

"A Production of *An Evening with William Shakespeare*," LIT 4930/sec. 1SHB/class 18184, Mr. Homan, meeting ONLINE Tuesdays 4th period, and Thursdays 4-5 period

Zoom information: **for the Tuesday meeting, 4th period:** Meeting ID:

<https://ufl.zoom.us/j/96684651509?pwd=NWxKWTIVOVQ5ZkF4ZzRYZzNZMDZSUT09>
966 8465 1509

Passcode: 176961

One tap mobile

+13092053325,,96684651509# US

+13126266799,,96684651509# US (Chicago)

For the Thursday meeting (periods 4-5):

<https://ufl.zoom.us/j/95562344728?pwd=S2x2YkRxR3Z1cEREbG9SdjZXcmprZz09>

Meeting ID: 955 6234 4728

Passcode: 407748

One tap mobile

+13126266799,,95562344728# US (Chicago)

+16465588656,,95562344728# US (New York)

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

Meeting ID: 637 173 0558

For the **Thursday office hour** (2nd period

Tue., Jan. 10: orientation, trying our hand at Hamlet's conversation with old Polonius and Benedict's second big soliloquy in *Much Ado about Nothing* (both printed at the end of the syllabus)

Thur., Jan. 12: read-through

Tue., Jan. 17: read through

Thur., Jan. 19: read through (parts assigned later that afternoon)

Tue., Jan. 24: read through

Thur., Jan 26: #1-#6 and we've also done #7 to #11 (the second half of act 1)

Tue. Jan. 31: open

Thur. Feb. 2: #12, #12A-#17 (first half of act 2)

Tue. Feb. 7: open

Thur., Feb. 9: #18-#23 (second half of act 2)

Tue., Feb 14: open

Thur., Feb. 16: run the show

Tue., Feb. 21: open, **all actors off-book by this date**

Thur., Feb. 23: run the show (**off-book, from now to here on**)

Tue. Feb. 28: open

Thur., March 2: run Act 1

Tue., March 7: open

Thur. March 9: run Act 2

Tue., March 14: Spring Break, no class

Thur., March 16: Spring Break, no class

Tue., March 21: open

Thur., March 23: run Act 1

Tue., March 28: open

Thur., March 30: run Act 2

Tue., April 4: open

Thur., April 6: run the show

Tue., April 11: open

Thur., April 13: run the show

Tue., April 18: video taping

Thur. April 20: video taping

Tue. April 25: class only if necessary

Key to the Scenes:

Act 1:

- 1--R and J
- 2—Shrew
- 3—TN
- 4—Sonnets
- 5—M for M
- 6—H
- 7—R and G (Stoppard)
- 8—H5
- 9—R3
- 10—Much Ado and R and J
- 11—MND

Intermission

Act 2:

- 12--R and G (Stoppard)
- 12 A—Othello
- 13—R and J
- 14—Much Ado
- 15—Mac
- 16—Lear
- 17—M of V
- 18—Much Ado
- 19—A and C
- 20—MND
- 21—H
- 22—R and G (Stoppard)
- 23--Tempest

Notes:

Please think of us as a company, charged with rehearsing and then staging a show called *An Evening with William Shakespeare*. (I've thrown in 3 scenes from Stoppard's *Rosencrantz and Guildenstern Are Dead* since this is his reworking and rethinking of *Hamlet*). As good actors, it is important, indeed vital to the company that you be present at every rehearsal, every class meeting, even those where you are not scheduled to perform—for watching your fellow actors onstage offers a unique learning experience.

Notice in the syllabus above the date you need to be off-book (Feb. 21). This is important, important for you and the company. Please don't "cheat" *yourself* by keeping the script, after this date, just off-screen. You need to be free of it, so that you can give your entire focus as an actor to being in character and, no less, working with fellow actors.

You will note the word "open" on most of the Tuesday meetings. Attendance is not required on these dates, but I will be there if you want to work on a scene with me, show me what you have so far; and at times I will ask actors to come in then to explore a scene further. Of course, you are all welcomed on these "open" Tuesdays to chat with me about anything you wish.

At the end of the semester we will make a video of the show, and it will be of great use to me, my colleagues, and other interested parties.

Note that I will assign parts the afternoon of Thursday, January 19. I will try my best to give each actor equal stage time, to recognize your special talents, and to spread your appearance out over the two acts; but if you have particular role or roles that interest you, or if you want to work with a particular actor on a scene, just tell me and I will try my best to accommodate you.

I will go over all of this at our first meeting, including the policy on grading, and will have sent you the script before this time.

I was fired from my first job in a professional theatre because I was three minutes late for rehearsal. Now, after years in the theatre, I know why—I deserved it. So, please be on time, even there on Zoom a few minutes ahead of time. I also have a general office hour (on Zoom) on Thursday 2nd period.

My "role," along with that of a director (who is thrilled to collaborate with you!), is to make brief announcement for each scene, and I will thread them in later when we start to run the show.

Here are some regulations, required by the university, to be included on course syllabi.

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.

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/>.

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. For UF policies on grading, please see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Hamlet's conversation with Polonius:

POLONIUS How does my good Lord Hamlet?

HAMLET Well, God-a-mercy.

POLONIUS Do you know me, my lord?

HAMLET Excellent well. You are a fishmonger.

POLONIUS Not I, my lord.

HAMLET Then I would you were so honest a man.

POLONIUS Honest, my lord?

HAMLET Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand.

POLONIUS That's very true, my lord.

HAMLET For if the sun breed maggots in a dead dog, being a good kissing carrion—Have you a daughter?

POLONIUS I have, my lord.

HAMLET Let her not walk i' th' sun. Conception is a

blessing, but, as your daughter may conceive,
friend, look to 't.

POLONIUS, *aside* How say you by that? Still harping on my daughter. Yet he knew me not at first; he said I was a fishmonger. He is far gone. And truly, in my youth, I suffered much extremity for love, very near this. I'll speak to him again.—What do you read, my lord?

HAMLET Words, words, words.

POLONIUS What is the matter, my lord?

HAMLET Between who?

POLONIUS I mean the matter that you read, my lord.
HAMLET Slanders, sir; for the satirical rogue says here that old men have gray beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams; all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for yourself, sir, shall grow old as I am, if, like a crab, you could go backward.

POLONIUS, *aside* Though this be madness, yet there is method in 't.—Will you walk out of the air, my lord?

HAMLET Into my grave?

POLONIUS Indeed, that's out of the air. *Aside.* How pregnant sometimes his replies are! A happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him and suddenly contrive the means of meeting between him and my daughter.—My lord, I will take my leave of you.

HAMLET You cannot, sir, take from me anything that I will more willingly part withal—except my life, except my life, except my life.

POLONIUS Fare you well, my lord.

HAMLET, *aside* These tedious old fools.

Benedict's second big soliloquy in *Much Ado about Nothing*:

BENEDICK, *coming forward* This can be no trick. The conference was sadly borne; they have the truth of this from Hero; they seem to pity the lady. It seems her affections have their full bent. Love me? Why, it must be requited! I hear how I am censured. They say I will bear myself proudly if I perceive the love come from her. They say, too, that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud. Happy are they that hear their detractions and can put them to mending. They say the lady is fair; 'tis a truth, I can bear them witness. And virtuous; 'tis so, I cannot reprove it. And wise, but for loving me; by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her! I may chance have some odd quirks and remnants of wit broken on me because I have railed so long against marriage, but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humor? No! The world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day, she's a fair lady. I do spy some marks of love in her.

