

AP English Literature and Composition, *Inferno* Unit Plan

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Winner, 2019 [Robert M. Durling Prize](#) for excellence in the teaching of Dante's life,
time, and works by educators working in North American secondary schools,
awarded by the Dante Society of America

this syllabus may be freely downloaded from:

<https://www.dantesociety.org/publications/dante-notes#Pedagogy>

*"Up a trackless slope climbs the master artist, and at the top, on a windy ridge, whom do you think he meets?
The panting and happy reader, and there they spontaneously embrace and are linked forever ..."*
- Vladimir Nabokov

Course Description

To be human is to read. We read faces as we try to determine what people are thinking; we read between the lines as we try to determine what people are saying; we read situations and our physical surroundings as we try to understand where we are; we read the progress of experiments as we seek to understand the natural world. And we read ourselves sifting through memories and experiences that won't let us go. As one of my graduate school professors put it, we read our world because we are interested in it—in psychology, sociology, linguistics, geography, science, and mathematics—and we read narratives that allow the possibility of studying these disciplines at the same time. A contemporary American author is convinced that reading complex, exciting literature—the kind that baffles us, surprises us, rejects us, and, ultimately, enlightens us—opens the door to considering the "[b]asic ethical and philosophical questions of right and wrong, acting and doing, belief and skepticism, acquiescence and critical thinking . . . and nothing is more effective than reading literature for churning up such questions." I tend to agree.

Our reading will be both wide and deep, ranging from Medieval Italian epic poetry to contemporary short stories. We will study the novel, epic poetry, drama, short stories, and lyric poetry. We will study human beings in all their complexity – at their most triumphant and defeated, desperate and hopeful, humble and hubristic, helpless and powerful. In this course, you will read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form.

The readings have been chosen to help us confront a fundamental question: "What does it mean to be human?" This course challenges you to consider, analyze, and respond to this essential question, and the final project will ask you to draw some conclusions based on this year's work. It is my goal that after the completion of this course, you will have a better understanding of the world, its people, and most importantly, yourselves.

When you enter AP English Literature and Composition, you enter a college-level English class. You will face complex and intellectually challenging material in a classroom where the pace is rapid and the standards are high. Consider the payoff: as Nabokov puts it, you will embrace artists who have ducked off the well-worn path into fresh territory, fresh ideas, and fresh language. This course will push you to think, write, and read in new and exciting ways. You will encounter challenging—often frustrating—narrative forms and individual styles that demand dedication and grit. As long as you come with a genuine enthusiasm for advanced literary study and a desire to push yourself, you will find this class intellectually exciting and highly rewarding.

You will be treated like college students, which means that I will respect and value your opinions, ideas, and scholarship. In turn, this means that it is essential for you to thoroughly complete all reading and writing assignments. In college, the general rule of thumb is that each hour in class requires three hours of preparation; our schedule obviously makes this impossible, but you should be prepared to spend a significant amount of time each day on your assignments. Simply reading and drafting are insufficient—careful reading, rereading, annotating, note taking, prewriting, drafting, revision, and rewriting are necessary.

Students are required to take the Advanced Placement Literature and Composition Examination that is offered in May. In preparation for this examination, this course includes close reading of texts, analysis of literary works to understand their multiple meanings, assessment of the quality and artistic achievement of literary works, and consideration of texts' social, historical, and cultural values. Written assignments will focus on the critical analysis of literature, including expository, analytical, and argumentative essays. Writing instruction will focus on

developing and organizing ideas in clear, coherent, and persuasive language, and significant time will be spent on developing stylistic maturity.

This course is designed to comply with the curricular requirements described by the College Board in the *AP English Literature Course Description*. For details on this description go to the AP Central Website at www.apcentral.collegeboard.com, click on “Course Descriptions,” and then navigate to English Literature and Composition.

This course is also offered for dual credit through Saint Louis University’s 1818 Program. In taking a dual credit course, students earn both secondary school credit and undergraduate credit. You will receive more information in class, and you can go to www.slu.edu/1818 to explore this program.

(Thanks to Dr. Elise Marks, Piedmont High School; Ms. Sarah Hutchinson, SICP; Mr. Tony Harris, SICP; Dr. Victoria Silver, University of California, Irvine; and David Denby.)

Course Expectations

Class Preparation

Personal responsibility is a key component to your success in this course and on the AP Exam in May. I expect each of you to engage actively and take responsibility for your own education. That means:

- You will be **completely** prepared to discuss assigned reading on due dates;
- You will submit your written work on the date and by the time it is due;
- You will notify me of pre-arranged absences and see me outside of class after any absence;
- You will schedule conferences with me any time you have a problem with an assignment or with any issue in the class. **Honest and open communication is important in our learning environment;**
- **You will be responsible for all work you miss due to any type of absence. Submit your work in the morning before you leave for any school excursion;** (this includes retreats, field trips, athletic events, and college visits!)
- You will read, understand, and adhere to the Saint Ignatius College Prep Standards of Academic Excellence and Integrity as presented in the *Student Handbook*. Again, honesty is essential in a learning environment. Please arrive punctually (even if you are an Arrupe Mentor) and adhere to the dress code.
- Please do not bring any open beverage containers with anything other than water. You will need to secure them in your bag or dispose of them before entering the room.

Assessment

Grades will be determined according to the following weighted categories.

- Writing Assignments (both in and out of class), Projects, and Tests (50% of total semester grade)
- Reading Journal (30% of total semester grade)
- Daily Work and Quizzes (includes small homework assignments) (20% of total semester grade)
 - Please note: Not all assignments will be graded. Just as in college, it is expected that you read diligently and review extensively without necessarily earning a grade for all .

A grade report will be automatically posted each Thursday.

- **If you miss a quiz or an in-class assignment**, you have until the following Wednesday to make it up. Otherwise, a zero (0) will be entered for the assignment.
- I keep careful records of your grades, but errors can occasionally happen when grades are entered into spreadsheets; please review your grade each week for any errors or inconsistencies and report them to me via email as soon as possible.

Writing Assignments

This is a writing intensive course. Throughout the year writing instruction and writing experiences will be plentiful. You will write all three kinds of essays that appear on the AP exam: poetry analysis, free-response, and textual analysis. In addition, you will write longer literary papers. Finally, there will be some informal writing

assignments. I will make clear the expectations of each assignment; respond to your writing; and, whenever possible, afford you the opportunity to revise your writings.

We will talk essentially every day about some vital aspect of writing, including invention and the rhetorical appeals (ethos, pathos, logos), disposition or structure, and style (diction, syntax, figurative language, mechanics). But you should think of this class as a workshop, not a rhetoric manual; our class is a place where you will test ideas, approaches, and style.

The kinds of writings in this course are varied but include writing to understand, writing to explain, and writing to evaluate. All critical writing asks that you evaluate the effectiveness of a literary piece, but to be an effective evaluator, one must understand and explain. The essence of scholarship is the combination of these three approaches to writing.

In order for this class to function as a true workshop, therefore, you will write a good deal, and you will revise certain pieces of your writing into polished final drafts. You will also produce a final writing portfolio — a kind of individual writing archive. In the process of these workshops, you will be exposed to your conscious choice of diction and the appropriate use of words, your ability to create varied and effective syntactic structures, your capacity for coherence and logical organization, your ability to balance generalizations with specific and illustrative details, and, overall, your ability to combine rhetorical processes into an effective whole.

Rewriting

Just as a good reader develops from the process of careful rereading and textual review, a good writer develops from the process of writing and revising. You will have the opportunity to rewrite many pieces you submit in this class; in many cases, drafts and rewrites will be essential components of your final grade. You will have the opportunity to submit drafts to be during the writing process for informal, formative instruction and feedback. My hope is that regular drafting, workshopping, and communication will help you become more confident and stylistically mature writers.

Annotations and Critical Reading Journals

Many of the ideas that fuel your writing and contributions to class will come from a critical reading journal. After we carefully study what annotations are, systems of annotating, and how to best make our thinking visible, you will then employ a critical reading journal.

This journal is designed to help you develop critical thinking and reading skills so that you can both develop and articulate carefully considered readings of a text. Using the reading journal, I hope, will make your reading and learning personal. And as you carefully attend to how you read and to respond to a text, I believe you will be surprised to find that such things can improve your enthusiasm for reading and your participation in the classroom. By watching your own reading move from puzzlements to approximations and misreadings to increasingly satisfying readings, you will gradually develop a more realistic sense of what valid and legitimate readings of texts are and, in class discussions, build on each other's perceptions instead of worrying about who is right and who is wrong.

You will draw on your journal entries regularly in class discussion, and in turn you will work out—in your journals—new issues that come up in class. More formally, I will ask one student, chosen at random, to begin the day's discussion by a selection from his or her journal on that day's reading. At the end of both semesters, we will have individual conferences for ten to twelve minutes. Your purposes will be many in these conferences, but your fundamental task is to demonstrate your growth as a reader. More specific information and requirements will be distributed in class.

Late Work Policy

I expect that all work will be turned in on the day and by the time it is due. It is imperative that assignments are completed before class; otherwise, you have wasted a valuable class period. If you have an excused absence during an In-Class Essay, we will make arrangements for you to complete the assignment as soon as you return (please

see the grading policy above). Formal essays that are submitted late or incomplete will result in a significant loss of points – expect the minimum reduction of 2 letter grades. I reserve the right to determine the penalty for any late assignment.

PlusPortals, Google Folders, and Absences

- You are responsible for keeping up with the work in this class. The syllabus will be posted on PlusPortals, but all assignments and materials will be organized in our class' shared Google folder or, occasionally, on Showbie.
 - Please note: It is possible that, at some point during the year, we realize that we can better organize our materials using a different system. If we do decide to change the system, we will work through it together to ensure that everyone understands how to locate materials.
- Please check our shared folder and Showbie to obtain any materials that were distributed during your absence.
- It is your responsibility to arrange a time to make up quizzes or timed writes that you may have missed.
- **All major written assignments are due on the date given to you, even if you are absent.**
- Assignments due to turnitin.com must be electronically submitted **before the start of class on the day that the hard copy is due.**

Turnitin.com and Showbie

Major written assignments will be submitted to turnitin.com, and minor assignments will be submitted to Showbie. Please register for each platform as soon as possible with the codes found on our PlusPortals homepage.

Texts and Materials

The following works will be studied in this course (this is subject to change). Electronic editions of these texts exist, but they lack line numbers and notes, or they are unreadable. **Thus, we will use print editions of each text.** Please purchase the print edition of each of the following:

- Bedford/St. Martin's *Literature to Go* (2nd edition); edited by Michael Meyer.
- *Inferno* (epic poem) by Dante Alighieri; translated by Robert Durling; edited by Robert Durling and Robert Martinez. Oxford University Press. ISBN: 978-0195087444
- *Invisible Man* (novel) by Ralph Ellison. Vintage Books, Second Edition. ISBN: 978-0679732761
- *Interpreter of Maladies* (collection of short stories) by Jhumpa Lahiri. Mariner Books. ISBN: 978-0395927205
- *Hamlet* (play) by William Shakespeare. Folger Edition. ISBN: 978-0743477123
- *Song of Solomon* (novel) by Toni Morrison. ISBN: 978-1400033423

Availability and Communication

For face to face meetings, I am typically free during C, E, and G Periods. My office is in Room 347; knock on the door and a teacher will answer. **If you have any concerns or issues, please come see me sooner rather than later.** Stop by if you have a quick question, but please make an appointment if you want to meet for more than a few minutes.

When we sit down to converse, I am most interested in discussing your work. To focus on the grade is to miss the point of our time together. (Continue to develop).

For email communication, please contact me at john.hoarty@ignatius.org. Send your questions or concerns; I will respond in a timely fashion. Please note: I do not respond to email in the evenings or over the weekend. If you email me during the evening, expect to receive a response the following school day. If you email me over the weekend, expect to receive a response on Monday (or the day we return should we have a day off).

Reading Schedule

Semester 1

Unit 1: Review of Summer Reading and Intro to AP

This opening unit will introduce students to the rigors of AP English and establish our course's essential question: What does it mean to be human? Activities in this brief introductory unit include group discussions, journal responses, and a formal essay.

Unit 2: What moral values govern human behavior?

After the poetry unit, students will read Dante Alighieri's *Inferno* and follow the pilgrim's journey through Hell and examination of humankind's moral dispositions. This unit will require students to carefully read a complicated text while continuing to study how poetic form affects meaning. Dante's extensive allusions to the Bible, classical literature, and historical figures will allow us to study the impact of intertextual relationships on a work's meaning. We will analyze the ways in which Dante's narrative displays the drama of the soul's choice by paying close attention to his characterization of the individuals he encounters.

Unit 3: Why do humans express themselves?

According to *Perrine's Sound and Sense*, "Poetry is as universal as language and almost as ancient. The most primitive peoples have used it, and the most civilized have cultivated it. In all ages and in all countries, poetry has been written..." Our inquiry into humanity, therefore, begins with poetry. Students will use a diverse group of authors from the *Lit to Go* anthology to explore the following questions: What is poetry? How does form convey meaning? Why poetry (or, why not prose?)? An intense study of poetic elements Students will learn how to read and respond to poetry, and engage in.

Unit 4: How does race affect our humanity?

At this point in our study, students will appreciate how issues of environment, space and place, and race overlap and complicate each other. Ellison's *Invisible Man* follows an African-American man as he migrates from the South to Harlem and confronts what it means to belong to and create one's own place; what role ideology plays in social progress; and what responses are called for when human beings are not recognized as equals. In addition to the novel, we will read essays by W.E.B. DuBois and Booker T. Washington.

Semester 2

Unit 5: How do human beings share their humanity—or do they?

We will mark our return from Christmas break by embarking on our study of short fiction, starting with Jhumpa Lahiri's *Interpreter of Maladies*. This text requires us to consider the significance of cultural heritage, solidarity, and alterity. How do human beings come to share or fail to develop intimacy with each other? What connections and misunderstandings emerge when humans from drastically different backgrounds encounter each other?

Unit 6: What happens to humanity in the face of tragedy or trauma?

We will continue our study of verse by moving to Shakespeare's *Hamlet*. Clips from Branagh's, Tennant's, and Zeffirelli's productions will supplement our discussion. During this unit, students will consider what happens to humans when they are confronted with trauma (an idea that will resonate throughout our course).

Unit 7: How does gender define our humanity?

Toni Morrison's celebrated novel *Song of Solomon* will require students to draw on the many critical reading and thinking skills they've fine-tuned throughout the year. This expansive story of a man's search for his family's origins will root our discussion of gender in careful analysis of some of Morrison's best-known characters: Macon Dead, Ruth, Pilate, Hagar, and Milkman. Students will begin to understand how social constructs of difference (including gender, race, ethnicity, nationality, and others) are interconnected. What is gender? What does it mean to be a man? A woman? Says who?

Unit 8: What does it mean to be human? In this final unit, students will create a presentation and draw from our course readings to answer our essential question.

Course Essential Question: What does it mean to be human?

Unit 2: What moral values govern human behavior?

After the poetry unit, students will read Dante Alighieri's *Inferno* and follow the pilgrim's journey through Hell and examination of humankind's moral dispositions. This unit will require students to carefully read a complicated text while continuing to study how poetic form affects meaning. Dante's extensive allusions to the Bible, classical literature, and historical figures will allow us to study the impact of intertextual relationships on a work's meaning. We will analyze the ways in which Dante's narrative displays the "drama of the soul's choice" by paying close attention to his characterization of the individuals he encounters.

NOTE: Some screencasts are already available, and some will be added as we progress. Please review the shared homework schedule for updates.

Day	Class	HW for next class
1	Intro Lecture: Why Dante? Why us? Dante in Siena, Florence, Chicago Dante's Biography Medieval Church; Florentine/Italian Politics	Textual Introductory Material: DM, pp. 3-20
2	Intro Lecture: IPP and Our Study; Form of the Poem (remember to include <i>contrapasso</i> and template [Just as these sinners <u>did x</u> in life, they now <u>do x</u> eternally in hell.] Reading: Canto 1 – literary focus: symbolism	Watch Screencast of Canto 1 LINK FOR CANTO 1 SCREENCAST (ON YOUTUBE)
3	Lecture: Salvation History Reading: Cantos 2-3 (include discussion of the Communion of Saints)	Reread Cantos 2-3 Prepare for quiz over context and Cantos 1-3
4	Begin Group Study (IPP "Cycle") Overview In-Class CRJ Entry Group Discussion	Read Cantos 4-5
5	Review Cantos 4-5 Group Study: Comparing Translations (Ciardi and Durling)	Read Cantos 6-7; CRJ Question(s)
6	Review Cantos 6-7 Watch Screencast on Fortune (Canto 7)	Read Cantos 8-9; CRJ Question(s)
7	Group Study on Cantos 8-9	Read Canto 10; CRJ Question(s)
8	Lecture: role of speech/writing and its ability to move people → Mary, V.'s <i>parole ornate</i> (2.67) and <i>la tua loquela ti fa manifesto</i> (10.25) and V.'s warning to one who doesn't understand: <i>Le parole tue s'ien conte</i> (10.39)	Read/screencast of Canto 11 Read Canto 12; CRJ Question(s)
9	Review Cantos 11-12 Read Canto 13	Read Cantos 14-15; CRJ Question(s)
10	Group Study on Cantos 14-15	Read Cantos 16-17; CRJ Question(s)

11	Instructor Review: Usury and Fraud Introduce Recitation: Significance in Medieval Education (12 lines; some teacher recommendations; in Italian if you want!)	Read Canto 18; CRJ Question(s)
12	Review Canto 18 Read Canto 19 in class	Watch Canto 19 Screencast LINK FOR CANTO 19 SCREENCAST (ON YOUTUBE)
13	Lecture: <i>Lectio Divina</i> Overview Boniface and the “wrong word” Practice: Modified <i>lectio divina</i> (XIX.88-106)	Read Cantos 20-21; CRJ Question(s)
14	Group Study on Cantos 20-21 Literary focus: imagery	Read Cantos 22-23; CRJ Question(s)
15	Group Study on Cantos 22-23 Literary focus: irony (in re: parodic military platoon of demons)	Read Cantos 24-25; CRJ Question(s)
16	Group Study on Cantos 24-25 Literary focus: symbolism (in re: transformation of thieves)	None
17	Practice: AP Prompt (2010 – exile) Review prompt and essay format Read sample responses	Read Cantos 26-27; CRJ Question(s)
18	Review Cantos 26-27 Review the term “diptych”; class visit to 5 th floor chapel to see stained glass windows (Annunciation and Baptism of Jesus in the Jordan) Group Work: compare Ulysses and Guido to each other; compare the pair to Aeneas and Paul	Read Cantos 28-30; CRJ Question(s)
19	Socratic Seminar on Cantos 28-30	Read Cantos 31-32; CRJ Question(s)
20	Group Study on Cantos 31-32 Modified <i>lectio divina</i> Boniface and the “wrong word”	Read Cantos 33-34; CRJ Question(s)
21	Review of 33-34	Review CRJ Overview
22	Lefthand CRJ Work	Review text for assessment
23	Assessment: AP-style In-Class Essay	Unit-Closing CRJ: What did you learn?
24	Group Study: What did you learn? Socratic Seminar: What moral values govern human behavior?	None

Critical Reading Journal Questions

Canto	CRJ Question(s)
1	Explain the symbolism of the dark wood, sleep, and the light Dante moves toward as he climbs the hill.
2	Explain Dante's allusions to Aeneas and Paul; what action has each of them performed? Why is it significant that Dante alludes to a classical figure as well as a Christian figure?
3	Considering other symbolism already seen in the text, why is it significant that the air is "starless"? Why is it significant that Virgil is able to command Charon to take them across Acheron? Whose authority does Virgil cite?
4	Dante describes their path through the spirits: "We . . . / kept on passing through the wood, the wood, I say, / of crowding spirits" (<i>Inf.</i> IV.64-66). Considering what you know from Canto I and what you know about the spirits themselves, explain the significance of his depiction of these spirits as a wood. How does Dante the Pilgrim's reception by the highest poets characterize Dante the Poet? (Remember, Dante is a pilgrim within the narrative, but as the poet, he is the architect of the narrative. He has decided that the other poets make him "one of their band.")
5	Dante describes Minos as a "connoisseur of sin" (<i>Inf.</i> V.9). Consider the connotation of the word "connoisseur," and consider Minos' function in Hell. Explain how Dante's use of the term is ironic (consider again the connotation of the term "connoisseur"). Some readers take this canto to be about the practice of reading. Consider Francesca and Paolo; they stopped reading when the lovers in the book kissed. Caught up in the moment, Francesca and Paolo then kissed each other! Had they continued reading, however, they might have stopped to contemplate the consequences of succumbing to their passion. Read Durling's and Martinez's note on p. 99. And so my question: if this canto is, indeed, about reading, what the implications for how we are supposed to read <i>Inferno</i> ? What does it look like to read <i>Inferno</i> "correctly"? What does it look like to read <i>Inferno</i> "incorrectly"?
6	Explain the symbolism of the punishment of the gluttons. Why are they lying in the slush of hail and rain? How is Cerberus an inversion of the Holy Trinity?
7	How does Virgil's identification of Plutus as a "cursed wolf" allude to Canto I? (Consider Plutus' great sin.) Explain the symbolism of the punishment of the angry and the sullen. How does the punishment reflect the sin?
8	How is Dante's faith in their journey challenged in this canto? Where does Dante need to be reassured?
9	How does the angel walk toward Dante and Virgil? Cite the specific words that Dante uses to describe the angel's movement. How does the angel's movement contribute to the mood of this passage?
10	Copy the Italian in X.25. Remember this line! Then get a Bible and read Matthew 26.69-75. Focus on verse 73. Now that you have read the line in its Biblical context, explain the irony of Farinata uttering this line to Dante.

11	How does Dante refer to Virgil in line 91? How does Dante's use of that term connect Virgil to what Dante was pursuing in Canto I?
12	Explain the symbolism of the violent boiling in a river of blood.
13	Notice line 25. What word is used three times? Discuss that term's significance in the text thus far.
14	How has the geography changed as Virgil and Dante move into this subcircle? What do they encounter now that they are out of the wood?
15	At the end of the canto, Ser Brunetto says that he "live[s] / still." How is that he continues to "live"? Consider the continuation of his "life" and Dante's project of telling the story of his journey.
16	Where does Dante name his text? Considering what he names his text, why does he reveal its name at this point in his journey into hell?
17	There are allusions to two mythological figures at the end of this canto. Briefly review those stories in the notes. How do the consequences of those figures' actions reveal Dante's emotional and mental state as he prepares to descend with Geryon?
18	Dante sees Jason of the Argonauts, who seduced Hypsipyle with "elaborate words" (91). Look over on the left at the Italian; Dante has written that Jason used "parole ornate" to seduce Hypsipyle. We have seen that phrase before. Who else has spoken "parole ornate"? (Think back to Canto II . . .) Perhaps more important, who needed to hear "parole ornate" in order to get moving on his journey? Most important: how are the "parole ornate" in Canto II different from those described here in Canto XVIII? (i.e., to what purpose is Jason putting those "parole ornate" here as opposed to the purpose that Virgil will put his "parole ornate" toward?)
19	How do Dante and Virgil seem to feel about Dante's treatment of the sinner? Discuss each of their responses to Dante's interaction with the sinner.
20	What sinners are in the fourth <i>bolgia</i> ? Describe their sin, and then describe how their punishment symbolically inverts the features of the sin.
21	Note Virgil's use of the term "savage journey" (84). Look to the left at the Italian; Dante called this the "cammin silvestro." Reread Canto I.1-3. Read the Italian. Note how Dante's phrasing evokes the first <i>terzina</i> of the poem (as well as Canto XIII).
22	To what animals does Dante compare the sinners in the pitch? Discuss the significance of this comparison.
23	Who is staked to the ground? How is that a symbolic inversion of his sin?
24	Describe Virgil's mental and emotional state when he realizes that he was tricked by the devils (16-18).
25	Reread lines 76-78. How does this <i>terzina</i> invert the idea of human beings made in the image and likeness of God?
26	Think back to Dante's comment about reining in his wit (19-24). Consider how Ulysses used his words. What did he counsel his crew to do? What did Ulysses hope to attain? In what ways does Dante use his writing differently? In his role as poet, who are his "crew"? What is he counseling his "crew" to attain? Ultimately, how does this contrast between Ulysses and Dante comment on how authors should use their

	words?
27	As the sinner believes he is near salvation, why is he damned (118-120)? Who takes him away (113)? Why does that individual say that it is logical that the soul should be damned?
28	Describe the sinners' <i>contrapasso</i> .
29	Think back to Dante's response to Nicholas III at the end of Canto XIX. Now consider his response in the first <i>terzina</i> of Canto XXIX. Describe the difference between then and now. Also, describe Virgil's response in this canto. What do Dante's actions here say about his development as a character undergoing "moral training"?
30	Consider what these sinners have done. Why does Dante use so much animal imagery in the first thirty lines?
31	Review lines 133-135. What is the impact of the word "bundle" in line 135?
32	Review lines 22-24. What surface are Virgil and Dante walking on? Consider other depictions of Hell that you have seen and read. In that context, why is the surface unexpected? Explain the irony, and then explain the symbolic significance (consider hot and cold here).
33	Line 75 is the subject of much debate. What do you think happened to Ugolino at the very end of his life? (Answering this question involves both a close reading of the passage and a wider reading of <i>Inferno</i> . Consider Ugolino's actions in the context of everything else you have seen sinners doing in the poem.)
34	How does Judas' physical position link him to the simoniacs in Canto XIX? What does Dante see as they emerge into the world again? (Multiple answers needed!)