

Tue., Jan. 10: orientation: *A Midsummer Night's Dream* (1.1.1-11):

Thur., Jan. 12: *A Midsummer Night's Dream*: **1.** 1.2.1-42 ("Is all . . . condoling"); **2.** 2.1.118-147 ("Do you . . . this injury"); **3.** 2.1.189-213 ("I love . . . not on you"); **4.** 2.1.214-244 ("You do . . . so well").

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Tue., Jan. 17: *A Midsummer Night's Dream*: **5.** 3.2.58-87 ("Yet you . . . some stay"); **6.** 5.1.1-27 ("Tis strange . . . admirable"); **7.** 5.1.170-203 ("O grim-looking . . . delay"). Some thought on *Macbeth*.

Thur., Jan. 19: *Macbeth*: **8.** 1.7.1 ("If it were")-28 ("falls on th'other"); **9.** 1.7.28-54 ("How . . . unmake you"); **10.** 1.7.54-82 ("I have . . . doth know").

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Tue. Jan. 24: *Macbeth*: **11.** 2.1.10-30 ("Who's there . . . to you"); **11.** 2.1.10-30 ("Who's there . . . to you");

Thur., Jan. 26: *Macbeth*: **13.** 2.2.35-56 ("Methought . . . their guilt"); **14.** 3.2.6 ("Naught's had")-58 ("go with me"). Some thoughts on *The Taming of the Shrew*

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Tue., Jan. 31: *The Taming of the Shrew*: **15.** 1.1.157 ("Masters, you")-212 ("wounded eye"); **16.** 2.1.1. ("Good Sir")-22 ("was so").

Thur., Feb. 2: *The Taming of the Shrew*: **17.** 2.1.178 ("Good morrow")-215 ("I'll try"); **18.** 2.1.216 ("I swear")-273 ("my wife"); **19.** 2.1.178 ("Good morrow")-215 ("I'll try").

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Tue. Feb. 7: *The Taming of the Shrew*: **20.** 2.1.216 ("I swear")-273 ("my wife"); **21.** 4.1.9 ("Who is")-76 ("credit her"); **22.** 5.2.140 ("Fie")-183 ("him ease").

Thur., Feb. 9: *Much Ado about Nothing*: **23.** 1.1.114-141 ("What, my dear . . . of old"); **24.** 1.1.156-189 ("Benedict, didst . . . my wife"); **25.** 2.1.307-336 ("Speak, cousin . . . pardon")

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Tue., Feb. 14: *Much Ado about Nothing*: **26.** 2.3.6-36 ("I know . . . the arbor"); **27.** 2.3.217-242 ("This can . . . in her").

Thur., Feb. 16: *Much Ado about Nothing*: **28.** 4.1.254-285 ("Lady Beatrice . . . protest") **29.** 4.1.-286-333 ("Come . . . farewell"). Some thoughts on *Hamlet*.

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Tue., Feb. 21: *Hamlet*: **30.** 1.1.148-175 ("And then . . . most convenient"); **31.** 1.2.168-195 ("But what . . . to you").

Thur., Feb. 23: *Hamlet*: **32.** 1.3.88-114 ("What is't . . . of heaven"); **33.** 2.2.171-209 ("How does . . . my grave"); **34.** 3.1.90-120 ("Good my . . . a nunnery").

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Tue., Feb. 28: *Hamlet*: **35.** 3.3.9-31 ("Now, Mother . . . my word"); **36.** 3.4.116-140 ("How is . . . ecstasy").

Thur., March 1: *Hamlet*: **37.** 4.3.16-34 ("Now, Hamlet . . . for England"); **38.** 4.4.9-29 ("Good sir . . . you sir"); **39.** 5.1.1-31 ("Is she . . . Adam's profession"); **40.** 5.2.210-226 ("She well . . . let be"). Some thoughts on *Rosencrantz and Guildenstern Are Dead*.

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Tue., March 13: *Rosencrantz and Guildenstern Are Dead*: **41**, p. 18 (“Another curious”)-p. 21 (“they come”); **42**, p. 39 (“You made”)-p. 41 (“no practice”).

Thur., March 15: *Rosencrantz and Guildenstern Are Dead*: **43**, p. 42 (“We could”)-p. 44 (“and match”): **44**, p. 56 (“I think”)-p. 59 (“Draught, yes”); **45**, p. 59 (“In that”)-p. 61 (“Double bluff”); **46**, p. 69 (“What did”)-p. 71 (“to death”).

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Tue., March 20: *Rosencrantz and Guildenstern Are Dead*: **47**, p. 85 (“That must”)-p. 88 (be violent); **48**, p. 100 (“Well, shall”)-p. 102 (“from instinct”).

Thur., March 22: *no class*

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Tue. March 27: **49**, p. 107 (“Now that”)-p. 110 (“making conversation”); **50**, p. 124 (“No . . . no”)-p. 126 (“now you--”). Some thoughts on *Twelfth Night*.

Thur., March 29: *Twelfth Night*: **51**, 1.5.164-207 (“The honorable . . . What would you?”); **52**, 1.5. 208-262 (“The rudeness . . . What would you”); **53**, 1.5.263-30” (“Make me a willow cabin . . . be this so”).

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Tue., April 3: *Twelfth Night*: **54**, 2.4.15-48 (“Come hither . . . old age”); **55**, 2.4.79-123 (“Once more . . . theme”). Some thoughts on *Othello*.

Thur., April 5: *Othello*: **56**, 2.1.115-132 (“What wouldst . . . and worse”); **57**, 2.3.12-47 (“Welcome, Iago . . . dislikes me”); **58**, 2.3.12-47 (“Welcome, Iago . . . dislikes me”).

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Tue., April 10: *Othello*: **59**, 3.3.214-242 (“I see . . . my leave”); **60**, 3.3.380-406 (“By the . . . disloyal”).

Thur., April 12: *The Merchant of Venice*: **61**, 1.3.1-55 (Three thousand . . . ducats); **62**, 149-174 (You see me . . . on you); **63**, 4.1.35-69 (I have . . . twice); **64**, 5.1.52-107 (How sweet . . . be awakened).

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April 17: *A Midsummer Night’s Dream*: **65**, 1.2.1-42 (“Is all . . . condoling”); **66**, 2.1.118-147 (“Do you . . . this injury”).

April 19: *A Midsummer Night’s Dream*: **67**, 2.1.189-213 (“I love . . . not on you”); **68**, 2.1.214-244 (“You do . . . so well”); **69**, 3.2.58-87 (“Yet you . . . some stay”).

**Sunday, April 12:** performance of *An Evening with Tom Stoppard*, Ustler Hall (UF campus), 2 PM, free—course requirement.

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Tue., April 24: An experiment with Beckett’s *Come and Go*; hand in 2-page response papers to *An Evening with Tom Stoppard*

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## Notes

Professor Homan’s office hours are Thursday, period 7 in 4109 Turlington; his e-mail address is: [shakes@ufl.edu](mailto:shakes@ufl.edu).

1. Attendance is taken at every class. Students are allowed up to **2 excused** attendances (the excuse must be given **ahead of time**, and will not be accepted after the fact); for every **unexcused** absence, the final grade will be lowered by **one letter**. If a student, for legitimate reasons, must have more than the two excuses allowed, this issue must be discussed with Professor Homan before the fact.

2. Each student will choose a scene partner and together they will stage scenes, **off-book**, during the semester. Scene assignments will be made the first and second days of class. The scenes must be staged (that is, with blocking, gestures, movement). They must be performed **only on the day assigned**. Since scene work is, in reality, the “text” of the course, scene partners will not be allowed to postpone scenes, or do them other than in the time scheduled. At the end of the class, in which the scene is performed, each student who has performed must hand in a 3-page paper discussing and assessing his or her work rehearsing the scene (papers are not accepted by e-mail). The paper should be based on the rehearsal process, not a “literary” reading of the scene. It should be detailed, as detailed as the rehearsal process itself is, by definition; the paper is not simply an account of what happened but the student’s assessment of the experience rehearsing the scene. What did you learn about the scene, and its larger play, through rehearsal?

3. At the class meeting following the performance, Professor Homan will hand back the papers. There will be two grades: one, based on the actual performance; the other based on the paper assessing that performance. If 10 or less points separate the two grades, student will be given either the grade on the paper or the average of the paper and the performance—whichever is higher. If more than 10 points separate the two grades, the grade will be the average of the two. The final grade will be the average of the various grades received during the course. Note also that the reaction paper to *An Evening with Tom Stoppard* (on Sunday, April 17), while not graded, is required, and that a 2-page response paper to that performance is due the final day of class.

4. Books required: any good single edition of the following plays by Shakespeare: *Hamlet*, *Macbeth*, *Othello*, *A Midsummer Night’s Dream*, *Twelfth Night*, *Much Ado about Nothing*, *The Taming of the Shrew*, *The Merchant of Venice*.

And Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (Grove Press).

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A *Midsummer Night’s Dream*, 1.1.1-11:

**Theseus:** Now, fair Hippolyta, our nuptial hour / Draws on apace. Four happy days bring in / Another moon; but O, methinks, how slow / This old moon wanes! She, lingers my desires, / Like to a step-dame, or a dowager, / Long withering out a young man’s revenue.

**Hippolyta:** Four days will quickly steep themselves in night. / Four nights will quickly dream away the time / And then the moon, like to a silver bow / New bent in heaven, shall behold the night of our solemnities.