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University of Puerto Rico  
Department of English  
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English 4002: Shakespeare's Later Works  
INGL 4002  
Spring Monday & Wednesday  
Spring, 2021  
Dr. Conlan  
[james.conlan@gmail.com](mailto:james.conlan@gmail.com)

Credit Hours: 3

Prerequisites: Permission of the Department of English

**SYLLABUS FOR THE REMOTE TEACHING OF INGL 4002:  
SHAKESPEARE: LATER PLAYS IN SPRING 2021**

Course Description: Study of representative comedies, tragedies and histories from Shakespeare's later period, and study of his development as a dramatist in the second half of his career.

“As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare* among y' English is the most excellent in both kinds for the stage; for Comedy, witnes his *Ge'tleme' of Verona*, his *Errors*, his *Love labors lost*, his *Love labours wonne*, his *Midsummer night dreame*, & his *Merchant of Venice* : for Tragedy his *Richard the 2. Richard the 3. Henry the 4. King John, Titus Andronicus* and his *Romeo and Juliet*.” Francis Meres, *Palladis Tamia* (1598)

“And what he thought, he uttered with that easinesse, that we have scarce received from him a blot in his papers. But it is not our province, who onely

gather his works, and give them to you, to praise him. It is yours that reade him....Reade him, therefore; and againe, and againe: And then if you do not like him, surely you are in some manifest danger, not to understand him.”

Following the advice offered above by Shakespeare’s literary executors, John Hemminge and Henrie Condell, in their introduction to the 1623 Folio of Shakespeare’s works, our study of Shakespeare’s Jacobean works shall adopt the practice of focused reading and rereading toward the end of arriving at an appreciation of the “manifest dangers” of miscomprehension that Shakespeare’s late works once presented (and still present) to readers and play-goers alike.

### **COURSE OBJECTIVES:**

By the end of the course, students should be able to

- Recall accurately the inner and sometimes hidden workings of several of Shakespeare’s plots;
- Discuss the religious, literary, historical and theatrical contexts of Shakespeare’s plays;
- Understand the strengths and limitations of using Aristotle’s elements of rhetoric to analyze Shakespeare’s plays;
- Develop intelligent responses to problems in Shakespeare’s plays and defend these responses in writing;
- Parse Shakespeare’s language with such confidence that they can identify errors in published trots and disagree with published Shakespeare criticism without fear.
- Understand the difference between fraud and error

### **REQUIRED TEXTS:**

1. Gibaldi, Joseph. *The MLA Handbook for Writers of Research Papers*. Seventh Edition. New York: PMLA, 2009.

This text is a REQUIRED SUPPLEMENT for the MLA Style Sheet sent along with this syllabus.

2. Any collegiate anthology of Shakespeare’s plays will do, including the *Norton Shakespeare*, first or second editions; the *Pelican Shakespeare*, the *Riverside Shakespeare*, or the single edition plays of the Arden Shakespeare Third Series or the Folger Shakespeare series.

I personally recommend the

*The Norton Shakespeare*, Second Edition. Ed. Stephen Greenblatt. New York: W.W. Norton, 2008. Clothbound. 3392 pages. ISBN 978-0-393-92991-1

OR

*The Norton Shakespeare*, first edition.

I RECOMMEND AGAINST USING THE NORTON SHAKESPEARE, THIRD EDITION.

### **REQUIRED INFRASTRUCTURE:**

The class can be successfully completed if the student has a smartphone, an internet connection and a computer with internet search capability and word processing software.

**NOTA BENE: There are FOUR EMAIL ACCOUNTS whereby students comply with responsibilities for this class:**

1. [lecturesINLG4002Spring2021@gmail.com](mailto:lecturesINLG4002Spring2021@gmail.com) (sic)
2. [attendanceINGL4002Spring2021@gmail.com](mailto:attendanceINGL4002Spring2021@gmail.com)
3. [Conlan.Spring2021.essays@gmail.com](mailto:Conlan.Spring2021.essays@gmail.com)
4. [james.conlan@gmail.com](mailto:james.conlan@gmail.com)

### **TEACHING STRATEGY FOR THE REMOTE OFFERING OF THE CLASS IN Spring 2021:**

BRIEF ZOOM MEETINGS shall be used for organizational purposes

LECTURES OF 75 to 90 minutes in duration shall be POSTED TO GOOGLE DRIVE FOR THE ACCOUNT [lecturesINLG4002Spring2021@gmail.com](mailto:lecturesINLG4002Spring2021@gmail.com) (sic – note transposition of code letters)

NOTA BENE: Students MUST have a **paper text of the play open in front of them** AND pen and notebook before them while listening to lectures.

### **CLASS POLICIES:**

1. The email list is ONLY for communication about class activities.

2. Attendance of lectures is MANDATORY. Lectures shall be uploaded to the google drive of the account [lecturesINLG4002Spring2021@gmail.com](mailto:lecturesINLG4002Spring2021@gmail.com) on the day scheduled or before.
3. You shall certify your attendance by compiling information that the lecture required you to recover in a file, uploading it into the email window, attaching the REMOTE ATTENDANCE CERTIFICATION FORM to the email, and then sending the email to [attendanceingl4002Spring2021@gmail.com](mailto:attendanceingl4002Spring2021@gmail.com).
4. Readings should be completed before listening to the lectures.
5. Plagiarism is academic fraud and theft of intellectual property. Students caught plagiarizing will fail the course and are subject to disciplinary action.
6. All papers must be typed in English, double-spaced, in a font no smaller than Ariel 12. Essays and annotated bibliographies should be uploaded into the email window, with the Works Cited page first. All paragraphs of the body of the essay should be numbered. Essays should be emailed to [Conlan.Essays.Fall2020@gmail.com](mailto:Conlan.Essays.Fall2020@gmail.com).  
I SHALL GRADE ONLY THOSE ESSAYS AND ANNOTATED BIBLIOGRAPHIES SENT TO [Conlan.Spring2021.essays@gmail.com](mailto:Conlan.Spring2021.essays@gmail.com) (the account from which this syllabus was sent).
7. All written work must be cited correctly or it will be returned ungraded. The professor reserves the right to alter the syllabus should the needs of the class require it.  
All response papers are due on the class AFTER the last class of discussion of the play. Essays should be sent to [Conlan.Spring2021.essays@gmail.com](mailto:Conlan.Spring2021.essays@gmail.com)
8. Work not properly cited in MLA parenthetical format will be returned ungraded. The submission of plagiarized work will result in failure of the class and charges filed with the Dean.
9. Los estudiantes que reciban servicios de **Rehabilitación Vocacional** deben comunicarse con el profesor al inicio del semestre para planificar el acomodo razonable y equipo asistivo del semestre necesario conforme a las recomendaciones de la Oficina de Asuntos Estudiantes. También aquellos estudiantes con necesidades especiales que requieren de algún tipo de asistencia o acomodo deben comunicarse con el profesor.
10. Evaluación diferenciada a estudiantes con necesidades especiales:  
In the spirit of the ancient rhetorical tradition, oral and written assignments may be interchanged in the event that special needs prevent one or the other from being completed.
13. The current university policy on sexual harassment that I am required to publish provides that  
“The University of Puerto Rico prohibits discrimination based on sex, sexual orientation, and gender identity in any of its forms including that of sexual harassment. According to the Institutional Policy Against Harassment at the University of Puerto Rico, Certification Num. 130, 2014-2015 from the Board of Governors, any student subjected to acts constituting sexual harassment, must turn to the Office of the Student Ombudsperson, the Office of the Dean of Students, and/or the

Coordinator of the Office of Compliance with Title IX for an orientation and/or [to file] a formal complaint.”

In my view, this policy is incomplete: Should you as a student suffer environmental sexual harassment in my class, I ask that you provide me with notice of such harassment in confidence so that, in exercise of my primary jurisdiction, I can take proper, effective measures to put an immediate end to it in my class.

## **GRADING SYSTEM: MODIFIED PORTFOLIO GRADING: A, B, C, D, F**

Each response paper will be evaluated on its thesis, organization, evidence, treatment of its audience, and style.

Improperly cited written work will not be graded.

Students must submit a complete portfolio to receive a passing grade in the class.

Students may rewrite essays for a better grade until the last day of classes.

A student who declines to submit any written work for the class shall be reported as not having attended the class from the start of the semester.

## **COMPONENTS OF THE GRADE FOR A COMPLETE PORTFOLIO:**

10% The quality of online research when complying with tasks required of you for the purpose of verifying your attendance of the lecture.

50% Two essays, 3-4 pages each, that, organized around a different element of rhetoric as defined in Aristotle's *Rhetoric*, addresses and critiques a statement published in a PEER-REVIEWED SCHOLARLY ARTICLE

Each essay should address **a single aspect** of the Shakespeare play then under discussion. Ideally, toward the end of discussing the theme of the class, the essay ought discuss the improper use of epideictic, deliberative or judicial rhetoric.

40% A research paper SUPPORTED BY AN ANNOTATED BIBLIOGRAPHY ORGANIZING YOUR OWN SUMMARIES OF PEER-REVIEWED SCHOLARLY ARTICLES that, ideally, reveals how scholars of the play have been deceived by the false statements by the characters and assesses whether these scholars' reliance on the characters' statements is justifiable.

Scholarly articles on Shakespeare's plays can be found in the UPR-RP's Sistema de Biblioteca's databases, in particular JSTOR, ProjectMUSE, and the MLA International bibliography. While there may be peer-reviewed electronic journals, **PROOFED PEER-REVIEWED ARTICLES IN THIS FIELD ARE UNLIKELY TO BE FOUND ONLINE IN CREATIVE COMMONS DATABASES. BE CAREFUL NOT TO WASTE YOUR TIME.**

### **NOTA BENE:**

This study of Shakespeare's later plays this semester is organized around the theme of fraud. A defendant is typically liable for fraud at common law when one can show the following:

1. The defendant made a false statement or engaged in false conduct
2. The false statement or false conduct was intended to deceive.
3. A person relied on that intentionally false statement or false conduct when making a decision
4. The person's reliance was justifiable
5. The plaintiff suffered harm because of a person's justifiable reliance on the defendant's intentional false statement or conduct.

Framing the elements of fraud as questions to investigate as a prelude to determining whether a critic who has published an inaccurate statement was a victim of fraud will help you greatly in putting together an exceptional annotated bibliography and successfully organizing a consolidated review of the scholarship.

### **MANDATORY PROCEDURES FOR SUBMITTING ESSAYS REMOTELY TO [conlan.spring2021.essays@gmail.com](mailto:conlan.spring2021.essays@gmail.com):**

1. You should use word processing software to produce the final draft of each response paper.
2. You should format the document file to be double-spaced, with 12-point font, and 1.25" margins.
3. You should include within the body of the essay PARENTHETICAL CITATIONS to the specific act, scene and line of every quotation from a Shakespeare play you use and/or the author and page number of the statements you use from secondary sources. REFER TO THE MLA STYLE SHEET AND MLA HANDBOOK for more guidance and examples.
4. Once you have completed the final draft of the essay in the document file, you should put the Works Cited page FIRST RATHER THAN LAST where it would usually go if the document were handed in in hard copy. The unusual formatting helps me grade the essay, and allows you to complete the next instruction without problems.

5. You should then NUMBER the paragraphs of the essay that follow the Works Cited page so that I can refer to them by number in my comments.
6. You should then hit SELECT-ALL [CONTROL-A], COPY [CONTROL-C], and, after opening an email window from your official email account, PASTE [CONTROL-V] so that the essay (works cited page first followed by numbered paragraphs) appears in the email window.
7. When writing the subject heading, you should indicate the class, which play you are discussing and which element of Aristotle's elements of drama or what article the essay is addressing.
8. After ensuring that the essay is properly headed and formatted in accordance with the instructions above, you should send it to [conlan.spring2021.essays@gmail.com](mailto:conlan.spring2021.essays@gmail.com):
9. I SHALL ONLY GRADE ESSAYS SENT TO [conlan.spring2021.essays@gmail.com](mailto:conlan.spring2021.essays@gmail.com):
10. I will return improperly cited essays without a grade, so that they may be corrected and resubmitted.
11. I shall evaluate essays in relation to their thesis statements, organization, supporting evidence, treatment of their audience, and style.
12. I shall award a score from 1 to 5 in each category. I'll then add the five scores together to produce the grade for the essay.
13. YOU MUST SUBMIT ALL ESSAYS IN ACCEPTABLE ACADEMIC FORMAT TO [conlan.spring2021.essays@gmail.com](mailto:conlan.spring2021.essays@gmail.com) TO RECEIVE A PASSING GRADE IN THE CLASS.
14. If a student submits no written work whatsoever, I shall mark that student as not having attended the class.

## **COURSE OUTLINE:**

Over the course of the thirty class periods, we shall spend at least one class period discussing materials that are available for recovering the opinions of King James I of England, King James VI of Scotland, on particular subjects, and we shall spend three to four classes on 7 – 9 of the following plays, focusing in particular on their meanings as performed in the court of King James.

*The Merchant of Venice*  
*Julius Caesar*  
*The Tempest*  
*King Lear*  
*Othello*  
*Henry V*  
*A Winter's Tale*  
*Macbeth*  
*Measure for Measure*  
*Timon of Athens*  
*Cymbeline*

## READING SCHEDULE FOR SPRING 2021

1-20 ZOOM meeting: Introduction: class procedures

1-25 Henry V

1-27

2-1

2-3

2-8 Julius Caesar

2-10

2-15 PRESIDENTS' DAY

2-17

2-22

2-24 King Lear

3-1

3-3

3-8\* Othello

3-10

3-15

3-17

3-22 ABOLITION OF SLAVERY

3-24 The Tempest

3-29

3-31

4-5 Macbeth

4-7

4-12

4-14 ZOOM MEETING

4-19 A Winter's Tale

4-21

4-26



4-28 Measure for Measure

5-3

5-5

5-8 ZOOM MEETING

5-12 TO 5-19 EXAM WEEK

## **SELECT BIBLIOGRAPHY**

NOTE: The field of Shakespeare scholarship is vast. The scholarship below constitutes only that portion of the Shakespeare scholarship that Professor Conlan pulled off his bookshelf in his home that, reflecting Professor Conlan's research interests, best intersects with the general theme of audience differentiation that shall be discussed in the course.

## **GENERAL COLLECTIONS THAT REFLECT THE PRESENT ORGANIZATION OF THE FIELD**

Callahan, Dymphna & Suzanne Gossett. *Shakespeare in Our Time: A Shakespeare Association of America Collection*. London et al: Bloomsbury Arden Shakespeare, 2016.

Smuts, R. Malcolm, ed. *The Oxford Handbook of the Age of Shakespeare*. Oxford et al.: Oxford UP, 2018.

## **SCHOLARLY APPROACHES TO AUDIENCE CONTEXTUALIZATION**

Conlan, J.P. "The *Tempest* and the King's Better Knowledge" *Ben Jonson Journal* 6 (1999): 161-188.

Conlan, J. P. "The Fey Beauty of *A Midsummer Night's Dream*" *Shakespeare Studies* 32 (2004): 118-172.

Conlan, J. P. "Puck's Dread Broom" *English Language Notes* 40.4 (2003): 33-39.

Conlan, J. P. "Review of Rodgers, Amy. *A Monster with a Thousand Hands: The Discursive Spectator in Early Modern England*. Philadelphia: U of Pennsylvania P, 2018." *Seventeenth-Century News* 77 (2019): 170-175.

Corrigan, Brian Jay. *Playhouse Law in Shakespeare's World*. Madison; Teaneck: Fairleigh Dickinson UP, 2004.

Dawson, Anthony B. & Paul Yachnin. *The Culture of Playgoing in Shakespeare's England: A Collaborative Debate*. Cambridge: Cambridge UP, 2001.

Dutton, Richard. *Shakespeare, Court Dramatist*. Oxford: Oxford UP, 2016.

Erne, Lukas. *Shakespeare as Literary Dramatist*. Cambridge: Cambridge UP, 2009.

Evans, G. Blakemore. *Elizabethan-Jacobean Drama: The Theatre in its Time*. New York: New Amsterdam Books, 1990.

Gurr, Andrew. *The Shakespearean Stage 1574-1642*. Fourth Edition: Cambridge UP, 2009.

Kernan, Alvin. *Shakespeare, the King's Playwright: Theater in the Stuart Court, 1603-1613*. New Haven: Yale UP, 1995.

Rodgers, Amy. *A Monster with a Thousand Hands: The Discursive Spectator in Early Modern England*. Philadelphia: U of Pennsylvania P, 2018.

Shapiro, James. *The Year of Lear: Shakespeare in 1606*. New York et al.: Simon A. Schuster, 2015.

#### **MULTI-AUTHOR COLLECTIONS OF SCHOLARSHIP INCORPORATING STUDY OF SHAKESPEARE AND LAW**

Cormack, Braden, Martha C. Nussbaum & Richard Strier. *Shakespeare and the Law: A Conversation Among Disciplines and Professions*. Chicago & London: U of Chicago P, 2013.

Kezar, Dennis, ed. *Solon and Thespis: Law and Theater in the English Renaissance*. Notre Dame: U of Notre Dame P, 2007.

Jordan, Constance & Karen Cunningham, eds. *The Law in Shakespeare*. Early Modern Literature in History Series. London: Palgrave Macmillan, 2007; 2010.

Ratfield, Paul & Gary Watt, eds. *Shakespeare and the Law*. Oxford & Portland, Oregon: Hart Publications, 2008.

Sheen, Erica & Lorna Hutson. *Literature, Politics and Law in Renaissance England*. Language, Discourse, Society Series, Palgrave Macmillan, 2007.

#### **SCHOLARLY MONOGRAPHS INCORPORATING STUDY OF SHAKESPEARE AND LAW**

Barton, Dunbar Plunket. *Shakespeare and the Law*. Boston & New York: Houghton Mifflin, 1929. Reprint Clark, N.J.: The Lawbook Exchange, 2011.

Bunker, Nancy Mohrlock. *Marriage and Land Law in Shakespeare and Middleton*. Madison; Teaneck: Fairleigh Dickinson UP, 2014.

Cormack, Braden. *A Power to Do Justice: Jurisdiction, English Literature and the Rise of the Common Law 1569-1603*. 2007.

Lemon, Rebecca. *Treason by Words: Literature, Law and Rebellion in Shakespeare's England*. Ithaca & London: Cornell UP, 2007.

Muhkherji, Subha. *Law and Representation in Early Modern Drama*. Cambridge: Cambridge UP, 2006.

Posner, Richard A. *Law & Literature*. Third Edition. Cambridge, Mass.; London: Harvard UP, 2009.

Raffield, Paul. *The Art of Law in Shakespeare*. London & Portland, Oregon: Hart Publishing; Bloomsbury Arden, 2017.

Syme, Holger Schott. *Theatre and Testimony in Shakespeare's England: A Culture of Mediation*. Cambridge: Cambridge UP, 2012.

Warren, Christopher N. *Literature and the Law of Nations 1580-1680*. Oxford: Oxford UP, 2015.

Wilson, Luke. *Theaters of Intention: Drama and the Law in Early Modern England*. Stanford: Stanford UP, 2000.

Winston, Jessica. *Lawyers at Play: Literature, Law and Politics at the Early Modern Inns of Court 1558-1581*. Oxford: Oxford UP, 2016.

Zurcher, Andrew. *Shakespeare and Law*. Arden Critical Companion Series. London: Arden Shakespeare, 2010.

## **SOME USEFUL ELECTRONIC RESOURCES**

On how to prepare an annotated bibliography:

<https://guides.library.cornell.edu/annotatedbibliography#:~:text=An%20annotated%20bibliography%20is%20a,quality%20of%20the%20sources%20cited>.

Timeline in the life of King James VI of Scotland, King James I of England

<https://www.totallytimelines.com/king-james-i-of-england-wales-and-ireland-vi-of-scotland/>

Witchcraft Acts

<http://www.mapit.kk5.org/the-witchcraft-acts/4535396978>

Works of King James of England:

<http://www.luminarium.org/sevenlit/james/jamesbib.htm>

Political Works of King James, ed. McIlvain

<https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.03.0071>

<https://archive.org/stream/politicalworksj00igoog?ref=ol#page/n108/mode/2up>

[https://openlibrary.org/books/OL6614050M/The\\_political\\_works\\_of\\_James\\_I](https://openlibrary.org/books/OL6614050M/The_political_works_of_James_I)

James VI of Scotland, His Majesties Poeticall Works at Vacant Houres

<https://quod.lib.umich.edu/cgi/t/text/text-idx?c=eebo2;idno=A04260>

Ben Jonson, *The Masque of Queens* (Holloway Edition 1692)

<https://www.hollowaypages.com/jonson1692fame.htm>