

Course Syllabus

GeorgetownX HUMX421-02x The Divine
Comedy: Dante's Journey to Freedom, Part 1

3/8/2016

TABLE OF CONTENTS

Table of Contents	2
Course Description	3
Key Learning Outcomes	3
Faculty	3
Lead Faculty.....	3
Co-Director of Project.....	4
Guest Lecturers	4
Teaching Assistant	5
Faculty Support Team	5
Format	6
What Does the Course Include?	6
What WILL YOU DO IN THIS COURSE?.....	6
Course Content Outline	7
Expectations.....	8
Participation toward the Certificate of Completion, and Certificate of Completion Requirements	8
What you can expect from the course team	10
What you can expect from EDX	10
Acknowledgements	10
What we expect from you	11
Netiquette Guidelines	11
Academic Integrity	12
APPENDIX A: Detailed Course Outline	12
APPENDIX B: Course Completion Guide	25

COURSE DESCRIPTION

Students will question for themselves the meaning of human freedom, responsibility and identity by reading and responding to Dante Alighieri's *Divine Comedy*. *The Comedy*, which is richly steeped in the medieval culture of the 14th century, still speaks vividly to modern readers struggling with the question, "who am I?" Dante, as a Florentine, a poet, a lover, and religious believer, struggled with the same question in each facet of his life before coming to a moment of vision that wholly transformed him as a person.

As a 21st century reader, you will encounter the poem in a novel online environment that integrates knowledge from the disciplines of literature, history, psychology, philosophy, and theology with modern technology. You will be guided through the poem by means of the "MyDante" Project, an online environment developed by Professor Ambrosio in collaboration with the Georgetown University Center for New Designs in Learning and Scholarship (CNDLS), which will aid your own contemplative engagement with the poem. Alone and with the edX community, you will reflect on both Dante's interpretation of freedom and how it functions in the formation of personal identity, and the problem of finding appropriate metaphors to discuss these issues in our modern life.

You, the modern reader, will only understand the full implications of Dante's poetry if you participate with it in a way that is personal and is genuinely contemplative. You will discover that contemplative reading goes beyond the literal meaning, and even beyond the traditional allegorical and interpreted meaning, to apply every possible meaning contained in the text to your own life and identity. Through the MyDante platform, you will learn to know yourself in your own historical, personal, and spiritual contexts as you journey towards your understanding of your personal freedom and identity.

KEY LEARNING OUTCOMES

The course-level learning outcomes for this course are:

1. Students will become familiar with the theory and practice of "Contemplative Reading" that constitutes one of the principal structural dynamics of Liberal Arts education.
2. Students will be able to apply the general practice of "Contemplative Reading" to Dante's *Divine Comedy*.
3. Students will demonstrate in-depth and relatively advanced familiarity with and knowledge of an epic poem of the highest cultural significance; in specific, Dante's *Divine Comedy*.
4. Students will begin to articulate for themselves their own personal convictions in response to reflection questions about human dignity, freedom and responsibility with which the *Divine Comedy* inevitably confronts its readers.
5. Students will engage with the most fundamental goal of Liberal education, promoting the universal dignity of personhood
6. Students will become acquainted with the specific contributions the Christian, Catholic and Jesuit tradition of Georgetown University bring to the promotion of human dignity.

FACULTY

LEAD FACULTY

Francis J. Ambrosio, PhD, is Director of the Doctoral Program in Liberal Studies and Associate Professor of Philosophy at Georgetown University. After studies in Italian language and literature in Florence, Italy, he completed his doctoral degree at Fordham University with a specialization in contemporary European Philosophy. He is the founding Director of the Georgetown University [MyDante Project](#), a web-based platform for personal and collaborative study of *Dante's Commedia*. He is the author of *Dante and Derrida: Face to Face* (State University of New York Press, 2007), as well as scholarly works on Hermeneutics and

interdisciplinary studies of the Italian Renaissance. He is the recipient of multiple awards for excellence in teaching at Georgetown. In October 2009, The Teaching Company released his course, "Philosophy, Religion and the Meaning of Life," a series of 36 half-hour video lectures which he created for the "Great Courses" series. In addition to his work at Georgetown, he co-directs [The Renaissance Company](#) with Deborah R. Warin, leading adult study programs focusing on Italian Renaissance culture and its contemporary heritage.

CO-DIRECTOR OF PROJECT

Eddie Maloney, PhD, is the Executive Director of The Center for New Designs in Learning and Scholarship (CNDLS) and an Associate Professor in the Department of English. He holds a Ph.D. from The Ohio State University in English Literature and a Master's Degree from Syracuse University in English and Textual Studies. As Executive Director of CNDLS, a research center on teaching and learning, he helps to define Georgetown's strategy to advance teaching and learning practices at the University, including developing innovative approaches to technology-enhanced learning, learning analytics, and fulfilling the Jesuit mission of teaching to the whole student. As a faculty member in the Department of English, he teaches courses on modernism, postmodernism, critical and narrative theory. He has a particular interest in the works of James Joyce, Virginia Woolf, Samuel Beckett, Vladimir Nabokov, and Jorge Luis Borges, and he has published on Joyce and others, as well as on issues related to narrative theory, film studies, and hypertext fiction. He has served as the Electronic Resources Editor for the HEATH ANTHOLOGY OF AMERICAN LITERATURE, and he is currently working on two book-length projects—one, FOOTNOTES IN FICTION, on the use of artificial paratexts in fictional narratives, and the other, NARRATIVE PEDAGOGY, on the role of narrative in teaching and learning. He has co-directed the MyDante project with Professor Frank Ambrosio since its inception.

GUEST LECTURERS

Francesco Ciabattoni, Ph.D., is Associate Professor and Director of Graduate Studies in the Italian Department at Georgetown University. His monograph *Dante's Journey to Polyphony* (Toronto: University of Toronto Press, 2010) is a thorough study of the role of music in Dante's *Commedia*. Professor Ciabattoni teaches two courses on Dante at Georgetown University, one in English translation, the other tackling Dante's original Italian text for majors in Italian and students with adequate preparation. He also teaches courses on Boccaccio, French and Italian love poetry, and other aspects of medieval literature. Among his research favorites are Dante, Petrarch, Boccaccio, Ariosto, Pasolini, the Middle Ages, and the interplay of music and literature. With P.M. Forni he has edited *The Decameron Third Day in Perspective: Volume Three of Lectura Boccaccii* (Toronto: University of Toronto Press, 2014) and is currently preparing a book on the intertextual practice among Italian song writers.

Jo Ann Moran Cruz, Ph.D., is Associate Professor of History at Georgetown University. She has also served as Professor of History and Dean of Humanities and Natural Sciences at Loyola University, New Orleans. Professor Moran Cruz is a late medieval and Renaissance historian, publishing on education and literacy in late medieval England, the clergy in late medieval England, medieval and Renaissance social mobility, popular western views of Islam, the Roman de la Rose, and Dante. She is the author of a textbook on "Medieval Worlds" and has taught and published on E.M. Forster. At Georgetown, she co-developed the team-taught introductory course "The Age of Dante" for Medieval Studies. She has taught Dante at Georgetown's Villa la Balze where she also

conducted Dante tours of the city. In 2006 she published "Dante, Purgatorio II and the Jubilee of Boniface VIII" in *Dante Studies*; she has a forthcoming article "Dante's Matelda: Queen and Mother," also in *Dante Studies*. Professor Moran Cruz has been invited to give lectures on Dante on several occasions at The Catholic University of America and also at Marymount University. Her most current projects are a paper on Inferno XV and the relationship between Dante and Brunetto Latini as well as a book manuscript entitled *A Question of Disobedience: Letters from an Elizabethan Family*.

Anthony DelDonna, Ph.D., is a specialist in early modern music, in particular 17th- and 18th-century Italian music, musicians, and culture. His research has focused primarily on opera, instrumental genres, archival studies, performance practice and ballet. Professor DelDonna's research has been published in peer-reviewed journals such as *Eighteenth-Century Studies*, *Early Music*, *Eighteenth-Century Music*, *Recercare*, *Studi musicali* and *Civiltà musicale* as well as essays in scholarly volumes dedicated to the eighteenth century. He is the co-editor of *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: Cambridge University Press, 2009), co-editor of *Music as Cultural Mission: Explorations of Jesuit Practices in Italy and North America*, and editor for *Genre and Music in the 18th Century* (Ann Arbor: Steglein Press, 2008). His monograph *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples* is published by Ashgate Press (2012). His critical edition of the oratorio *Trionfo per l'Assunzione della Santissima Vergine* (Nicola Ceva, 1705) will be published by Fondazione Arcadia and his essay "Cantatas in Honor of San Gennaro: Martyr, Miracle Worker and Musical Protagonist" will be published by *The Journal of Musicology*.

TEACHING ASSISTANT

Rita Pearson, B.A., graduated from Georgetown University in 2013. During her senior year at Georgetown, when she studied Existentialism under Professor Ambrosio, she was hounded by the terrifying question, "who am I, and what on earth am I going to do after college?" Luckily, because she began working for Professor Ambrosio on the MyDante project soon after graduation, she's had the chance to read and contemplate some of the loveliest poetry ever written. "Così orai; e quella, sì lontana/ come pareva, sorrise e riguardommi;/ poi si tornò a l'eterna fontana." (Paradiso, Canto XXXI)

FACULTY SUPPORT TEAM

- **Rebecca Berg, B.F.A.**, Graphic Designer
- **Katy D'Angelo, Ph.D.**, Project Manager
- **William Garr, M.A.**, Software Developer
- **Alfred Schoeninger, B.A.**, Videographer
- **Marie Selvanadin, M.S.**, Product Manager and Software Engineer
- **Ryan Walter, M.A.**, Videographer

Special thanks to **Stacey Church** and **Alexis Dever** for their amazing work with the immersive parallax images and to **Linda Huber** and **Vincent Larach** for helping build out the edX and MyDante sites.

COMMUNICATING WITH THE PROFESSOR:

Please use the following email address for any communication regarding this course:

gux@georgetown.edu

Students are requested not to email the lecturer directly. All course emails must go through this address.

FORMAT**WHAT DOES THE COURSE INCLUDE?**

The course consists of two platforms: edX and MyDante. MyDante is a self-guided platform for anyone wishing to have an in-depth reading experience with Dante's Divine Comedy and Vita Nuova. edX is the courseware platform which will increase your engagement with the content by providing comprehension checks.

MyDante contains four modes with which to engage with the text. These are:

- **Reading Mode**
In this mode, you will have access to the Divine Comedy translated into English and in the original Italian
- **Personal Mode**
This mode is similar to reading mode but enables you to make annotations and add images from the media library, creating a personalized record of your relationship to the poem
- **Guided Mode**
This mode contains instructional materials in addition to the poem
- **Social Mode**
This mode allows you to interact with your peers via public annotations

Each week, you will log in to MyDante (dante.georgetown.edu) and have access to instructions for how much content to read and learning objectives for the week. You will then engage with several of the reading modes listed above, including instructional materials aimed at helping students achieve a deep understanding of the literal, metaphorical, and reflective meaning of the poem. These instructional materials include text, annotations, videos, and images. At the end of each week you will return to edX and engage in assessment questions if you are either seeking an edX certificate or interested in gauging how well you have understood the course material. You will also have access to a glossary of terms and a list of references and resources through MyDante.

WHAT WILL YOU DO IN THIS COURSE?

The official start of the course is March 15, and each weekly unit be released at 16:00 UTC on Tuesday. The weekly unit should be completed by the following Monday to stay on track.

Students will be completing activities for the course both within edX and on the MyDante platform. In edX students will:

- Be reminded of the learning objectives for each of the sections they have completed

- Complete comprehension checks (multiple choice and multiple answer questions) and open-ended, peer-graded assessment questions

In MyDante students will:

- Find orientation materials to the course through the page “About”
- Find orientation materials to the platform through the page “Help”
- Be introduced to learning objectives and instructions for optimal learning through the page “Schedule”
- Complete readings, including the guide material, which is both in text and video format
- Read, create, and respond to annotations
- Journal in the scriptorium
- Participate in discussion board conversations

Students are also expected to participate in the pre- and post-course surveys that will be delivered via email and will be available through edX. A link to edX will be prominently available on MyDante.

COURSE CONTENT OUTLINE

Overview/Reading Week

- a. What is the course about?
- b. What does the course include?
- c. What will I learn in the course?
- d. How do I use the course features?
- e. Who is part of this course?
- f. Your pre-launch reading assignment

Week 1 (Introduction to the Course)

- a. Introduction to MyDante and Contemplative Reading
- b. Introduction to Course Themes
- c. The World of Dante
- d. Dante in Love
- e. Engagement Exercises

Week 2 (Vita Nuova)

- a. Section 1: Reading the Vita Nuova, Chapters 1-19
- b. Section 2: Re-reading the Vita Nuova, Chapters 20-42
- c. Engagement Exercises

Week 3 (Inferno, Canti 1-4)

- a. Section 1: The Dark Wood (Canti 1-2)
- b. Section 2: The Hell Gate (Canto 3)
- c. Section 3: The Virtuous Pagans (Canto 4)
- d. Engagement Exercises

Week 4 (Inferno, Canti 5-10)

- a. Section 1: Sins of the Leopard (Canti 5-7)
- b. Section 2: The Gates of Dis: Hardening of the Heart (Canti 8-10)
- c. Engagement Exercises

Week 5 (Inferno, Canti 11-16)

- a. Section 1: The Wood of the Suicides (Canti 11-13)
- b. Section 2: Hate Crimes (Canti 14-16)
- c. Engagement Exercises

Week 6 (Inferno, Canti 17-23)

- a. Section 1: The Monster Geryon (Canto 17)
- b. Section 2: The Sins of the Wolf (Canti 18-23)
- c. Engagement Exercises

Week 7 (Inferno, Canti 24-30)

- a. Section 1: Hypocrisy and Theft (Canti 23-25)
- b. Section 2: Ulysses (Canto 26)
- c. Section 3: Discord and Decay (Canti 27-30)
- d. Engagement Exercises

Week 8 (Inferno, Canti 31-34)

- a. Section 1: The Traitors (Canti 31-32)
- b. Section 2: Ugolino (Canto 33)
- c. Section 3: The Turning Point (Canto 34)
- d. Engagement Exercises

EXPECTATIONS**GRADING AND PARTICIPATION**

At the start of the course you will be emailed a link for the pre-course demographic survey that will be available in edX. This survey does not count toward your course grade, but it is very valuable for the instructional team and is quick to complete. Your completion of this survey is expected as part of your participation in the course. There will also be a brief post-course survey emailed and available in edX after the completion of the course, which you are also expected to take, but does not count toward your course grade.

To receive a certificate of completion, you must successfully complete the assessment questions ("comprehension checks") in edX each week and engage with the MyDante platform.

Your **edX comprehension checks and open-ended peer-graded assessments (75% of your total grade)** consist of one weekly open-ended peer-graded assessment question as well as numerous multiple choice and multiple answer (checkbox) questions based on the week's reading assignments, guide content, and videos. Comprehension check questions in edX can be attempted 2 times. While you are encouraged throughout the course to discuss the topics with your friends and fellow students, you must do the comprehension checks on your own, without consulting others. We strongly recommend that you take the comprehension checks in sequence to assess your individual progress.

- To do well on the multiple choice/multiple answer questions, you will need to read the text assigned for the week carefully and deeply, but you will not be expected to know details outside the bounds of the text (such as sociohistorical details, names of characters not explicitly identified in the text, etc.).

- To do well on the open-ended peer-graded assessments, students should respond to the detailed prompt that will indicate the length of the expected response and key points to address. After submitting a response, students will be required to use the rubric provided within edX to grade their peers' responses. Be sure to address all of the key points that are requested in the detailed prompt for full credit.

Engagement with the MyDante platform consists of creating annotations, responding to annotations, posting journal entries, and participating in the discussion boards. **Your participation grade will take into account the number of annotations and responses to annotations you produce for each week's set of canti, and the number of your journal posts overall.** Participation in MyDante activities counts for a total of 25% of the final course grade. The grade you receive from participation in MyDante activities will be calculated as follows:

- You will earn full participation points each week if you have completed:
 - 8 or more annotations in the social mode that week
 - 3 or more replies to annotations of other students in the social mode that week. You can watch the screencast on the social mode for a step-by step explanation on how to respond to other student's annotations.
 - 2 or more journal entries that week (one of which may be your edX peer-graded entry, copied over to your journal in MyDante)
- You will earn partial credit in each category if you do not meet these quantities. Will you earn zero points for the week if you do not contribute any annotations or journal entries.
- Discussion boards are designed to support student interaction outside of the social mode, but they will not be graded.

You will need to activate a connection between edX and MyDante once for this course. You will need to do this by going to the edX course, visiting the "participation" subsection, and clicking the link that you find there. Once you have done this, ideally at the beginning of the course (though it will work whenever you are able to do it), grades in your MyDante and edX accounts will be linked. Your participation grade in MyDante is automatically calculated as you participate. You will see it reflected on your dashboard participation graph. Your edX progress chart, likewise, will reflect both your progress on the assessments AND your participation progress.

A total score of 70% or higher overall qualifies as a passing grade for the course.

WHAT YOU CAN EXPECT FROM THE COURSE TEAM

The teaching assistants and some of the faculty support team will be moderating the course discussion forum (on the MyDante platform) and the Facebook group (<https://www.facebook.com/guxdivinecomedy>). We will be addressing as many questions as we can. If you are addressing a question specifically to the TAs or professor, please preface your question with "for course staff." **Make sure you post any course-related questions on the discussion board and not on Facebook.** We will also provide regular updates and reminders in the course info page and through weekly email updates.

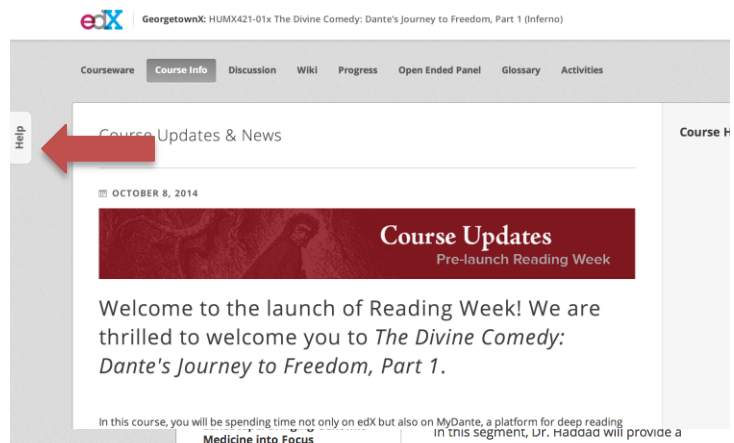
WHAT YOU CAN EXPECT FROM EDX

In the event of a technical problem, you should click the “Help” tab located on the left border of the screen within the edX platform. This “Help” tab opens an instruction box that directs you to student Frequently Asked Questions (FAQs) for general edX questions. You can also:

- Report a problem
- Make a suggestion
- Ask a question

You may also contact technical@edx.org directly to report technical problems on the edX site.

Technical difficulties on the MyDante site should be directed to gux@georgetown.edu.



ACKNOWLEDGEMENTS

The MyDante team has been extremely fortunate to receive generous permissions that go well beyond the usual scope of freely available courses. We are very grateful because this generosity gives us the opportunity to experiment with how appropriate uses of such materials can help students like you have an exceptional learning experience.

On the other hand, for this experiment to be successful, it's critical that we demonstrate to those who have given us permissions that students value the opportunity to make conscientious use of their materials and honor the parameters put in place for their use.

So we ask you most sincerely to respect our generously-given permissions by complying with the conditions set forth for their use:

1. **Images** should be enjoyed where they are placed on the MyDante website. Images that exist in the media library may be linked to in MyDante annotations. Please do not attempt to copy any of these images in any way. Public Domain images are available for download on Wikimedia Commons or a number of other sites.
2. **The guide commentaries** are intended for the use of students in this GeorgetownX course and users of MyDante. They are copyrighted and should not be copied or reproduced except within the limits of academic fair use.
3. **Translations** are copyrighted and are governed by standard restrictions for copyrighted material as published in the books and here on the website. For this reason, and because of the great benefit to be derived from the Hollanders' copious notes, we highly recommend that you consider purchasing the books of the Commedia, which are available at randomhouse.com. Our recommendation also applies to Professor Mark Musa's translation of the Vita Nuova, which can be purchased at iupress.indiana.edu.
4. **Video** from FILM PLATFORM has been generously made available uniquely for the Inferno module of this course. Please respect their wish that the video be used solely within the context of this course.
5. **Italian audio** of all Inferno and Purgatorio canti, originally released by Fonit Cetra spa and repackaged by Editoria Elettronica Editel, has been generously made available for MyDante courses.

We offer our sincerest thanks to the following artists, publishers, and others for their willingness to make their quality materials available to us for this course:

- Random House and Robert and Jean Hollander for the translations of *Inferno*, *Purgatorio*, and *Paradiso*
- Indiana University Press and Mark Musa for the translation of the *Vita Nuova*
- Fabrice / Patrick Waterhouse for illustrations inspired by the *Inferno*
- Roberta Coni for illustrations inspired by the *Inferno*
- FILM PLATFORM and Joshua Oppenheimer for *The Act of Killing* and accompanying materials (for *Inferno*)
- Milton Glaser for illustrations inspired by the *Purgatorio*
- Miquel Barcelo for illustrations inspired by the *Purgatorio*
- Editoria Elettronica Editel for the Italian audio of all *Inferno* and *Purgatorio* canti
- The Smithsonian National Museum of African Art for their generosity in allowing us access to film the curator's and artist's talks that you will find in the *Paradiso* module

WHAT WE EXPECT FROM YOU

NETIQUETTE GUIDELINES

Please be respectful

To promote the highest degree of education possible, we ask each student to respect the opinions and thoughts of other students and be courteous in the way that you choose to express yourself. Some topics may be controversial and promote debate. Students in this course should be respectful and considerate of all opinions.

In order for us to have meaningful discussions, we must learn to really try to understand what others are saying and be open-minded about others' opinions. If you want to persuade someone to see things differently, it is much more effective to do so in a polite, non-threatening way rather than to do so antagonistically. Everyone has insights to offer based on his/her experiences, and we can all learn from each other. Civility is essential.

Look before you write

Prior to posting a question or comment on the discussion board, the GeorgetownX course team asks that you look to see if any of your classmates have the same question. If you have questions specifically for the TAs or professor, please preface them "for course staff." This will greatly help our Georgetown teaching assistants to best monitor the discussions.

Use the discussion board for course-related posts only

While we encourage students to get to know each other, please use the discussion board for course content conversations only and NOT for personal messages or discussions unrelated to the course.

Properly and promptly notify us of technical issues

While we do not predict technical issues, they can and may happen. To make sure these receive prompt attention, please email us directly at gux@georgetown.edu

ACADEMIC INTEGRITY

Observe edX and GeorgetownX's honor policies

While collaboration and conversation are encouraged and will certainly contribute to your learning during the course, we ask students to refrain from collaborating with or consulting one another on any graded material for the course. Violations of the honor policy undermine the purpose of education and the academic integrity of the course. We expect that all work submitted will be a reflection of one's own original work and thoughts.

GeorgetownX faculty and staff expect all members of the community to strive for excellence in scholarship and character.

APPENDIX A: DETAILED COURSE OUTLINE**WEEK 1: MARCH 15-21****Week 1: Introduction to the Course**

- Section 1: Introduction to MyDante and Contemplative Reading
 - Learning Objectives:**
 - You will be able to define the following concepts:
Contemplative reading, Illuminated manuscript, Three levels of meaning: literal, interpretive, and reflective
 - You will gain facility with the features of MyDante
 - You will be able to describe the platform (MyDante) as a modern interpretation of the medieval manuscript and contemplative practice
 - You will reflect on the significance of your experience reading the text contemplatively, both through silent and oral readings, with and without accompanying images.
 - Activities:**
 - Complete all of the activities in Section 1 of the "Start" tab in MyDante
 - Return to edX to complete assessment questions

- Section 2: Introduction to Course Themes
 - Learning Objectives:**
 - You will be able to articulate the significance of re-reading and questioning as contemplative practices
 - You will be able to explain the significance at the interpretive level of reading the following elements:
 - The difference between choice and freedom
 - The relationship between freedom and identity
 - What is meant by "freedom as an absolute"
 - Virgil's offer of help as it relates to divine grace
 - You will be able to reflect on the significance of the following:
 - The relationship between meaning, mystery, and metaphor
 - The meaning of Dante questioning whether he can trust Virgil's offer of help
 - Activities:**
 - Complete all of the activities in Section 2 of the "Start" tab in MyDante
 - Return to edX to complete assessment questions

- Section 3: The World of Dante
 - Learning Objectives:**
 - You will be able to summarize the following background information at the literal level of reading:
 - Concept of a muse

- Basic biographical information about Dante
- Historic role of Beatrice in Dante's life
- Basic information about medieval Florence
- You will be able to explain the significance at the interpretive level of reading the following elements:
 - The conventions of popular romances and how these relate to Renaissance individualism

Activities:

- Complete all of the activities in Section 3 of the "Start" tab in MyDante
- Return to edX to complete assessment questions

- Section 4: Dante in Love

Learning Objectives:

- You will be able to comment on the relationship among love poetry, music, and deep emotion

Activities:

- Watch all of the videos and read the commentary in Section 4 of the "Start" tab in MyDante
- Return to edX to complete assessment questions

WEEK 2: MARCH 22-28

Week 2: The Vita Nuova

- Section 1: Reading the Vita Nuova (Chapters 1-19)

- Unit 1: Week Overview and Chapters 1-3

Learning Objectives:

- You will be able to summarize the major narrative events of Vita Nuova 1-3 at the literal level of reading.
- You will be able to explain the significance at the interpretive level of reading the following elements:
 - Dante's revisiting of his poems to discover meaning
 - The Camus quote on the work of life as discovering heart-opening moments
 - The importance of the number 9 in the Vita Nuova

Activities:

- Read Vita Nuova Chapters 1-3 in guided mode
- Return to edX to complete assessment questions

- Unit 2: Chapters 4-11

Learning Objectives:

- You will be able to summarize the major narrative events of Vita Nuova 4-11 at the literal level of reading.
- You will be able to explain the significance at the interpretive level of reading the following elements:
 - Dante's use of a "shield" in writing love poetry for Beatrice
 - Students will be able to reflect upon reasons that Dante would be deceptive and discuss what it means to be concerned with how someone affects you rather than who that someone actually is

Activities:

- Read Vita Nuova Chapters 4-11 in guided mode

- Return to edX to complete assessment questions

- o Unit 3: Chapters 12-19

Learning Objectives:

- You will be able to summarize the major narrative events of Vita Nuova 4-11 at the literal level of reading.
- You will be able to explain the significance at the interpretive level of reading the following elements:
 - o Paths involving the afterlife as being circular as the end is the beginning
 - o Dante's contemplative exercise in Chapters 10-12
 - o Dante's revelation and turn from narcissism to a focus on the Other in Chapter 18

Activities:

- Read Chapters 12-19 of the Vita Nuova in guided mode
- Return to edX to complete assessment questions

- Section 2: Re-Reading the Vita Nuova (Chapters 20-34)

- o Unit 1: Chapters 20-29

Learning Objectives:

- You will be able to summarize the major narrative events of Vita Nuova 20-29 at the literal level of reading.
- You will be able to explain the significance at the interpretive level of reading the following elements:
 - o How re-reading is critical to a full understanding of a literary text
 - o Dante's earlier dream of heart eating and how it relates to themes in this unit

Activities:

- Read Vita Nuova Chapters 20-29 in guided mode
- Return to edX to complete assessment questions

- o Unit 2: Chapters 30-38

Learning Objectives:

- You will be able to summarize the major narrative events of Vita Nuova 30-38 at the literal level of reading.
- You will be able to explain the significance at the interpretive level of reading the following elements: the significance of the Ironic Self

Activities:

- Read Vita Nuova Chapters 30-38 in guided mode
- Return to edX to complete assessment questions

- o Unit 3: Chapters 39-42

Learning Objectives:

- You will be able to summarize the major narrative events of Vita Nuova 39-42 at the literal level of reading
- You will be able to explain at the interpretive level of reading the significance of the following elements:
 - o Dante's grief, his "wavering faith," and the irony of his final promise in relation to the beginning of the Inferno
 - o Reasons that Dante faltered in his intention to remain true to Beatrice

- You will be able to reflect on the significance of the following:
 - The nature of self-promises and how these "break the limits of the present" by both reaching into and exerting control over the future
 - Dante's sense of self given his final promise, why he privileges love, and how he privileges individual identity

Activities:

- Read Vita Nuova chapters 39-42 in guided mode
- You will read commentary on guided mode on the further conversion of Dante and his "new life." In the course of this commentary you will view a video: "The Promise of Writing"
- Return to edX to complete assessment questions

WEEK 3: MARCH 29-APRIL 4
Week 3: Inferno, Canti 1-4

- Section 1: The Dark Wood (Canti 1 and 2)
 - Unit 1: Beginning Week 3

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 1 at the literal level of reading
- You will be able to explain the significance at the interpretative level of reading the following elements of the canto:
 - Dante's attempt to climb the hill toward the light of the sun and his being turned back (and failure) by the three beasts
 - Virgil as role model for Dante and as the voice of poetry in Dante's journey
 - Dante's awakening from sleep and movement toward greater consciousness
- You will reflect on the significance of Dante's journey unfolding 'Nel Mezzo'

Activities:

- Read Canto 1 in personal mode
- Read Canto 1 in guided mode
- You will read commentary in guided mode on the poem being a journey to heightened consciousness, in the course of this commentary you will view two videos in guided mode: "The Monstrosity of Sin," and "The Appearance of Virgil"
- Return to edX to complete assessment questions

- Unit 2: Canto 2

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 2 at the literal level of reading.
- You will be able to explain the significance at the interpretive level of reading the following elements of the canto:
 - Virgil's entry as an allusion to that of Gabriel in the story of the Annunciation
 - The identities and hierarchical positions of the three members of Dante's "feminine trinity"

- You will be able to reflect on the significance of the following:
 - The reasons for Dante's wavering courage
 - The relationship of the voice of Beatrice to Dante's faith, mystery, and death
 - The relationship between Dante's state of consciousness and what Beatrice represents to him (as revealed in the Vita Nuova)
 - How the Camus quote/prompt relates to real/modern life

Activities:

- Read Canto 2 in personal mode
 - Read Canto 2 in guided mode
 - You will read commentary in guided mode on Dante's wavering courage the offer of help made by the divine other; in the course of this commentary you will view 3 videos in guided mode: "The Ambivalence of Freedom," "The Feminine Trinity," and "Annunciation"
 - Return to edX to complete assessment questions
- Section 2: The Hell Gate (Canto 3)

- Unit 1: Canto 3

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 3 at the literal level of reading
- You will be able to explain the significance at the interpretive level of reading the following:
 - The double meaning of Hell Gate as it relates to a pilgrim's journey
 - The Neutrals fear of "having a self"
- You will reflect on the significance of the following:
 - Sin as a rejection of Self through the Other
 - Self awareness achieved through looking into the darkness inside
 - A general state of "half-consciousness" and how that relates to their own life
 - "Half-consciousness" in terms of self-destructive actions that often occur without our full awareness

Activities:

- Read Canto 3 in personal mode
 - Read Canto 3 in guided mode
 - You will read commentary by Helen Luke in guided mode; in the course of this commentary students will watch 2 videos: "The Gates of Hell" and "The Neutrals"
 - Return to edX to complete assessment questions
- Section 3: The Neutrals (Canto 4)

- Unit 1: Canto 4

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 4 at the literal level of reading
- You will be able to explain the significance at the interpretive level of reading the following:
 - The virtuous pagans' placement in Limbo
- You will reflect on the significance of the following:
 - what the pagans reveal about the truth of reality, the fundamental tension between worldviews, and Dante's "schema of identity" - how virtue is not enough

- What it means to be “fully alive” and whether or not it is possible to be “fully alive”

Activities:

- Read Canto 4 in personal mode
- Read Canto 4 in guided mode
- Read commentary on the virtuous pagans' placement in limbo in guided mode from Sayers; in the course of this commentary students will view 2 videos: “The Neutrals” and “The Virtuous Pagans”
- Return to edX to complete assessment questions

WEEK 4: APRIL 5-APRIL 11
Week 4: Inferno, Canti 5-10

- Section 1: Sins of the Leopard (Canti 5-7)

- Unit 1: Canto 5

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 5 at the literal level of reading
- You will be able to explain the significance at the interpretive level of reading the following events:
 - Dante's practice of asking the sinners for their own versions of their stories
 - Dante's personal identification with Paolo and Francesca
- What is meant by Francesca's ironic language
- You will reflect on the significance of the following:
 - The problem of 'lust' or 'false closeness' and relate it to real/modern life
 - What it means to “finalize” one's identity

Activities:

- Read Canto 5 in personal mode
- Read Canto 5 in guided mode
- You will read commentary in guided mode on Francesca's ironic language; in the course of this commentary students will view 2 videos: “Masaccio & Renaissance Art” and “Paolo and Francesca”
- Return to edX to complete assessment questions

- Unit 2: Canti 6 and 7

Learning Objectives:

- You will be able to summarize the major narrative events of Canti 6-7 at the literal level of reading
- You will be able to explain the significance at the interpretive level of reading the ambiguity of Francesca's lines ('love commanded me') as compared to ideas presented in the Vita Nuova
- You will be able to reflect on the worsening forms of incontinence as these pertain to real/modern life

- **Activities:**

- Read Canti 6-7 in personal mode
 - Read Canti 6-7 in guided mode
 - You will read commentary in guided mode on worsening forms of incontinence

- Return to edX to complete assessment questions
- Section 2: The Gates of Dis: Hardening the Heart (Canti 8-10)
 - Unit 1: Canto 8
 - Learning Objectives:**
 - You will be able to summarize the major narrative events of Canto 8 at the literal level of reading.
 - You will be able to explain the significance at the interpretive level of reading the following:
 - Dante's response to Filippo as it pertains to a pilgrim's conversion experience
 - The central irony of Dante's pilgrim journey as both a progression through sin and an acknowledgment of his need for forgiveness
 - You will be able to reflect on the significance of Dante's encounters as marking in Dante the growing progression of his need for forgiveness
 - Activities:**
 - Read Canto 8 in personal mode
 - Read Canto 8 in guided model
 - You will read commentary in guided mode on Dante's growing need for forgiveness; in the course of this commentary you will watch a video: "Filippo Argenti"
 - Return to edX to complete assessment questions
 - Unit 2: Canto 9
 - Learning Objectives:**
 - You will be able to summarize the major narrative events of Canto 9 at the literal level of reading
 - You will be able to explain the significance at the interpretive level of reading the following elements:
 - The inability of Virgil to open the Gates of Dis
 - Dante's encounter with the Gorgons
 - You will be able to reflect on why it is necessary for one to 'harden the heart' for more deliberate sin
 - Activities:**
 - Read Canto 9 in personal mode
 - Read Canto 9 in guided mode: You will read commentary in guided mode on Virgil's failure to open the Gates of Dis, the encounter with the Gorgons, and concept of "hardening" one's heart"; in the course of this commentary you will watch a video: "Gates of Dis"
 - Return to edX to complete assessment questions
 - Unit 3: The Act of Killing
 - Learning Objectives:**
 - You will be able to summarize the major narrative events of "The Act of Killing" at the literal level.
 - You will be able to explain the significance at the interpretive level of reading the following elements: Filippo as a pivot point in the Inferno
 - You will be able to contrast 'The Act of Killing' to the Inferno, particularly Dante's encounters of specific sinners
 - You will be able to summarize the "hardening of the heart" required to commit violent sins

- Students will reflect on the significance of the following:
 - The journey that the movie's principal figure goes through during the making of the movie as a sinner becoming increasingly aware of his sin
 - The relevance of the Helen Luke reading in context of the structure of hell, the behavior of the sinners, and the movie 'The Act of Killing'

Activities:

- Watch introductory video to Act of Killing
- Optional viewing of Act of Killing
- Participate in a group discussion about Act of Killing
- Return to edX to complete assessment questions

○ Unit 4: Canto 10

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 10 at the literal level of reading
- You will be able to explain the significance at the interpretive level of reading the following: Why Cavalcanti is inside the Gates of Dis
- You will reflect on what is meant by the distortion of 'the word made'

Activities:

- Read Canto 10 in personal mode
- Read Canto 10 in guided mode
- Read commentary in guided mode on Cavalcanti and "The Word Made"
- Return to edX to complete assessment questions

WEEK 5: APRIL 12-APRIL 18
Week 5: Inferno, Canti 11-16

▪ Section 1: The Wood of the Suicides (Canti 11-13)

○ Unit 1: Canto 11

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 11 at the literal level of reading

Activities:

- Read Canto 11 in personal mode
- Read Canto 11 in guided mode
- Read commentary in guided mode
- Return to edX to complete assessment questions

○ Unit 2: Canto 12

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 12 at the literal level of reading
- You will reflect on the parallels shared between Canto 12 and Act of Killing

Activities:

- Read Canto 12 in personal mode
- Read Canto 12 in guided mode
- Read commentary in guided mode
- Return to edX to complete assessment questions

- Unit 3: Canto 13

- Learning Objectives:**

- You will be able to summarize the major narrative events of Canto 13 at the literal level of reading
 - You will be able to explain the significance at the interpretive level of reading the following:
 - The irony in the phrase 'I never broke faith with my lord'
 - The narrative connection between 'the neutrals' to 'P&F' to 'Filippo' to 'the suicides'
 - You will reflect on the complicated concept of "finalizing one's identity" and how this relates to the concept of "self, freedom, and relational identity"

- Activities:**

- Read Canto 13 in personal mode
 - Read Canto 13 in guided mode
 - Read commentary in guided mode
 - Return to edX to complete assessment questions

- Section 2: Hate Crimes (Canti 14-16)

- Unit 1: Canti 14-15

- Learning Objectives:**

- You will be able to summarize the major narrative events of Canti 14-15 at the literal level of reading

- Activities:**

- Read Canti 14-15 in personal mode
 - Read Canti 14-15 in guided mode:
 - Use marginalia to comment and contemplate with limited guidance
 - Return to edX to complete assessment questions

- Unit 2: Canto 16

- Learning Objectives:**

- You will be able to summarize the major narrative events of Canto 16 at the literal level of reading
 - You will reflect on why violence against nature, art, and god are worse sins than suicide and wrath

- Activities:**

- Watch a video overview of the week
 - Read Canto 16 in personal mode
 - Read Canto 16 in guided mode:
 - Read commentary in guided mode on violence against nature, art, and God as opposed to acts of wrath
 - Return to edX to complete assessment questions

WEEK 6: APRIL 19-APRIL 25

Week 6: Inferno, Canti 17-23

- Section 1: The Monster Geryon (Canto 17)

- Unit 1: Canto 17

- Learning Objectives:**

- You will be able to summarize the major narrative events of Canto 17 at the literal level of reading
- You will be able to explain the significance at the interpretive level of meaning the following:
 - Relationship between the concept of 'lying to yourself' and the characters in 'The Act of Killing'
 - Relationship between the ideas of conscious and unconscious irony and the concepts of explicit and implicit choice
 - The location of usury next to geryon and the implicit choice involved in usury
 - The relationship between usury and the attitudes in 'The Act of Killing'
- You will reflect on the following:
 - The difference between sin where you 'lie to yourself' vs. sin where you do not lie to yourself
 - The role of "usury" in the context of modern capitalistic life

Activities:

- You will read Canto 17 in personal mode
- You will read Canto 17 in guided mode
- Students will read commentary in guided mode on Geryon and the process of "lying to oneself." In the course of this commentary, students will view a video: "Geryon/The Art of Self Deception"
- Return to edX to complete assessment questions

- Section 2: The Sins of the Wolf

- Unit 1: Canti 18-23

Learning Objectives:

- You will be able to summarize the major narrative events of Canti 18-23 at a literal level of reading
- You will reflect on the following:
 - The significance of these Canti as a progression of worsening state of sin

Activities:

- Read Canti 18-23 in personal mode
- Read Canti 18-23 in guided mode
- Students will read commentary in guided mode while using annotations to contemplate and comment on worsening states of sin in the Inferno
- Return to edX to complete assessment questions

WEEK 7: APRIL 26-MAY 2
Week 7: Inferno, Canti 24-30

- Section 1: Hypocrisy and Theft (Canti 23-25)

- Unit 1: Canti 24-25

Learning Objectives:

- You will be able to summarize the major narrative events of Canti 24-25 at a literal level of reading
- You will reflect on the following:

- How different types of fraud relate to real/modern life

Activities:

- Read Canto 24-25 in personal mode
- Read Canto 24-25 in guided mode
- Students will read commentary in guided mode while using annotations to contemplate and comment on worsening states of sin in the Inferno
- Return to edX to complete assessment questions

- Section 2: Ulysses (Canto 26)

- Unit 1: Canto 26

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 26 at the literal level of reading
- You will be able to explain the significance at the interpretive level of reading the following:
 - Definition of the 'sins of the wolf' as it pertains to both Canto 26 and 18-25
 - What it means to be suspicious of claims to transcendence in the context of the Inferno
 - How the trust/faith journey that Dante takes relates to the ones Ulysses' men embark on
- You will reflect on the significance of the following:
 - How Canto 26 illustrates the 'shadow' side of eucharistic feeding
 - The dangers of trust, truth claims, and the consumptive nature of certain identities
 - Students will reflect on claims to transcendence in context of real/modern life

Activities:

- Read Canto 26 in personal mode
- Read Canto 26 in guided mode.
- You will read commentary in guided mode on the "sins of the wolf," and the definition of "predation." In the course of this commentary you will view a video: "Ulysses."
- Return to edX to complete assessment questions

- Section 3: Discord and Decay (Canto 27-30)

- Unit 1: Canto 27-30

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 27-30 at the literal level of reading
- You will be able to explain the significance at the interpretive level of reading the following:
 - The "snake scene" and sinners' loss of self
 - The idea of 'confronting the fraudulent intentions inside oneself' within the context of the Inferno
- You will reflect on the significance of the following:
 - How Dante's grip on his own self strengthens as he witnesses loss of self
 - The nature of fraud and its place in our modern world
 - The idea of self-deception in the context of real/modern life

Activities:

- Read Canto 27-30 in personal mode

- Read Canti 27-30 in guided mode
- You will read commentary in guided mode on loss of self, fraud, and self-deception within the Inferno
- Return to edX to complete assessment questions

WEEK 8: MAY 3-MAY 10

Week 8: Inferno, Canti 31-34

▪ Section 1: Canti 31 and 32

○ Unit 1: Overview of week 8 and Canto 31

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 31 at the literal level of reading
- You will be able to explain the significance at the interpretive level of meaning the following elements:
 - The frozen center of hell
 - The muteness of the giants
 - The traitors beneath the ice
- You will be able to reflect on how the material of Canto 31 relates to the character of Ali from 'The Act of Killing'

Activities:

- Watch a video overview of the week
- Read Canto 31 in personal mode
- Read Canto 31 in guided mode
- Students will read commentary in guided mode on the center of hell and the muteness of the giants, connecting the elements of Canto 31 to Act of Killing
- Return to edX to complete assessment questions

○ Unit 2: Canto 32

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 32 at the literal level of reading
- You will reflect on how the material of Canto 32 relates to the character of Ali from 'The Act of Killing'
- You will be able to explain the significance at the interpretive level of reading the following: The meaning of the "frozen" center of hell

Activities

- Read Canto 32 in personal mode
- Read Canto 32 in guided mode
- Students will read commentary in guided mode on the "frozen" center of hell and continue connecting this material to Act of Killing
- Return to edX to complete assessment questions

▪ Section 2: Canto 33, Ugolino

○ Unit 1: Canto 33

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 33 at the literal level of reading
- You will be able to explain the significance of the following at the interpretive level of reading:
 - Ugolino's lack of self-awareness and lack of understanding of his own words
 - Ugolino's denial of his children "words"
- You will reflect on the significance of the following:
 - How Ugolino's denial of guilt represents a final hopeless rejection of the Other
 - Nature of language, identity, and the possibility of not understanding the full implications of your own words, and the terrible state it can ultimately lead to
 - How the final scene of Act of Killing relates to this week's readings in the Inferno

Activities:

- Read Canto 33 in personal mode
- Read Canto 33 in guided mode
- You will read commentary in guided mode on Ugolino's lack of self-awareness and connect this material to the final scene in Act of Killing; in the course of this commentary students will view a video: "Ugolino"
- Return to edX to complete assessment questions

▪ Section 3: Canto 34, Satan and Conversion

○ Unit 1: Canto 34

Learning Objectives:

- You will be able to summarize the major narrative events of Canto 34 at the literal level of reading
- You will be able to explain the significance of the following at the interpretive level of reading:
 - The relationship between Satan and consumption
 - How Dante has become ready to accept the forgiveness of the other
- You will reflect on the significance of the following:
 - Concept of a 'moment of conversion' and how it pertains to real/modern life
 - Concepts of self and other and what happens when you reject your relational identity

Activities:

- Read Canto 34 in personal mode
- Read Canto 34 in guided mode
- You will read commentary in guided mode on Satan, consumption, and Dante's moment of conversion; in the course of this commentary students will view a video: "Satan: The Turning Point"
- Return to edX to complete assessment questions

Date	Topics	Activities/Assignments
Reading Week (Opens Mar. 8)	Orientation to the course	<ol style="list-style-type: none"> 1. Complete the pre-course demographic survey 2. Complete the pre-course education survey 3. Read the orientation information 4. Watch the orientation video(s) 5. Participate in the 'introduce yourself' discussion board conversation
Week 1 (Mar. 15-21)	Introduction to the Course	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 1 in MyDante 2. Complete annotations in MyDante 3. Complete comprehensive check questions in edX 4. Complete journal entry and peer assessments in edX 5. Complete journal activities on MyDante 6. Post discussion questions on MyDante
Week 2 (Mar. 22-28)	Vita Nuova, Chapters 1-42	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 2 Sections 1-2 in MyDante 2. Read Vita Nuova, sections 19-42 in MyDante 3. Complete annotations in MyDante 4. Complete comprehensive check questions in edX 5. Complete journal entry and peer assessments in edX 6. Complete journal activities on MyDante 7. Post discussion questions on MyDante
Week 3 (Mar. 29-Apr. 4)	Inferno, Canti 1-4	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 3 Sections 1-3 in MyDante 2. Read Inferno cantos 1-4 in MyDante 3. Complete annotations in MyDante 4. Complete comprehensive check questions in edX 5. Complete journal entry and peer assessments in edX 6. Complete journal activities on MyDante 7. Post discussion questions on MyDante
Week 4 (Apr. 5-11)	Inferno, Canti 5-10	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 4 Sections 1-2 in MyDante 2. Read Inferno cantos 5-10 in MyDante 3. Complete annotations in MyDante 4. Complete comprehensive check questions in edX 5. Complete journal entry and peer assessments in edX 6. Complete journal activities on MyDante 7. Post discussion questions on MyDante
Week 5 (Apr. 12-18)	Inferno, Canti 11-16	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 5 Sections 1-2 in MyDante

Date	Topics	Activities/Assignments
		<ol style="list-style-type: none"> 2. Read Inferno cantos 11-16 in MyDante 3. Complete annotations in MyDante 4. Complete comprehensive check questions in edX 5. Complete journal entry and peer assessments in edX 6. Complete journal activities on MyDante 7. Post discussion questions on MyDante
Week 6 (Apr. 19-25)	Inferno, Canti 17-23	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 6 Sections 1-2 in MyDante 2. Read Inferno cantos 17-23 in MyDante 3. Complete annotations in MyDante 4. Complete comprehensive check questions in edX 5. Complete journal entry and peer assessments in edX 6. Complete journal activities on MyDante 7. Post discussion questions on MyDante
Week 7 (Apr. 26-May 2)	Inferno, Canti 24-30	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 7 Sections 1-3 in MyDante 2. Read Inferno cantos 24-30 in MyDante 3. Complete annotations in MyDante 4. Complete comprehensive check questions in edX 5. Complete journal entry and peer assessments in edX 6. Complete journal activities on MyDante 7. Post discussion questions on MyDante
Week 8 (May 3-10)	Inferno, Canti 31-34	<ol style="list-style-type: none"> 1. Watch the video lectures on Week 6 Sections 1-3 in MyDante 2. Read Inferno cantos 31-34 in MyDante 3. Complete annotations in MyDante 4. Complete comprehensive check questions in edX 5. Complete journal entry and peer assessments in edX 6. Complete journal activities on MyDante 7. Post discussion questions on MyDante 8. Submit post-course survey