Welcome to Political Science 363! The topic for this political theory course is "Literature and Politics." With that in mind, we will read literary works by major early modern theorists because they themselves took literature seriously. On the one hand, we will focus on political ideas in these texts, like leadership, war, law, morality, family, and nationalism. On the other hand, we will pay attention to the genre of each work as well as its rhetorical context and certain literary elements. We will read plays, poems, short stories, an essay, and even an (infamous) advice manual. The big question is: how do different kinds of writings allow for theorizing about, and imagining, politics in different ways? The main goal of this course is for students to then answer that question for themselves by cultivating their own understanding of the relations between "literature" and "politics." This will be accomplished especially through honing skills essential for living in a democracy today, like sustained reflection, critical and creative thinking, effective dialogue, and clear writing.

Cultivating one's own understanding while honing essential democratic skills will happen in this course in three main ways. First, attentive reading of all texts for the course is expected. Rhetorical considerations while reading any text include, but are not limited to, asking the following: who is the author; how does the text relate to the author's other works; who is the intended audience; and what is the historical context. Second, different exploratory writing activities will be closely integrated with the course readings to maximize their use in individual reflection and discussion with others. This includes keeping a weekly Reading Log and Reflection Journal. Third, class meetings will focus more on student discussions than lectures. During discussion, certain skills will be practiced that have personal, civic, and professional uses, such as formulating questions effectively, describing empirical observations creatively, and taking perspectives different than one's own willingly.
Course Learning Goals

Engaged students who come to class regularly, participate actively in discussions and activities, and complete all readings and written assignments will:

1. Develop critical reading skills through analysis of each text’s political ideas, rhetorical context, and literary elements
2. Connect political ideas across texts of differing literary genres written by influential early modern thinkers, including Machiavelli, Cervantes, Hobbes, Astell, and Shakespeare
3. Demonstrate creative thinking through the ability to both reflect on (i.e., carefully consider) and think divergently about (i.e., generate many different ideas about) the political aspects of literary texts in writing
4. Defend a position on a contemporary political issue using arguments or evidence from early modern texts
5. Identify, assume, and appraise different perspectives found in texts and discussions
6. Display an ability to actively listen, effectively question, and considerately respond on points offered by others in conversation
7. Formulate their own perspective on the salient (i.e., most noticeable or important) connections between politics, especially democratic politics, and literature

Course Requirements

It is important that you attend all class meetings having read the assigned reading for the day. Class meetings will include a combination of lecture, discussion, and small group activity. There are six major course requirements:

1. Attendance
   Attendance will be recorded on a sign-in sheet during each class meeting. One unexcused absence is allowed, but please tell me if any situation arises that will make you miss more than one class (including religious holidays, which should be declared by the third week of class meetings). I will work with you on anything you need to make this course a success, so please speak to me as soon as there is a need. As a learner, I am on your side.

2. Active participation in class discussion and activities
   Participation is the core of this course. Participation means completing both the readings and writing assignments prior to class. It means having at least one relevant question or comment to share in discussion. It means engaging each other attentively (e.g., make eye contact, nod your head, smile, use each other’s names) and respectfully (e.g., disagree with an idea, but without criticizing the person stating the idea) by asking questions, sharing stories, offering evidence from the readings and lectures. Active participation functions to deepen your own understanding of the course readings—through frequent reflection and divergent thinking practices, consistent and exploratory writing, and all manner of discussions—in order to develop your own considered perspective on
the course topic through the duration of the semester together. To encourage and facilitate active participation, I will welcome ideas or questions from all students and take them seriously. I will offer feedback throughout the course and as solicited while being as responsive as if fair and possible to your needs. As a class, we are in this together.

3. Weekly written Reading Log entries on assigned prompts
Reading Log entries are helpful for understanding the readings and some of the connections between them. Entries are also an opportunity to practice certain skills that will be used in other in-class assignments, like writing an op-ed, writing an essay exam, and describing the first-hand observation of an early modern object during a visit to the Chazen Museum of Art (www.chazen.wisc.edu).

4. Weekly written Reflection Journal entries recording your response to any aspect of the reading to make your thinking visible
Reflection Journal entries practice reflection and, especially, divergent thinking, where you generate lots of ideas about the reading. This will be where you cultivate your own understanding of "literature and politics," which will be summed-up in a “Midway Journal Review” (1 page) and, finally, explained in the last entry as a substantially longer "Introduction" (2 pages) to the whole journal.

5. One Op-ed written with a partner in-class
An op-ed is a written opinion that is published in a newspaper or magazine. (Astell's essay, though not an op-ed, will get us thinking about opinion writing.) You will be asked to find an example op-ed, read it, generate a list of possible op-ed topics (this is divergent thinking), and then make a mind-map (also divergent thinking) of the op-ed to share with your partner during one class meeting before writing the piece together in the following class meeting. Those who are interested can get a jump on this by checking out www.theopedproject.org and searching for op-eds that specifically cite literature by the authors we will be reading in order to see how their literary works have been used to highlight contemporary political issues. Extra credit (in the amount of a missed Reading Log or Journal Entry) is available for pairs that submit their written op-ed to a publication.

6. Two Essay Exams in-class
Essay Exams will be given in-class for both the Midterm and the Final. Practice with formulating, and responding to, possible questions is scheduled prior to the Midterm for the benefit of your learning. I will take into consideration your thoughts as a class on allowing the use of notes during the exams.
**Course Texts**

All texts are freely available online and links to the individual readings are below as well as embedded in the course schedule. However, you are free to use any edition that you may already own, prefer to buy, or can find elsewhere online. As the course progresses, I will also make available scans of particularly good translations of some of the texts as another option. If you know the original language for any of our texts (e.g., Cervantes wrote in Spanish, Machiavelli in Italian, and Hobbes's poem was originally penned in Latin), I encourage you to read it in that language—and feel free to ask me which editions I recommend.

Further, since literature translates the whole range of human experience into written language, **extra credit** (in the amount of a missed Reading Log or Journal Entry) is available should you choose to translate a portion (around a paragraph) of any of our texts—either working from the original language (if you know it) or the English version, as the case may be—into your own words.

**Works by Machiavelli**
- The Prince: [http://www.gutenberg.org/files/1232/1232-h/1232-h.htm](http://www.gutenberg.org/files/1232/1232-h/1232-h.htm)

**Works by Cervantes**
- The Judge of the Divorce Court: (scan available on Canvas)
- The Novel of the Glass Lawyer: [http://www.gutenberg.org/files/14420/14420-h/14420-h.htm%23THE_LICENTIATE_VIDRIERA_OR_DOCTOR_GLASS_CASE#THE_LICENTIATE_VIDRIERA_OR_DOCTOR_GLASS_CASE](http://www.gutenberg.org/files/14420/14420-h/14420-h.htm%23THE_LICENTIATE_VIDRIERA_OR_DOCTOR_GLASS_CASE#THE_LICENTIATE_VIDRIERA_OR_DOCTOR_GLASS_CASE)
- The Novel of the Colloquy of the Dogs: [http://www.gutenberg.org/files/14420/14420-h/14420-h.htm%23THE_LICENTIATE_VIDRIERA_OR_DOCTOR_GLASS_CASE#DIALOGUE](http://www.gutenberg.org/files/14420/14420-h/14420-h.htm%23THE_LICENTIATE_VIDRIERA_OR_DOCTOR_GLASS_CASE#DIALOGUE)
- The Siege of Numantia: [https://archive.org/stream/numantiatragedy00cervuoft/numantiatragedy00cervuoft_djvu.txt](https://archive.org/stream/numantiatragedy00cervuoft/numantiatragedy00cervuoft_djvu.txt)

**Works by Hobbes**
- Leviathan: [https://www.gutenberg.org/files/3207/3207-h/3207-h.htm](https://www.gutenberg.org/files/3207/3207-h/3207-h.htm)
- De Mirabilibus Pecci, Carmen: [https://quod.lib.umich.edu/e/eebo/A43981.0001.001/1:4?rgn=div1;view=fulltext](https://quod.lib.umich.edu/e/eebo/A43981.0001.001/1:4?rgn=div1;view=fulltext)

**Works by Astell**
- “A Serious Proposal…”: [http://www.gutenberg.org/files/54984/54984-h/54984-h.htm](http://www.gutenberg.org/files/54984/54984-h/54984-h.htm)

**Works by Shakespeare**
- Measure for Measure: [https://www.gutenberg.org/files/23045/23045-h/23045-h.htm](https://www.gutenberg.org/files/23045/23045-h/23045-h.htm)
- Sonnets: [https://www.opensourceshakespeare.org/views/sonnets/sonnets.php](https://www.opensourceshakespeare.org/views/sonnets/sonnets.php)
Course Grading

You must complete all assignments to pass the course. Course grades will be calculated as follows (though I reserve the right to change course assignments as necessary, and with adequate notice and explanation):

100 Reading Log & Reflection Journal  
35 Attendance & Active Participation  
25 Midterm Essay Exam  
25 Final Essay Exam  
15 Op-ed  

200 Points Available

Final letter grades will be assigned according to the following scale:

200-185 = A  
184-175 = AB  
174-165 = B  
164-155 = BC  
154-139 = C  
138-119 = D  
118-0 = F

Please be advised that I will not discuss grades on exams for 24 hours after they have been returned. If after at least 24 hours of reflection you have a concern about a grade, please hand me, in person, a one paragraph written explanation no later than two weeks after the assignment has been returned. Be advised that, while I will take your concerns very seriously, there is no guarantee that your grade will be raised and it could even go down.
Reading Log & Reflection Journal Requirements

Students will complete one Reading Log entry and one Reflection Journal entry for each class meeting in an effort to differentiate between the ideas in a text and their own ideas. This means that students are expected to complete two Reading Log entries and two Reflection Journal entries per week during the semester. However, as the schedule indicates, no Reading Log entries are due on four dates (1/23, 3/22, 5/1, and 5/3) and no Reflection Journal entries are due on four dates (1/23, 3/22, 4/26, and 5/3). In total, 24 Reading Log entries and 24 Reflection Journal entries are required. Entries will be collected each week on Thursday when students should hand-in four separate pages with their name on each: two log entries and two journal reflections. Late entries will not be accepted, unless due to an excused absence. Neither extensive corrections nor extensive comments will be provided, though promising ideas, original insights, and compelling creativity will definitely be noted and probably highlighted as a way to reward and encourage further reflection by those who take their own learning seriously. Reading your entries will also be a way for me to assess understanding of the readings as well as individual views on the course, especially if these do not always emerge clearly in class discussion.

Reading Log and Reflection Journal entries may be either typed or handwritten (please write legibly) on loose-leaf paper. Be sure to keep your entries compiled in a file or folder for your own reference, since you will need to review what you have written throughout the course to complete culminating assignments. The Reading Log and Reflection Journal activities are designed to provide students with both the time and the requirement to think carefully about course readings. The general goal is to individualize student learning while emphasizing the importance of both attentive reading and fluency in writing.

For Reading Log entries, students are requested to respond to a specific prompt about the reading for each class meeting. Entries must be at least a substantial paragraph (a minimum of six sentences, totaling around 150 words, but no longer than a page at maximum). The specific goal of the Reading Log is to keep students caught up on the reading and to ensure understanding of some key aspects. Prompts ask students to practice analytic and interpretive writing—sometimes by defending a claim or perspective and sometimes through making connections between course themes and readings. Skills that will be practiced include: summarizing, paraphrasing, outlining, brainstorming, real world application, and formulating effective questions. The final prompt asks students to write about their experience, and observation, of an early modern historical artifact (c. 1400-1700) from the Chazen Art Museum to simulate one mode of literary description found in the course readings.

For Journal Reflection entries, students are invited to write freely on their own responses to the reading for each class meeting. Entries must be at least a substantial paragraph (a minimum of six sentences, totaling around 150 words, but no longer than a page at maximum). The specific goal of the Reflection Journal is to motivate personal connections to the reading as well as divergent thinking about it. Each entry is an exploratory and creative writing activity, so there is no set prompt to answer. However, there will be two dates—midway through, and at the end, of the course—when students will review what they have previously written in order to explain the development of their own perspective on the relations between literature and politics.
Reflection Journal entries are relatively informal (written in full sentences, but not edited or revised) and students are encouraged to explore the possibilities of the material as well as to personally respond to any aspect of the readings that sparks their interest. The course schedule includes a column to record ideas for Reflection Journal entry topics. Some approaches to reflecting might include: recording key insights and feelings that you may wish to then raise in class discussion; formulating questions about, or speculating on, specific ideas or images; extending ideas, metaphors, characterizations, or stories to contemporary politics; drawing insightful parallels between course readings; making connections between readings from this course and other courses; voicing objections; confessing confusion; recording your own process for reading or writing. To get started, students might ask themselves any of these questions: If I like a story, then what makes it engaging? If I have a hard time connecting to these characters, then why is that? Do I find this fictional world improbable or does the author somehow get me to suspend my judgment and enter into the story? Am I offended by the views presented—why? Do I admire this story or character—why or why not? If the style of language is difficult to follow, what steps can I take to figure it out (for example, keep a dictionary at hand to look up words)?

**A Note of Encouragement for the Readings**

As you see, we will be studying some of the literary works written by major early modern European political thinkers—most of whom had a profound, subsequent impact on American political thought. These thinkers all wrote about political themes in different genres and there are three immediately compelling reasons to read their writings. First, most of them wrote about political ideas that were used in organizing the United States of America as a democratic republic. Second, creativity (including the divergent thinking we will practice) became a central value for many thinkers—arguably including those we will study—during the early modern period of history in Europe. Third, engaging literary texts from a previous era is not just a fun challenge, but also a way to test one of the main claims to relevance for literature throughout the ages: its ability to transport and connect readers across time and space.

That said, I realize that these works may at times be estranging; that is, they may seem strange to you. Strange words, strange stories, strange ideas. However, this strangeness is another of the main arguments for the relevance of literature—it gets us out of our comfort zones and away from our daily routine. In special cases, it may even take us out of our own selves for a bit as we figure out how to adjust to a disorienting plot or an ambiguous character. This may be challenging, but it is a challenge we will face together and I encourage you to visit my office hours or make an appointment to chat about the readings at any point.
<table>
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<tr>
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<th>READING</th>
<th>LOG PROMPT</th>
<th>JOURNAL IDEA?</th>
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<tr>
<td><strong>Welcome &amp; Introduction</strong></td>
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<tr>
<td>(1) T Jan 23</td>
<td>Syllabus</td>
<td>N/A</td>
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<td><strong>Unit 1: Machiavelli</strong></td>
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<td>(2) R Jan 25</td>
<td>The Prince Chapters 1-9</td>
<td>Rewrite the Dedicatory Letter in your own words and then explain the process M states he uses to understand politics.</td>
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<td>(3) T Jan 30</td>
<td>The Prince Chapters 10-18</td>
<td>Explain the main point of each chapter in one sentence using your own words.</td>
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<td>(4) R Feb 1</td>
<td>The Prince Chapters 19-26</td>
<td>Summarize your understanding of M’s view of human nature and politics in P.</td>
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<tr>
<td>(5) T Feb 6</td>
<td>The Mandrake Acts I-III</td>
<td>Identify a political theme and describe its dramatization in M. How does dramatization help us better understand the political theme you have chosen?</td>
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<td>(6) R Feb 8</td>
<td>The Mandrake Acts IV-V</td>
<td>Compare the view of humanity and politics in M’s play with that in The Prince. Do you think they differ or not? Explain.</td>
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<td>(7) T Feb 13</td>
<td>Belfagor</td>
<td>Give your interpretation of the moral of M’s story in light of your careful consideration of his other works. Does it make a difference that B is a devil?</td>
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<td><strong>Unit 2: Cervantes</strong></td>
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<td>(8) R Feb 15</td>
<td>The Judge of the Divorce Court (scan on Canvas)</td>
<td>What do the characters’ pleas in C’s interlude tell us about the considerations to make before committing to a life-long partnership, like marriage? What considerations did B make in choosing a wife? Now consider how C and M see the interests of the state and society in the institution of marriage.</td>
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<td>(9) T Feb 20</td>
<td>The Marvelous Puppet Show</td>
<td>What is a main point of C’s interlude, in your thoughtful opinion, and how does it connect to a political issue today?</td>
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<td>(10) R Feb 22</td>
<td>The Novel of the Glass Lawyer</td>
<td>What is the difference between TR’s opinions given in madness versus sanity? What do you think are the pros and cons of each, especially for political life?</td>
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<td>(11) T Feb 27</td>
<td>The Novel of the Colloquy of the Dogs (half)</td>
<td>Summarize your understanding of the view of human nature C offers in this dialogue. Explain your opinion on the difference it makes to that view of human nature that the interlocutors are themselves animals. How does this compare to B’s perspective as a devil?</td>
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<td>(12) R Mar 1</td>
<td>The Novel of the Colloquy of the Dogs (half)</td>
<td>Summarize your understanding of the view of the creative process C offers in this dialogue and identify the literary elements that contribute to that view.</td>
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<td>Date</td>
<td>Reading/Exercise</td>
<td>Question/Assignment</td>
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| (13) T Mar 6 | **The Siege of Numantia**
Acts I-II            | Identify a political theme and describe its dramatization in N. How does dramatization help us better understand the political theme you have chosen? |
| (14) R Mar 8 | **The Siege of Numantia**
Acts III-IV          | Give your interpretation of the final speech by the allegorical figure of fame. What is the role of fame in politics? (We saw fame in M’s P and will see it again in H’s L and S’s Sonnet 5.) |
|              | **Unit 3:**
**Hobbes & Astell**                                           |                                                                                     |
| (15) T Mar 13 | **Leviathan**
Part I               | Rewrite the Introduction in your own words and then explain the process H states he uses to understand politics. Does it differ from M’s? |
| (16) R Mar 15 | **De Mirabilibus Pecci,**
**Carmen**         | Compare the view of humanity and politics in H’s poem with that in Leviathan. Do you think they differ or not? Explain using textual evidence. |
| (17) T Mar 20 | Practice Essay Exam                                    | Make a list of 10 possible midterm questions using what we have learned about formulating effective questions. Write the best 2 on a separate paper to assess with a partner during class. |
| (18) R Mar 22 | Midterm Essay Exam
In class                            | N/A                                                                                 |
<p>|              | <strong>SPRING RECESS</strong>                                      |                                                                                     |
| (19) T Apr 3 | “<strong>A Serious Proposal…</strong>”                              | Outline A’s argument in the essay for yourself.                                      |</p>
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<th>Unit 4: Shakespeare</th>
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<tr>
<td><strong>(20) R Apr 5</strong> Measure for Measure Acts I-III</td>
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<td><strong>(21) T Apr 10</strong> Measure for Measure Acts IV-V</td>
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<td><strong>(22) R Apr 12</strong> Op-ed Session I Brainstorm</td>
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<td><strong>(23) T Apr 17</strong> Op-ed Session II Write</td>
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<td><strong>(24) R Apr 19</strong> Sonnets 5 &amp; 23</td>
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<td><strong>(25) T Apr 24</strong> Sonnets 25 &amp; 29</td>
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<tr>
<td>**Unit 5: Creativity</td>
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<td><strong>(26) R Apr 26</strong> Field Trip Chazen Art Museum</td>
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and literary themes we’ve seen. During visit: Observe chosen object in person and record experience as final log entry.

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<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
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<tr>
<td>(27) T May 1</td>
<td>Reflection Journal Intro Peer Review</td>
<td>N/A</td>
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<td>(28) R May 3</td>
<td>Final Essay Exam In Class</td>
<td>N/A</td>
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<td>SUMMER RECESS</td>
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**UW-Madison Learning Resources & Policies**

**The Writing Center**: Writing instructors offer classes and one-on-one meetings to help with your writing. Find details at: [https://writing.wisc.edu](https://writing.wisc.edu)

**Greater University Tutoring Service**: If you need assistance with the readings, or with other aspects of studying for this course, then you can get more information about tutoring options here: [http://www.guts.wisc.edu/](http://www.guts.wisc.edu/)

**The McBurney Disability Resource Center**: If you think you might require special accommodations for this course, then the McBurney Disability Resource Center can help you. Call 608-263-2741 or go to [www.mcburney.wisc.edu](http://www.mcburney.wisc.edu) for more information. Reasonable accommodation for students with disabilities is a responsibility shared by instructors and students. Students are expected to inform me of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. I will work either directly with you or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations.

**Diversity & Inclusion**: UW-Madison believes diversity is a source of strength, creativity, and innovation. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals. The university fulfills its public mission by creating a welcoming and inclusive community for people from every background—people who as students, faculty, and staff serve Wisconsin and the world. For more see: [https://diversity.wisc.edu/](https://diversity.wisc.edu/)

**Academic Integrity**: By enrolling in this course, each student assumes the responsibilities of an active participant in UW-Madison’s community of scholars in which everyone’s academic work and behavior are held to the highest academic integrity standards. Academic misconduct compromises the integrity of the university. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. This includes but is not limited to failure on the assignment/course, disciplinary probation, or suspension. Substantial or repeated cases of misconduct will be forwarded to the Office of Student Conduct & Community Standards for additional review. Read more on student rules, rights, and responsibilities here: [http://guide.wisc.edu/undergraduate/#rulesrightsandresponsibilitiestext](http://guide.wisc.edu/undergraduate/#rulesrightsandresponsibilitiestext)