

LIT 27670 M W F ONLINE Modern Drama, Sid Homan: Learning by
3043 8SHA 4 Doing

For Monday, Wednesday, Friday classes 4th period:

Join Zoom Meeting

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For office hour, fall semester, 2nd period, Wednesdays

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August 23: Introduction to the course, including rules and regulations; an experiment with Pinter's *The Lover*

August 25: Pinter, *Old Times*: **1.** p. 3 (dark)-p. 6 (I don't know); **2.** p. 6 (She was a thief)-p. 9 (No).

August 28: Pinter, *Old Times*: **3.** p. 10 (I have no)-p. 13 (none of this matters); **4.** p. 14 (We rarely)-p. 18 (more often than not); **5.** p. 43 (Here we are)-p. 48 (met before).

August 30: Pinter, *Betrayal*: **6.** Scene 1: p. 163 (You're)-p. 169 (happening); **7.** scene 2: p. 180 (I don't)-p. 185 (children); **8.** Scene 3: p. 195 (the fact is)-p. 200 (decision).

September 1: Pinter, *Betrayal*: **9.** Scene 6: p. 230 (I spoke)-p. 237 (her up); **10.** scene 7: p. 249 (I went)-p. 252 (you);

September 4 (no class):

September 6: Pinter, *Betrayal*: **11.** Scene 9: pp. 263-268 (scene 9);

Your Mother's Butt: **12.** Psychologist: So nothing in (p. 18)-Client: sense of humor (p. 19); **13.** Psychologist: Shoes seen to (p. 20)-Client: Oh, God, I'm sorry! (p. 22).

September 8: **14.** *Your Mother's Butt*: Psychologist: How are you feeling? (p. 22)-
Psychologist: This is really good (p. 24): **15.** Psychologist: How are you feeling? (p. 22)-
Psychologist: This is really good (p. 24).

September 11: *Your Mother's Butt*: **16.** Client: And I'm thinking (p. 24)-Psychologist:
what would you say? (p. 27); **17.** Client: Get out of my face (p. 27)-Client: buying those
shoes (p. 29).

September 13: *Outsourced*: **18.** Max: I mind (p. 82)-Max: You are a person (p. 84); **19.**
Max: So you *are* a real woman (p. 85)-Sonali: and zero-zero-cents (p. 87)

September 15: *2B (Or Not 2B)*: **20.** Franny: AHH! (p. 351)-Franny: to marinate poultry?
(p. 355); **21.** Franny; Okay, get out! (p. 355)-Franny: Amelia Earhart? (p. 358).

September 18: Pinter, *Last to Go* (printed at the back of the syllabus)

September 20: *Wanda's Visit* : **22.** Jim: Our lives had been (p. 129)-Jim: it must be
Wanda (p. 132); **23.** Jim: Well all that (p. 160)-Jim: Right (161).
Steve Martin, *The Zig-Zag Woman*: **24.** p. 244 ("Could I ask you one ore question?")-p.
246 ("Here, let me help"); **25.** p. 248 ("Take the first wife")-p. 250 ("it was olive oil.").

September 22: **26.** Pinter, *No Man's Land*: p. 79 ("Do you often"-p. 82 ("you to go much
further"); **27.** p. 83 ("There are two mugs on the shelf")-p. 87 ("mad me what iam")

September 25: **28.** Pinter, *No Man's Land*: p. 87 ("And I met you")-p. 90 ("To your
continued health"); **29.** p. 92 (There is)-p. 96 (silent) [pp. 67-69].

September 27: Pinter, *No Man's Land*: **30.** p. 128 (You were)-p. 134 (member) [pp. 91-
94]; **31.** p. 134 (I'm)-p. 137 (your life) [pp. 94-96];

September 29: *No Man's Land*: **32.** Spooner's last big speech (cut), pp. 146-149;
Surprise: **33.** Whitney: So you know I'm going to dump you? (p. 221)-Peter: Except ours
is here (p. 22).

October 2: *Beckett, Krapp's Tape*: **34.** p. 56 ("Aha!")-p. 58 ("imagine them"); **35.** p. 59
("back on the year")-pp. 60 ("gave it to the dog").

Oct 4: *Beckett, Krapp's Tape*: **36.** p. 62 ("Just been listening")-p. 62 ("Steal across the
sky"); **37.** p. 63. ("Ne gain in the dingle")-p. 63 ("No, I wouldn't want them back").

October 6: no class

October 9: Stoppard, *Rosencrantz and Guildenstern Are Dead*: **38**. p. 7 (Head)-p. 11 (with light); **39**. p. 14 (Another curious)-p. 17 (they come); **40**. p. 34 (You made)-p. 36 (no practice).

October 11: *Rosencrantz and Guildenstern Are Dead*: **41**. p. 50- (I think)-p. 53 (Draught, yes); **42**. p. 3 (In that)-p. 55 (Double bluff).

October 13: Stoppard, *Rosencrantz and Guildenstern Are Dead*: **43**. p. 63 (What did)-p. 64 (to death); **44**. p. 77 (That must)-p. 80 (be violent).

October 16: Stoppard, *Rosencrantz and Guildenstern Are Dead*: **45**. p. 92 (Well, shall)-p. 94 (from instinct); **46**. p. 115 (Deaths for all ages)-p. 117 (now you--).

October 18: Beckett, *Waiting for Godot*: **47**. p. 2 (Nothing to be done)-p. 5 (be happy); **61**. p. 6 (You should have been)-p. 9 (note of it); **48**. p. 10 (But what Saturday)-p. 13 (leave it).

October 20: Beckett, *Waiting for Godot* **49**. p. 14 (What exactly)-p. 17 (finish it); **50**. p. 51 (That passed the time)-p. 52 (the same) and also p. 57 (At last)-p. 59 (Yes, let's go).

October 23: Beckett, *Waiting for Godot*: **51**. p. 82 (Will you not play?)-p. 86 (has fun); **52**. p. 107 (What's wrong)-p. 109 (let's go).

October 25: Beckett, *All That Fall*: **53**. p. 13 (She doesn't)-17 (Jesus); **54**. p. 29 (Are you)-p. 32 (Maddy); **55**. p. 34 (Why are)-p. 37 (Maiden).

October 27: *Embers*: **56**. p. 99 (what are)-p. 102 (hear me); **57**. p. 103 ("My dear Bolton")-p. 104 (a sound).

October 30: *The Statue of Bolivar*: **58**. Jemma: That shit'll kill ya (p. 195)-Jemma: Nice to meet you, Elizabeth (p. 197); **59**. Elizabeth: Excuse me? (p. 197)-Elizabeth: I hate your dad (p. 200); **60**. Jemma: I won't ask (p. 202)-Jemma: Yeah. Nothing (p. 204).

November 1: *Please Have a Seat and Someone Will Be With You Shortly*: **61**. David: I'm doing much better (p. 486)-David: could say goodbye (p. 488); **62**. Sue: I imagined you were a carpenter (p. 488)-Sue: Hello (p. 491).

November 3: Beckett, *Eh Joe*: **63**. p. 202 (Joe)-203 (us); **64**. p. 205 (all right)-207 (Eh, Joe?); Beckett, *Not I*: **65**. p. 216 (out)-218 (then listen).

November 6: Tuesday: Shepard, *True West*: **66**. p. 5 (So, Mom)-p. 9 (sleep); **67**. p. 12 (Why'd)-p. 15 (stuff); **68**. p. 20 (all right)-p. 22 (flat).

November 8: Shepard, *True West*: **69**. p. 36 (Red sails)-p. 39 (imagination); **70**. p. 50 (All right, read it)-p. 52 (Good); **71**. p. 24 (No, really)-p. 27 (going).

November 10: no class

November 13: Shepard, *True West*: **72**. p. 135 (You shouldn't)-p. 137 (tell me).
Shepard, *Curse of the Starving Class*: **73**. p. 137 (I was lying)-138 (could be heard).

November 15: Shepard, *Curse of the Starving Class*: **74**. p. 147 (What)-p. 150 (young);
75. p. 157 (What the hell)-p. 159 (not much).

November 17: Shepard, *Buried Child*: **76**. pp. 64-66 (Dodge ... I suppose); **77**. pp. 73-74 (Of course ... glass); **78**. pp. 83-85 (This is it ... sorry).

November 20: Shepard, *Buried Child*: **79**. pp. 100-102 (I thought ... than driving); **80**. p. 130 (I was gonna ... dissolved).

November 22: no class

November 24: no class

November 27: Pinter, *Family Voices*: **81**. p. 286 (Voice 1: Something has happened)-286 ("toes now resting on my lap"); **82**. p. 293 ("The only person")-295 ("I am coming home").

November 29: Shepard, *Savage Love*: **83**. p. 324, "Tangled Up"; **84**. p. 325-326, "Terms of Endearment"; **85**, p. 327, "Beggar"—"Could you give me" to "In fact, usually it's the other way around"

December 1: *The Way of All Fish*: **86**. Ms. Asquith: You know (p. 261)-Ms. Asquith: these things happen (p. 264); **87**. Miss Riverton: Tomorrow night (p. 264)-Ms. Asquith: Lovely (p. 267); **88**. [speech divided between two actors] Miss Riverton: But you can be (p. 274)-no special ability (p. 276)

December 4: *Check Please*: **89**. pp. 303-305, Scene 1; **90**. pp. 305-309, Scene 2; **91**. pp. 310-311, Scene 3.

December 6: 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 (please *do not* send it 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. Books: *Laugh Lines: Short Comic Plays*, Eric Lane and Nina Shengold, eds.; Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (Grove Press); Samuel Beckett, *Waiting for Godot* (Grove Press); Beckett, *Collected Shorter Plays* (Grove Press); Harold Pinter, *Complete Works* (Grove Press), volume 4: Sam Shepard, *Seven Plays* (Bantam Books).

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 in delivery; 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.

Pinter, *The Lover*

RICHARD (*amiably*). Is your lover coming today?

SARAH. Mmnn.

RICHARD. What time?

SARAH. Three.

RICHARD. Will you be going out ... or staying in?

SARAH. Oh ... I think we'll stay in.

RICHARD. I thought you wanted to go to that exhibition.

SARAH. I did, yes ... but I think I'd prefer to stay in with him today.

RICHARD, Mmn-hmmm. Well, I must be off.

(He goes to the hall and puts on his bowler hat.)

RICHARD. Will he be staying long do you think?

SARAH. Mmmnnn ...

RICHARD. About ... six, then.

SARAH. Yes.

RICHARD. Have a pleasant afternoon.

SARAH. Mmmn.

RICHARD. Bye-bye.

SARAH. Bye.

Harold Pinter, *LAST TO GO*

*A coffee stall. A **BARMAN** and an old **NEWSPAPER SELLER**. The **BARMAN** leans on his counter, the **OLD MAN** stands with tea.
Silence.*

MAN: You was a bit busier earlier.

BARMAN: Ah.

MAN: Round about ten.

BARMAN: Ten, was it?

MAN: About then.

Pause.

I passed by here about then.

BARMAN: Oh yes?

MAN: I noticed you were doing a bit of trade.

Pause.

BARMAN: Yes, trade was very brisk here about ten.

MAN: Yes, I noticed.

Pause.

I sold my last one about then. Yes. About nine forty-five.

BARMAN: Sold your last then, did you?

MAN: Yes, my last "Evening News" it was. Went about twenty to ten.

Pause.

BARMAN: "Evening News", was it?

MAN: Yes.

Pause.

Sometimes it's the "Star" is the last to go.

BARMAN: Ah.

MAN: Or the . . . whatisname.

BARMAN: "Standard".

MAN: Yes.

Pause.

All I had left tonight was the "Evening News".

Pause.

BARMAN: Then that went, did it?

MAN: Yes.

Pause.

Like a shot.

Pause.

BARMAN: You didn't have any left, eh?

MAN: No. Not after I sold that one.

Pause.

BARMAN: It was after that you must have come by here then, was it?

MAN: Yes, I come by here after that, see, after I packed up.

BARMAN: You didn't stop here though, did you?

MAN: When?

BARMAN: I mean, you didn't stop here and have a cup of tea then, did you?

MAN: What, about ten?

BARMAN: Yes.

MAN: No, I went up to Victoria.

BARMAN: No, I thought I didn't see you.

MAN: I had to go up to Victoria.

Pause.

BARMAN: Yes, trade was very brisk here about then.

Pause.

MAN: I went to see if I could get hold of George.

BARMAN: Who?

MAN: George.

Pause.

BARMAN: George who?

MAN: George . . . whatisname.

BARMAN: Oh.

Pause.

Did you get hold of him?

MAN: No. No, I couldn't get hold of him. I couldn't locate him.

BARMAN: He's not about much now, is he?

Pause.

MAN: When did you last see him then?

BARMAN: Oh, I haven't seen him for years.

MAN: No, nor me.

Pause.

BARMAN: Used to suffer very bad from arthritis.

MAN: Arthritis?

BARMAN: Yes.

MAN: He never suffered from arthritis.

BARMAN: Suffered very bad.

Pause.

MAN: Not when I knew him.

Pause.

BARMAN: I think he must have left the area.

Pause.

MAN: Yes, it was the “Evening News” was the last to go tonight.

BARMAN: Not always the last though, is it, though?

MAN: No. Oh no. I mean sometimes it's the “News”. Other times it's one of the others. No way of telling beforehand. Until you've got your last one left, of course. Then you can tell which one it's going to be.

BARMAN: Yes.

Pause.

MAN: Oh yes.

Pause.

I think he must have left the area.
