

LIT 3043, Modern Drama: Four Great Playwrights, among others; Mr. Homan, Tuesdays period 4, Thursdays, 4-5; office hour Thursday, period 2; ONLINE, spring, 2022

Zoom link for classes, Tuesday (period 4) and Thursday (periods 4 and 5):

<https://ufl.zoom.us/j/99909510933?pwd=OFUvTVdpejBQVjlvdVlmdmJLd2U1Zz09>

Meeting ID: 999 0951 0933

Passcode: 651140

Zoom link for Thursday (period 2) office hour: <https://ufl.zoom.us/j/6371730558>

Meeting ID: 637 173 0558

Thursday, Jan. 6: *Your Mother's Butt*: **1.** Psychologist: So nothing in (p. 18)-Client: sense of humor (p. 19); **2.** Psychologist: Shoes seen to (p. 20)-Client: Oh, God, I'm sorry! (p. 22); **3.** Psychologist: How are you feeling? (p. 22)-Psychologist: This is really good (p. 24); **4.** Client: And I'm thinking (p. 24)-Psychologist: what would you say? (p. 27); **5.** Client: Get out of my face (p. 27)-Client: buying those shoes (p. 29).

Tuesday, Jan. 11: Pinter, *Old Times*: **6.** p. 3 (dark)-p. 6 (I don't know); **7.** p. 6 (She was a thief)-p. 9 (No); **8.** p. 10 (I have no)-p. 13 (none of this matters).

Thursday, Jan. 13: Pinter, *Old Times*: **9.** p. 14 (We rarely)-p. 18 (more often than not); **10.** p. 39 (Don't let's go out)-p. 42 (run it myself tonight); **11.** p. 43 (Here we are)-p. 48 (met before); **12.** p. 48 (I've rarely heard)-p. 52 (two birds with one stone); **13.** p. 60 (Are you intending)-p. 63 (listening to two--); p. 67 (But I remember you)-p. 69 (No one at all).

Tuesday, Jan. 18: Shepard, *True West*: **14.** p. 5 (So, Mom)-p. 9 (sleep); **15.** p. 12 (Why'd)-p. 15 (stuff); **16.** p. 20 (all right)-p. 22 (flat).

Thursday, Jan 20: **17.** p. 36 (Red sails)-p. 39 (beyond the imagination); **18.** p. 50 (All right, read it)-p. 52 (Good); **19.** p. 24 (No, really)-p. 27 (going); **20.** p. 135 (You shouldn't)-p. 137 (tell me);

Tuesday, Jan. 25: Beckett, *Waiting for Godot*: **21.** p. 2 (Nothing to be done)-p. 5 (be happy); **22.** p. 6 (You should have been)-p. 9 (note of it); **23.** p. 10 (But what Saturday)-p. 13 (leave it).

Thursday, Jan. 27: *Waiting for Godot* **24.** p. 14 (What exactly)-p. 17 (finish it); **25.** p. 51 (That passed the time)-p. 52 (the same) and also p. 57 (At last)-p. 59 (Yes, let's go). **26.** p. 66 (Say you are)-p. 69 (like leaves); **27.** p. 82 (Will you not play?)-p. 86 (has fun); **28.** p. 107 (What's wrong)-p. 109 (let's go).

Tuesday, Feb. 1: *Please Have a Seat and Someone Will Be With You Shortly*: **29**. David: I'm doing much better (p. 486)-David: could say goodbye (p. 488); **30**. Sue: I imagined you were a carpenter (p. 488)-Sue: Hello (p. 491).

Thursday, Feb. 3: Beckett, *Krapp's Last Tape*: **31**. p. 56 (Ah)-p. 58 (Did I ever sing? No); **32**. p. 58 (Just been listening)-p. 59 ("Deep weeds of viduity"); **33**. p. 60 (I was there when)-p. 61 (from side to side); **34**. p. 62 (Cold have been happy with her)-p. 63 (wouldn't want them back).

Tuesday, Feb. 8: Stoppard, *Rosencrantz and Guildenstern Are Dead*: **35**. p. 11 (Head)-p. 15 (with light); **36**. p. 18 (Another curious)-p. 21 (they come); **37**. p. 39 (You made)-p. 41 (no practice).

Thursday Feb. 10: Stoppard, *Rosencrantz and Guildenstern Are Dead*: **38**. p. 56- (I think)-p. 59 (Draught, yes); **39**. p. 59 (In that)-p. 61 (Double bluff); **40**. p. 69 (What did)-p. 71 (to death); **41**. p. 85 (That must)-p. 88 (be violent); **42**. p. 97 (Are you)-p. 99 (to sleep).

Tuesday, Feb. 15: *Rosencrantz and Guildenstern Are Dead*: **43**. p. 100 (Well, shall)-p. 102 (from instinct); **44**. p. 107 (Now that)-p. 110 (making conversation); **45**. p. 124 (Deaths for all ages)-p. 126 (now you--);
Beckett, *Come and Go* (printed in the back of the syllabus).

Thursday, Feb. 17: Shepard, *Buried Child*: **46**. pp. 64-66 (Dodge ... I suppose); **47**. pp. 73-74 (Of course ... glass); **48**. pp. 83-85 (This is it ... sorry). **49**. pp. 100-102 (I thought ... than driving); **50**. pp. 108-110 (This is ... never did);

Tuesday, Feb. 22: Shepard, *Buried Child*: **51**. 110 (Last night I was scared)-p. 113 (telling the truth); **52**. p. 129 (The house goes ... but ash); **53**. p. 130 (I was gonna run ... Everything dissolved) and Hallie's final speech on p. 131-132 (Dodge? Is that you Dodge ... the sun).

Thursday, Feb. 24: Pinter, *Betrayal*: **54**. Scene 1, p. 118 (You're)-p. 121 (happening); **55**. Scene 2, p. 128 (I don't)-p. 130 (children); **56**. Scene 3, p. 136 (the fact is)-p. 139 (decision); **57**. Scene 5, p. 220 (Are you looking)-p.225 (trip to Torcella); **58**. Scene 6, p. 156 (I spoke)-p. 159 (her up).

Tuesday, March 1: Pinter, *Betrayal*: **59**. Scene 8. p. 257 (Do you think)-p. 262 (happy for you); **60**. Scene 7, p. 163 (I went)-p. 167 (you).

Thursday, March 3: *The Statue of Bolivar*: **61**. Jemma: That shit'll kill ya (p. 195)-Jemma: Nice to meet you, Elizabeth (p. 197); **62**. Elizabeth: Excuse me? (p. 197)-Elizabeth: I hate your dad (p. 200); **63**. Jemma: Welcome to my life (p. 200)-Elizabeth: Fourteen, Jeez (p. 202); **64**. Jemma: I won't ask (p. 202)-Jemma: Yeah. Nothing (p. 204).

Tuesday, March 8: no class, spring break

Thursday, March 10: no class, spring break

Tuesday, March 15: Shepard, *Curse of the Starving Class*: **65**. p. 137 (I was lying)-138 (could be heard); **66**. p. 138 (Now)-p. 141 (BOIL IT).

Thursday, March 17: Shepard, *Curse of the Starving Class*: **67**. p. 147 (What)-p. 150 (young); **68**. p. 157 (What the hell)-p. 159 (not much).

The Way of All Fish: **69**. Miss Riverton: Tomorrow night (p. 264)-Ms. Asquith: Lovely (p. 267); **70**. Ms. Asquith: How did you develop (p. 268)-Miss Riverton: Jane ... Joan. (p. 270); **71**. Miss Riverton: But you can be (p. 274)-no special ability (p. 276).

Tuesday, March 22: Beckett, *All That Fall*: **72**. p. 13 (She doesn't)-17 (Jesus); **73**. p. 29 (Are you)-p. 32 (Maddy); **74**. p. 34 (Why are)-p. 37 (Maiden).

Thursday March 24: Beckett, *Embers*: **75**. p. 99 (what are)-p. 102 (hear me); **76**. p. 103 ("My dear Bolton")-p. 104 (a sound).

Beckett, *Eh Joe*: **77**. p. 202 (Joe)-203 (us); **78**. p. 205 (all right)-207 (Eh, Joe?).

Tuesday, March 29: Pinter, *No Man's Land*: **79**. p. 79 (Do you)-p. 83 (for you) [pp. 59-61 in edition with a few less pages]; **80**. p. 84 (And the)-p. 87 (I am) [pp. 61-64 in edition with a few less pages]; **81**. p. 87 (And I)-p. 92 (no more) [pp. 64-67 in edition with a few less pages];

Thursday, March 31: Pinter, *No Man's Land*: **82**. P. 92 (There is)-p. 96 (silent) [pp. 67-69 in edition with a few less pages]; **83**. p. 128 (You were)-p. 134 (member) [pp. 91-94 in edition with a few less pages]; **84**. p. 134 (I'm)-p. 137 (your life) [pp. 94-96 in edition with a few less pages]; **85**. p. 128 (You were)-p. 134 (member) [pp. 91-94 in edition with a few less pages]; **86**. p. 134 (I'm)-p. 137 (your life) [pp. 94-96 in edition with a few less pages]; **87**. Spooner's last big speech (cut) pp. 146-149 [pp. 102-104 in edition with a few less pages].

Tuesday, April 5: Beckett, *Endgame*: **88**. p. 8 (Finished, it's finished)-p. 11 (this ... thing); **89**. p. 17 (I can't sit)-p. 21 (We're getting on).

Thursday, April 7: **90**. p. 21 (What is it, my pet?)-p. 25 (Do you not feel well?); **91**. p. 59 (Come on now)-p. 62 (pray to God); **92**. p. 86The)-p 89 (I'll weep); **93**. p. 90 (This is what)-p. 93 (you ... remain).

Tuesday April 12: Shepard, *Savage Love*: **94**. "First Moment" (pp. 322-323) and "Haunted" (p. 328); **95**. "Tangled Up" (p.324) and "Terms of Endearment" (pp. 3245-326); **96**. "Beggar" (pp. 327-328) and "The Hunt" (p. 330-331).

Thursday, April 14: *2B (Or Not 2B)*: **97**. Franny: AHH! (p. 351)-Franny: to marinate poultry? (p. 355); **98**. Franny; Okay, get out! (p. 355)-Franny: Amelia Earhart? (p. 358); **99**. Bee: I don't want to rush you (p. 358)-Bee: Touch it (p. 360); **100**. Franny: Oh. Oh. It's—it's nice (p. 360)-Franny: let's fly (p. 362);

Tuesday, April 19: Pinter's *The Lover* and *Last to Go* (printed on 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 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. By noon on the day of your performance with your scene partner, please send me by e-mail (shakes@ufl.edu) by e-mail! a 2-3-page paper (in MS Word, please), 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. Later in the day of 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); Beckett, *Endgame* (Grove Press) Harold Pinter, *Complete Works* (Grove Press), volume 4; Sam Shepard, *Seven Plays* (Bantam Books).

6. Office hour is Thursday, second period (8:30-9:20 AM) in 4109 Turlington Hall.

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/>.

Campus Resources: Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

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; 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.
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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. Mmn.

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 . . . whatsisname.

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 . . . whatsisname.

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.

Beckett, Come and Go:

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