

ENL 4333: Shakespeare: Doing It, Online, meeting Tuesdays periods 4, Thursdays periods 4 and 5, office hour Thursdays period 2, Mr. Homan

For ENL 4333, period 4, Tuesdays

<https://ufl.zoom.us/j/98290957819>

Meeting ID: 982 9095 7819

For ENL 4333, Thursdays, periods 4-5

<https://ufl.zoom.us/j/96737423510>

Meeting ID: 967 3742 3510

For Thursday office hour, 2nd period

<https://ufl.zoom.us/j/6371730558>

Tuesday, Jan. 9: *A Midsummer Night's Dream*: **1.** 1.1.1-11 (“Now ... solemnities”); *Richard III*, Gloucester’s opening soliloquy (printed at the back of the syllabus).

Thursday, Jan. 11: *A Midsummer Night's Dream*: **2.** 1.2.1-42 (“Is all . . . condoling”); **3.** 2.1.118-147 (“Do you . . . this injury”); **4.** 2.1.189-213 (“I love . . . not on you”).

Tuesday, Jan. 16: *A Midsummer Night's Dream*: **5.** Bottom’s “When my cue comes ...sing it at her death” (4.1.200-219); **6.** 5.1.1-27 (“‘Tis strange . . . admirable”);

Thursday, Jan. 18: *A Midsummer Night's Dream*: **7.** 5.1.170-203 (“O grim-looking . . . delay”); **8.** “No, I assure you ...jollity” (5.1.351-370).
Macbeth: **9.** 1.7.1 (“If it were”)-28 (“falls on th’other”); **10.** 1.7.28-54 (“How . . . unmake you”).

Tuesday, Jan. 23: *Macbeth*: **11.** 1.7.54-82 (“I have . . . doth know”); **12.** 2.1.10-30 (“Who’s there . . . to you”).

Thursday, Jan. 25: *Macbeth*: **13.** 2.1.33-64 (“Is this a dagger ... or to hell”); **14.** 2.2.35-56 (“Methought . . . their guilt”); **15.** 3.2.6 (“Naught’s had”)-58 (“go with me”); **16.** 5.5.1-28 (“I have almost ... Signifying nothing”).

Tuesday, Jan.30: *The Taming of the Shrew*: **17.** 1.1.157 (“Masters, you”)-212 (“wounded eye”); **18.** 2.1.1. (“Good Sir”)-22 (“was so”).

Thursday, Feb. 1: *The Taming of the Shrew*: **19.** 2.1.178 (“Good morrow”)-215 (“I’ll try”); **20.** 2.1.216 (“I swear”)-273 (“my wife”); **21.** 2.1.178 (“Good morrow”)-215 (“I’ll try”); **22.** 2.1.216 (“I swear”)-273 (“my wife”);

Tuesday, Feb. 6: *The Taming of the Shrew*: **23.** 4.1.9 (“Who is”)-76 (“credit her”); **24.** 5.2.140 (“Fie”)-183 (“him ease”).

Thursday, Feb. 8: *Much Ado about Nothing*: **25.** 1.1.114-141 (“What, my dear . . . of old); **26.** 1.1.156-189 (“Benedict, didst . . . my wife”); **27.** 2.1.307-336 (“Speak, cousin . . . pardon”); **28.** 2.3.6-36 (“I know .. the arbor”); **29.** 2.3.217-242 (“This can ... in her”).

Tuesday, Feb. 13: *Much Ado about Nothing*: **30.** 4.1.254-285 (“Lady Beatrice . . . protest”); **31.** 4.1.-286-333 (“Come . . . farewell”).

Thursday, Feb. 15: *Hamlet*: **32.** 1.1.148-175 (“And then . . .most convenient”); **33.** 1.2.168-195 (“But what . . . to you”); **34.** 1.3.88-114 (“What is’t . . . of heaven”); **35.** 2.2.171-209 (“How does . . .my grave”).

Tuesday, Feb. 20: *Hamlet*:: **36.** 3.1.90-120 (“Good my . . . a nunnery”); **37.** 3.3.9-31 (“Now, Mother . . . my word”).

Thursday, Feb.22: *Hamlet*: **38.** 3.4.116-140 (“How is . . . ecstasy”); **39.** 4.3.16-34 (“Now, Hamlet . . . for England”); **40.** 2.2.544-564 (“O what a rogue ... And can say nothing”); **41.** 4.4.9-29 (“Good sir . . . you sir”).

Tuesday, Feb 27: *Hamlet*: **42.** 5.1.1-31 (“Is she . . . Adam’s profession”); **43.** 5.2.210-226 (“She well . . . let be”).

Thursday Feb. 29: *Rosencrantz and Guildenstern Are Dead*: **44.** p. 18 (“Another curious”)-p. 21 (“they come”); **45.** p. 39 (“You made”)-p. 41 (“no practice”); **46.** p. 42 (“We could”)-p. 44 (“and match”); **47.** p. 56 (“I think”)-p. 59 (“Draught, yes”).

Tuesday, March 5: *Rosencrantz and Guildenstern Are Dead*: **48.** p. 59 (“In that”)-p. 61 (“Double bluff”); **49.** p. 69 (“What did”)-p. 71 (“to death”).

Thursday, March 7: *Rosencrantz and Guildenstern Are Dead*: **50.** p. 85 (“That must”)-p. 88 (be violent); **51.** p. 100 (“Well, shall”)-p. 102 (“from instinct”); **52.** p. 107 (“Now that”)-p. 110 (“making conversation”); **53.** p. 124 (“No . . . no”)-p. 126 (“now you--”).

Tuesday, March 12 and Thursday, March 14, no class, spring break

Tuesday, March 19: *Twelfth Night*: **54.** 1.5.164-207 (“The honorable . . . What would you?”); **55.** 1.5.208-262 (“The rudeness . . . What would you”).

Thursday, March 21: *Twelfth Night*: **56.** 1.5.263-30” (“Make me a willow cabin . . . be this so”); **57.** 2.4.15-48 (“Come hither . . . old age”).

Tuesday, March 26: *Othello*: **58.** 2.1.115-132 (“What wouldst . . . and worse”); **59.** 2.3.12-47 (“Welcome, Iago... dislikes me”).

Thursday, March 28: *Othello*: **60.** 3.3.91-121 (“Excellent wretch . . . you know I love you”); **61.** 3.3.214-242 (“I see . . . my leave”); **62.** 3.3.380-406 (“By the . . . disloyal”); **63.** 5.2.336-354 (“Soft you, a word . . .the circumcised dog”).

Tuesday, April 2: *The Merchant of Venice*: **64.** 1.3.1-55 (“Three thousand . . . ducats”); **65.** 2.2.26-70 (“Master young man . . . truth will out”).

Thursday, April 4: *The Merchant of Venice*: **66.** 3.1.71-108 (“Why, there . . . synagogue, Tubal”); **67.** 3.1.71-108 (“Why, there . . . synagogue, Tubal”); **68:** 3.2.149-174 (“You see . . . on you”); **69:** 4.1.35-69 (“I have . . .twice”).

Tuesday, April 9: *King Lear*: **70.** 1.1.1-30 (I thought . . . king is coming”); **71.** 1.1.74-114 (“Then poor . . .forever”).

Thursday, April 11: *King Lear*: **72.** 2.4.260-81(“Oh, reason . . . shall be mad”); **73.** 4.6.51-82 (“Hadst thou . . . patient thoughts”); **74.** 4.7.53-86 (“Where have I been . . . old and foolish”); **75.** 5.3.3-26 (“We are not . . . first. Come”).

Tuesday, April 16: *A Midsummer Night’s Dream*: **76.** Bottom’s “When my cue comes . . .sing it at her death” (4.1.200-219); **77.** 5.1.170-203 (“O grim-looking . . . delay”).

Thursday, April 18: Shakespeare, Sonnets: **78.** *Sonnet 116* (“Let me not to the marriage of true minds”); **79.** *Sonnet 74* (“But be contented when that fell arrest”).

Tuesday, April 23: 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 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 course stage manager will take his or her part, with my 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. At the time of your performance with your scene partner, hand in by e-mail a 2-3-page paper in MS Word (not PDF, please), where you discuss your experience during rehearsals. Paper should be sent before noon of the performance date. 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. In the afternoon, 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 6 or more 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 manger (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, preferably by 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. Texts required: Shakespeare, *Hamlet*, *Macbeth*, *Othello*, *King Lear*, *A Midsummer Night’s Dream*, *Twelfth Night*, *Much Ado about Nothing*, *The Taming of the Shrew*, *The Merchant of Venice* (any good edition); Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (Grove).

6. Office hour is Wednesday, 2nd period (8:30-9:20 AM) on Zoom.

7. Accommodations for students with disabilities:
Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center: <https://disability.ufl.edu/get-started/>
It is important for students to share their accommodation letter with me and discuss their access needs, as early as possible in the semester.

8. Class evaluations:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>.

Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results>.

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.
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 indelivery; 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, talking 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.

Sonnet 116:

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;

It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me prov'd,
I never writ, nor no man ever lov'd.

Sonnet 74:

But be contented: when that fell arrest
Without all bail shall carry me away,
My life hath in this line some interest,
Which for memorial still with thee shall stay.
When thou reviewest this, thou dost review
The very part was consecrate to thee:
The earth can have but earth, which is his due;
My spirit is thine, the better part of me:
So then thou has but lost the dregs of life,
The prey of worms, my body being dead,
The coward conquest of a wretch's knife,
Too base of thee to be remembered.
The worth of that is that which it contains,
And that is this, and this with thee remains.

RICHARD III

Gloucester: Now is the winter of our discontent
Made glorious summer by this son of York,
And all the clouds that loured upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths,
Our bruised arms hung up for monuments,
Our stern alarums changed to merry meetings,
Our dreadful marches to delightful measures.
Grim-visaged war hath smoothed his wrinkled front;
And now, instead of mounting barbèd steeds
To fright the souls of fearful adversaries,
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking glass;
I, that am rudely stamped and want love's majesty
To strut before a wanton ambling nymph;
I, that am curtailed of this fair proportion,
Cheated of feature by dissembling nature,
Deformed, unfinished, sent before my time
Into this breathing world scarce half made up,

And that so lamely and unfashionable
That dogs bark at me as I halt by them—
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to see my shadow in the sun
And descant on mine own deformity.
And therefore, since I cannot prove a lover
To entertain these fair well-spoken days,
I am determinèd to prove a villain