

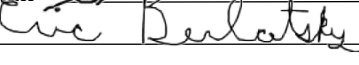
 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Graduate Programs		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department Languages, Linguistics & Comp. Lt. College Arts and Letters <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix ITT Number 6605	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course Lecture <input type="text" value="Lecture"/>	Course Title Dante in the West
Credits <i>(Review Provost Memorandum)</i> 3	Grading <i>(Select One Option)</i> Regular <input checked="" type="radio"/> Sat/UnSat <input type="radio"/>	Course Description <i>(Syllabus must be attached; see Guidelines)</i> This course proposes a critical approach to the reception of Dante ' s works in general and the "Divine Comedy" in particular from the early 14th century until today and on both sides of the Atlantic	
Effective Date <i>(TERM & YEAR)</i> Fall 2021	Prerequisites Graduate Status		Corequisites Registration Controls <i>(Major, College, Level)</i> graduate course
Prerequisites, Corequisites and Registration Controls are enforced for all sections of course			
Minimum qualifications needed to teach course: Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)		List textbook information in syllabus or here See syllabus	
Faculty Contact/Email/Phone Myriam S. Ruthenberg/Ruthenbe/7-2682		List/Attach comments from departments affected by new course English	

Approved by Department Chair  College Curriculum Chair  College Dean  UGPC Chair _____ UGC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____	Date 1/25/2021 1/25/2021 1/29/2021 _____ _____ _____ _____
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Email this form and syllabus to UGPC@fau.edu one week before the UGPC meeting.

From: [Eric Berlatsky](#)
To: [Nancy Poulson](#); [Stephen Charbonneau](#)
Subject: Re: DANTE!
Date: Monday, January 25, 2021 1:39:37 PM

Dear Nancy and Stephen,

English has no objections to ITT 6605 on advisement from our graduate committee. I am (as of today) Acting Chair of English.

--

Eric L. Berlatsky

Associate Dean of Graduate Studies and
Director of the Ph. D. Program in Comparative Studies

Dorothy F. Schmidt College of Arts and Letters
Acting Chair and Professor, Department of English

Florida Atlantic University

561-297-0928

eberlats@fau.edu

masculine pronouns

[Mixed-Race Superheroes](#)

[The Real, The True, and The Told: Postmodern Historical Narrative and the Ethics of Representation](#)

[Alan Moore: Conversations](#)

From: Nancy Poulson <npoulson@fau.edu>
Date: Monday, January 25, 2021 at 1:36 PM
To: Stephen Charbonneau <scharbo1@fau.edu>
Cc: Eric Berlatsky <eberlats@fau.edu>
Subject: FW: DANTE!

Dr. Nancy Kason Poulson

Professor of Spanish and Latin American Studies

Director of Graduate Studies

Department of Languages, Linguistics, and Comparative Literature – CU 232K

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From: Myriam Ruthenberg <RUTHENBE@fau.edu>
Sent: Tuesday, November 3, 2020 2:26 PM
To: Nancy Poulson <npoulson@fau.edu>
Cc: Marcella Munson <mmunson@fau.edu>
Subject: Fw: DANTE!

Prego, Nancy.
Myriam

Myriam Swennen Ruthenberg, Ph.D., Cav.
professor of Italian & Comparative Literature
Department of Languages, Linguistics, and
Comparative Literature - CU 232G
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Boca Raton, FL 33431-0991

Office: (561) 297 2682
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Ruthenbe@fau.edu

From: Myriam Ruthenberg <RUTHENBE@fau.edu>
Sent: Monday, October 26, 2020 6:02 PM
To: Oliver Buckton <obuckton@fau.edu>
Cc: Marcella Munson <mmunson@fau.edu>; Geraldine Blattner <gblattne@fau.edu>; Emily Stockard <stockard@fau.edu>
Subject: Re: DANTE!

Thank you, Oliver. I take as many as I can get. Hopefully the word gets out.
Hope you are doing well under these other-worldly circumstances.
Myriam

Myriam Swennen Ruthenberg, Ph.D., Cav.
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From: Oliver Buckton <obuckton@fau.edu>

Sent: Monday, October 26, 2020 3:17 PM

To: Myriam Ruthenberg <RUTHENBE@fau.edu>

Cc: Marcella Munson <mmunson@fau.edu>; Geraldine Blattner <gblattne@fau.edu>; Emily Stockard <stockard@fau.edu>

Subject: Re: DANTE!

Hi Myrian,

It's good to hear from you.

English can have the Dante course cross-listed on our schedule, with 3 seats. I hope that sounds okay.

Please have your schedulers go ahead and create the additional section that can be placed on our schedule.

Best,

Oliver

Oliver Buckton

Professor and Chair

Department of English

Florida Atlantic University

Culture and Society CU 97 Room 306

777 Glades Road

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obuckton@fau.edu

[The Many Facets of Diamonds Are Forever: James Bond on Page and Screen
Espionage in British Fiction and Film Since 1900](#)

[Cruising with Robert Louis Stevenson: Travel, Narrative, and the Colonial Body](#)

Please visit our website at:
www.fau.edu/english

From: Myriam Ruthenberg <RUTHENBE@fau.edu>

Date: Monday, October 26, 2020 at 1:23 PM

To: Oliver Buckton <obuckton@fau.edu>

Cc: Marcella Munson <mmunson@fau.edu>, Geraldine Blattner <gblattne@fau.edu>

Subject: DANTE!

Dear Oliver,

I just noticed that, for the first time, ITT 4440 (Dante: The Commedia in Translation) is NOT cross-listed with the English department.

Would you be willing to add it to the schedule at this late stage and make sure students know about this course? I don't think I have to tell you why this course would be a wonderful option for English students. Moreover, it counts towards the Classics certificate.

In case you doubt my qualifications: I am the "product" of Teodolinda Barolini whose books and articles on Dante earned her a stellar reputation globally (she was my dissertation advisor on the post-Boccaccian novella tradition (With a little bit of luck Prof. Barolini will deliver a guest lecture via Zoom this Spring). I also sat in (by invitation) on Robert Hollander's course at CUNY on the classical sources of the Divine Comedy. I am also very comfortable with Dante's so-called "minor" works, and I am currently working on an article where Dante's take on authority is key for an understanding of a triangular relationship between Giotto, Boccaccio, and Pasolini on the notion of authority in Pasolini's film "Il Decamerone".

ITT 4440 -001 (CRN 15037) Dante: The Commedia in Translation is offered on Tuesdays and Thursdays from 2:00-3:20 via Zoom.

I hope you can make this course available to as many students as possible.

Thank you!

Myriam

Myriam Swennen Ruthenberg, Ph.D., Cav.
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FLORIDA ATLANTIC UNIVERSITY
Department of Languages, Linguistics, and Comparative Literature

Fall 2021



ITT 6605: Dante in the West

CRN #: 111111

Prof. M. Swennen Ruthenberg

Office hours: TBD and by appointment

Office Location: CU 232G (main office suite LLCL)/or via WebEx

Delivery mode: in person or synchronously on line.

E-Mail: Ruthenbe@fau.edu

Tel. (561) 297-2682

Catalogue description

ITT 6605: “This course proposes a critical approach to the reception of Dante’s works in general and the *Divine Comedy* in particular from the early 14th century until today and on both sides of the Atlantic.”

Course objectives

This course, taught in English, is aimed at shedding light on Dante scholarship in and outside of Italy by considering the reception of Dante in his own times and through the ages and by questioning the extent to which fictional representations and theoretical considerations of Dante's opus, especially but not only the *Divine Comedy*, have shaped Dante Studies today. Our geographical area of investigation is not only Europe, but also the sphere "West of West," i.e. the US, notably after the Longfellow American translation published in 1867. Questions to ponder, then, are: why and how are we still reading or re-reading Dante today? Which aspects of Dante's textual corpus (ideas about the afterlife, love, heredity, nobility, nation, etc.) have made it into Western literary canon and what were the cultural contexts that favored one Dante over another? How have contemporary theories affected our reading of Dante today, including in pop culture?

Course description

This course is less concerned with Dante's writings than with the reception of the great Florentine in the West, from Dante's times to the present, through texts that are informed *by* Dante, both in and outside Italy and by authors ranging from Boccaccio and Petrarch to T.S. Eliot and Borges, as well as through the critical reading and discussion of texts that treat the reception of Dante through the centuries and across genres from a multiplicity of perspectives. Knowledge of Dante's opus, including the *Commedia*, is nevertheless necessary. We shall therefore repeatedly refer to some key concepts and specific texts by Dante or portions thereof in the course of the semester.

In practical terms, beginning from the reception of Dante's work, especially his *Commedia*, in his own time and in the century following his death, every class will revolve around the discussion of texts chosen in function of their relevance in Dante Studies today. The critical readings that accompany us on our itinerary aid us in formulating answers and, more importantly, raising further questions about not only Dante's role in poetically reflecting on his own authority, but also about Dante's critics' and emulators' role in shaping our thoughts on Dante in the West. Students are expected to have read all materials and come to class prepared to not only present the ideas articulated in the assigned readings, but also to critically evaluate them and find additional materials for discussion. This means that the readings for this class are not limited to those contained in this syllabus, but also comprise materials, chosen by the students, that further illuminate points of discussion.

Grade requirements:

Meaningful & informed class participation	20%
Formal oral presentations	30%
Draft final paper & bibliography	10%
Final paper	40%

Attendance requirement:

One absence is allowed, but not recommended, without questions asked. A final grade reduction of 50 points is applied for all subsequent absences, unless university-approved documentation can be provided. Chronic lateness too results in the lowering of your participation grade. You are adults, and attendance should not be a problem. <http://www.fau.edu/academic/registrar/FAUcatalog/academics.php>

Incomplete Grade Policy:

The University policy states that a student who is passing a course, but has not completed all work due to exceptional circumstances, may, with consent of the instructor, temporarily receive a grade of incomplete (“I”). The assignment of the “I” grade is at the discretion of the instructor, but is allowed only if the student is passing the course with 80% of the course work completed

Code of Academic Integrity Policy Statement:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#). ***Plagiarism is unacceptable in the University community. Academic work that is submitted by students is assumed to be the result of their own thought, research, or self-expression. When students borrow ideas, wording, or organization from another source, they are expected to acknowledge that fact in an appropriate manner. Plagiarism is the deliberate use and appropriation of another's work without identifying the source and trying to pass off such work as one's own. Any student who fails to give full credit for ideas or materials taken from another, in written and oral course assignments alike, has plagiarized.***

Accessibility Policy Statement:

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations needed to properly execute coursework must register with the FAU Students Accessibility Services (SAS) located in Boca Raton, in Davie and in Jupiter campuses and follow all SAS procedures. <http://www.fau.edu/sas/>

- Boca Raton, SU 133 (561-297-3880);
- Davie, LA 203 (954-236-1222);
- Jupiter, SR 110 (561-799-8585) — and follow all SAS procedures.”

Counseling and Psychological Services (CAPS) Center:

“Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU’s Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>.”

Background readings:

Dante Alighieri. *The Divine Comedy*. Any good translation, such as Mandelbaum, Singleton, or Durling, are acceptable, but do consult a bilingual edition.

---. *The New Life*. Trans. Stanley Appelbaum. This is a dual language edition.

---. *Of the Vulgar Tongue*. (*De Vulgari Eloquentia*) Trans. Marianne Shapiro.

http://books.google.com/books?id=vfhaF51sdwEC&pg=PA47&lpg=PA47&dq=translations+of+the+de+Vulgari+eloquentia&source=bl&ots=jOOvmr_MB6&sig=tqVErRCYARFqLwIoUEwcWZr4IKY&hl=en&sa=X&ei=rGDqU5CzHYHNsQTxj4DoDg&ved=0CDYQ6AEwAw#v=onepage&q=translations%20of%20the%20de%20Vulgari%20eloquentia&f=false

Required:

- Barolini, Teodolinda and H. Wayne Storey, eds. *Dante for the New Millennium*. New York: Fordham UP, 2003
http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=Dante%20for%20the%20new%20Millennium
- Eliot, T.S. *The Wasteland*. Norton Critical edition. (for example, but any other edition is welcome)
http://www.amazon.com/Waste-Land-Norton-Critical-Editions/dp/0393974995/ref=sr_1_2?ie=UTF8&qid=1407874520&sr=8-2&keywords=The+Wasteland
- Boccaccio, Giovanni. *Trattatello in Laude di Dante*. Available in English as *Life of Dante*.
- Menocal Maria Rosa. *Writing in Dante's Cult of Truth: From Borges to Boccaccio*. Durham: Duke UP, 1991
- Pearl, Matthew. *The Dante Club*. New York: Random House, 2004.

Useful websites:

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

Columbia University's Digital Dante: <http://dante.ilt.columbia.edu/>

The University of Texas Danteworlds: <http://danteworlds.laits.utexas.edu/>

Course itinerary

August 21

Introduction

Why Dante? Why West? Which Dante?

Dante Now: <http://news.nd.edu/news/36905-dante/>

Dartmouth Dante Project: The early commentaries (bibliographical information)
<http://dante.dartmouth.edu/commentaries.php>

Inferno V, Reading & Interpretation

August 28

Dante and Authority.

Russell, Albert, Ascoli. *Dante and the Making of a Modern Author*. Cambridge UP (2008): 3-64.

Menocà, Maria Rosa. "Liberation: Galeotto and Doubt." *Writing in Dante's Cult of Truth: From Borges to Boccaccio*. Durham: Duke UP (1993): 177-203.

Boccaccio's Proem and Introduction to the *Decameron*.

Petrarch's comments in the *Familiars*.

September 4

LABOR DAY

September 11

Dante in the Trecento and Quattrocento /cultural appropriation

Boli, Todd. "Boccaccio's *Trattatello in laude di Dante* or *Dante Resartus*." *Renaissance Quarterly* 41.3 (1988): 389-412.
<http://www.jstor.org/stable/2861754?seq=20>

Gross, Karen Elizabeth. "Scholar Saints and *Boccaccio's Trattatello in Laude di Dante*." *MLN* 124.1 (2009): 66-85.

Brownlee, Kevin. "Literary Genealogy and the Problem of the Father: Christine de Pizan and Dante." *Dante Now*. Theodore Cachey, Jr. ed. Notre Dame: U of Notre Dame P (1995): 205-35.

Novellistica-cantari-"visibile parlare"

Tatlock, John S.P. "Chaucer and Dante." *Modern Philology* 3.3 (1903!): 367-72.

<http://www.jstor.org/stable/432658>

<http://sites.fas.harvard.edu/~chaucer/special/authors/dante/>

Wetherbee, Winthrop. "Per te poeta fui, per te cristiano': Dante, Statius, and the Narrator of Chaucer's *Troilus*." *Vernacular Poetics in the Middle Ages*. Lois Ebin, ed. Kalamazoo: Medieval Institute Publications (1984): 153-76.

Student presentations and Discussion

September 18

Re-reading Dante in the Renaissance

Grayson, Cecil. "Dante and the Renaissance." *Dante: The Critical Complex*. Vol. 8. *Dante's Afterlife: The Influence and Reception of the Commedia*. Richard Lansing ed. New York: Routledge, 2003.

Parker, Deborah. *Commentary and Ideology: Dante in the Renaissance*. Durham: Duke UP (1993): 53-88 and 89-108.

---. "'Visibile parlare': Dante and the Art of the Italian Renaissance." *Lectura Dantis: A Forum for Dante Research and Interpretation* 22-23 (1998): pp?

---. "Interpreting the Commentary Tradition to Dante's *Comedy*" in *Dante: Contemporary Perspectives*. Ed. Amilcare Iannucci. Toronto: University of Toronto Press, 1997: 240-58.

Cachey, Theodore. *Renaissance Dante in print*.

<http://www.italnet.nd.edu/Dante/index.html>

The role of Pietro Bembo

Richardson, Brian. Editing Dante's *Commedia* 1472-1629. *Dante Now*. Theodore Cachey Jr. ed. Notre Dame: U of Notre Dame P, 1995.

Student presentations and discussion

September 25

Visit to the Arthur and Mata Jaffe Special Collections

The Romantic Allure: Dante Gabriel Rossetti, William Blake

<http://www.jstor.org/stable/3729699>

October 2

The Cary translation & Ugo Foscolo's role

http://books.google.com/books?id=E41TVKy6MgAC&pg=PA97&lpg=PA97&dq=Romanticism+and+dante&source=bl&ots=JreGyU0dLu&sig=ADbgi434CyxE-14O_Prj1yNqup4&hl=en&sa=X&ei=O2fqU-XxEIfLsASQhIKoDg&ved=OCFsQ6AEwCQ#v=onepage&q=Romanticism%20and%20dante&f=false

The Longfellow Translation (1867) and its Aftermath

US Dante Criticism after Longfellow

De Rooy, Ronald. *Divine Comedies for the New Millennium*. Amsterdam UP, 2003. Chapters 1 and 2 (photocopies)

Student presentations and discussion

October 9

Dante Studies and Nationalism

Back to Italy: The case of the Risorgimento

The role of Francesco De Sanctis

Vallone, Aldo. "L'interpretazione dantesca di F. De Sanctis." *Cultura e scuola* 22 (1986): 46-57.

De Sanctis, Francesco. *Lezioni e saggi su Dante*. Sergio Romagnoli, ed. Torino: Einaudi, 1967. (Selections)

Celli, Andrea. "'Perchè mi scerpi?' Il canto di Pier delle Vigne tra Hegel e De Sanctis." *Lettere italiane* 62.2 (2010): 257-75.

Russo, Vittorio. "Prospettive di lettura della *Commedia*. *Lecture classensi* 9-10 (1982): 73-94

White, Jonathan. "Cities, Dantesque and Other." *Italy: The Enduring Culture*. London & New York: Continuum (2000): 33-75.

Student presentations and discussion

October 16

Dante, Modernism & Politics

Albertini, Stefano. Dante in camicia nera: Uso e abuso del divino poeta nell'Italia fascista. *The Italianist* 16 (1996): 117-42.

Sicari, Stephen. "Reading Pound's Politics: Ulysses as Fascist Hero." *Paideuma* 17.2-3 (1988): 145-68.

McDougal, Stuart. "Dreaming a Renaissance: Pound's Dantean Inheritance." George Bornstein, ed. *Ezra Pound Among the Poets*. Chicago UP (1985): 63-80.

<http://web.a.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=6&sid=2d5f20cd-3811-4361-8562-8d5b607059b3%40sessionmgr4002&hid=4212>

"il miglior fabbro" and the Pound-Elliott relationship

T.S. Eliot *The Wasteland*

"Fair Praise and Proper Criticism" in Menocàl 9-129

Student presentations and discussion

October 23

Dante and Borges

Borges, Jorge Luis. *The Aleph and Other Stories 1933-1964*. Norman Thomas Di Giovanni, trans. and ed. New York, E.P. Dutton, 1970.

---. "Nine Dantesque Essays 1945-1951." *Selected Non-Fictions*. Eliot Weinberger, ed. Esther Allen & Eliot Weinberger, trans. New York: Penguin (1999): 267-305.

---. "La Divina Comedia." *Obras Completas*. Vol. 3, 1975-85. Barcelona: Emece' Editores, 1989.

<http://web.a.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=3&sid=82cef78c-927d-4e02-8f17-03e3748220de%40sessionmgr4002&hid=4106>

Menocàl, Maria Rosa. "Blindness: Alephs and Lovers." *Writing in Dante's Cult of Truth: From Borges to Boccaccio*. Durham: Duke UP (1991): 131-75.

(How is your Spanish?):

<http://hx8vv5bf7j.search.serialssolutions.com/?genre=article&issn=03848167&title=Revista+Canadiense+de+Estudios+Hispanicos&volume=27&issue=2&date=20031201&atitle=%27El+aleph%27%3a+Dante+y+los+dos+Borges&spage=307&pages=307-325&sid=EBSCO:MLA+International+Bibliography&aulast=Montano%2c+Rafael>

October 30

---. "Beatrice's last Smile." Trans. Virginia Múzquiz. *Dispositio* 18.45 (1993): 22-25

<http://hx8vv5bf7j.search.serialssolutions.com/?genre=article&issn=07340591&title=Dispositio%2fn%3a+American+Journal+of+Cultural+Histories+and+Theories&volume=18&issue=45&date=19930101&atitle=Beatrice%27s+Last+Smile&spage=23&pages=23-25&sid=EBSCO:MLA+International+Bibliography&aulast=Borges%2c+Jorge+Luis>

Thiem, John. Borges, Dante, and the Poetics of Total Vision." *Comparative Literature* 40.2 (1988) 97-121.

Student presentations

November 6

New approaches to Dante: Postmodern Dante

Verdicchio, Massimo. *Reading Dante Reading: A Postmodern Reading of Dante's 'Commedia'*.

Ambrosio, Francis. *Dante and Derrida*. Albany: SUNY P (2005): IX-XI and 51-115.

New approaches to Dante: Gendered readings

Dante for the new Millennium p. 65-89; p. 90-130; p. 115-151 and 192-238

Miller, James. Ed. *Dante & The Unorthodox: The Aesthetics of Transgression*. Waterloo, Ontario, Wilfrid Larier UP, 2005. (Selected readings)

Lund-Mead, Carolynn. "Dante and Androgyny." *Dante: Contemporary Perspectives*. Amilcare Inannucci, ed. U of Toronto P, (1997) 195-213.

Pier Paolo Pasolini on Dante. Excerpts from *Heretic Empiricism*.

Student presentations and discussion

November 13

Dante "Light"

Pearl, Matthew. *The Dante Club*

The Last Cato

The Dan Brown phenomenon

November 20

Student presentations and discussion

November 27

Final paper draft and bibliography due today

Last class: "Ingrassare e ripulire"

December 4

Final paper draft due today/class discussion

FINAL PAPER DUE 1 WEEK BEFORE GRADES ARE DUE IN THE REGISTRAR'S OFFICE.