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CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
Core Category: WID Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
Effective Fall 2013

APPROVED MAR 27 2013
M.M.

1. Department: MCL College: CLASS
2. Faculty Contact Person: Alessandro Carrera Telephone: 3-3069 Email: acarrera@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
ITAL / 4308 / Dante and His World
 - Instructional Area / Course Number / Short Course Title (30 characters max.):
ITAL / 4308 / DANTE AND HIS WORLD
 - SCH: 3.00 Level: SR CIP Code: 1609020001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012
J.M.

4. Justification for adding/changing course: To meet core curriculum requirements
5. Was the proposed/revised course previously offered as a special topics course? Yes No
If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
 / /
 - Course ID: Effective Date (currently active row):

6. Authorized Degree Program(s): B.A. Italian Studies
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
ITAL / 4308 / Dante and His World
 - Course ID: 28550 Effective Date (currently active row): 20098

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: ENG 1304 Description (30 words max.): The life and times of Dante Alighieri, his major works, impact on Western culture, and legacy today. Taught in English.

10. Dean's Signature: _____ Date: 12/5/12
Print/Type Name: Sarah Fishman

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REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Alessandro Carrera

Telephone: 3-3069

Email: acarrera@uh.edu

Dean's Signature: _____

Date: September 10, 2012

Course Number and Title: ITAL 4308 – Dante and His World

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

• Students will acquire basic knowledge of the life and works of one of the most significant poets of all time, and will learn how to read his poetry and discuss it with competence. • Students will learn how artists and thinkers in different fields have reacted to Dante's work and drawn inspiration from him to represent the changing reality of the contemporary world. • Students will learn how to be able to demonstrate analytical and critical skills in a breadth of topics related to Dante's works and Dante's impact on Western culture. • Students will improve their writing skills by answering essay-questions that require analysis of literary texts, historical events, and aesthetic judgment of related works of art. They will also be able to provide a final research paper.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

v.5/10/12

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

In this course students will enhance their critical thinking by reading, discussing, researching, and writing about Dante Alighieri's works and the European intellectual trends in the Middle Ages. Topics include Dante's "Vita Nuova" and "The Divine Comedy," the theories of love from the Provençal Troubadours to Dante's "Sweet New Style," the conflict between Papacy and Empire in the Middle Ages and the economical and political situation in Florence and Italy in Dante's times. Consideration of the texts we will read in class, many of which treat the nature of grace and sin, the historical and personal consequences of every character's decisions, will promote the ability to connect choices and actions to ethical decision-making. Students will write two short essays and a 1500 word-minimum paper on a topic in the area of Dante Studies. Students will learn how to work with contemporary criticism of Dante and will be asked to use it in their written essays.

SAMPLE ASSIGNMENT:

Write a 1000-word minimum paper (essay-like) in which you answer at least three of the following questions:

- 1) Two female characters appear in the first five cantos of *Inferno*. Who are they? What is their purpose in the narrative structure of the poem? What ideas of love do they represent?
- 2) In the course of the first cants, Dante moves gradually from allegory to realism. Can you explain how the shift happens and point out the key scenes where it does take place?
- 3) Give your interpretation of the "Ulysses" canto. You may want to include Primo Levi's reading of Dante's Canto in his *Survival in Auschwitz*.
- 4) Who is Count Ugolino? Describe Dante's treatment of his story and explain why it is considered one of the peaks among his literary achievements.
- 5) What is Purgatory? (You may want to do a little research in your textbooks and elsewhere on its meaning and how it came to be.) Do you find that Dante's style change when we move from Hell to this new dimension? Can you see the change in the descriptions and the first characters we meet?

v.5/10/12

References (Please Read Carefully)

At least one quote from the introduction to your edition of *New Life* must be included in your paper. You can quote many other sources as well (journal articles, books, online journals and websites). Put your quotes in brackets, "...", insert footnote or endnote at the end of your quote¹ and provide the appropriate reference in the note. For example: "Rachel Jacoff (ed.). *The Cambridge Companion to Dante* (Cambridge, UK: Cambridge University Press, 2007), p. ... (or pp. ...). If you use more than one quote from the same source, you can shorten the bibliographical information from the second time on. Example: R. Jacoff, *Id.*, p. ... If you quote from an article, in the footnote or endnote include the title of the article in brackets, "...", followed by the name of the journal in *italics*. If you quote from a website, copy the complete link in the endnote. If you paraphrase, that is, using someone else's thoughts with your words, insert a footnote or an endnote that says "See..." (followed by the appropriate reference to the book, or article, and page(s) you are paraphrasing.

Communication Skills:

Students will improve their writing skills by answering essay-questions that require analysis of literary texts and criticism, all related to the work of Dante. This course is writing intensive, involving initial and final drafts and a final research paper at the end of the semester, with faculty feedback on paper drafts.

In the same assignment as above, students will demonstrate their ability to communicate effectively.

Students submit writing assignments, including weekly discussion postings throughout the semester and receive detailed feedback of their progress prior to submitting the final versions of their work. If necessary, additional support will be provided by the instructor either to individual students or the class as a whole in regard to research tools/methodologies as well as writing proficiency. This may include recommending consultation with writing center staff, subject librarians or technological support specialists. At the end, of the semester, students will be able to self-evaluate the progress they have made in mastering their research and writing.

Student feedback, as well as effectiveness of current assignments and support provided will be taken into consideration when the course is offered in subsequent semesters. Adjustments will be made if necessary to provide more effective instruction. If the students agree, the best student papers will appear on the course webpage and thus become available as models for quality student work in subsequent classes.

Empirical & Quantitative Skills:

N/A

Teamwork:

N/A

Social Responsibility:

v. 5/10/12

In the same assignment as above, students will explore issues of social responsibility. Being an introduction to Dante and his times, this course is in part dedicated to the understanding of the political, moral, and religious issues of the 13th and 14th century. Although these times are decidedly remote from us, the moral and political urgency of Dante's work, which includes his personal involvement in the politics of Florence, provides a great example of how poetry, literature, and civic duties are indeed connected. Class discussions and part of the assigned essay questions will deal precisely with these issues.

Personal Responsibility:

In the same assignment as above, students will explore issues of personal responsibility. Dante's work calls into question public and personal morality, asking for a full consistency of individual behavior. Regardless of the Middle Ages religious background and the biases that can be ascribed at the time in which Dante lived, the "Divine Comedy" is still a powerful moral tale that puts personal and historical responsibility on the balance and calls for a reappraisal of the complete human experience. Very few other works of literature can ignite as many discussions about personal responsibility as the "Divine Comedy." Class discussions and part of the assigned essay questions will deal precisely with these issues.

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

Click here to enter text.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature:     

¹ Like this.

UNIVERSITY OF HOUSTON
DEPARTMENT OF MODERN AND CLASSICAL LANGUAGES
ITALIAN 4308

DANTE AND HIS WORLD

Taught in English – Core: Writing in the Disciplines
Counts toward Major and Minor in Italian
if papers are written in Italian

Prof. Alessandro Carrera – Director of Italian Studies
AH 418 – Tel.: (713) 743-3069 – Fax (713) 743-2693
<acarrera@uh.edu> – <http://www.class.uh.edu/mcl/>



Dante Alighieri. Portrait by Sandro Botticelli, 1495

The course provides an introduction to the major poetical works of Dante Alighieri (1265–1321). Students will be taught how to read and understand the cultural complexity of the *New Life* and the *Divine Comedy*. In addition to the necessary historical background of Dante's life and times, the course will widen its scope including some contemporary works of art, from literature, to cinema and theatre that have kept alive Dante's legacy in the contemporary world.

Learning Outcomes

- Students will acquire basic knowledge of the life and works of one of the most significant poets of all time, and will learn how to read his poetry and discuss it with competence.
- Students will learn how artists and thinkers in different fields have reacted to Dante's work and drawn inspiration from him to represent the changing reality of the contemporary world.
- Students will learn how to be able to demonstrate analytical and critical skills in a breadth of topics related to Dante's works and Dante's impact on Western culture.
- Students will improve their writing skills by answering essay-questions that require analysis of literary texts, historical events, and aesthetic judgment of related works of art. They will also be able to provide a final research paper.

Textbooks

- 1) Dante, *Vita nuova*. Trans. Mark Musa. Oxford University Press, 1999. ISBN-10: 0192839357.
- 2) Dante, *The Divine Comedy (Inferno, Purgatorio, Paradiso)*. Trans. A. Mandelbaum. Everyman's Library, 1995. ISBN-10: 0679433139.
- 3) Guy P. Raffa. *The Complete Danteworlds: A Reader's Guide to the Divine Comedy*. University of Chicago Press, 2009. ISBN-10: 0226702707.
- 4) Rachel Jacoff (ed.). *The Cambridge Companion to Dante*. Cambridge University Press, 2007. ISBN-10: 0521605814.

Additional readings and visual material provided by the instructor:

- 1) Greenaway, Peter, *Dante's Inferno* (1993) [Film to be shown in class].
- 2) Levi, Primo. From: *Survival in Auschwitz* (1947): "The Canto of Ulysses"
- 3) Giuseppe De Liguoro, *L'inferno* (1911) [Film to be shown in class].
- 4) Eliot, T. S. *The Waste Land*. Norton Critical Edition. Norton, 2000 (excerpts).
- 5) Eugenio Montale, *The Prisoner's Dream and Little Testament* (1956).
- 6) Godard, Jean-Luc: *Notre Musique* (2003) [Film excerpts to be shown in class].
- 7) Roberto Benigni, *L'ultimo del Paradiso* (2004) [Italian TV Production to be shown in class].

Assignments

Three Papers, minimum 1000 word each. The Final Paper must come as close as possible to a research paper. Students are strongly encouraged to start working on their final paper with reasonable advance to give the instructor time to revise the first drafts.

Grades

Participation: 10%
 Paper One: 25%
 Paper Two: 25%
 Final Paper: 40%

Grading Scale

93-100	A	83-86	B	73-76	C	63-66	D
90-92	A-	80-82	B-	70-72	C-	60-62	D-
87-89	B+	77-79	C+	67-69	D+	50-59	F

Prerequisites

ENGLISH 1304, ITAL 2302 is a prerequisite for students majoring or minoring in Italian Studies. Italian majors and minors will be required to write their tests in Italian. Students who do not pursue a major or a minor in Italian Studies will conduct all required work in English.

Important: Minors in Italian need to keep in mind that the absolute prerequisite for enrollment in Italian at the 3000 or 4000 level is the completion of Italian 2302. The rule applies even when the 3000 level course is taught in English, since Minors are supposed to write their term papers in Italian. The only exception is Italian 3336, which is mandatory for every Minor regardless of their language level, and does not require papers in Italian.

Requirements

Attendance is mandatory. More than four absences, if not substantially motivated, put the student at risk of being dropped out. Students are expected to complete the reading assignments before the following class and bring the textbooks that are required. Students are expected to answer questions about the texts and participate in the discussion. Papers are due on time.

Plagiarism and Academic Honesty

Plagiarism is an act of intellectual dishonesty that consists of passing off another's words as one's own. Sanctions for infractions of plagiarism are serious, and may result in failing an assignment, failing a course, and being placed on academic probation. You may, of course, consult other sources for your papers in this course. However, you must cite all of those sources in a bibliography. If you use another person's words or thoughts in whole or in part in your papers, be sure that your work clearly acknowledges your sources.

Repetition of Papers Used in Other courses

Papers written for another class cannot be used to fulfill the requirements for this course. This will be considered an act of *academic dishonesty*. If you would like to incorporate fragments from a paper written for a different course, you need to obtain written authorization from the professor of that course and from me. If you do not comply with this regulation, you will be facing sanctions ranging from your grade on the paper being lowered to failing this class.

Submitting Papers and Turnitin.com

All students must submit a hard copy of their papers to me AT THE BEGINNING OF CLASS on the due date. You must also upload an electronic version of this exact same paper to turnitin.com BEFORE the beginning of class on the paper's due date. Papers uploaded to turnitin.com after class time will be considered late, even if you submit a hard copy of your paper on time to me in class. If you do not yet have a turnitin.com account, you must create one immediately (it is free for students). The information that you will need to submit papers for this class consists of the following:

Course Number:
Password:

You will not receive a grade for any paper until it is uploaded to turnitin.com.

Cell-free and wireless-free environment

Cell phone use of any kind is not permitted in class. If you use your laptop to take notes, you are not allowed to check your email during class, and must turn off your computer's wireless connection. Your participation grade for the semester will be lowered for every instance of unauthorized text messaging or email checking, or if your phone rings during class. If there is a good reason why you must leave your phone on during class, please tell the instructor before class begins. Excessive use of your cell phone or other wireless devices constitutes disruptive behavior. It is disrespectful to the class and may lead to you being dropped from this course.

Grade Guide for Papers

- A** Offers an original and detailed argument that demonstrates that you have thoroughly understood the text(s)/film(s) you are writing about. The introduction attracts the reader's attention, the ideas presented within the body paragraphs are specific and well-developed, these ideas make the reader think differently about the subject or the text/film presented, and the conclusion does more than summarize the contents of the paper. Transitions are fluid, ideas are presented directly and do not rely on generalizations, and there is no unnecessary verbiage that obscures meaning. Nothing is cliché in an "A" paper.

- B** Attests to a good, general understanding of the text(s)/film(s) you are writing about, and offers a plausible though uninteresting argument that lacks specificity or originality. Ideas need further development, and there are some structural or organizational problems (an introduction that isn't clear, ideas that don't always flow well), but these problems do not make any parts of the paper unreadable. Some vocabulary is used inappropriately. Overall, a solid piece of writing that lacks creativity.

- C** A lot of the ideas presented in the paper rely on clichés and generalizations to make their point, they aren't well-developed, and/or they attest to a poor understanding of the text(s)/film(s) you are writing about. There is no argument or the argument presented is totally implausible. There are mistakes about important details in the text(s)/film(s). Problems with organization, with language use, or with structure make understanding the paper difficult.

- D** Shows that you didn't understand the paper topic or the text(s)/film(s) you are writing about. The paper lacks cohesion, ideas are poorly developed, and grammar mistakes make the paper unreadable. Unacceptable work for a student at the university level.

- F** An offensive, unreadable, or incomplete paper.

Italian 4308 Dante and His World Weekly Schedule

- I. Introduction. *The New Life*. Video: *Dante: The Journey of Our Life*
- II. The young Dante and his friendship with Guido Cavalcanti. *The New Life*.
- III. *The New Life* and the poetry of the "sweet new style."
- IV. Dante's life between *The New Life* and *The Divine Comedy*.
- V. Introduction to *The Divine Comedy*. The structure of "Inferno." Cantos I-II
- VI. The "Inferno": Cantos III to VIII.
- VII. **First Paper is due.** Cantos IX-X. Peter Greenaway's film, *Dante's Inferno*.
- VIII. Selections from "Inferno", Cantos XXVI-XXXIV." Primo Levi's re-reading of Dante's Ulysses. Giuseppe De Liguoro's silent film, *L'Inferno*.
- IX. The Structure of Purgatory: Cantos I-VI
- X. Purgatory: Cantos VII-X
- XI. Purgatory: Canto XXIV; Cantos XXVIII-XXXIII
- XII. Paradise: Cantos I-IV.
- XIII. **Second Paper is due.** The Structure of Paradise: Cantos I-III.
- XIV. Paradise: Cantos XXX-XXXIII. Modern poems inspired by Dante: *The Waste Land* by T. S. Eliot (1922), and Eugenio Montale *The Prisoner's Dream* and *Little Testament* (1956).
- XV. Paradise: Cantos XXX-XXXIII. A film inspired by the *Divine Comedy*. *Notre Musique* by Jean-Luc Godard (2003). *L'ultimo del Paradiso* by Roberto Benigni (TV production).

Final Paper