

ENL 4333 (9017), Shakespeare: Doing It, Mr. Homan, fall semester, 2021, meeting Monday, Wednesday, Friday period 2, online

(Zoom for Shakespeare class) ID: 978 4327 1084
Passcode: 325123

(Zoom for Thursday office hour) <https://ufl.zoom.us/j/6371730558>
Meeting ID: 637 173 0558

Mon., August 23: orientation: *A Midsummer Night's Dream* (1.1.1-11).

Wed., August 25: *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”).

Fri., August 27: comments on the end of the play: 352-362 (“Will it please . . . epilogue alone”) and Puck’s Epilogue (lines 423-438)

Mon., August 30: *A Midsummer Night's Dream*: **4.** Bottom’s “When my cue comes . . .sing it at her death” (4.1.200-219); **5.** 3.2.58-87 (“Yet you . . . some stay”).

Wed., September 1: **6.** 5.1.1-27 (“’Tis strange . . . admirable”); **7.** 5.1.170-203 (“O grim-looking . . . delay”).

Fri., Sept. 3: *Macbeth*: comments on the play, and a look at a strange scene: 1.3.102 (“We are sent”) – 160 (“Come, friends”)

Mon., September 6: no class

Wed., September 8: *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”).

Fri., September 10: *Macbeth*: **11.** 2.1.10-30 (“Who’s there . . . to you”); **12.** 2.1.33-64 (“Is this a dagger . . . or to hell”); **13.** 2.2.35-56 (“Methought . . . their guilt”).

Mon., September 13: *Macbeth*: **14.** 3.2.6 (“Naught’s had”)-58 (“go with me”). **15.** 5.5.9 (“I have almost forgot”)-28 (“signifying nothing”); **16.** 1.6.38-52 (“Come, you spirits . . . “Hold! Hold!”)

Wed., September 15: *Taming of the Shrew*: **17.** 1.1.157 (“Masters, you”)-212 (“wounded eye”); **18.** 2.1.1. (“Good Sir”)-22 (“was so”).

Fri., September 17: *The Taming of the Shrew*: **19.** 2.1.178 (“Good morrow”)-215 (“I’ll try”); **20.** 2.1.216 (“I swear”)-273 (“my wife”).

Mon., September 20: *The Taming of the Shrew*: **21.** 2.1.178 (“Good morrow”)-215 (“I’ll try”); **22.** 2.1.216 (“I swear”)-273 (“my wife”).

Wed., September 22: *The Taming of the Shrew*: **23.** 4.1.9 (“Who is”)-76 (“credit her”); **24.** 5.2.140 (“Fie”)-183 (“him ease”).

Fri., September 24: *Much Ado about Nothing*: **25.** 1.1.114-141 (“What, my dear . . . of old”); **26.** 1.1.156-189 (“Benedict, didst . . . my wife”).

Mon., September 27: **27.** 2.1.307-336 (“Speak, cousin . . . pardon”); **28.** 2.3.6-36 (“I know . . . the arbor”).

Wed., September 29: *Much Ado about Nothing*: **29.** 2.3.217-242 (“This can . . . in her”); **30.** 4.1.254-285 (“Lady Beatrice . . . protest”); **31.** 4.1.-286-333 (“Come . . . farewell”).

Fri., October 1: some thoughts on *Hamlet*

Mon., October 4: *Hamlet*: **32.** 1.1.148-175 (“And then . . .most convenient”); **33.** 1.2.168-195 (“But what . . . to you”).

Wed., October 6: *Hamlet*: **34.** 1.3.88-114 (“What is’t . . . of heaven”); **35.** 2.2.171-209 (“How does . . .my grave”).

Fri., October 8: no class, Homecoming

Mon., October 11: *Hamlet*: **36.** 3.1.90-120 (“Good my . . . a nunnery”); **37.** 3.3.9-31 (“Now, Mother . . . my word”).

Wed., October 13: *Hamlet*: **38.** 3.4.116-140 (“How is . . . ecstasy”); **39.** 4.3.16-34 (“Now, Hamlet . . . for England”).

Fri., October 15: *Hamlet*: **40.** 4.4.9-29 (“Good sir . . . you, sir”); **41.** 5.1.1-31 (“Is she . . . Adam’s profession”).

Mon., October 18: *Hamlet*: **42.** 5.1.67 (“That skull had”)-82 (think on’t”) and also 165 (“Alas, poor Yorick”)-174 (“laugh at that”); **43.** 5.2.210-226 (“She well . . . let be”). Some thoughts on *Rosencrantz and Guildenstern Are Dead*.

Wed., October 20: Stoppard, *Rosencrantz and Guildenstern Are Dead*: **44.** p. 7 (Head)-p. 11 (with light); **45.** p. 14 (“Another curious”)-p. 17 (“they come”).

Fri., October 22: *Rosencrantz and Guildenstern Are Dead*: **46.** p. 34 (“You made”)-p. 36 (“no practice”); **47.** p. 50 (“I think”)-p. 53 (“Draught, yes”).

Mon., October 25: *Rosencrantz and Guildenstern Are Dead*: **48.** p. 53 (“In that”)-p. 55 (“Double bluff”); **49.** p. 63 (“What did”)-p. 64 (“to death”).

Wed., October 27: *Rosencrantz and Guildenstern Are Dead*: **50.** p. 77 (“That must”)-p. 80 (be violent); **51.** p. 92 (“Well, shall”)-p. 94 (“from instinct”).

Fri., October 29: *Rosencrantz and Guildenstern Are Dead*: **52.** p. 99 (“Now that”)-p. 102 (“making conversation”); **53.** p. 115 (“Deaths for all ages”)-p. 117 (“now you--”). Some thoughts on *Twelfth Night*.

Mon., November 1: *Twelfth Night*: **54.** 1.5.164-207 (“The honorable . . . What would you?”); **55.** 1.5. 208-262 (“The rudeness . . . What would you”).

Wed., November 3: *Twelfth Night*: **56.** 1.5.263-30 (“Make me a willow cabin . . . be this so”); **57.** 2.4.15-48 (“Come hither . . . old age”).

Fri., November 5: *Twelfth Night*: **58.** 2.4.79-123 (“Once more . . . theme”).

Mon., November 8: thoughts on *Othello* and a look at the conversation of Iago and Roderigo in the opening scene.

Wed., November 10: *Othello*: **59.** 2.1.115-132 (“What wouldst . . . and worse”); **60.** 2.3.12-47 (“Welcome, Iago . . . dislikes me”).

Fri., November 12: *Othello*: **61.** 3.3.91-121 (“Excellent wretch . . . you know I love you”); **62.** 3.3.214-242 (“I see . . . my leave”);

Mon., November 15: *Othello*: **63.** 3.3.380-406 (“By the . . . disloyal”); **64.** 5.2.347-365 (“Soft you . . . him thus”).

Wed., November 17: *The Merchant of Venice*: **65.** 1.3.1-55 (Three thousand . . . ducats); **66.** 2.2.26-70 (Master young man . . . truth will out”).

Fri., November 19: *The Merchant of Venice*: **67.** 3.1.71-108 (Why, there . . . synagogue, Tubal); **68.** 3.2.149-174 (You see me . . . on you).

Mon., November 22: *The Merchant of Venice*: **69.** 4.1.35-69 (I have . . . twice); **70.** 5.1.52-107 (How sweet . . . be awakened).

Wed., November 24: no class

Fri., November 26: no class

Mon., November 29: *King Lear*: **71.** 1.1.1-30 (I thought . . . king is coming”); **72.** 1.1.74-114 (“Then poor . . . forever”).

Wed., December 1: *King Lear*: **73.** 2.4.260-81 (“Oh, reason . . . shall be mad”); **74.** 4.6.51-82 (“Hadst thou . . . patient thoughts”); **75.** 4.7.53-86 (“Where have I been . . . old and foolish”).

Fri., December 3: *King Lear*: **76.** 5.3.3-26 (“We are not . . . first. Come”); **77.** 5.3.257-63 (“Howl . . . she lives”) and 5.3.305-14 (“And my poor . . . break”).

Mon., December 6: 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.

Wed., December 8: no class

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 meetings. 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, I 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 on an assigned topic (on the play in question), 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. By noon on the day of your performance with your scene partner, send me by e-mail (shakes@ufl.edu) a 2-3-page paper (in MS Word), where you discuss your experience during rehearsals. If you send the paper the day before your performance, I can read it and then be alert to the link between what you say in the paper and what you do onstage.

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. The afternoon of your performance, your paper will be returned by e-mail--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 made at least one day ahead of time by Professor Homan, e-mail: 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. 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*, *King Lear*.

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

6. Office hours will be Thursdays, 8:30-9:30 AM—on Zoom..

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, most often in sequence, both the dialogue and what gestures and movement you chose. The focus should be on your character (sub-text, object) and your choices as an actor in enacting that character—all this rooted in a detailed analysis of the actual lines.
3. Don't just say what happens or what is said, and don't just explicate or "translate" the words and lines. Rather, discuss the script in terms of: a. your actor's choices; b. the character's object (what he or she is after), and c. the character's subtext (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 wish, 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.
9. Some students divide their papers in two parts:
 - the first on the play as seen by the character (and this would include the character's sub-text, objectives, sense of self). Some students even use the personal pronoun "I" as if the character himself or herself was addressing the reader;
 - the second half on the conscious decision you made as an actor, from blocking to delivery to gestures.

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 centre 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 centre 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 centre 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 centre 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.