet*: **39.** 5.1.1-31 (“Is she . . . Adam’s profession”); **40.** 5.2.210-226 (“She well . . . let be”). Some thoughts on *Rosencrantz and Guildenstern Are Dead*.

[Spring Break, no classes Feb. 29-March 7]

Tue., March 10: *Rosencrantz and Guildenstern Are Dead*: **41.** p. 18 (“Another curious”)-p. 21 (“they come”); **42.** p. 39 (“You made”)-p. 41 (“no practice”); **43.** p. 42 (“We could”)-p. 44 (“and match”); **44.** p. 56 (“I think”)-p. 59 (“Draught, yes”).

Thur., March 12: *Rosencrantz and Guildenstern Are Dead*: **45.** p. 59 (“In that”)-p. 61 (“Double bluff”); **46.** p. 69 (“What did”)-p. 71 (“to death”).

Tue., March 17: *Rosencrantz and Guildenstern Are Dead*: **47.** p. 85 (“That must”)-p. 88 (be violent); **48.** p. 100 (“Well, shall”)-p. 102 (“from instinct”); **49.** p. 107 (“Now that”)-p. 110 (“making conversation”); **50.** p. 124 (“No . . . no”)-p. 126 (“now you--”). Some thoughts on *Twelfth Night*.

Thur., March 19: *Twelfth Night*: **51.** 1.5.164-207 (“The honorable . . . What would you?”); **52.** 1.5. 208-262 (“The rudeness . . . What would you”); **53.** 1.5.263-30” (“Make me a willow cabin . . . be this so”).

Tue. March 24: *Twelfth Night*: **54.** 2.4.15-48 (“Come hither . . . old age”); **55.** 2.4.79-123 (“Once more . . . theme”). Some thoughts on *Othello*.

Thur., March 26: *Othello*: **56.** 2.1.115-132 (“What wouldst . . . and worse”); **57.** 2.3.12-47 (“Welcome, Iago... dislikes me”).

Tue., March 31: *Othello*: **58.** 3.3.91-121 (“Excellent wretch . . . you know I love you”); **59.** 3.3.214-242 (“I see . . . my leave”); **60.** 3.3.380-406 (“By the . . . disloyal”).

Thur., April 2: *The Merchant of Venice*: **61.** 1.3.1-55 (“Three thousand . . . ducats”); **62.** 2.2.26-70 (“Master young man . . . truth will out”); **63.** 3.1.71-108 (“Why, there . . . synagogue, Tubal”);

Tue., April 7: *The Merchant of Venice*: **64.** 3.2.149-174 (“You see me . . . on you”); **65.** 4.1.35-69 (“I have . . . twice”); some thoughts on *King Lear*.

Thur., April 9: *King Lear*: **66.** 1.1.1-30 (“I thought . . . king is coming”); **67.** 1.1.74-114 (“Then poor . . . forever”).

Tue., April 14: *King Lear*: **68.** 2.4.260-81 (“Oh, reason . . . shall be mad”); **69.** 4.6.51-82 (“Hadst thou . . . patient thoughts”); **70.** 4.7.53-86 (“Where have I been . . . old and foolish”).

Thur., April 16: *King Lear*: **71.** 5.3.3-26 (“We are not . . . first. Come”); **72.** 5.3.257-63 (“Howl . . . she lives”) and 5.3.305-14 (“And my poor . . . break”).

Tue., April 21: an experiment with Beckett’s *Come and Go*, his “meditation on *Hamlet*”; and Prospero’s Epilogue to *The Tempest*. Both texts printed at the back of the syllabus.

Notes:

1. Each student chooses and works with a scene partner during the semester. Scene assignments will be made at the first and second class meeting. Scene work must be performed on the day assigned since the scene work is the “text” of that day’s class; scene work cannot be rescheduled. Scene work must be off-book.

If one of the scene partners cannot make it on the day the scene is due, the stage manager will take his or her part, giving some compensation to the actor who does perform since that actor will be working with someone “new.” The partner who was unable to perform must do the scene later in my office, during office hours, with my taking the role of his or her partner. That actor must also hand in, at the time of the office performance, a ten-page paper (putting your scene within the context of your interpretation of the larger play), as well as the 2-3 page paper (see #2 below) normally written about the actor’s experience rehearsing the scene with a partner. The grade for scene work will be the average of the performance, the short paper, and the ten-page paper.

2. At the time of your performance with your scene partner, hand in (please *do not* send it by e-mail!) a 2-3-page paper, where you discuss your experience during rehearsals. Not just an account, the paper should be an assessment of what you learned, what “discoveries” you made, the way the scene evolved during rehearsals. The paper should be specific, rooted in the script, and should be geared to the dialogue as it evolves in the scene. General points should always be grounded in these specifics. See below for some more detailed comments about what makes a “good paper.”

3. At the next class meeting after your performance, your paper will be returned--with two grades. One is for your acting, the other for the paper. If the two grades are 5 or less points apart, you will be given the higher grade; if they are more than 10 points apart, you will be given the average of the two. The grading scale is: F--anything 59 or below; D--60-66, D+--67-69; C- -70-72, C--73-76, C+--77-79; B- --80-82, B--83-86, B+--87-89; A- --90-92, A--93-100.

Please note that your grade in the course is the average of all your performances/scene-work papers. There is no provision for extra credit or redoing work.

4. Attendance is required at every class meeting, and will be taken by the stage manager (a student who has volunteered for this position) during the class. Each student is allowed 2 excused absences. Excuses must be requester at least one day ahead of time, preferably by e-mail sent to professor Homan: shakes@ufl.edu. Excuses made the day of the absence, let alone after the fact, cannot be accepted. In very, *very* rare cases a student can be excused for more than two class meetings, but this must also be approved ahead of time. For each unexcused absence, the student’s grade will be lowered by a letter. Please note there are no exceptions to this. If you miss a class without being excused, the stage manager will e-mail you about this later in the same day.

5. No cell phones, I-Pads, laptops, or other electronic devices are allowed during class. These classes are really rehearsals, where if you are not s you are still part of the company, observing and commenting on your fellow actors. If you need to take notes, please do so with a pencil and paper.

6. Always bring to class a copy of the ply that we will be working on that day

Professor Homan’s office hours are Thursday, period 2 (8:30-9:25) in 4109 Turlington; his e-mail address is: shakes@ufl.edu.

Books required: any good single edition (or individual editions) of the following plays by Shakespeare: *Hamlet*, *Macbeth*, *Othello*, *A Midsummer Night's Dream*, *Twelfth Night*, *Much Ado about Nothing*, *The Taming of the Shrew*, *The Merchant of Venice*, and *King Lear*.

And Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (Grove Press).

Some Suggestions for Writing Papers on Scene Work:

1. Try to work as closely with the dialogue, the actual script as possible, and back up every general point with reference to the script.
2. Go through the entire scene. **The focus should be equally divided between your character (sub-text, objective) and your choices as an actor in enacting that character—all this rooted in a detailed analysis of the actual lines.** In effect, don't just say what happens or what is said, and don't just explicate or "translate" the words and lines. Rather—and here I repeat the comments above--discuss the script in terms of: a. your actor's choices (sub-text you devise, delivery, gestures, movement, use of the stage space); b. the character's objective (what he or she is after), and c. the character's subtext or inner-voice (what the character is thinking and saying to himself or herself beneath the dialogue).
4. Don't spend time setting up the paper, talking about how and where you met, chatting about topics not immediately linked to the script—get right to the scene in question.
5. Your "text" is ultimately not the script itself, not even the playwright's words, but your actor's/director's take on the script and on your character as he or she exists in the script.
6. Have some sense of the larger play, and of the character's role in that larger play, but make sure you don't jump too far from your specific scene. The largest part of your paper should be spent on your particular scene.
7. Be sure that one paragraph follows logically from the preceding one; and make sure there are segues not only between paragraphs but between sections of the individual paragraph—and, for that matter, segues from one sentence to the next.
8. You can be informal as you want, and can use the first person—but observe all the rules of good writing, from spelling to punctuation, from clear word choice to correct grammar.

A Midsummer Night's Dream, 1.1.1-11:

Theseus: Now, fair Hippolyta, our nuptial hour / Draws on apace. Four happy days bring in / Another moon; but O, methinks, how slow / This old moon wanes! She, lingers my desires, / Like to a step-dame, or a dowager, / Long withering out a young man's revenue.

Hippolyta: Four days will quickly steep themselves in night. / Four nights will quickly dream away the time / And then the moon, like to a silver bow / New bent in heaven, shall behold the night of our solemnities.

Beckett's Come and Go

CHARACTERS :

FLO

VI

RU

(Age undeterminable)

Sitting center side by side stage right to left FLO, VI and RU. Very erect, facing front, hands clasped in laps. Silence.

VI : When did we three last meet?

RU : Let us not speak. [Silence. Exit VI right. Silence.]

FLO : Ru.

RU : Yes.

FLO : What do you think of Vi?

RU : I see little change. [FLO moves to center seat, whispers in RU's ear. Appalled.] Oh! [They look at each other. FLO puts her finger to her lips.] Does she not realize?

FLO : God grant not. [Enter VI. FLO and RU turn back front, resume pose. VI sits right. Silence.] Just sit together as we used to, in the playground at Miss Wade's.

RU : On the log. [Silence. Exit FLO left. Silence.] Vi.

VI : Yes.

RU: How do you find FLO?

VI : She seems much the same. [RU moves to center seat, whispers in VI's ear. Appalled.] Oh! [They look at each other. RU puts her finger to her lips.] Has she not been told?

RU : God forbid. [Enter FLO. RU and VI turn back front, resume pose. FLO sits left.] Holding hands . . . that way.

FLO : Dreaming of . . . love. [Silence. Exit RU right. Silence.]

VI : Flo.

FLO : Yes.

VI : How do you think Ru is looking?

FLO : One sees little in this light. [VI moves center seat, whispers in FLO's ear. Appalled.] Oh! [They look at each other. VI puts her finger to her lips.] Does she not know?

VI : Please God not. [Enter RU. VI and FLO turn back front, resume pose. RU sits right. Silence.] May we not speak of the old days? [Silence.] Of what came after? [Silence.] Shall we hold hands in the old way?

[After a moment they join hands as follows : VI's right hand with RU's right hand. VI's left hand with FLO's left hand, FLO's right hand with RU's left hand, VI's arms being above RU's left arm and FLO's right arm. The three pairs of clasped hands rest on the three laps. Silence.]

FLO: I can feel the rings. [Silence.]

CURTAIN

Prospero's Epilogue in *The Tempest*

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

