

LIT4930 (8SHC 28334), “Giants of the Theatre: Shakespeare and Beckett” M, W, F 3rd period, Mr. Homan

LIT 4930, fall semester, 2023, Giants of the Theatre; M, W, and F class meetings, 3rd period

Join Zoom Meeting

<https://ufl.zoom.us/j/99019919955?pwd=T0cwSnJTUU5yVhKcnJrNCtER0V3Zz09>

Meeting ID: 990 1991 9955

Passcode: 592746

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

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August 23: Richard III, Gloucester’s opening Monologue (printed at the back of the syllabus)

Aug. 25: Beckett, *Come and Go* (printed at the back of the syllabus)

----- **“Character and Characters in the Two Playwrights”**

Aug. 28: **1.** *Hamlet* 1.1.148-175 (“And then . . .most convenient”); **2.** 1.2.168-195 (“But what . . . to you”)

Aug. 30: *Hamlet* **3.** 1.3.88-114 (“What is’t . . . of heaven”). **4.** 2.2.171-209 (“How does . . .my grave”)

Sept. 1: *Hamlet* **5.** 3.1.90-120 (“Good my . . . a nunnery”); **6.** 3.3.9-31 (“Now, Mother . . . my word”)

Sept. 4: no class

Sept. 6: *Hamlet* **7.** 3.4.116-140 (“How is . . . ecstasy”); **8.** 4.3.16-34 (“Now, Hamlet . . . for England”)

Sept. 8: *Hamlet* **9.** 5.1.1-31 (“Is she . . . Adam’s profession”); **10.** 5.2.210-226 (“She well . . . let be”)

Sept. 11: *Hamlet* **11.** 3.543-564 (“what a rogue—say nothing”); **12.** 4.4.33-66; (“How all occasions”-“nothing worth”)

Sept. 13: Beckett, *Waiting for Godot* **13.** p. 1 (“Nothing to be done”)-p. 4 (“be happy”); **14.** p. 4 (“You should have been”)-p. 7 (“note of it”)

Sept. 15: *Waiting for Godot* **15.** p. 7 (“But what Saturday”)-p. 10 (“leave it”); **16.** p. 10 (“What exactly”)-p. 13 (“finish it”)

Sept. 18: *Waiting for Godot* **17.** p. 38 (“That passed the time”)-p. 39 (“the same”) and also p. 43 (“At last”)-p. 45 (“Yes, let's go”); **18.** p. 50 (“You must be happy too”)-p. 52 (“since we are incapable of keeping silent”)

Sept. 20: *Waiting for Godot* **19.** p. 80 (Pozzo: “Have you not done tormenting”)-p. 81 (What have I said?); **20.** p. 81 (Boy: “Mister”)-p. 82 (“tell me tomorrow that you never saw me”)

Sept 22: *Waiting for Godot* **21.** p. 63 (“Will you not play?”)-p. 66 (“has fun”); **22.** p. 83 (What's wrong)-p. 85 (“let's go”)

----- **“Landscapes Large and Small”**

Sept. 25: *King Lear* **23.** 1.1.1-30 (“I thought ... king is coming”); **24.** 1.1.74-114 (“Then poor ... forever”)

Sept. 27: *King Lear* **25.** 1.4.87(“Let me”)-170 (pairings”); **26.** 2.2.153 (“Let me hire”)-165 (“turn thy wheel”) and 2.3.1 (“I heard”)-21 (“I nothing am”)

Sept. 29: *King Lear* **27.** 2.4.260-81(“Oh, reason ... shall be mad”); **28.** 4.6.51-82 (“Hadst thou ... patient thoughts”)

Oct. 2: *King Lear* **29.** 4.6.85 (“No, they cannot”)-162 (“none I say, none, I'll able ‘em”); **30.** 4.7.53-86 (“Where have I been ... old and foolish”)

Oct. 4: *King Lear* **31.** 5.3.3-26 (“We are not ... first”- “Come”); **32.** 5.3.257-63 (“Howl ... she lives”) and 5.3.305-14 (“And my poor ... break”).

Oct. 6: no class

Oct. 9: Beckett, *Endgame* **33**. p. 8 (Hamm's "Finished, it's finished, nearly finished")-p. 11 (Hamm's "Of this ...this ... thing")—and on-book for p. 12 (Clov's "I always had")-p. 17 (Hamm's "Sit on him!"); **34**. p. 17 (Clov's "I can't sit")-p. 21 (Hamm's "We're getting on")—and on-book for p. 25 (Hamm's "Quiet, quiet, you're keeping me awake")-p. 29 (Nell's "So white. So clean").

Oct. 11: *Endgame* **35**. p. 21 (Nell's "What is it, my pet")-p. 25 (Nagg's "Do you not feel well?")—and on-book for (Hamm's "Stop!")-p. 38 (for Clov's "All gone") ; **36**. p. 44 (Hamm's "One day you'll be blind like")-p. 49 (Clov's "I'll leave you")—and on-book for p. 40 (Hamm's "We're not beginning to")-p. 44 (Hamm's "In my house").

Oct. 13: *Endgame* **37**. p. 52 (Hamm's "I knew a madman once")-p. 56 (Clov's "I'll leave you")—and on-book for p. 56 (Hamm's "It's time for my story")-p. 59 (Hamm's "you know what it is"); **38**. p. 59 (Hamm's "It was glorious bright day")-p. 62 (Hamm's "Let us pray to god")—and on-book p. 65 (Hamm's "What are you doing?")-p. 68 (Clov's "It must be that.")

Oct. 16: *Endgame* **39**. p. 78 (Hamm's "There I'll be, in the old shelter")-p. 82 (Clov's "Or merely the whole thing")-- and on-book for p. 82 (Hamm's "Whole thing")-p. 86 (Clov's "There are no more coffins"); **40**. p. 64 (Nagg's "Me sugar-plum")-p. 66 (Hamm's "The dialogue")—and on-book for p. 67 (Hamm's "I've got on with my story")-p. 71 (Hamm's "Then he's living")

Oct. 18: *Endgame* **41**. p. 86 (Hamm's "Then let it end")-p. 90 (Hamm's "It's we are obliged to each other") and on-book p. 75 (Hamm's "Life goes on")-p. 77 (Hamm's "why it was so long coming"); **42**. p. 90 (Hamm's "One thing more")-p. 93 (Hamm's "You remain")

Oct. 20: Beckett, *Not I* **43**. p. 216 ("out")-218 ("then listen").

----- **"Women in the Playwrights' Worlds"**

Oct. 23: *Macbeth* **44**. 1.7.1 ("If it were")-28 ("falls on th'other"); **45**. 1.7.28-54 ("How . . . unmake you")

Oct. 25: *Macbeth* **46**. 2.1.33-64 ("Is this a dagger . . . or to hell"; **47**. 2.2.35-56 ("Methought . . . their guilt")

Oct. 27: *Twelfth Night* **48**. 1.5.164-207 ("The honorable . . . What would you?"); **49**. 1.5. 208-263 ("The rudeness . . . You might do much")

Oct. 30: *Twelfth Night*: **50**. 1.5.263-30 ("What is your parentage? . . . be this so")
The Merchant of Venice **51**. 3.2.149-174 ("You see . . . on you") [printed at the back of the syllabus]

Nov. 1: Beckett, *Happy Days* **52**. p. 11 ("Another heavenly day")-p. 13 ("hellish light")—and on-book for p. 14 ("Hoo-oo")-p. 17 ("Pale flag"); **53**. p. 18 ("My first ball")-p. 21 ("Take it away")—and on-book for p. 22 ("Hog's setae")-p. 25 (Willie's "It").

Nov. 3: *Happy Days* **54**. p. 55 ("Hail, holy light")- p. 58 ("Oh yes, great mercies, great mercies")—and on-book for p. 58 ("And now" [*Long pause*] The face")-p. 61 ("No, no, my head was always full of

cries”); **55.** on-book for p. 63 (“I call to the eye of the mind ... Mr. Shower”)-p. 66 (“Sing your old song, Winnie”) and p. 66 (“Well this is an unexpected pleasure”)-p. 69 (“So far”).

Nov. 6: Beckett, *All That Fall* **56.** p. 13 (“She doesn’t”)-17 (“Jesus”); **57.** p. 29 (“Are you”)-p. 32 (“Maddy”)

Nov. 8: Beckett, *All That Fall* **58.** p. 34 (“Why are”)-p. 37 (“Maiden”).

Nov. 10: no class

----- **“The Role of Art and the Artist”**

Nov. 13: *A Midsummer Night’s Dream* **59.** 1.1.1-11 (“Now ... solemnities”); **60.** 1.2.1-42 (“Is all ... condoling”)

Nov. 15: *A Midsummer Night’s Dream* **61.** Bottom’s “When my cue comes ... sing it at her death” (4.1.200-219); **62.** 5.1.1-27 (“‘Tis strange ... admirable”);

Nov. 17: *A Midsummer Night’s Dream.* **63.** 5.1.170-203 (“O grim-looking ... delay”); **64.** 5.1.351-370 (“No, I assure you ... jollity”)

Nov. 20: Beckett *Krapp’s Last Tape* **65.** p. 62 (“Just been listening”)-p. 62 (“Steal across the sky”); **66.** p. 63. (“Be again in the dingle”)-p. 63 (“No, I wouldn’t want them back”).

Nov. 22: no class

Nov. 24: no class

Nov. 27: Beckett *Embers* **67.** p. 99 (“what are”)-p. 102 (“hear me”); **68.** p. 103 (“My dear Bolton”)-p. 104 (“a sound”).

Nov. 29: Beckett *Eh Joe* **69.** p. 202 (“Joe”)-203 (“us”); **70.** p. 205 (“all right”)-207 (“Eh, Joe?”)

“Hamlet and Godot Reworked by Stoppard”

Dec. 1: Stoppard, *Rosencrantz and Guildenstern Are Dead* **71.** p. 18 (“Another curious”)-p. 21 (“they come”); **72.** p. 59 (“In that”)-p. 61 (“Double bluff”); **73.** p. 85 (“That must”)-p. 88 (be violent);

Dec. 4: Stoppard, *Rosencrantz and Guildenstern Are Dead* 74. p. 107 (“Now that”)-p. 110 (“making conversation”); 75. p. 124 (“No . . . no”)-p. 126 (“now you--”)

Dec. 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. Texts required: Shakespeare, *Hamlet*, *King Lear*, *Macbeth*, *Twelfth Night*, and *Midsummer Night's Dream*; Beckett, *Waiting for Godot*, *Endgame*, *Happy Days*, and *Collected Shorter Plays*; Stoppard, *Rosencrantz and Guildenstern Are Dead*

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.

9. *Richard III*:

RICHARD

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

Beckett, *Come and Go*

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?

[they join hands in a daisy-chain pattern]

FLO: I can feel the rings.

The Merchant of Venice:

PORTIA

You see me, Lord Bassanio, where I stand,
Such as I am: though for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet, for you
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times more rich;
That only to stand high in your account,
I might in virtue, beauties, livings, friends,

Exceed account; but the full sum of me
Is sum of something, which, to term in gross,
Is an unlesson'd girl, unschool'd, unpractised;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself: and even now, but now,
This house, these servants and this same myself
Are yours, my lord: I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love
And be my vantage to exclaim on you.