

**ITAL 462 / 662**  
Dante's *Divine Comedy*

**Plan of Work**

- Week 1  
January 21
- Introduction to the course
    - Dante and his age
    - Dante's biography
    - Dante's classical sources
    - The medieval universe of Dante
- Readings:  
(R) Allen Mandelbaum, *Inferno* "Dante in His Age" (319-329)  
*Inferno* "Dante as Ancient and Modern" (331-340)
- Week 2  
January 26-28
- How to read the *Divine Comedy*: Images, Symbols, Allegories, and the four levels of interpretation
    - Inferno* Cantos 1-2: The voyager-narrator astray; The encounter with Virgil; Invocation to the Muses
- Readings:  
(R) Lino Pertile, *Cambridge Companion*, "Introduction to *Inferno*" (67-90)  
(S) Letterio Cassata, "Canto I: The Hard Begin". *Lectura Dantis* (9-24)
- Week 3  
February 2-4
- *Inferno* Cantos 3-7: The Ante-Inferno; Limbo; The Lustful; The Gluttonous; The Avaricious and the Prodigal; The Wrathful and the Sullen
    - (S) Eugenio N. Frongia, "Canto III: The Gate of Hell" *Lectura Dantis* (36-49)
    - Maria Picchio Simonelli, "Canto VI: Florence, Ciaccio, and the Gluttons" *Lectura Dantis* (84-100)
    - Kleinhenz, Christopher. "The Visual Tradition of *Inferno* 7: The Relationship of Plutus and Fortune." In *Lectura Dantis*, 22-23 (Spring-Fall, 1998) (247-278)
- Week 4  
February 9-11
- *Inferno* Cantos 8-17: The Wrathful and the Sullen; The poets' entry into the city of Dis; The Heretics; The Epicureans; The Violent
- Readings:  
(S) Caron Ann Cioffi, "Canto VIII: Fifth Circle: Wrathful and Sullen," *Lectura Dantis* (111-122)  
Amilcare A. Iannucci, "Canto IX: The Harrowing of Dante from Upper Hell," *Lectura Dantis* (123-135)  
Robert M. Durling, *Lectura Dantis* "Canto X: Farinata and Cavalcante" (136-149)  
Giorgio Petrocchi, *Lectura Dantis* "Canto XIII: The Violent against Themselves" (178-184)  
Simone Marchesi, "The 'Knot of Language': Sermocinatio and Contrapasso for the Rhetoricians in Dante's *Inferno*." *RLA* 1997, 9 (1998) (254-259)

- Week 5  
February 18
- Documentary on Dante's *Inferno*  
(R) Lecture XIX, XXI, XXV, XXVI  
<http://oyc.yale.edu/italian-language-and-literature/ital-310/lecture-7>  
James Brundage, "Law, Sex, and Society in the Middle Ages" (166-175; 417-486) (ebrary)
- Week 6  
February 23-25
- *Inferno* Cantos 18-26: Malebolge; The Simonists; The Diviners; The Barrators; The Hypocrites and the Thieves
- Readings:
- (S) James Nohrnberg, "Canto XVIII: Introduction to Malebolge" *Lectura Dantis* (238-261)
  - Teodolinda Barolini, "Canto XX: True and False See-ers" *Lectura Dantis* (275-286)
  - Joan M. Ferrante, "Canto XXIV: Thieves and Metamorphoses" *Lectura Dantis* (316-327)
  - Anthony Oldcorn, "Canto XXV: The Perverse Image" *Lectura Dantis* (328-347)
- Week 7  
March 2-4
- *Inferno* Cantos 27-34: The Fraudulent Counselors; The Sowers of Scandal and Schism; The Falsifiers; The well of Hell: the Giants; The Traitors; Descent to the southern hemisphere
- Readings:
- (S) Jennifer Petrie, "Canto XXVII: False Counselors: Guido da Montefeltro" *Lectura Dantis* (357-367)
  - Lino Pertile, "Canto XXIX: Such Outlandish Wounds" *Lectura Dantis* (378-391)
  - Robert M. Durling: Canto XXX: Dante among the Falsifiers" *Lectura Dantis* (392-405)
  - Remo Ceserani, "Canto XXXIV: Lucifer" *Lectura Dantis* (432-439)
- Week 8  
March 9-11
- *Purgatorio* Cantos 1-9: Cato of Utica; The Ante-Purgatory; Casella; Manfred; The Second Spur; Sordello; Dante's Invective against Italy and Florence; The guardian angel and the Gate of Purgatory
- Readings:
- (R) Allen Mandelbaum, Introduction to *Purgatorio* (viii-xxx)
  - Jeffrey T. Schnapp, *Cambridge Companion*, "Introduction to *Purgatorio*" (91-106)
  - (S) Ezio Raimondi, "Canto I: Ritual and Story" *Lectura Dantis* (1-10)
  - Robin Kirkpatrick, "Canto III: The Sheepfold of the Excommunicates" *Lectura Dantis* (21-38)
  - Maria Picchio Simonelli, "Canto VI: Abject Italy" *Lectura Dantis* (56-64)
  - Charles Ross, "Canto IX: The Ritual Keys" *Lectura Dantis* (85-94)
- Paper on one canto of *Inferno* due
- Week 9  
March 16-18
- *Purgatorio* Cantos 10-19: The First Terrace: The Proudful; The Second Terrace: The Envious; The Third Terrace: The Wrathful; Ascent to the Fourth Terrace: The Slothful
- Readings:
- (S) Hermann Gmelin, "Canto X: The Art of God" *Lectura Dantis* (95-102)
  - Albert Wingell, "Canto XIII: Among the Envious" *Lectura Dantis* (129-140)

Arielle Saiber, "Canto XV: Virtual Reality" *Lectura Dantis* (151-166)  
John Scott, "Canto XVI: A World of Darkness and Disorder" *Lectura Dantis* (167-177)

Week 10  
March 23-25

- *Purgatorio* Cantos 20-27: The Fifth Terrace: the Avaricious and the Prodigal; Sixth Terrace: The Gluttonous; Seventh Terrace: The Lustful; Colloquy with Poets

Readings:

- (S) Vincent Moleta, "Canto XX: Hugh Capet and the Avarice of Kings" *Lectura Dantis* (210-222)
- Janet L. Smarr, "Canto XXI: Greeting Statius" *Lectura Dantis* (222-236)
- Rinaldina Russell, "Canto XXIII: Reading Literary and Ethical Choices" *Lectura Dantis* (252-261)
- Lino Pertile, "Canto XXIV: Of Poetry and Politics" *Lectura Dantis* (262-276)
- Prue Shaw, "Canto XXVI: The Fires of Lust and Poetry" *Lectura Dantis* (288-302)

Week 11

- Spring Break

Week 12  
April 6-8

- *Purgatorio* Cantos 28-33: Earthly Paradise; The Disappearance of Virgil; Beatrice; Matilda; Readiness for Paradise

Readings:

- (S) Victoria Kirham, "Canto XXVIII: Watching Matilda" *Lectura Dantis* (311-328)
- Peter Armour, "Canto XXIX: Dante's Processional Vision" *Lectura Dantis* (329-340)
- Emilio Pasquini, "Canto XXXI: Dante's Repentance" *Lectura Dantis* (353-359)
- Dino Cervigni, "Canto XXXIII: "Beatrice's Prophecy" *Lectura Dantis* (378-389)

Week 12  
April 13-15

- *Paradiso* Cantos 1-9: Proem and Invocation to Apollo; The Empyrean and the order of the universe; The First Heaven: the Sphere of the Moon; The Second Heaven: the Sphere of Mercury; the mysteries of Salvation and Resurrection; The Third Heaven: the Sphere of Venus
- **Paper on one canto of *Purgatorio* due**

Readings:

- (R) Allen Mandelbaum, Introduction to *Paradiso* (viii-xxii)
- Rachel Jacoff, *Cambridge Companion*, "Introduction to *Paradiso*" (107-124)
- (S) Christie K. Fengler-William A. Stephany: "The Visual Arts: A Basis for Dante's Imagery in Purgatory and Paradise" *Michigan Academician*: (10), 1977 (127-141).
- Massimo Verdicchio, *The Poetics of Dante's Paradiso*, "Prologue I" (6-11); "Prologue II" (12-22); "Heaven of the Moon" (23-35); "Heaven of Mercury" (36-45); "Heaven of Venus" (46-58)

Week 13

- *Paradiso* Cantos 10-18: Divine Wisdom and the Harmony of Creation; The Fourth

- April 20-22 Heaven: the Sphere of the Sun; St. Thomas and St. Francis; The Fifth Heaven: the Sphere of Mars; Cacciaguida; The Sixth Heaven: The Sphere of Jupiter
- Readings:  
 (R) Erich Auerbach, "St. Francis of Assisi in Dante's *Commedia*," *Italica* 22, No. 4 (Dec., 1945) (166-179).  
 Paul Freedman, "Introduction to Monasticism"  
<http://oyc.yale.edu/history/hist-210/lecture-13#ch2> (Online Lecture)  
<http://oyc.yale.edu/transcript/1207/hist-210> (Lecture Transcript)
- (S) M.B. Crowe, "Paradiso X: Siger of Brabant." In *Dante Soundings: Eight Literary and Historical Essays*, edited by David Nolan. Dublin: Irish Academic Press, 1981 (146-62)  
 Massimo Verdicchio, *The Poetics of Dante's Paradiso*, "Heaven of the Sun" (59-76); "Heaven of Mars" (77-107)

- Week 14  
 April 27-29 • *Paradiso* Cantos 19-29: Eagle's denunciation of evil Christian rulers; The Seventh Heaven: the Sphere of Saturn; the Eighth Heaven and the Sphere of the Fixed Stars and Heaven; Examination of Dante on Faith, Hope, Charity, and Love; The Ninth Heaven: The Primum Mobile
- Readings:  
 (S) Massimo Verdicchio, *The Poetics of Dante's Paradiso*, "Heaven of Jupiter" (108-115); "Heaven of Saturn" (116-123); "Fixed Stars" (124-145); "Primum Mobile" (146-160)

- Week 15  
 May 4-6 • *Paradiso* Cantos 30-33: The Tenth Heaven: The Empyrean; The Rose; Dante's vision and the Eternal Light
- Readings:  
 (R) A. N. Williams, *Cambridge Companion*, "The Theology of the *Comedy*" (201-217)  
 Peter Hawkins, *Cambridge Companion*, "Dante and the Bible" (125-140)  
 (S) Joan Ferrante, *Cambridge Companion*, "A Poetics of Chaos and Harmony" (181-200)  
 Massimo Verdicchio, *The Poetics of Dante's Paradiso*, "Theology" (161-170)

- Week 16 • **Final paper due**

## Abbreviations

[R] = Required reading  
 [S] = Suggested reading

## Textbooks and Course Material

### Required Texts

Dante Alighieri, *The Divine Comedy: Inferno* (trans. Allen Mandelbaum). Bantam, 2004.  
 Dante Alighieri, *The Divine Comedy: Purgatorio* (trans. Allen Mandelbaum). Bantam, 2004.  
 Dante Alighieri, *The Divine Comedy: Paradiso* (trans. Allen Mandelbaum). Bantam, 2004.  
 R. Jacoff (ed.) *The Cambridge Companion to Dante*. Cambridge University Press, 2007.

John. A. Scott, *Understanding Dante*. Notre Dame University Press, 2005.  
Guy P. Raffa, *The Complete Danteworlds*. University of Chicago Press, 2009. [ebrary]

Allen Mandelbaum, Anthony Oldcorn, John Ross (eds.). *Lectura Dantis: Inferno: A Canto-by-Canto Commentary*. University of California Press, 1999. [ebrary]

Allen Mandelbaum, Anthony Oldcorn, John Ross (eds.). *Lectura Dantis: Purgatorio: A Canto-by-Canto Commentary*. University of California Press, 2008. [ebrary]

Massimo Verdicchio, *The Poetics of Dante's Paradiso*. University of Toronto Press, 2010.

Additional material will be provided in handouts/CD or made available through library services.

## Course Description

A select reading in *The Divine Comedy* with some reference to Dante's other main works, *Convivio*, *Monarchia*, and *Vita Nuova*. The course, taught in English, will be based on translated editions of Dante's works. Romance Language/Italian majors are required to read Dante's texts also in the original.

## Objectives

The course has a fourfold aim:

- Analyze the *Divine Comedy* against the historical, political, religious and philosophical background of late Middle Ages;
- Define the economic, political, and religious milieu of 13th – 14th century Florence;
- Study the Italian literary and linguistic tradition that shaped Dante's poem;
- Perform textual analysis of select passages from *Inferno*, *Paradiso*, and *Purgatorio*, based on the English translation vis-à-vis the source text.

## How Objectives Will Be Met

- Students will read and analyze all three books of *The Divine Comedy* in a bilingual edition and will read a significant number of essays for each canto.
- The mixed class format – part lecture, part seminar – will allow students to acquire in-depth knowledge of Dante Alighieri's epic masterpiece, as well as critical understanding of its main ramifications (personal, historical, rhetorical, aesthetic, philosophical, and theological). The required written papers will further enable students to describe and analyze this product of early Italian literature and formulate critical hypotheses about its manifold interpretations.

## Evaluation Methods and Grading Distribution

The final grade will be distributed as follows:

Undergraduate		Graduate	
Attendance	10%	Attendance/Class participation	20%
Oral presentation	10%	Oral presentation	10%

Short papers	30%	Short papers	20%
Final paper	30%	Final paper	30%
Assignments	20%	Book reports	10%

### Grading Scale

A = 100-93	A- = 92-90	B+ = 89-88	B = 87-84
B- = 83-80	C+ = 79-78	C = 77-74	C- = 73-70
D+ = 69-68	D = 67-64	D- = 63-60	F = 59-0

### General Guidelines

Attendance. Given the nature of this course, attendance and active participation are extremely important. Lectures and relevant discussions are essential in completing the course satisfactorily. Attendance is therefore mandatory. Students are expected to come to class on time, stay through the duration, and participate in all class activities. Students are allowed one absence only and should use it judiciously, since each additional absence, JUSTIFIED OR UNJUSTIFIED, will result in the loss of 1% from their 10% class participation. In the unlikely event that a class cancellation is required, students will be notified through a posting bearing the department official letterhead. Before assuming that a class is canceled students should verify its cancellation with the WLC Department (895-3431). Failure to do so may result in an unjustified absence.

Oral presentation. Students are required to give one oral presentation during the semester. The presentation will be based on a *canto* of *Inferno*, *Purgatorio* or *Paradiso*, to be chosen by the student, and will analyze specific themes and characters within that *canto*. The presentation will be 10-15 minutes long. Scheduling of the presentation must be arranged with the instructor.

Short papers. Students are required to write two five-page papers on specific *cantos* from *Inferno* and *Purgatorio*. For these papers, students must delve critically and analytically into specific aspects of the chosen *canto* (aspects which can be the same as those of the oral presentation). Papers (in English for the general students and in Italian for the RL majors) must be written according to the MLA Handbook for Writers of Research Papers (7th ed.) and the MLA Style Manual and Guide to Scholarly Publishing (3rd ed.). Information on how to write a paper can be found at:

<http://owl.english.purdue.edu/owl/resource/747/01/>;

Anna Georgantonis Keah, *Writing a Research Paper* (3rd ed.), The Educational Publisher 2012 (<http://Writing.EduPublisher.com>).

A list of possible subjects on *Inferno* and *Purgatorio* can be found in the syllabus Appendix. All papers must be turned in by the day indicated in the syllabus. Late papers will not be accepted.

Assignments. Students are required to answer the Study Questions listed in *Danteworlds* at the end of each chapter. Students will post their assignments in a Web Board Discussion site specifically set-up for this class at *Piazza*, a question-and-answer platform, catered to getting students help from classmates and the instructor. Web Board Discussion, which is aimed at increasing interaction among students and developing critical thinking skills, will be regularly monitored by the instructor. Online discussion is regulated by the same code of conduct as in-class discussion. Students must express their opinions in a constructive, respectful manner, and refrain from using language that may be offensive to others (see UNLV Students' code at: <http://studentconduct.unlv.edu/conduct/pdf/Student-Conduct-Code.pdf>).

The direct link to Piazza is: <https://piazza.com/unlv/spring2015/ital462662/home>. To activate your personal Web Board account:

1. Go to the Piazza site <http://piazza.com/students/school-search>
2. Enter UNLV
3. Select your class (ITAL462) then click on "Enroll"

#### 4. Enter your e-mail address and follow subsequent instructions

Final paper. Students are required to write a ten-page research paper on a topic that spans different cantos. The final paper may be written as a revision and extension of one of the two short-papers. Details of the final paper must be arranged with the instructor. As for the short-papers, the final paper (in English for the general students and in Italian for the RL majors) must be written in accordance to the MLA Style. The final paper must be turned in by the day indicated in the syllabus.

Book reports. Graduate students are additionally required to write two book reports and to present them in class on the day indicated in the syllabus. The length of the book report may vary between five and ten pages. Students who need guidance on how to write a term paper might find the following website helpful: <http://owl.english.purdue.edu/owl/resource/703/1/>

#### Websites

##### Dante

The Dante Society of America: <http://www.dantesociety.org/>

Dante Studies: [http://www.lieberknecht.de/dante/welc\\_old.html](http://www.lieberknecht.de/dante/welc_old.html)

Dartmouth Dante Project: <http://dante.dartmouth.edu/>

Dante Alighieri on the Web: <http://www.greatdante.net/>

Digital Dante Project: <http://digitaldante.columbia.edu/>

Princeton Dante Project: <http://etcweb.princeton.edu/dante/index.html>

Società Dantesca Italiana: <http://www.dantesca.it/>

##### Christian Religion

Catholic Online <http://www.catholic.org/saints/> (Saints and Angels)

New Advent <http://www.newadvent.org/cathen/> (Encyclopedia)

##### Classical Sources

The Classics Page <http://www.thelatinlibrary.com/classics.html>

The Greek Mythology <http://www.theoi.com/>

Greek Mythology Link <http://www.maicar.com/GML/index.html>

Perseus Digital Library <http://www.perseus.tufts.edu/hopper/>

##### Middle Ages

The Labyrinth <https://blogs.commonsgorgetown.edu/labyrinth/>

NetSERF <http://www.netserf.org/>

British Library (Illuminated Manuscripts)

<http://www.bl.uk/learning/histcizen/medieval/medievalrealms.html>

IMS <http://www.fordham.edu/halsall/sbook1.asp> (Internet Medieval Sourcebook)

OMACL <http://omacl.org/> (Online Medieval and Classical Library)  
Open Yale Courses <http://oyc.yale.edu/history/hist-210/lecture-13> (Monasticism)  
High and Late Middle Ages <http://www.historyteacher.net/APEuroCourse/WebLinks/WebLinks-Late%20Middle%20Ages.htm>



## Select Bibliography

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- Alighieri, Dante. *De vulgari eloquentia: Dante's book of exile*, ed. Marianne Shapiro. Lincoln: University of Nebraska Press, 1990.
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### Dante Criticism

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## UNLV Policies and Statements

- Consensual Relationships – UNLV prohibits romantic or sexual relationships between members of the university community when one of the individuals involved has direct professional influence or direct authority over the other. For further information, see: <http://hr.unlv.edu/Policy/consensual.html>

## APPENDIX

### Suggested topics for research papers

#### *Inferno*

- |            |                                                                                                                                                                                                 |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Canto I    | The woods in medieval symbolism<br>Definition of allegory and symbols the Middle Ages and post-Middle Ages<br>Dante's prophecy of "Veltro" (Greyhound): his religious and apocalyptic dimension |
| Canto II   | Dante's choice of Virgil as a guide<br>Identity of the three blessed women and their role                                                                                                       |
| Canto III  | Pope Celestino V<br>The demon Charon                                                                                                                                                            |
| Canto IV   | The notion of Limbo: genesis, tradition, and Dante's innovation<br>The "noble castle": possible interpretations                                                                                 |
| Canto V    | The concept of love in the French and Provençal courtly tradition and the <i>dolce stil novo</i><br>Dante's critics on "Paolo and Francesca": various positions and interpretations             |
| Canto VI   | Black and White Guelphs<br>Monsters in medieval painting                                                                                                                                        |
| Canto VII  | The notion of "Fortuna" in classical and medieval times                                                                                                                                         |
| Canto VIII | Filippo Argenti as a symbol of Florentine XIII cent. society                                                                                                                                    |
| Canto IX   | Medieval cities in Dante's age<br>The Cathari movement in XIII century Italy and Florence                                                                                                       |
| Canto X    | Farinata as a historical figure; the battle of Montaperti<br>The medieval view of Epicureans as un-Christians                                                                                   |
| Canto XI   | The medieval penal code and its relationship with Dante's moral code                                                                                                                            |
| Canto XII  | Italian feudal lords and "tyrants": Ezzelino, Da Polenta, Este<br>The mercenary armies in 13 <sup>th</sup> century Florence and Italy                                                           |
| Canto XIII | Pier della Vigna as a historical figure<br>Suicide in Middle Ages: the Church doctrine                                                                                                          |
| Canto XIV  | The Cretan Veglio: allegorical meanings in the classical and Christian eras                                                                                                                     |

	Capaneo: diverging views in the classical and the Romantic tradition
Canto XV	Brunetto Latini as writer and teacher
Canto XVI	Social classes in 13 <sup>th</sup> century Florence The Counts Guidi and Florence Medieval economy and ethics
Canto XVII	Usury in the Middle Ages The animal monster Geryon
Canto XVIII	Panderers in Medieval society: Venedico Caccianemico Ideology of pilgrimage in the Middle Ages
Canto XIX	The donation of Constantine Simonies and corruption in the Papacy
Canto XX	Divination and Magic during the Middle Ages Classical astrology vis-à-vis medieval astrology
Canto XXI	Gambling in Medieval Europe Representations of the devil and demons in medieval popular culture
Canto XXII	Carnivals and plays: Innocent III and <i>ludi teatrales</i>
Canto XXIII	St. Augustine's <i>De mendacio</i> (About Lying) The <i>fratres gaudentes</i> or <i>frati (cavalieri) gaudenti</i>
Canto XXIV	Ovid in medieval culture Crime and punishment in the Middle Ages: crime against property
Canto XXV	Lucan's <i>Pharsalia</i> Vanni Fucci
Canto XXVI	Medieval books of travel Ptolemy's <i>Geographia</i>
Canto XXVII	Guido da Montefeltro Boniface VIII's Bull <i>Unam Sanctam</i>
Canto XXVIII	Bertram del Bornio in Dante's works The Book of Muhammad's Ladder ( <i>Liber scale Machometi</i> )
Canto XXIX	Revenge in medieval times: legal and religious perspectives Plague and disease in the Middle Ages
Canto XXX	Coins and counterfeiting in medieval Italian cities Books on gold and other metals known in Dante's age
Canto XXXI	Giants in classical mythology Nimrod
Canto XXXII	Ferocity and violence of medieval life
Canto XXXIII	Pisa in the 13 <sup>th</sup> century

Canto XXXIV    Representations of Lucifer in medieval art  
Attributes of Lucifer/Satan in Semitic religions and Christian religion

### ***Purgatorio***

Canto I            Cato as a historical figure

Canto II            Sacred and non-sacred music in 13<sup>th</sup> century Italy and Florence  
Casella's song

Canto III            Origin of the repression of heresies  
Manfredi

Canto IV            Dante's Belacqua (Duccio di Bonavia)  
Geographical position of Purgatory

Canto V            Pia de Tolomei: women's condition in medieval society  
Sin and repentance: medieval views

Canto VI            Sordello the troubadour: *L'ensenhamen d'onor* and love songs  
Birth of Italian *signorie*

Canto VII            The figure of *Rex inutilis* between the 8<sup>th</sup> and 13<sup>th</sup> centuries  
Philip III of France

Canto VIII            The *locus amoenus* in Medieval literature

Canto IX            Function of confession in Catholic religion

Canto X            Deeds of Roman emperor Trajan  
Florentine sculpture: Nicola and Giovanni Pisano

Canto XI            Italian medieval miniaturism  
The Battle of Colle Val d'Elsa

Canto XII            The function of art in the *Divine Comedy*

Canto XIII            *Exemplum* in medieval literature  
Hunting and falconry for the medieval nobility

Canto XIV            Chivalric ideals

Canto XV            The cult of the Virgin Mary between the years 1000-1300

Canto XVI            Hierocratic theory of Pope Innocent IV

Canto XVII            Scholasticism and the notion of love  
Andreas Capellanus' *De amore*

Canto XVIII            The cultural role of abbeys and monasteries in medieval times

Canto XIX            The Fieschi family  
Dante's two dreams: similarities and differences



Canto XX	Politics of Philip IV “the Fair” Knights Templar Classical and medieval theories on the origins and causes of earthquakes
Canto XXI	The <i>Thebaid</i> by Statius
Canto XXII	Tree as a symbol in medieval art and literature
Canto XXIII	“Tenzzone” or <i>contentio</i> as a literary genre.
Canto XXIV	Bonagiunta Orbicciani Guittone d’Arezzo
Canto XXV	Theories on the birth of the soul: Siger of Brabant, Albertus Magnus, Thomas Aquinas
Canto XXVI	Influence of the poetic works of Guinizelli on Dante
Canto XXVII	The principle of “libero arbitrio” (free will) and its religious implications
Canto XXVIII	The myth of Earthly Paradise before Dante Historical and fictional models of Matelda
Canto XXIX	References to <i>The Book of Apocalypse</i>
Canto XXX	Reasons for Virgil’s departure
Canto XXXI	The river Lethe and the other rivers of the <i>Divine Comedy</i>
Canto XXXII	The gryphon as a medieval symbol Prostitution in the Middle Ages
Canto XXXIII	The various interpretations of DXV

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**Religious Holidays Policy**— Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor **within the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or within the first 7 calendar days of the course for summer and modular courses**, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

**Transparency in Learning and Teaching**—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:

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<https://www.unlv.edu/provost/transparency>

**Incomplete Grades**—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for that semester/session but for reason(s) beyond the student’s control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving “I” grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

**Tutoring and Coaching**—The **Academic Success Center (ASC)** provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit <http://www.unlv.edu/asc> or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of the SSC (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TEB second floor.

**UNLV Writing Center**—One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 702-895-3908. The student’s Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>.

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