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, Ciacco, and the Gluttons"
Lectura Dantis (84-100)

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)
Week 5
February 18
• Documentary on Dante’s *Inferno*
  (R) Lecture XIX, XXI, XXV, XXVI
  
  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)
  (S) Ezio Raimondi, “Canto I: Ritual and Story” *Lectura Dantis* (1-10)
  Maria Picchio Simonelli, “Canto VI: Abject Italy” *Lectura Dantis* (56-64)
  • Paper on one canto of *Inferno* due

Week 9
March 16-18
• *Purgatorio* Cantos 10-19: The First Terrace: The P prideful; The Second Terrace: The Envious; The Third Terrace: The Wrathful; Ascent to the Fourth Terrace: The Slothful
  
  Readings:
  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)


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)


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:
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)

Massimo Verdicchio, *The Poetics of Dante's Paradiso*, “Heaven of the Sun” (59-76); “Heaven of Mars” (77-107)

Week 14  • *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  • *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**


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:

<table>
<thead>
<tr>
<th>Undergraduate</th>
<th>Graduate</th>
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</thead>
<tbody>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Oral presentation</td>
<td>10%</td>
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</tbody>
</table>
Short papers 30%  Short papers 20%
Final paper 30%  Final paper 20%
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.lie berknecht.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/
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.commons.georgetown.edu/labyrinth/
NetSERF http://www.netserf.org/
British Library (Illuminated Manuscripts) http://www.bl.uk/learning/histcitizen/medieval/medievalrealms.html
IMS http://www.fordham.edu/halsall/sbook1.asp (Internet Medieval Sourcebook)
Select Bibliography

Dante’s Translated Texts


Alighieri, Dante. La Vita Nuova, ed. Mark Musa. New Brunswick (N. J.), Rutgers University Press. [1957]


Dante Criticism


Curtius, Ernst R. European Literature and the Latin Middle Ages. New York, Pantheon Books (Bollingen Series, 36), 1953.

Dameron, George W. Florence and Its Church in the Age of Dante. University of Pennsylavania Press, 204.


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
Definition of allegory and symbols the Middle Ages and post-Middle Ages
Dante’s prophecy of “Veltro” (Greyhound): his religious and apocalyptic dimension

Canto II  Dante’s choice of Virgil as a guide
Identity of the three blessed women and their role

Canto III  Pope Celestino V
The demon Charon

Canto IV  The notion of Limbo: genesis, tradition, and Dante’s innovation
The “noble castle”: possible interpretations

Canto V  The concept of love in the French and Provencal courtly tradition and the _dolce stil novo_
Dante’s critics on “Paolo and Francesca”: various positions and interpretations

Canto VI  Black and White Guelphs
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
The Cathari movement in XIII century Italy and Florence

Canto X  Farinata as a historical figure; the battle of Montaperti
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
The mercenary armies in 13th century Florence and Italy

Canto XIII  Pier della Vigna as a historical figure
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 13th 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 ludi theatrales
Canto XXIII  St. Augustine’s De mendacio (About Lying)
The fratres gaudentes or frati (cavalieri) gaudenti
Canto XXIV  Ovid in medieval culture
Crime and punishment in the Middle Ages: crime against property
Canto XXV  Lucan’s Pharsalia
Vanni Fucci
Canto XXVI  Medieval books of travel
Ptolemy’s Geographia
Canto XXVII  Guido da Montefeltro
Boniface VIII’s Bull Unam Sanctam
Canto XXVIII  Bertram del Bornio in Dante’s works
The Book of Muhammad’s Ladder (Liber scale Machometi)
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 13th 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 13th 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 8th and 13th 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
Academic Misconduct— Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV’s function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the Student Academic Misconduct Policy (approved December 9, 2005) located at: https://www.unlv.edu/studentconduct/student-conduct.

Copyright—The University requires all members of the University Community to familiarize themselves with and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: http://www.unlv.edu/provost/copyright.

Disability Resource Center (DRC)— Disability Resource Center (DRC)—The UNLV Disability Resource Center (SSC-A 143, http://drc.unlv.edu/, 702-895-0866) provides resources for students with
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:

https://www.unlv.edu/provost/teachingandlearning
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/.

Rebelmail—By policy, faculty and staff should e-mail students’ Rebelmail accounts only. Rebelmail is UNLV’s official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students’ e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu. Emailing within WebCampus is acceptable.
**Final Examinations**—The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at: [http://www.unlv.edu/registrar/calendars](http://www.unlv.edu/registrar/calendars).

**Library statement:**
Students may consult with a librarian on research needs. For this class, the Subject Librarian is ([https://www.library.unlv.edu/contact/librarians_by_subject](https://www.library.unlv.edu/contact/librarians_by_subject)). UNLV Libraries provides resources to support students’ access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at [https://www.library.unlv.edu/](https://www.library.unlv.edu/).