

Current Information:

I. A.) DEPARTMENT NAME: Languages, Literatures and Cultures

B.) COURSE NUMBER, and TITLE: RUS3442/ITT3930 Dante's *Inferno* – A Blueprint for Tyranny and Salvation

C.) CREDIT HOURS: 3 D.) PREREQUISITES: none

E.) CURRENT CLASSIFICATION

1. General Education Code: B C D H M N P S **None**

2. Writing Requirement: E2 E4 E6 None

3. Math Requirement: M None

Requests:

II. GENERAL EDUCATION

A.) Requested Classification: B C D **X H** M **X N** P S

B.) Effective Date: Fall **X Spring** Summer 2013 (year)

Or

1-time Approval Fall Spring Summer _____ (year)

III. WRITING REQUIREMENT

MATH REQUIREMENT

A.) Requested Classification E2 E4 E6

B.) Effective Date: Fall Spring Summer _____ (year)

Or

1-time Approval Fall Spring Summer _____ (year)

C.) Assessment:

1.) What type of feedback will be provided to the student (in reference to writing skill)?

_____ Grade _____ Corrections _____ Drafts _____ Other

2.) Will a published rubric be used?

IV. ATTACH A DETAILED SYLLABUS – see end of document

V. SYLLABUS CHECKLIST

Courses that offer students General Education and/or Writing Requirement credit must provide clear and explicit information for the students about the classification and requirements.

A.) For courses with a **General Education** classification, the syllabus should include:

- ✓ Statement of the General Education Purpose of the Course with attention to the General Education Classification requested
- ✓ List of assigned General Education Student Learning Outcomes
- ✓ List of any other relevant Student Learning Outcomes
- ✓ List of required and optional texts
- ✓ Weekly course schedule with sufficient detail (e.g. topics, assigned readings, other assignments, due dates)

B.) For courses with **Writing Requirement (WR)** classification, the syllabus should include:

- "The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning."
- "Course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher and a satisfactory completion of the writing component of the course."

- A statement or statements indicating that the instructor will evaluate and provide feedback on the student's written assignments with respect to grammar, punctuation, usage of standard written English, clarity, coherence, and organization
- Assignment word counts, page lengths, submission deadlines and feedback dates

Additionally, the syllabus must clearly show that the course meets the WR to

- Evaluate [2,000/4,000/6,000] written words in assignments during the semester
- Provide all feedback on assignments prior to the last class meeting

Important note: The following types of writing assignments **CANNOT** be used to meet the WR: teamwork, exam essay questions, take-home exams, and informal, ungraded writing assignments.

VI. SUBMISSION AND APPROVALS

Department Contact:

Contact Name: _____ Mary Watt _____

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College Contact:

College Name: _____ Liberal Arts and Sciences _____

College Contact Name: _____ David Pharies, Associate Dean

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UNIVERSITY OF FLORIDA
Spring 2013
Dante's *Inferno* – A Blueprint for Tyranny and Salvation
RUS 3442 / ITT3930
Thursday: 8-10th periods

INSTRUCTOR INFORMATION:

Instructor: Dr. Mary Watt
Office: 237 Dauer Hall

Dr. Galina Rylkova
256 Dauer Hall

Office Hours¹: R 2 – 3 pm
E-Mail: marywatt@ufl.edu

Office hours: R 7th; R 11th
E-mail: grylkova@ufl.edu

COURSE INFORMATION:

Description

This course invites students to explore how Dante's legacy was appropriated by Italian and Russian artists and politicians in the course of the 20th century.

The course will be divided into two interconnected parts. Part I will be devoted to Dante, his life and works and to an analysis of how his legacy was used by one group to entrench and propagate the Fascist regime in Italy, and by the other to resurrect themselves and their own faith in humanity. Part II will be devoted to the reception of Dante in Russia and to the ways his legacy has been adopted to meet its readers' different needs and agendas. The course will be team-taught by Dr. Galina Rylkova and Dr. Mary Watt and will be presented as a weekly three-hour seminar.

Classes will combine student-centered activities with brief lecture style introductions to the day's reading. Accordingly, students will be expected to have read the assigned reading and be prepared to comment and participate in a meaningful discussion.

General Education Purpose

This course will provide instruction in the key themes, principles and terminology of Russian and Italian Studies, focusing on the history, theory and methodologies used within those disciplines. As a result students will be able upon successful completion of the course to identify and to analyze the key elements, biases and influences that shape thought.

Moreover, this course provides instruction in the values, attitudes and norms that constitute the culture of countries outside the United States, namely Russia and Italy. These courses will lead

¹ Please note: These office hours are subject to change from time to time – check instructor's website for updates. The instructor will be available during office hours for consultation regarding assignments and questions raised during the lessons or by the assigned readings. Students are advised to have questions prepared ahead of time for the instructor so that office hour time may be used efficiently. Office hours are not to be used by students as a means of finding out what he or she missed during an absence. In the event that a student misses a lesson, the student should refer first to the syllabus and then consult with other students enrolled in the class. If there remain outstanding questions, then and only then should the student seek the instructor's advice during office hours. Office hours are not intended as private tutoring sessions.

students to understand how geographic location and socioeconomic amongst other factors affect these cultures. Through analysis and evaluation of students' cultural norms and values in relation to those held by the citizens of other countries, students will develop a cross-cultural understanding of the rest of the world.

Learning Outcomes:

- (1) Students will gain a working knowledge of Dante's *Inferno*, gain familiarity with Dante's *Monarchy* and understand the ways in which the *Commedia*, *Monarchia* and the figure of Dante informed the art, architecture, rhetoric and iconography used to propagate and oppose the ideology of Italian Fascism and Russian Stalinism. Students will understand the paradigm for salvation and transcendence that the *Commedia* provides for victims of tyranny, and the way in which the *Commedia* was used to heal the wounds its abuse had occasioned. Thus students will acquire knowledge of the values, attitudes and norms that shape the cultural differences of peoples who live in countries other than the United States.
- (2) As a result of this study, students will know the roles of geographic location and socioeconomic factors on the lives of citizens in other countries.
- (3) In terms of content, students will know the history, underlying theory and methodologies used within Italian Studies and Russian Studies.
- (4) As for critical thinking, students will be able to identify and analyze key elements, biases and influences that shape thought within Italian Studies and Russian Studies as well as approach issues and problems within Italian Studies and Russian Studies from multiple perspectives. Students will, therefore, also be able to analyze and evaluate their cultural norms and values in relation to those held by citizens in other countries.
- (5) With respect to communication, students will be able to communicate knowledge, thoughts and reasoning clearly and effectively in writing and in oral discourse.

Required texts (these texts are really required and should be purchased from amazon.com in advance). All other texts will be available online or on ARES

1. *The Portable Dante*, edited by Mark Musa (New York: Penguin Books, 2003.)
2. Dante. *Monarchia*. Trans. Prue Shaw. New York: Cambridge UP, 1995. (ISBN: 0521482720)
3. Anna Akhmatova, *The Word That Causes Death Defeat. Poems of Memory*, trans. Nancy K. Anderson (New Haven: Yale University Press, 2004)
4. Mikhail Bulgakov, *Master and Margarita*
5. Levi, Primo. *If This Is a Man and The Truce*. Trans. Stuart Woolf. New York: Little, Brown and Co., 1991 (ISBN-10: 0349100136, ISBN-13: 978-0349100135)
6. Schumacher, Thomas L. *Terragni's Danteum*. New York: Princeton Architectural Press, 2004. (ISBN: 1878271822)

Web resources:

<http://etcweb.princeton.edu/dante/pdp/audioitl.html>
<http://etcweb.princeton.edu/dante/pdp/wwwlinks.html>
http://www.worldofdante.org/maps_main.html

Course Policies

Please, come to class on time.

Cell phones and gadgets: Please turn your cell phone off during class as a courtesy to us all. If your cell phone does happen to disturb the class, you are required to treat the class to cookies as reparation for the interruption. Please keep all other gadgets out of sight and sound as well: they are a distraction!

Please do not hesitate to contact us during the semester if you have any individual concerns or issues that need to be discussed. Students requesting classroom accommodation must first register with the Dean of Students Office (www.dso.ufl.edu/drp/). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

In writing papers, be certain to give proper credit whenever you use words, phrases, ideas, arguments, and conclusions drawn from someone else's work. Failure to give credit by quoting and/or footnoting is PLAGIARISM and is unacceptable. Please review the University's honesty policy at www.dso.ufl.edu/judicial/.

The following scale will be used in grading your assignments and in calculating the overall grade for the course:

<i>A = 95 – 100% (4 points)</i>	<i>B - = 75-79% (2.67 points)</i>	<i>D + = 55-59% (1.33 points)</i>
<i>A - = 90 – 94% (3.67 points)</i>	<i>C+ = 70 – 74% (2.33 points)</i>	<i>D = 50 – 54% (1.0 point)</i>
<i>B+ = 85 – 89% (3.33 points)</i>	<i>C = 65 – 69% (2.0 points)</i>	<i>D - = 45 – 49% (0.67 points)</i>
<i>B = 80 – 84% (3.0 points)</i>	<i>C - = 60-64% (1.67 points)</i>	<i>E = 40 – 44% (0 – Failure)</i>

If you have questions, please, consult:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Requirements:

Participation: (30%)

As noted above, student participation is essential. The class will not be simply a reiteration or summary of the readings, rather, students are expected to know the readings and be prepared to discuss the issues they raise.

6 quizzes: (30%)

Students will have periodic content quizzes counting for 5% each. They will be dispersed throughout the course.

Two Take- home examinations: (40%)

Students will be assigned two take home examinations - one February 21-28: 20%) and a final (April 18-24: 20%)?

Attendance and Late Policy

Students are expected to attend class and have completed all assigned readings and assignments. Attendance will be taken regularly. Students are permitted two unexcused absences, beyond which each additional unexcused absence will result in a lowering of the final grade by one full letter.

A class roll will be passed around at the beginning of the class. If a student is late, he or she will have to sign the roll after the class. Such lateness distracts other students and the instructor and will affect the student's final participation grade. Students will lose 1% from their final grade each time they arrive late.

Make-up Policy:

There are NO MAKE-UPS for un-excused absences for quizzes or exams. The instructor may allow students to take exams and quizzes early in certain mitigating circumstances.

Grades Disputes:

Should a student wish to dispute any grade received in this class (other than simple addition errors), the dispute must be in writing and be submitted to the instructor within a week of receiving the grade. The dispute should set out very clearly, the grade that the student believes the assignment should have received as well as why he or she believes that he or she should have received such a grade.

ACADEMIC HONESTY:

Students are expected to follow University of Florida Academic Honesty Guidelines. These can be found at <http://www.aa.ufl.edu/aa/Rules/4017.htm>

Students may also wish to consult The University of Florida Student Guide Standard of Ethical Conduct found at <http://www.dso.ufl.edu/stg/>

Academic honesty and integrity are fundamental values of the University community. An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action.

STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

CLASS SCHEDULE

The schedule of readings is preliminary and may undergo modifications as the semester progresses. The instructor may also supply students with a variety of handouts and direct them to a variety of web sites from time to time. Students will be provided with supplementary materials well in advance of the class in which they will be discussed. Students should note that the syllabus is a guideline and that there may be changes to the class schedule.

Week 1 Introduction

Discussion Focus:

Dante in Italy

Dante in Russia/Stalin's Russia.

Strategies of appropriation: why and how do later generations appropriate some aspects of culture for themselves? What do these different readings and misreadings do to a legacy such as Dante's?

Traces of Dante and his legacy in European and American cultures

Listen to:

Watch: The Divine Comedy Part1

<http://www.youtube.com/watch?v=dekRIPAFCCU&feature=related>

The Divine Comedy Part 2

<http://www.youtube.com/watch?v=3fh04bxcsgU&feature=related>

Week 2: New Life

Discussion Focus: Dante's *La Vita Nuova*

Listen to:

Vide Cor Meum: <http://www.youtube.com/watch?v=r2MboHyEXT4&feature=related>

You're beautiful: <http://www.youtube.com/watch?v=oofSnsGkops&ob=av2e>

Together again: <http://www.youtube.com/watch?v=WEqJroZSdKA>

To where you are: <http://www.youtube.com/watch?v=tTdqdOC2DtI>

Week 3

Discussion Focus: The *Aeneid*, Acts of the Apostles, *Monarchia*

Listen to: Badlands: <http://www.youtube.com/watch?v=PnYVrfwa4MY>

I want it all: <http://www.youtube.com/watch?v=gfLD-7bCtME>

Week 4

Discussion Focus: *Inferno* 1,2,26, 34, *Purgatorio* 32, *Paradiso* 6, *Paradiso* 20

Listen to: The End: <http://www.youtube.com/watch?v=NS3m0-4bM9s&feature=fvst>

New York Mining Disaster: <http://www.youtube.com/watch?v=KCRqAzCevsY>

California earthquake: http://www.youtube.com/watch?v=Vfbo071f9_Y

Week 5 Mussolini, Dante and Nationalism

Discussion Focus: Dante's Rome

Read:

Bondanella, Peter. *Rome The Eternal City* pp. 152-171 (in Course Pack) **ARES?**

Schumacher, Thomas L. *Terragni's Danteum*. Chapters, 2, 4, 5

Nelis, Jan. Benito Mussolini and the Myth of "Romanità"

<http://www.jstor.org/stable/25434050>

Brown, Sidney M. "Mazzini and Dante"

<http://www.jstor.org/stable/2142861>

Leo, Ulrich. "Dante in Germany"

<http://www.jstor.org/stable/476648>

Schumacher, *Terragni's Danteum*

Week 6 Dante and Primo Levi

If this is a man – The Canto of Ulysses

Discussion Focus:

Read:

Baker, Margaret. “Reflections Cast in *Inferno* XXXI-XXXIV by Primo Levi’s Account of Auschwitz.” *Dante Colloquia in Australia* (1982-199). Eds. Margaret Baker, Dianna Glenn. Adelaide: Australian Humaniteis Press, 2000. 43-53. (in Course pack)

Druker, Jonathan “The Shadowed Violence of culture: Fascism and the Figure of Ulysses in Primo Levi’s Survival in Auschwitz.”

<http://jonathan-druker.weebly.com/publications.html>

Sachs, Dalya M. “The Language of Judgment: Primo Levi’s “Se questo è un uomo””

<http://www.jstor.org/stable/3251203>

Nesfield, Victoria “The Canto of Primo Levi: The Presence of Dante in Levi’s Holocaust Narrative.”

http://yorksj.academia.edu/VictoriaNesfield/Papers/272318/The_Canto_of_Primo_Levi_The_Presence_of_Dante_in_Levis_Holocaust_Narrative

More links:

<http://thatreadingwritingthing.blogspot.com/2008/11/canto-of-ulysses.html>

<http://jhvonline.com/in-a-world-without-booksprimo-levi-linked-himself-to-dante-p12917-147.htm>

<http://incanto.biz/2006/02/01/primo-levi-20th-century-dante/>

<http://www.i-italy.org/6360/levi-s-ulysses>

Week 7

Screening: *La tregua (The Truce)*

Read:

Marcus, Millicent. *Italian Film in the Shadow of Auschwitz*, Chapter 2 – After the Thaw. (In course Pack)

Marcus, Millicent. *After Fellini. National Cinema in the Postmodern Age*. Chapter13. Filming the Text of Witness.

Listen to: The morning after: <http://www.youtube.com/watch?v= KC1pLzFftU>

Coming out of the dark: <http://www.youtube.com/watch?v=SzO11KQLskM>

Look At: Piero della Francesca: Resurrection

<http://artmight.com/Artists/Piero-della-Francesca-1419-1492/PIERO-della-FRANCESCA-Resurrection-29658p.html>

Week 8: Italy in Russian Imagination

Discussion focus: Italy as a land of beauty and inspiration, the land of opportunity and self-realization; a vantage point for feeling nostalgic about Russia;)

Readings:

Mikhail Kuzmin, *Wings* (excerpt, ARES)

Viacheslav Ivanov, *selected poems* (ARES)

Pamela Davidson, *The Poetic Imagination of Vyacheslav Ivanov: A Russian Symbolist Perception of Dante* (excerpt, ARES)
Alexander Blok, selected poems (ARES)
Jennifer Presto, *Beyond the Flesh* (excerpt, ARES)
Andrei Tarkovsky, "Nostalgia" (clips)

Week 9: Italy in Russian Imagination

Discussion focus: Dante and Italian artists as main role models

Readings:

Giovanni Boccaccio, *Life of Dante* (excerpt, ARES)
Dmitrii Merezhkovsky, *The Life of Leonardo da Vinci* (excerpt, ARES)
Osip Mandelstam, "On Dante" (excerpt, ARES)
Osip Mandelstam, selected poems (ARES)
Osip Brodsky, selected poems (ARES)

Quiz 4

Week 10: Poet/Writer as the bearer/holder of memory.

Readings:

The Portable Dante (excerpts)
Anna Akhmatova, selected poems (online)
Lidiia Chukovskaia, *The Anna Akhmatova Journals* (excerpts, ARES)
Anna Akhmatova, *Requiem*, from *Poems of Memory*
Nancy Anderson, "Biographical and Historical Background," pp. 3-92, from *Poems of Memory*
Semyon Aranovich, "The Anna Akhmatova File" (clips)

Week 11: Writers' Muses and Sources of Inspiration: Dante's Beatrice

Readings:

The Portable Dante (excerpts)
Anna Akhmatova, selected poems (online)
Anna Akhmatova, *The Way of All the Earth, Poem Without a Hero*, from *Poems of Memory*
Otto Rank, *Art and Artist* (excerpt, ARES)
Galina Rylkova, "No Room of One's Own" from *The Archaeology of Anxiety* (online)
Nancy Anderson, "Biographical and Historical Background," pp. 92-131, from *Poems of Memory*

Week 12: Poet/Writer as the Ultimate Judge: Dante shows the ways of recording historical events for posterity.

Readings:

The Portable Dante (excerpts)
Anna Akhmatova, *Poem Without a Hero*, from *Poems of Memory*
Lidiia Chukovskaia, *The Anna Akhmatova Journals* (excerpts, ARES)
Nancy Anderson, "Rediscovering a Lost Generation," pp. 203-231, from *Poems of Memory*
Anatolii Naiman, "Film about Anna Akhmatova" (clips)

Quiz five

Week 13: Stalin's Moscow as Inferno (Jerusalem/Florence/Moscow)

Readings:

The Portable Dante (excerpts)
Mikhail Bulgakov, *Master and Margarita* (Part I)

Evgenii Dobrenko's "The Disaster of Middlebrow Taste, or Who 'Invented' Socialist Realism?"
(ARES)

Grigorii Alexandrov, "Volga-Volga" (clip)

Week 14: The Communal Apartment Inferno

Readings:

The Portable Dante (excerpts)

Mikhail Bulgakov, *Master and Margarita* (Part II)

Richard Stites, On Popular Culture (excerpt, ARES)

Concluding remarks.

Quiz six