Welcome to Italian 3240/4240!

We are pleased that you have chosen to explore Dante’s Divine Comedy and the influence that the medieval text has had on the Twentieth and Twenty-first centuries in popular culture and media. In addition to focusing on how the text has shaped audiences’ perception of the afterlife through a detailed description of Hell’s topography, we will also study how the poem’s moralistic character has been a catalyst for discussing society’s moral and political issues such as the “War on Terror” and its results. This course is taught in English. Students enrolled in Italian 4240 complete assignments in the target language.

Course Materials
All readings and supplemental materials are provided for you and are made available via Canvas at no additional cost. Except for television programs (GooglePlay, $1.99) films and documentaries are readily available to stream online via YouTube, Kanopy, and the TU Library. Unless otherwise noted, they are to be viewed on your own.

Course Prerequisites
ITAL 3240 is taught in English and no knowledge of Italian is required. Students enrolled in Italian 4240 need to have earned a minimum grade of C- in the following courses: ITAL 2096, 2041, or 2501.

Course Promises
In addition to our exploration of Dante and his influence on popular culture, this course promises to help you improve your analytical approaches to reading literary, visual, televisual and cinematic texts. In doing so, this class will enhance your ability to discuss and write about these works. By the conclusion of the course, you will develop an understanding of visual media and its relationship to literature. You will acquire insight into the Middle Ages and draw parallels between medieval and contemporary society and culture.
How to Fulfill the Promises
"Be captains of your learning and bridge the gap between the classroom and the real world" (Joel Schiffler, PhD). To realize these promises you are asked to take responsibility for your own learning and participate as an active learner. Your instructor has designed the course around teaching as an act "to cause to know"; class sessions are learner-centered based, using the methodology of active learning.

To take charge of your education, you must be willing to complete pre-classroom prep assignments. This course is designed around participation and interaction. It is important that we come to class well prepared on the readings assigned and be ready to meaningfully contribute to our class discussions. To remain on task no late work will be accepted.

You are encouraged to meet with me should you encounter any problem related to our course or to your completion of any assignment for our class. For questions about majoring or minoring in Italian, or about completing a certificate in Italian, contact the Program Advisors, Dr. Cristina Gragnani (gragnani@temple.edu) or me (cgalati@temple.edu).

Strategies Towards Becoming an “A” Thinker
To take control of our learning we need to be committed to the following strategies to create a positive and productive learning environment:

- Be fully attentive, courteous, respectful, and professional at all times.
- Be punctual for all class meetings.
- Ask questions
- Assist others in their learning

Attendance is necessary for our learning therefore regular meetings are essential. Due to life’s curveballs participants are allowed three unexcused absences. More than three unexcused absences hinder our becoming the best possible learners (each additional absence will lower our final grade by one gradation (i.e., A to A-, B+ to B, etc.) Six total unexcused absences will result to an F for the final grade.

Evaluation
The final grade will be based on:

- 10% Inferno Tickets
- 15% Frameworks
- 15% In-class Discussion Contribution
- 10% Canto Presentations
- 30% Assessment Projects
- 20% Attendance

Final Grade Percentage To Letter Grade Conversion Guide

<table>
<thead>
<tr>
<th>A Range</th>
<th>B Range</th>
<th>C Range</th>
<th>D Range</th>
<th>F Range</th>
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<tbody>
<tr>
<td>A 94 - 100</td>
<td>B+ 87 - 89</td>
<td>C+ 77 - 79</td>
<td>D+ 67 - 69</td>
<td>F 0 - 59</td>
</tr>
<tr>
<td>A- 90 - 93</td>
<td>B 84 - 86</td>
<td>C 74 - 76</td>
<td>D 64 - 66</td>
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<tr>
<td></td>
<td>B- 80 - 83</td>
<td>C- 70 - 73</td>
<td>D- 60 - 63</td>
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</table>
The schedule and contents of the course are subject to change if circumstances render it necessary. Films and readings should be completed prior to the week’s sessions. Carefully note the dates for assessments. There are no make-ups of any kind, except in cases of documented serious illness or death in the family, or official university notification from the Dean of mandatory participation in university activities. It is your responsibility to inform me of your absence before the scheduled projects are due.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics and Assignments</th>
<th>Assessment Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>08.24 – 08.26</td>
<td><strong>SESSION 1: INTRODUCTION AND GETTING TO KNOW OUR PEERS</strong></td>
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<td></td>
<td>In preparation for our in-class activities:</td>
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<tr>
<td></td>
<td>• <strong>Complete</strong>: &quot;Welcome Module&quot;</td>
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<tr>
<td></td>
<td><strong>SESSION 2: DANTE ALIGHIERI (1265-1321)</strong></td>
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<td>In preparation for our in-class activities:</td>
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<tr>
<td></td>
<td>• <strong>Read</strong>: Singleton, &quot;Why Dante&quot;</td>
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<td></td>
<td>• <strong>Complete</strong>: Framework Worksheet 1 - Singleton, &quot;Why Dante&quot;</td>
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<tr>
<td>08.31 – 09.02</td>
<td><strong>SESSION 1: DANTE’S VITA NUOVA</strong></td>
<td>Submit: Minimalist Poster – due 09/09 (11:59 pm)</td>
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<td>In preparation for our in-class activities:</td>
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<tr>
<td></td>
<td>• <strong>Read</strong>: <em>Vita Nuova</em> (Ch. 1-22); Musa, “An Essay on the <em>Vita Nuova</em>”</td>
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<tr>
<td></td>
<td><strong>SESSION 2: DANTE’S VITA NUOVA</strong></td>
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<tr>
<td></td>
<td>In preparation for our in-class activities:</td>
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<td></td>
<td>• <strong>Read</strong>: <em>Vita Nuova</em> (Ch. 22-42); Hollander, “Vita Nuova: Dante’s Perceptions of Beatrice”</td>
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<td></td>
<td>• <strong>Complete</strong>: Framework Worksheet 2 - Hollander, &quot;Dante’s Perception of Beatrice&quot;</td>
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<td></td>
<td><strong>Italian 4240: Analisi poetica del “Tanto gentile”</strong></td>
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<tr>
<td>09.07 – 09.09</td>
<td><strong>SESSION 1: DANTE’S INFERNO</strong></td>
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<tr>
<td>Date</td>
<td>Session</td>
<td>Activities</td>
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</tbody>
</table>
| 09.14 – 09.16 | SESSION 1: DANTE'S INFERNO | In preparation for our in-class activities:  
- **Post:** Inferno Ticket - Cantos 5 - 8  
- **Read:** *Inferno* 5-8; Barolini, “Francesca da Rimini” from *The Dante Encyclopedia* |
|            |         | **ITALIAN 4240: Lectura Dantis: Inferno 3**                                 |
| 09.21 – 09.23 | SESSION 1: LITERATURE AND CINEMA | In preparation for our in-class activities:  
- **Read:** Sarris, “Literature and Film”; Braida, “Dante’s Inferno in the 1900s: From Drama to Film”  
- **Complete:** Framework Worksheet 4 - Sarris, “Literature and Film” |
|            |         | **ITALIAN 4240: Lectura Dantis: Inferno 3**                                 |
**SESSION 2: THE SILENT ERA**

In preparation for our in-class activities:

- **View:** Bertolini and Padovan, *Dante’s Inferno* (1911)
- **Read:** Welle, “Early Cinema, *Dante’s Inferno* of 1911, and the Origins of Italian Film Culture”

*Italian 4240: Lectura Dantis: Inferno 5*

<table>
<thead>
<tr>
<th>09.28 – 09.30</th>
<th><strong>SESSION 1: LITERATURE AND CINEMA</strong></th>
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</thead>
<tbody>
<tr>
<td>In preparation for our in-class activities:</td>
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<tr>
<td>- <strong>Read:</strong> Hutcheon, “Beginning to Theorize Adaptation,” from <em>A Theory of Adaptation</em>; Bondanella, “The Silent Era,” from <em>A History of Italian Cinema</em></td>
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<tr>
<td>- <strong>Complete:</strong> Framework Worksheet 5 - Hutcheon, “Beginning to Theorize Adaptation”</td>
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</tbody>
</table>

**SESSION 2: THE SILENT ERA**

In preparation for our in-class activities:

- **View:** Brignone, *Maciste in Hell* (1925)
- **Read:** Wagstaff, “Dante in the Cinema or Dante and the Cinema?”

*Italian 4240: Lectura Dantis: Inferno 10*

<table>
<thead>
<tr>
<th>10.05 – 10.07</th>
<th><strong>SESSION 1: DANTE’S INFERNO</strong></th>
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</thead>
<tbody>
<tr>
<td>In preparation for our in-class activities:</td>
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<tr>
<td>- <strong>Post:</strong> Inferno Ticket - Cantos 13 - 15</td>
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<tr>
<td>- <strong>Read:</strong> <em>Inferno</em> 13-15; Spitzer, “Speech and Language in <em>Inferno XIII</em>”</td>
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</tbody>
</table>

**SESSION 2: DANTE’S INFERNO**

In preparation for our in-class activities:

- **Post:** Inferno Ticket - Cantos 16 - 19
<table>
<thead>
<tr>
<th>Date</th>
<th>Session &amp; Course</th>
<th>Activities</th>
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<tbody>
<tr>
<td>10.12 – 10.14</td>
<td><strong>SESSION 1: ITALIAN NEOREALISM</strong></td>
<td>In preparation for our in-class activities:</td>
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<tr>
<td></td>
<td><strong>Read:</strong> Bondanella, “Masters of Neorealism” from <em>A History of Italian Cinema</em></td>
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<td></td>
<td><strong>Complete:</strong> Framework Worksheet 6 - Bondanella, ”Masters of Neorealism”</td>
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</tr>
<tr>
<td>10.19 – 10.21</td>
<td><strong>SESSION 1: CINEMA OF RECONSTRUCTION</strong></td>
<td>In preparation for our in-class activities:</td>
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<td></td>
<td><strong>Read:</strong> Bondanella, “The Break with Neorealism: The Cinema of Reconstruction, Fellini’s Trilogies of Character and Grace, and the Return of Melodrama,” in <em>A History of Italian Cinema</em></td>
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<tr>
<td></td>
<td><strong>SESSION 2: CINEMA OF RECONSTRUCTION</strong></td>
<td>In preparation for our in-class activities:</td>
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<tr>
<td></td>
<td><strong>View:</strong> Fellini, <em>La Strada</em> (1954)</td>
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<td></td>
<td><strong>Read:</strong> Fink,“‘Non senti come tutto questo ti assomiglia?’ Fellini’s Infernal Circles”</td>
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</tbody>
</table>
**SESSION 1: DANTE AND HOLLYWOOD**

In preparation for our in-class activities:

- **View:** Lachman, Dante's Inferno (Links to an external site.) (1935)
- **Read:** Iannucci, “Introduction” and “Dante and Hollywood,” from *Dante, Cinema, and Television*
- **Complete:** Framework Worksheet 7 - Iannucci, "Dante and Hollywood"

**SESSION 2: DANTE'S INFERNO**

In preparation for our in-class activities:

- **Post:** Inferno Ticket - Cantos 20 - 25
- **Read:** Inferno 20-25 (Links to an external site.) (Focus on 21-22)

**Italian 4240: Lectura Dantis: Inferno 21**

**SESSION 1: THE AFRICAN AMERICAN RECEPTION OF DANTE**

In preparation for our in-class activities:

- **Read:** Looney, “Introduction” and “Negro Dante,” from *Freedom Readers: The African American Reception of Dante Alighieri*
- **Complete:** Framework Worksheet 8 - Looney, "Introduction"

**SESSION 2: THE AFRICAN AMERICAN RECEPTION OF DANTE**

In preparation for our in-class activities:

- **View:** Williams, *Go Down, Death!* (1944)
- **Read:** Looney, “Spencer Williams and Dante: An African American Filmmaker at the Gates of Hell”

**Italian 4240: Lectura Dantis: Inferno 22**

**SESSION 1: DANTE'S INFERNO**

In preparation for our in-class activities:

**Submit:** Info-graphic Guide - due 11/14 (11:59 pm)
**SESSION 2: DANTE ALIVE PRINCETON SEMINAR**

I will be presenting on a Zoom panel, "Dante Out Loud" as part of a 2-day seminar commemorating the 700th anniversary of Dante’s passing (Zoom link to follow).

**Italian 4240: Lectura Dantis: Inferno 26**

<table>
<thead>
<tr>
<th>Date</th>
<th>Session 1: Television Culture</th>
<th>Session 2: Dante and Television</th>
</tr>
</thead>
</table>
| 11.16 – 11.18 | -  **Read:** Fiske, “Activated Texts” from *Television Culture*; Wilcox, “This Our Magic World,” from *Why Buffy Matters: The Art of Buffy the Vampire Slayer*  
-  **Read:** Gambera, “Sin City: Urban Damnation in Dante, Blake, T.S. Eliot, and James Thomson” |

**Italian 4240: Lectura Dantis: Inferno 32**

<table>
<thead>
<tr>
<th>Date</th>
<th>Session 1: Dantemation</th>
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<tbody>
<tr>
<td>11.23 – 11.25</td>
<td>-  <em>Fall Break – No classes held</em></td>
</tr>
<tr>
<td>11.30 – 12.02</td>
<td>-  <strong>View:</strong> Disa, <em>Dante’s Inferno: An Animated Epic</em> (2010)</td>
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</tbody>
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**Post:** Inferno Ticket - Cantos 26 - 29  
**Read:** *Inferno* 26-29; Thompson, “Dante’s Ulysses and the Allegorical Journey”
In-class Discussion Contribution
This course is designed around teaching as an act "to cause to know;" class sessions are learner-centered based, using the methodology of active learning. Therefore, it is important that we come to class well prepared on the readings assigned and be ready to meaningfully contribute to our class discussions.

Inferno Tickets
To help you gain foundational knowledge and to get excited about our discussions on Dante's *Inferno*, you are asked to complete a mini search on our library’s database and/or the web to gather information on the assigned cantos before jumping into the text. Then, post one interesting fact you discovered from the days reading. For example, one interesting fact that I discovered about *Inferno* I is that it serves as the prologue.

Framework Worksheets
To assist in your learning and to engage with the secondary texts that we read you are asked to complete a "frameworks worksheet." The worksheet is intended to provide you with a writing space to record what and how you are thinking about the content. After you have completed the reading in preparation for our in-class activities, complete and submit your "Frameworks."
This is a low-stake assignment (complete/incomplete) that:
- Engages in creating course content and the opportunity to make notes on the readings/films
- Self-assessment regarding the material; identifying areas that require clarification
- Provides a starting point in which to begin in-class discussions

Canto Presentations
Each student will present and lead the discussion on one of the cantos of *Inferno*. Presenters should quickly summarize the major points and spend much of the time leading the class through a discussion of the reading. Students in Italian 4240 will present in English. However, in addition to the above presentation, they will be assigned 1/4 of a canto and perform a close reading and discussion of it (in Italian) during the extra hour each Tuesday.
Assessment Projects

1. **Minimalist Poster:** You and your partner are working for an advertising firm and have been tasked with designing a new campaign ad for an upcoming stage production of Dante’s *Vita Nuova*. The producers are interested in a minimalist poster which captures the essence of the work (i.e., what is the most recognizable detail or idea that you can use for the image). 

   **Instructions:** This assignment will require you to work with others to produce a finished product. For this project: 1) Design your original poster using Canva.com. 2) Using Zoom create and upload a 2-minute video in which you and your partner showcase your poster and pitch it to your clients. In your presentation make sure to address your choices for the design and how it relates to and represents the theme(s) of Dante’s text. **Goal:** Develop teamwork skills and enhance collaborative thinking through co-authorship.

2. **Info-graphic Guide:** You are working for the Library of Congress and have been asked to curate their new digital Dante collection. To assist researchers and scholars, you are to design an interactive info-graphic guide of Dante’s infernal circles (choose a circle different from your canto presentation). The guide must include: An image and description from the text of each location; Description of the demon(s) that guard each circle; Classification of souls that reside in the circle (i.e., heretics, etc.); Explanation of the *contrapasso* in each circle; Information on the specific souls encountered in the text; one memorable quote with analysis. 

   **Instructions:** This assignment will require you to work with others to produce one interactive poster. Before you begin, create a free account on Prezi.com or log in if you have an existing account. Designate a team member to create a document and to share it with the team to begin collaboration (choose the "anyone on the web" option when asked "who can view." Once your project is complete, submit your URL on Canvas to share the presentation. **Goal:** Develop teamwork skills and enhance collaborative thinking through co-authorship.

3. **Chapter Prospectus:** Editors from a reputable publishing company have reached out to share news on *Dante Pop*, an upcoming volume on Dante’s influence in popular culture. The editors are interested in your collaboration and seek a chapter prospectus which outlines your original essay on one of the possible topics: Dante and cinema; Dante and television; Dante and music; Dante and video games; Dante and the visual arts; Dante and the social sciences; Dante and ... **What is a prospectus?** A prospectus is a preliminary description of your proposed paper. It provides your reader with an outline of the argument and key points you will explore. The prospectus also expresses why the topic needs exploration; therefore, you need to convince the editors that you have something important and valuable to add to *Dante Pop*. 

   **Instructions:** This assignment will require you to work independently and to submit a 700–1000-word prospectus via Canvas by Thursday, December 02, 2021. **Goal:** Develop analytical skills and enhance critical thinking through authorship.
ITALIAN DEPARTMENT AND TEMPLE UNIVERSITY POLICIES

All Temple University Academic Policies will be upheld.

Temple University and COVID-19
Temple University’s motto is Perseverance Conquers, and we will meet the challenges of the COVID-19 pandemic with flexibility and resilience. Working together as a community to deliver a meaningful learning experience is a responsibility we all share.

Attendance and Your Health
To achieve course learning goals, students must attend and participate in classes according to your instructors’ requirements. However, if you feel unwell or if you are under quarantine or in isolation because you have been exposed to the virus, or tested positive for it, you should not come to campus, or attend in-person classes or activities. It is the student’s responsibility to contact their instructors to create a plan for participation and engagement in the course as soon as they are able to do so, and to make a plan to complete all assignments in a timely fashion, when illness delays their completion.

In order to progress in the learning process, it is important to keep up with the assigned work and with what is practiced in class. Please make sure you attend our Zoom sessions and complete all assignments on time unless there is a serious impediment. Assignments are posted on Canvas. I encourage you to get in touch with me if you need help with the material.

Student Support Services
The following academic support services are available to support you: Student Success Center, University Libraries, Undergraduate Research Support, Career Center, Tuttleman Counseling Services, and Disability Resources and Service.

Limited resources are available for students who do not have the technology they need for class. Students with educational technology needs, including no computer or camera or insufficient Wifi-access, should submit a request outlining their needs using the Student Emergency Aid Fund form.

The University will endeavor to meet needs, such as with a long-term loan of a laptop or Mifi device, a refurbished computer, or subsidized internet access. Note that some software is available for free download on the ITS Academic Support page. Other specialty software may be available for remote access through ITS.

Gender Pronouns and Inclusivity
The learning community we’ll be establishing in this course seeks to affirm people of all genders and gender identities. Please advise your language facilitator and colleagues if you prefer to be called by a name other than the one appearing on the roster. Our community strives to be an inclusive learning space, and you are encouraged to freely correct others on your preferred gender pronouns. Each student is expected to behave respectfully towards all members of this learning community, regardless of gender identity, sexual orientation, race, religion, etc. Please reach out to your facilitator if you have any questions, concerns or suggestions. Our goal is to create a comfortable learning environment for all.
Disability Disclosure Statement
Any student who has a need for accommodation based on the impact of a documented disability should contact Disability Resources and Services (DRS), Ritter Annex 100, (215) 204-1280 or 215-204-1786 (TTY) or drs@temple.edu, to make arrangements. Students requesting accommodations should meet with the instructor as soon as possible after the start of classes to discuss their needs and to provide documentation from DRS. Accommodations are not retroactive.

Technology Specifications for this Course
This class requires technology access. Without it, you won’t be able to participate in our synchronous Zoom sessions or complete the online assignments that are necessary for the course. You will need access to Internet, a webcam, and microphone in order to participate in Zoom meetings and complete homework assignments. Students are to turn on their webcams during class sessions unless they have notified the instructor prior to the lesson. Having our webcams turned on will help to foster the human element to our classroom community and allow us to better engage with each other.

Technical Support
Limited resources are available for students who do not have the technology they need for class. Students with educational technology needs, including no computer or camera or insufficient WIFI-access, should submit a request outlining their needs using the Student Technology Assistance Application Form. The university will endeavor to meet needs, such as with a long-term loan of a laptop or Mifi device, a refurbished computer, or subsidized internet access. For a listing of technical support services available to Temple University students, or for software available for free download or remote access see the Tech Support page.

Statement on Recording and Distribution of Recordings of Class Sessions
Students are not allowed to record any portion of this course unless directed by the instructor to do so, or unless there is one or more students with a DRS accommodation to record class sessions. In this case, the facilitator will inform the class that sessions will be recorded. Any recordings permitted in this class can only be used for the student’s personal educational use. Students are not permitted to copy, publish, or redistribute audio or video recordings of any portion of the class session to individuals who are not students in the course or academic program without the express permission of the faculty member and of any students who are recorded. Distribution without permission may be a violation of educational privacy law, FERPA, as well as certain copyright laws. Any recordings made by the instructor or university of this course are the property of Temple University.

Expectations for Class Conduct
The best way to maintain a safe and focused learning environment is for everyone to get vaccinated. Masks must be worn by vaccinated and unvaccinated people in all indoor or in enclosed spaces (including classrooms, the Library, the TECH Center, the Student Center, shuttles/busses, administrative spaces, common areas in the residence halls, etc.). For your general health and well-being, hand washing and monitoring your health is still highly recommended.

It is also important to foster a respectful and productive learning environment that includes all students in our diverse community of learners. Our differences, some of which are outlined in the
University’s nondiscrimination statement, will add richness to this learning experience. Therefore, all opinions and experiences, no matter how different or controversial they may be perceived, must be respected in the tolerant spirit of academic discourse.

Treat your classmates and instructor with respect in all communication, class activities, and meetings. You are encouraged to comment, question, or critique an idea but you are not to attack an individual. Please consider that sarcasm, humor and slang can be misconstrued in online interactions and generate unintended disruptions. Profanity should be avoided as should the use of all capital letters when composing responses in discussion threads, which can be construed as “shouting” online. Remember to be careful with your own and others’ privacy. In general, have your behavior mirror how you would like to be treated by others.

Course Minimum Grade
Although D- is a passing grade, a minimum grade of C- is required to advance to the next level. For more information, please see Temple University’s Academic Policies on Grades and Grading.

Incomplete
A student will be eligible for a grade of “Incomplete” only if he/she: 1) has completed at least 51% of the work at a passing level, 2) is unable to complete the work for a serious reason beyond his or her control, and 3) files a signed agreement with the instructor outlining the work to be completed and the timeframe in which that work will be completed. The student is responsible for initiating this process and all incomplete forms must be sent to the Senior Vice Dean for Academic Affairs prior to the start of study days in that semester. Please refer to the following for further details: Temple University’s Incomplete Policy (Policy #02.10.13).

Withdrawal from the Course
If a student wishes to withdraw from a course, it is the student’s responsibility to meet the deadline for the last day to withdraw from the current semester. See Temple University’s Academic Calendar for withdrawing deadlines and consult the University policy on withdrawals (Policy # 02.10.14).

Statement on Academic Rights & Responsibilities
Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty Academic Rights and Responsibilities (Policy #03.70.02).

Academic Honesty
Temple University believes strongly in academic honesty and integrity. Plagiarism and academic cheating are, therefore, prohibited. Essential to intellectual growth is the development of independent thought and a respect for the thoughts of others. The prohibition against plagiarism and cheating is intended to foster this independence and respect.

According to the University Student Code of Conduct, students must not commit, attempt to commit, aid, encourage, facilitate, or solicit the commission of academic dishonesty and impropriety including plagiarism, academic cheating, and selling lecture notes or other information provided by an instructor without the instructor’s authorization. Violations may result in failing the assignment and/or failing the course, and/or other sanctions as enumerated in the University Code of Conduct.
Students must assume that all graded assignments and quizzes are to be completed individually unless otherwise noted in writing in this syllabus. I reserve the right to refer any cases of suspected plagiarism or cheating to the University Disciplinary Committee; I also reserve the right to assign a grade of "F" for the given paper, assignment, or quiz.

Any incidences of cheating will result in a failure grade on the assignment in question and will be reported to the Office of Student Conduct and Community Standards to begin disciplinary proceedings. In certain cases, before referring your case to the Office of Student Conduct, your facilitator may allow you an opportunity to demonstrate your capacity to complete the work without cheating by redoing the assignment in a proctored environment. The following are all considered cheating for this class:

**Online Translators**
Your work must be the result of your genuine effort. The use of online translators is considered plagiarism and will result in a zero on the assignment.

**Proofreading**
Having other students of Italian or others proofread your work is considered cheating. Learning a foreign language naturally involves errors. Both you and I need to be able to see the authentic work you are capable of doing in order to help you improve. Having someone proofread your work means you are not handing in your authentic work but are instead handing in someone else’s.

**Communication Method**
Written communication between us (or other faculty members) must originate from our TU email address or via Canvas. Please do not use personal accounts (Gmail, Yahoo, etc.).

**Continuity of Instruction in Event of Emergency**
Students are to register for the TUAlert System to be made aware of university closures due to weather or other emergency situations and follow all additional university-wide emergency instruction. Students can register for this system on the [Campus Safety Services website](#). In the event of an emergency, class materials/instructions will be provided in a web-based format via Canvas or Zoom. Students registered for the class will be alerted to any alternate testing procedures and submission of assignment requirements from the instructor via email.