

SCHOOL OF HUMANITIES AND SCIENCES

FRENCH AND ITALIAN

Emeriti: (Professors) John G. Barson, Marc Bertrand, Robert G. Cohn, John Freccero, René Girard, Ralph M. Hester, Pauline Newman-Gordon, Roberto B. Sangiorgi

Chair: Robert Harrison

Directors of Graduate Studies: Jean-Marie Apostolidès (French), Carolyn Springer (Italian)

Directors of Undergraduate Studies: Cécile Alduy (French, Winter, Spring), Jean-Marie Apostolidès (French, Autumn), Carolyn Springer (Italian)

Professors: Jean-Marie Apostolidès, Jean-Pierre Dupuy, Hans U. Gumbrecht (on leave), Robert Harrison, Elisabeth Mudimbe-Boyi, Jeffrey T. Schnapp (on leave), Michel Serres

Associate Professors: Joshua Landy, Carolyn Springer

Assistant Professors: Cécile Alduy, Dan Edelstein (on leave Winter), Marisa Galvez, Laura Wittman

Lecturer: Sarah Sussman

Visiting Lecturer: Christy Pichichero

Courtesy Professors: Keith Baker, Margaret Cohen, Paula Findlen, Michael Marrinan

Visiting Professors: Remo Ceserani, Giuseppe Mazzotta, Elena Russo

Visiting Assistant Professor: Ewa Domanska

Department Offices: Building 260, Room 122-123

Mail Code: 94305-2010

Department Phone: (650) 723-4183

Department Fax: (650) 723-0482

Email: fren-ital@stanford.edu

Web Site: <http://french-italian.stanford.edu>

Courses offered by the Department of French and Italian are listed on the Stanford Bulletin's ExploreCourses web site under the subject codes FRENGEN (French General), FRENLIT (French Literature), ITALGEN (Italian General), and ITALLIT (Italian Literature). For courses in French or Italian language instruction with the subject code FRENLANG or ITALLANG, see the "Language Center" section of this bulletin.

FRENCH SECTION

The French section provides students with the opportunity to pursue course work at all levels in French language, literature, cultural and intellectual history, theory, film, and Francophone studies. It understands the domain of French Studies as encompassing the complex of cultural, political, social, scientific, commercial, and intellectual phenomena associated with French-speaking parts of the world, from France and Belgium to Canada, Africa, and the Caribbean.

Three degree programs are available in French: a B.A., a terminal M.A., and a Ph.D. A Ph.D. in French and Italian is also available.

Visiting faculty and instructors contribute regularly to the life of the French section. The section maintains contacts with the Ecole Normale Supérieure, the Institut d'Etudes Politiques, and the Ecole Polytechnique.

A curator for Romance languages oversees the extensive French collection at Green Library. The Hoover Institute on War,

Revolution, and Peace also includes materials on 20th-century France and French social and political movements.

France-Stanford Center for Interdisciplinary Studies—The center, founded in partnership with the French Ministry of Foreign Affairs, aims to bridge the disciplines of the humanities, social sciences, sciences, engineering, business, and law, to address historical and contemporary issues. Its programs bring faculty and students from across Stanford's departments and schools in contact with colleagues in France to explore issues of common intellectual concern. The center invites French-speaking scholars to offer courses or give lectures or seminars on campus. It facilitates internships for Stanford students in computer science and engineering in Sophia-Antipolis, France's new high-tech center near Nice.

La Maison Française—La Maison Française, 610 Mayfield, is an undergraduate residence that serves as a campus French cultural center, hosting in-house seminars as well as social events, film series, readings, and lectures by distinguished representatives of French and Francophone intellectual, artistic, and political life. Assignment is made through the regular housing draw.

Stanford in Paris—The Bing Overseas Studies Program in Paris offers undergraduates the opportunity to study in France during Autumn, Winter, and Spring quarters. It provides a wide range of academic options, including course work at the Stanford center and at the University of Paris, independent study projects, and internships. In addition, the program promotes interaction with the local community through volunteer employment, homestays, and internships. The minimum language requirement for admission into Stanford in Paris is one year of French at the college level.

Courses offered in Paris may count toward fulfillment of the requirements of the French major or minor. Students should consult with the Director of Undergraduate Studies before and after attending the program, in order to ensure that course work and skills acquired abroad can be coordinated appropriately with their degree program. Detailed information, including program requirements and curricular offerings, may be obtained from the "Overseas Studies" section of this bulletin, the Stanford in Paris web site <http://osp.stanford.edu/program/paris>, or the Overseas Studies Program Office in Sweet Hall.

ITALIAN SECTION

The Italian section offers graduate and undergraduate programs in Italian language, literature, culture, and intellectual history. Course offerings range from small, specialized graduate seminars to general courses open to all students on authors such as Dante, Boccaccio, and Machiavelli.

Three degree programs are available in Italian: a B.A., a terminal M.A., and a Ph.D. A Ph.D. in French and Italian is also available.

Collections in Green Research Library are strong in the medieval, Renaissance, and contemporary periods; the Italian section is one of the larger constituents of the western European collection at the Hoover Institution for the Study of War, Revolution, and Peace; and the Music Library has excellent holdings in Italian opera.

La Casa Italiana—La Casa Italiana, 562 Mayfield, is an undergraduate residence devoted to developing an awareness of Italian language and culture. It works closely with the Italian Cultural Institute in San Francisco and with other local cultural organizations. It hosts visiting representatives of Italian intellectual, artistic, and political life. A number of departmental courses are taught at the Casa, which also offers in-house seminars. Assignment is made through the regular undergraduate housing draw.

Stanford in Italy—The Bing Overseas Studies Program in Florence affords undergraduates with at least three quarters of Italian language the opportunity to take advantage of the unique intellectual and visual resources of the city and to focus on two areas: Renaissance history and art, and contemporary Italian and European studies. The program is structured to help integrate students into Italian culture through homestays, Florence University courses, the Language Partners Program, research, internship and

public service opportunities, and by conducting some of the program's classes in Italian. Many courses offered in Florence may count toward the fulfillment of requirements for the Italian major or minor. Students are encouraged to consult with the Italian undergraduate adviser before and after a sojourn in Florence to ensure that their course selections meet Italian section requirements. Information on the Florence program is available in the "Overseas Studies" section of this bulletin, the Stanford in Florence web site <http://osp.stanford.edu/program/florence>, or at the Overseas Studies office in Sweet Hall.

BACHELOR OF ARTS IN FRENCH

The French section offers a major and a minor in French. Students are encouraged to pursue a course of study tailored to their individual needs and interests. A degree in French serves as a stepping stone to entering international business, law, translation, and teaching, or as preparation for graduate studies in French, history, or comparative literature.

The French literature, culture, and civilization specialization allows students to combine their work in French with work from another field such as African studies, linguistics, art history, music, economics, history, education, medicine, international relations, political science, or other foreign languages and literatures. The literature and philosophy specialization offers students the opportunity to pursue interdisciplinary studies at the intersection of literature and philosophy in a structured manner and alongside similarly interested students from a variety of humanistic disciplines.

Students who complete the department's two quarter IHUM sequence are eligible for 5 units towards the French major or minor. Students enrolled in the French language discussion section of the IHUM sequence receive, in addition to these 5 units, an additional 4 units (2 per quarter), assuming that they complete the written work in French.

Prerequisites—Before declaring a French major, a student must be proficient in written and spoken French at a second-year college level. Such proficiency must be demonstrated either:

1. by having completed the entire language sequence up to and including FRENLANG 23;
2. by having scored a 5 or better on the French language Advanced Placement (AP) exam; *or*
3. by having demonstrated equivalent proficiency on the Language Center placement exam offered at the beginning of each academic quarter.

Students not meeting at least one of these criteria are required to complete the portion of the language sequence as deemed necessary by the department before beginning to take courses toward the major.

REQUIREMENTS

FRENCH

The French major requires a minimum of 56 units, all courses of which must be taken for a letter grade and must be selected in accordance with the following requirements:

1. *Advanced language* (ca. 4 units): At least one course from the following:
FRENLANG 121. Introduction to French Texts
FRENLANG 122. Introduction to French Culture and Civilization
FRENLANG 124. Advanced French Grammar
FRENLANG 126. French Stylistics and Textual Analysis
OSPPARIS 125P. Advanced French II
2. *Introductory series on French and Francophone literature and culture* (ca. 12 units): Three courses must be taken from the FRENLIT 130 sequence. Any one of these courses fulfills the Writing in the Major requirement.
FRENLIT 130. Authorship, Book Culture, and National Identity in Medieval and Renaissance France
FRENLIT 131. Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France

FRENLIT 132. Literature, Revolutions, and Changes in 19th- and 20th-Century France

FRENLIT 133. Literature and Society in Africa and the Caribbean

3. *Research Seminar* (5 units): A majors-only seminar, DLCL 189, must be taken in Autumn Quarter of the senior year. This course prepares and assists students as they undertake either their senior project (see below) or honors thesis. It also familiarizes them with research resources in the department and University and helps students think critically about their research topics. By the end of the course, students must have chosen an adviser, generally a faculty member in the department, who offers support and feedback throughout the development of the senior project or honors thesis.

4. *Ancien Régime courses* (ca. 8 units): At least two courses must concern the period before July 1789. Courses fulfilling this requirement within the department must be drawn from the 140 level or above. Courses chosen from outside the department must be preapproved by the Director of Undergraduate Studies.

FRENGEN 204. Songs of Love and War: Gender Crusade, Politics

FRENGEN 233. The Afterlife of the Middle Ages

FRENGEN 273. Post-Revolutionary Passions

FRENLIT 202. Inventing the Enlightenment

FRENLIT 223. Fiction and Interpretation: Rabelais' Trilogy

5. *Upper-level French courses* (ca. 8 units): At least two additional courses must be taken within the department. In total, at least 32 units of course work must be taken within the department. No more than three courses numbered lower than 130 may be counted towards the major.

FRENGEN 181. Philosophy and Literature

FRENGEN 192E. Images of Women in French Cinema: 1930-1990

FRENGEN 228E. Getting Through Proust

FRENGEN 242. Women Mystics from the Middle Ages to the Present

FRENGEN 252. Historiography of Theater

FRENGEN 265. The Problem of Evil in Literature, Film, and Philosophy

FRENGEN 267. French and Italian Literary Theory

FRENGEN 289. French and Italian Women Writers

FRENLIT 148. Outsiders, Conspirators, and the Masses: 19th-Century French Fiction

FRENLIT 167. The Essayistic Tradition in 20th-Century France

FRENLIT 252. Theater of the Absurd

FRENLIT 278. Special Topic in French and Francophone Literature: From Exoticism to a Discourse of Auto-Representation

FRENLIT 293A/B. Topics in French Literature and Philosophy

6. *Remaining courses* (ca. 22 units): The student is encouraged to use the remaining five or more courses to develop a specialized knowledge of a specific domain related to either the senior project or the honors thesis. These courses must show obvious internal consistency and relevance to the chosen focus, and must be approved by the Director of Undergraduate Studies. Where possible, students are encouraged to complete their written work in French. Of these courses, only one, for a maximum of 4 units, may be drawn from individual work (FRENLIT 199).

Cognate Courses—Credits earned for completion of the following cognate courses may be applied to unit requirements for the departmental major:

ANTHRO 380. Practice and Performance: Bourdieu, Butler, Giddens, de Certeau

COMPLIT 101. What is Literature?

DLCL 189. Honors Thesis Seminar

OSPPARIS 030. The Avant-garde in France through Literature, Art and Theater

OSPPARIS 031. American Writers in 20th-Century Paris
 OSPPARIS 038. First Language Acquisition, with Emphasis on French
 OSPPARIS 047. Women in French Cinema
 OSPPARIS 056. From Text to Stage: Transformation of French Theater in the 19th and 20th Centuries
 OSPPARIS 107Y. The Age of Cathedrals: Religious Art and Architecture in Medieval France
 OSPPARIS 186F. Contemporary African Literature in French

Relevant courses from other departments or programs may also earn credit toward the major with the consent of the Director of Undergraduate Studies.

Senior Project—In order to demonstrate the quality of his or her scholarly work and command of written French, each major not writing an honors thesis (see “Honors Program” below) is required to submit a senior project to the project adviser before May 15 of the senior year. The project consists of a research paper with a target length of 20 pages and must be written in French.

The senior project is not graded and no credit is offered for it. However, acceptance of the senior project by the project adviser is a condition for graduation from the department. A paper deemed unsatisfactory by the project adviser is returned to the student for rework and resubmission by an agreed-upon date.

Students are advised to begin thinking about their senior projects as early as their junior year, even if they are in Paris. While in Paris, students should avail themselves of the unique resources the city has to offer for research on their chosen topic.

FRENCH AND PHILOSOPHY

The French and Philosophy major specialization requires a minimum of 16 courses, for a minimum total of 65 units, distributed as follows:

1. *Advanced language* (ca. 4 units): At least one course from the following: FRENLANG 121, FRENLANG 122, FRENLANG 124, FRENLANG 126, or OSPPARIS 125P.
2. *Introductory Series on French and Francophone Literature and Culture* (ca. 12 units): Three courses must be taken from the FRENLIT 130 sequence.
3. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
4. *Philosophy and Literature Gateway Course* (4 units): FRENGEN 181 (same as PHIL 81). This course should be taken as early as possible in the student’s career, normally in the sophomore year.
5. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): One course from the PHIL 170 series.
6. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): One course from the PHIL 180 series.
7. *History of Philosophy* (ca. 8 units): Two courses in the history of philosophy, numbered above PHIL 100.
8. *Upper Division French Courses* (ca. 12 units): At least three courses numbered FRENLIT/FRENGEN 140 or higher.
9. *Related Courses* (ca. 8 units): Two upper division courses relevant to the student’s chosen area of specialization. One course (4 units) may be FRENLIT 199, Individual Work.
10. *Capstone Seminar* (ca. 4 units): This year’s capstone seminars are:
 COMPLIT 226. Narrative and Ethics
 ILAC 240E. Borges and Philosophy
 RELSTUD 212. Chuang-Tzu

One of these courses must be taken in the student’s senior year.

The capstone seminar and the two related courses must be approved by both the undergraduate adviser of French and the undergraduate adviser of the initiative in philosophical and literary thought administered through the DLCL. Substitutions, including transfer credit, are not normally permitted for items 5, 6, and 7, and are not permitted under any circumstances for items 3, 4, and 10. Up to 10 units of courses taken in the Philosophy department may be taken CR/NC or S/NC; the remainder must be taken for a letter grade.

EXTENDED MAJORS

Requirements for both extended majors are essentially identical to those of the French major with a concentration in French literature.

French and English Literatures—In addition to the requirements for the B.A. in French, candidates complete four English literature courses numbered 100 and above related to their French program.

French and Italian Literatures—In addition to the requirements for the B.A. in French, students complete four Italian courses numbered 200 and above related to their concentration in French.

FRENCH AND LINGUISTICS

Linguistics majors may elect to specialize in the French language. In addition to 50 units in Linguistics, of which two courses (LINGUIST 110 and 160) may be replaced by comparable courses in French, students opting for a French Language specialization must take three courses in the introductory series devoted to French and Francophone literature and culture (FRENLIT 130-133). For details, contact the Department of Linguistics.

MINOR IN FRENCH

Students considering a minor in French are encouraged to design a course of studies that fosters their understanding of the interaction between French and their major field of specialization. A minimum of 24 units of undergraduate work beyond the French 23 level must be completed. All courses must be taken for a letter grade.

Requirements for the minor include one advanced language course (at the 120 level); three of the introductory series on French and Francophone literature and culture (FRENLIT 130-133); and a minimum of two additional courses in language or literature numbered 121 and above. Of these, only one may be taught in English. All courses must be chosen in consultation with the Director of Undergraduate Studies.

Courses used to satisfy French minor requirements may not be counted toward a student’s major or toward a second minor.

HONORS PROGRAM

Majors are eligible to apply to the honors program if they have maintained an average grade point average (GPA) of 3.5 in five upper-division French courses. The honors program candidate must fulfill all regular requirements for the major, save the senior project, from which he or she is exempt. Instead, the student undertakes the writing of a research paper no shorter than 50 pages in length, written in French or English, on a specialized topic. No later than the end of Spring Quarter of the junior year, the student must submit to the Director of Undergraduate Studies an Application for Honors, the central portion of which must contain an outline of the proposed honors essay. If it is in need of revisions, the Director of Undergraduate Studies helps the student through the revision process until the proposal is granted his or her approval. The Director of Undergraduate Studies also helps the student identify an appropriate adviser for the essay. Students may enroll for 2 units of credit in FRENLIT 189B for the drafting or revision of the thesis proposal in Spring Quarter of the junior year. In Autumn Quarter of the senior year, honors students must enroll in DLCL 189, a 5-unit seminar that focuses on researching and writing the honors thesis. Students then enroll for 5 units of credit in FRENLIT 189A while composing the thesis during Winter Quarter. Students who did not enroll in a 189B course in the junior year may enroll in FRENLIT 189B in Spring Quarter of the senior year while revising the thesis, if approved by the thesis adviser. A total of 10-12 units are awarded for successful completion of honors course work, independent study, and the finished thesis. Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15 of the terminal year. If an essay is found deserving of a grade of ‘A-’ or better by the thesis adviser, honors are granted at the time of graduation.

Honors College—The Department of French and Italian encour-

rages honors students to enroll in the honors college run by the Division of Literatures, Cultures, and Languages (DLCL). The college meets at the end of every summer, during the weeks directly preceding the start of the academic year, and is designed to help students develop their honors thesis projects. Applications must be submitted by Spring Quarter of the same calendar year. For more information, contact the undergraduate student services officer in the DLCL.

BACHELOR OF ARTS IN ITALIAN

REQUIREMENTS

The Italian major offers students the opportunity to develop an in-depth knowledge of Italian literature, language, and civilization through a highly flexible program combining course work in Italian with work in such fields as art history, classics, comparative literature, economics, English, French, history, international relations, music, philosophy, and political science. All Italian majors are required to have completed three second-year language courses (or the equivalent taken at the Florence campus):

- ITALLANG 21. Second-Year Italian, First Quarter
- ITALLANG 22. Second-Year Italian, Second Quarter
- ITALLANG 23. Second-Year Italian, Third Quarter

Completion of the department's two-quarter Great Works IHUM sequence entitles a student to 5 units towards the Italian major or minor. Students considering an Italian major should consult with the Italian undergraduate adviser as early as possible (even before completing the language requirement) in order to ensure a maximum of flexibility in designing a course of study suited to individual needs and cultural interests.

Italian majors must complete 60 units of course work. (updated October 1, 2008)

The remaining requirements for the major are:

1. A minimum of 32 units of Italian courses:
 - ITALGEN 181. Philosophy and Literature
 - ITALGEN 233. Afterlife of the Middle Ages
 - ITALGEN 242. Women Mystics from the Middle Ages to the Present
 - ITALGEN 267. French and Italian Literary Theory
 - ITALGEN 289. French and Italian Women Writers
 - ITALLIT 239. Renaissance Foundations of Modernity
 - ITALLIT 249. Love and Death in the Decameron
 - ITALLIT 258. Italo Calvino
 - ITALLIT 283. Modern Italian Poetry
2. Of these courses, at least one on Dante is required, as well as at least one in each of the following areas.
 - a. the Middle Ages (FRENGEN 204, ITALGEN 233, ITALLIT 249); a Dante course may fulfill the Middle Ages requirement.
 - b. the early modern period (ITALLIT 239); and
 - c. the modern period (ITALGEN 242, 267, 289, ITALLIT 258, 283).
3. The intermediate-level survey sequence; any one of these courses fulfills the Writing in the Major Requirement.
 - ITALLIT 127. Inventing Italian Literature: Dante, Boccaccio, Petrarca
 - ITALLIT 128. The Italian Renaissance and the Path to Modernity
 - ITALLIT 129. Modern Italian History and Literature
4. One advanced language course: (updated October 1, 2008).
 - ITALLANG 113. Italian Cultural Studies
 - ITALLANG 114. Advanced Stylistics and Composition
 - ITALLANG 115. Academic and Creative Writing

Of the 60 units required for the major, up to 28 units of course work in related fields may be taken outside the department.

Cognate Courses—Credits earned for completion of the following cognate courses may be applied to unit requirements for the departmental major:

- COMPLIT 101. What is Literature?
- DLCL 189. Senior Honors Thesis
- ENGLISH 185. Opera as Cultural History

- OSPFLOR 34. The Woman in Florentine Art
 - OSPFLOR 44. The Revolution in Science: Galileo and the Birth of Modern Scientific Thought
 - OSPFLOR 48. Sharing Beauty: Florence and the Western Museum Tradition
 - OSPFLOR 49. The Cinema Goes to War: Fascism and World War II as Represented in Italian and European Cinema
 - OSPFLOR 54. High Renaissance and *Maniera*
 - OSPFLOR 67. Women in Italian Cinema: Maternity, Sexuality and the Image
 - OSPFLOR 106V. Italy: From an Agrarian to a Post-industrial Society
 - OSPFLOR 111Y. From Giotto to Michelangelo: Introduction to the Renaissance in Florence
 - OSPFLOR 115Y. The Duomo and Palazzo della Signoria: Symbols of a Civilization
 - OSPFLOR 134F. Modernist Italian Cinema
- Relevant courses from other departments or programs may also earn credit toward the major with the consent of the Director of Undergraduate Studies.

ITALIAN AND PHILOSOPHY

A second option is now possible within the Italian major, offering students the opportunity to combine studies in literature and philosophy. Students take most of their courses alongside students from departments specializing in the intersection of literature and philosophy.

The Italian and Philosophy major track requires a minimum of 16 courses, for a minimum total of 65 units, distributed as follows:

1. *Italian Survey Sequence* (ca. 12 units): ITALLIT 127, 128, 129.
2. *Advanced Language Course* (ca. 4 units): ITALLANG 113 and above.
3. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
4. *Philosophy and Literature Gateway Course* (4 units): ITALGEN 181 (same as PHIL 81). This course should be taken as early as possible in the student's career, normally in the sophomore year.
5. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): one course from the PHIL 170 series.
6. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): one course from the PHIL 180 series.
7. *History of Philosophy* (ca. 8 units): two courses in the history of philosophy, numbered above PHIL 100.
8. *Upper Division Italian Courses* (ca. 12 units): at least three courses numbered ITALLIT/ITALGEN 100 or higher.
9. *Related Courses* (ca. 8 units): two upper division courses relevant to the student's chosen area of specialization.
10. *Capstone Seminar* (ca. 4 units): this year's capstone seminars are:
 - COMPLIT 226. Narrative and Ethics
 - ILAC 240E. Borges and Philosophy
 - RELSTUD 212. Chuang-Tzu

One of these courses must be taken in the student's senior year.

The capstone seminar and the two related courses must be approved by both the undergraduate adviser of Italian and the undergraduate adviser of the program in philosophical and literary thought administered through the DLCL. No more than 24 units may be drawn from courses offered overseas. Substitutions, including transfer credit, are not normally permitted for items 5, 6, and 7, and are not permitted under any circumstances for items 3, 4, and 10. Up to 10 units of courses taken in the Philosophy department may be taken CR/NC or S/NC; the remainder must be taken for a letter grade.

EXTENDED MAJORS

Requirements for both extended majors are essentially identical to those of the Italian major with a concentration in Italian literature.

Italian and English Literatures—In addition to the 32 depart-

mental units required for the B.A. in Italian, candidates must complete four English literature courses numbered 100 and above related to the field of concentration in Italian Studies.

Italian and French Literatures—In addition to the 32 departmental units required for the B.A. in Italian, candidates must complete four French literature courses numbered 100 and above related to the field of concentration in Italian Studies.

MINOR IN ITALIAN

Students considering a minor in Italian are encouraged to design a course of studies that fosters their understanding of the interaction between Italian and their second area of expertise. A minimum of 24 units of undergraduate work beyond ITALLANG 21 must be completed.

Requirements for the minor include ITALLANG 22 and 23 (or equivalent); all three of the introductory series on Italian literature and culture (ITALLIT 127, 128, 129); and a minimum of one advanced course in language or literature numbered 113 and above. All courses must be chosen in consultation with the Director of Undergraduate Studies, who is responsible for evaluating all requests and individual study plans for the minor.

HONORS PROGRAM

Italian majors with a grade point average (GPA) of 3.3 (B+) or better in all Italian courses are eligible for department honors. Students interested in the honors program should consult the Italian undergraduate adviser early in their junior year. In addition to the requirements listed above, the student must submit to the Italian faculty a proposal for the honors essay by the end of Spring Quarter of the junior year. During the quarter, students may enroll in ITALLIT 189B while drafting and revising the proposal and conducting preliminary research. In Autumn Quarter of the senior year, honors students must enroll in DLCL 189, a 5-unit seminar that focuses on researching and writing the honors thesis. Students then enroll for 5 units of credit in ITALLIT 189A while composing the thesis during Winter Quarter. Students who did not enroll in a 189B course in the junior year may enroll in ITALLIT 189B in Spring quarter of the senior year while revising the thesis, if approved by the thesis adviser. A total of 10-12 units are awarded for successful completion of honors course work, independent study, and the finished thesis. Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15 of the terminal year. If an essay is found deserving of grade of 'A-' or better by the thesis adviser, honors are granted at the time of graduation.

Honors College—The Department of French and Italian encourages honors students to enroll in the honors college run by the Division of Literatures, Cultures, and Languages (DLCL). The college meets at the end of every summer, during the weeks directly preceding the start of the academic year, and is designed to help students develop their honors thesis projects. Applications must be submitted by Spring Quarter of the same calendar year. For more information, contact the undergraduate student services officer in the DLCL.

MINOR IN LITERATURE AND MINOR IN MODERN LANGUAGES

The Division of Literatures, Cultures, and Languages offers two undergraduate minor programs: the minor in Literature and the minor in Modern Languages. Both of these minors draw on literature and language courses offered through this and other literature departments. See the "Literatures, Cultures, and Languages" section of this bulletin for further details about the minors and their requirements.

GRADUATE PROGRAMS IN FRENCH AND ITALIAN

Admission to the M.A. and Ph.D. Programs—Applications and admissions information may be obtained from Graduate Admissions in the Registrar's Office, or at

<http://gradadmissions.stanford.edu>. Applicants should read the general regulations governing degrees in the "Graduate Degrees" section of this bulletin. Applicants to the French program should have preparation equivalent to an undergraduate major in French; applicants to the Italian program should have done significant course work in Italian literature and/or Italian studies on the undergraduate level; in both cases, applicants should also have reached a high level of speaking and writing proficiency in the language. Previous study of an additional language is also highly desirable. Recent Graduate Record Examination (GRE) results are required, as are two writing samples representative of the applicant's best undergraduate work. One sample should be in English, one in the language of study.

COTERMINAL BACHELOR'S AND MASTER'S PROGRAM IN FRENCH OR ITALIAN

Each year the department admits a small number of highly motivated undergraduates to the coterminal B.A. and M.A. degree in French or in Italian. Applications must be submitted by January 31 of the senior year to the department chair and must include: a written statement of purpose, two letters of recommendation from faculty at Stanford, and a transcript. Students accepted into the coterminal program must have been undergraduate majors in the relevant language and must meet all requirements both for the B.A. and the M.A.

For University coterminal degree program rules and University application forms, see <http://registrar.stanford.edu/shared/publications.htm#Coterm>.

MASTER OF ARTS IN FRENCH

The terminal M.A. in French provides a flexible combination of language, literature, cultural history, and methodology course work designed to enhance the preparation of secondary school, junior college, or college teachers.

Candidates must complete a minimum of 45 units of graduate work, all courses being taken for a letter grade, with a grade point average (GPA) of 3.3, as well as pass the master's examination at the end of their training. To fulfill the requirements in a single year, enrollment must be for an average of 15 units per quarter.

Candidates must take one cultural history course (to be taken either inside or outside the Department of French and Italian). All remaining units are to be taken in advanced French literature courses (200 level or above), three of which must be concerned with the pre-revolutionary period of French cultural history.

Applications for admission to the Masters of Arts program must be received by the last Friday of March in the prior academic year. Candidates for this degree are not eligible for financial aid or for teaching assistantships.

EXAMINATION

The terminal M.A. examination is normally administered two weeks before the end of the Spring Quarter by the two members of the examination committee, selected each year by the Director of Graduate Studies. It consists of two parts:

1. The written exam (two hours) tests the candidate's general knowledge of French literature and is based on the same reading list as that for the Ph.D. qualifying exam (see below). The exam requires that the candidate answer two questions (out of three) in a manner that demonstrates his/her ability to synthesize and draw parallels between periods, genres, and systems of representation on the basis of the standard reading list. At least one question must be answered in French and two in English. Use of a dictionary is allowed. If the student's performance on the exam is deemed a 'pass' by two out of three of the members of the examining committee, the student is then permitted to go on to the oral examination (which is ordinarily taken later the same week). Should the candidate fail the M.A. written exam, he/she is given a second chance at the end of the Spring Quarter.
2. The oral exam (90 minutes) assumes as its point of departure the student's answers on the written exam. It examines the

candidate's knowledge and understanding of French literary history on the basis of the standard reading list.

At the conclusion of the oral exam, the examination committee meets in closed session and discusses the student's performance on the written and the oral portions of the examination. If it is judged adequate, the M.A. degree is granted. In no event may the master's written and oral exams be taken more than twice.

MASTER OF ARTS IN ITALIAN

The terminal M.A. in Italian provides a combination of language, literature, civilization, and general courses designed to prepare secondary school, junior college, or college teachers.

Reading knowledge of a second Romance language is required. French is recommended.

Candidates must complete a minimum of 45 units of graduate work, all courses being taken for a letter grade, with a GPA of 3.3 (B+). To fulfill the requirements in one year, students should enroll for an average of 15 units per quarter. The basic course program is nine graduate courses, one of which may be taken outside the department but must be in a related field. The option of substituting a master's thesis for two literature courses is available.

Requirements for the completion of the M.A. include a comprehensive literature and language oral examination, which is normally given before the end of Spring Quarter. Before taking the exam, a candidate for the degree must submit to the Italian faculty a sample graduate seminar paper representative of the quality of his or her graduate work. On the basis of this paper, the results of the comprehensive examination, and the student's overall progress, members of the department vote for or against awarding of the M.A. degree.

Applications for admission must be received by the last Friday of March in the prior academic year. It is preferred that applicants have an undergraduate degree in Italian or in a related field. Candidates for this degree are not eligible for financial aid or teaching assistantships.

PH.D. IN FRENCH OR ITALIAN AND HUMANITIES

The department participates in the Graduate Program in Humanities leading to the joint Ph.D. in French and Humanities, or Italian and Humanities. At this time, the option is available only to students already enrolled in the Graduate Program in Humanities. Although the Graduate Program in Humanities is not currently accepting new students, it continues to provide advising for students already enrolled as well as courses, open to all students. The University remains committed to a broad-based undergraduate education in the humanities, and a successor program is under discussion by the faculty of the Division of Literatures, Cultures, and Languages. For further information, please consult Gregory Freidin, the director of the program; the list of courses and events may be found on the program web site: <http://ish.stanford.edu/programs/graduate>.

GENERAL REQUIREMENTS FOR THE PH.D. IN FRENCH OR ITALIAN

A candidate for the Ph.D. degree must complete at least 135 units of graduate-level study and teach five language courses in the section. 72 of the 135 units must be taken within the department. The remaining units must be selected in consultation with the Director of Graduate Studies.

Students entering with a master's degree or previous graduate work may receive credit as determined on a case-by-case basis, up to a maximum of 45 units. Fellowship funding, teaching, and other requirements may be adjusted accordingly.

Required Courses—Three courses are required:

1. FRENGEN/ITALGEN 369, Introduction to Graduate Studies: Criticism as Profession, a 5-unit seminar offered in Autumn Quarter of each year, designed to acquaint students with the theoretical and methodological concerns of literary study. This course must be taken in the first quarter of study.

2. Definition and Inquiry: FRENGEN/ITALGEN 301E, New Methods and Sources in French and Italian Studies, a 3 unit course designed to familiarize graduate students with research materials and techniques. This course must be taken no later than the end of the third year of study.

3. DLCL 201, The Learning and Teaching of Second Languages, the second-language pedagogy course offered by the Stanford Language Center in the Spring Quarter of each year in order to prepare entering graduate students for teaching in their second year.

Distribution of Elective Courses—Apart from these requirements, students are granted considerable freedom in structuring a course of study appropriate to their individual needs. During the first year, most course work is usually done within the department, in order to ensure an adequate preparation for the qualifying examination. In the second and third years, however, the program of study is tailored to the specific interests of the student.

Candidacy—By the sixth quarter of graduate study, students must have satisfied all requirements to advance to candidacy for the Ph.D. Students must have passed the qualifying examination and satisfactorily completed at least 72 units of graduate-level study beyond the bachelor's degree (incompletes can not be counted). A candidacy form, available from the student services officer, should be completed, signed and approved the department.

TGR status—Doctoral students who have been admitted to candidacy, completed all required courses and degree requirements other than the dissertation, completed 135 units, and submitted a Doctoral Dissertation Reading Committee form, may request Terminal Graduate Registration status to complete their dissertations. Each quarter, all TGR students must enroll in FRENGEN 802 or ITALGEN 802 for zero units, in the appropriate section for their adviser.

EXAMINATIONS

There are three examinations: the qualifying exam, the field exam, and the University oral examination.

Qualifying Examination—The first oral examination, which takes place in the first week of October of the second year of study, tests the student's knowledge of language and literature. The examining committee (see below) will schedule the precise exam date and time.

The exam is based on a standard reading list covering major works from all periods of literature in the language(s) of study, from the Middle Ages to the present day. The list may be expanded to reflect a student's particular interests, but not abridged.

Half of the exam takes place in the language of study, half in English (with the student free to choose which portion transpires in which language).

The exam is 90 minutes in length and consists of two parts:

1. A 20-minute presentation by the candidate on a topic to be determined by the student. This presentation may be given in English or in the language of study and should engage, in a succinct and synthetic manner, an issue or set of issues of broad relevance to the literary history of the language(s) of study. The presentation must not simply be a text read aloud, but rather must be given from notes. It is meant to be suggestive and not exhaustive, so as to provoke further discussion.
2. A 70-minute question and answer period in which the examining committee follows up on the candidate's presentation and discusses the reading list with the student. At least part of this portion of the exam takes place in the language of study. The student is expected to demonstrate a solid knowledge of the texts on the reading list and of the basic issues which they raise, as well as a broader sense of the cultural/literary context into which they fit.

The examining committee is determined yearly by the Department Chair.

Two weeks before the exam, the student must also submit three graduate seminar papers which he or she considers representative of the quality of his or her graduate work at Stanford.

On the basis of these papers, the results of the qualifying examination, and an evaluation of the student's overall progress, the members of the student's examining committee vote for or against admission to candidacy for the Ph.D. The terminal master's degree may be awarded to students who have completed the qualifying procedure, but whose work is judged insufficient for admission to candidacy for the Ph.D. If the overall case for or against promotion to candidacy is deemed uncertain, students may be asked either to retake the qualifying exam, to submit a new paper, or they may be admitted to candidacy on a probationary basis. Subject to approval by the Director of Graduate Studies and department chair, students already holding an advanced degree in the relevant area may be excused from the qualifying exam. However, they must present a formal request for a waiver to the Director of Graduate Studies upon their arrival at Stanford. Such a request must document the course work completed elsewhere and include all relevant reading lists. Only in cases where taking the qualifying exam would involve considerable repetition of already completed work is such a waiver likely to be granted.

Field Examination—The second oral examination, which normally takes place in the Fall Quarter of the third year of study, consists of two parts:

1. A 20-minute presentation by the student on a topic (a particular literary genre or a broad theoretical, historical, or interdisciplinary question) freely chosen and developed by the individual student working in collaboration with his or her adviser and the Director of Graduate Studies. The student should design this research project so that it has the breadth and focus of a book he or she might write or a seminar he or she might teach. The student should discuss the proposed topic with the Director of Graduate Studies before the end of the quarter preceding the quarter in which he or she plans to take the exam; together they choose a committee of two faculty members with interests close to the proposed topic. (In most cases, one of these committee members is the student's adviser.) In addition to these two members, the examination committee includes the Director of Graduate Studies, who serves in an ex officio capacity as the third member of the examination committee. This presentation is followed by a 20-minute discussion.
2. An 80-minute discussion of a reading list, assembled by the student, which covers about a century of writing. The reading list should include works in all genres relevant to the period covered and should be around two single-spaced pages in length. The list may well include critical and scholarly works or texts from outside the traditional domain of literary studies in the chosen tradition (such as film, philosophy, other literary traditions), but such coverage should be regarded as supplemental except in rare instances where the chair and faculty advisers have agreed to define these materials as the student's field. Students are required to discuss the reading list for the examination with the Director of Graduate Studies and with members of their committee during the quarter preceding the examination. A final reading list must be in the hands of the committee no later than two weeks preceding the examination; two copies of the final reading list must be given to the student services officer for the Division of Languages, Cultures, and Literatures (one for the student's file and one for a special file which subsequent students can consult).

Each member of the committee is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications. The aim of these questions is to establish the student's credentials as a specialist in the period of his or her choosing, so the core of the reading list must be made up of texts that are essential to any specialist. It follows that reading lists must not focus on the narrow area of the student's research interests. The tendency to bias reading lists toward the dissertation topic, be it an author or a genre, does not cancel the obligation to cover the major figures and genres. It is understandable that some students, by their third year, have become so deeply committed to their work toward the dissertation that they wish to use the preparation period for the examination as part of their

dissertation research. Certainly, some of the exam work may prove relevant, but students should also remember that the examination is the central means of certifying their expertise in a literary period.

The University Oral—The University Ph.D. examination takes the form of a dissertation proposal defense. It is to be taken no later than Autumn Quarter of the student's fourth year (or third year, if the student received four years of funding). Normally students put one, and at most two, full-time quarters of study into preparation for the exam. Students must complete minimum course requirements (as listed in this bulletin) and all language and course requirements before the quarter in which they take the University oral examination. By the time of the examination, they must have no outstanding incompletes. Students must submit the Request for University Oral Exam form to the student services officer at least three weeks before the proposed date of the exam. At the same time this form is submitted, students should also submit the Notice of Appointment of the Ph.D. dissertation reading committee. In addition, a Report on Ph.D. Foreign Language must be completed, certifying a reading knowledge of the foreign language the student presents to meet the language requirements.

Two weeks before the exam, at the latest, the student must submit to the committee a 25-35 page proposal (two other copies must be given to the student services officer of the Division of Languages, Cultures, and Literatures, one of which will be added to a file for subsequent students to consult). This proposal must contain the following parts: 1) a clear presentation of the student's central thesis; 2) a synthetic overview of the dissertation; 3) a description of the methodology that will be used in the dissertation; 4) an in-depth discussion of current secondary sources on the topic. The student must also append a bibliography, but this does not take the place of 4. The prospectus must be prepared in close consultation with the dissertation director during the months preceding the colloquium.

The exam committee consists of four members, in addition to a committee chair from outside the Department of French and Italian whose principal functions are to keep track of time and to call on the four members of the committee who question the candidate on the talk and on the reading list.

After a 20-minute presentation on the part of the candidate, each member of the committee (apart from the committee chair) will question the student for 20 minutes. At the end of the hour and forty minutes, the faculty readers vote on the outcome of the exam. If the outcome is favorable (by majority vote), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory (by majority vote), the dissertation readers may ask the student to revise and resubmit the dissertation prospectus and to schedule a second exam.

The University oral examination is a formal University event. It represents the last occasion for the faculty to evaluate a student's overall preparation as a candidate for the Ph.D. After the University oral, only the certification of the final dissertation by the student's reading committee must be obtained before conferral of the Ph.D. The examination, therefore, is a uniquely significant event and is designed to evaluate the student's preparation to write a dissertation at the highest standards of excellence.

Evaluation—At the end of each examination, the committee meets briefly and immediately informs the student whether he or she has passed. In the week following, the student is expected to meet individually with members of the committee to discuss strengths and weaknesses revealed during the examination.

DISSERTATION

The fourth and (if necessary) fifth years of graduate study are devoted to writing and researching the doctoral dissertation. The doctoral dissertation should demonstrate the ability to carry out research, organize, and present the results in publishable form. The scope of the dissertation should be such that it could be completed in 12 to 18 months of full-time work.

ADVISING

Given the interdisciplinary nature of the Ph.D. programs and the opportunity they afford each student to create an individualized program of study, regular consultation with an adviser is of the utmost importance. The adviser for all entering graduate students is the Director of Graduate Studies, whose responsibility it is to assist students with their course planning and to keep a running check on progress in completing the course, teaching, and language requirements. By the end of the first year of study, each student must choose a faculty adviser whose expertise is appropriate to his or her own area of research and interests.

DOCTOR OF PHILOSOPHY IN FRENCH

The Department of French and Italian offers three Ph.D. programs: a Ph.D. in French, a Ph.D. in Italian, and a Ph.D. in French and Italian. Requirements for each separate Ph.D. program are listed first, followed by general requirements. All requirements are binding.

FRENCH

The Department of French and Italian provides students with the opportunity to pursue advanced work in French language, literature, cultural history, theory, and Francophone studies within a uniquely flexible interdisciplinary framework. Unlike conventional Ph.D. programs, it encourages students to construct a highly individualized course of study, integrating specialization in a particular literary period or area with work in such fields as art history, classics, film studies, the history of science and technology, linguistics, literary theory, music, and philosophy. The program is founded on the belief that such a balance between period/area specialization and interdisciplinary breadth is not only desirable but essential in a field such as French Studies. Students in the Ph.D. program are normally admitted as French Fellows on a four- to five-year fellowship plan that integrates their financial support with rigorous training as scholars and as prospective university faculty.

Students admitted to the program work closely with the Director of Graduate Studies in structuring a plan consistent with their needs and interests. Aside from the benefits of the program's flexible structure, a number of unique resources are available to students. The French section's exchange program with the Ecole Normale Supérieure provides candidates (selected on a competitive basis) with the opportunity to pursue dissertation research in Paris.

Language Requirements—Attaining a native or near-native fluency in French is the individual responsibility of all candidates in the Ph.D. program, and remedial course work needed to achieve such fluency cannot count towards the Ph.D. degree. In addition, candidates are required to achieve a high level of proficiency in one additional foreign language, with the language in question to be determined by the student and his or her adviser as a function of the student's area of specialization. Such proficiency may be demonstrated either by successfully completing a third-year level or above undergraduate course or, better, a graduate seminar in the language in question; or by passing an exam that establishes a third-year or above level of competence in writing, reading, and speaking. (In no case is passage of a standard reading competence exam considered sufficient.) In the case of ancient Greek and Latin, a high level of proficiency means a level superior to a second year collegiate level of proficiency in reading and writing.

The second foreign language requirement should be completed as soon as possible, but in any case not later than the end of the third year for students who entered the program without an M.A., and not later than the end of the second year for students who entered the program with a master's degree. Completion of the language requirements is a prerequisite for taking the University Oral Examination.

DOCTOR OF PHILOSOPHY IN ITALIAN

Stanford's Ph.D. program in Italian offers the opportunity for advanced work in Italian literature and studies within a flexible interdisciplinary framework. It is independent of the Ph.D. pro-

gram in French and aims to encourage students to bring broad methodological and interdisciplinary concerns to bear on the study of Italian literature. While it places primary emphasis on developing a command of Italian literature as a whole, it allows students to construct a highly individualized course of study, integrating specialization in a particular literary period with work in such fields as art history, classics, comparative literature, feminist studies, film, French, history, history of science, linguistics, literary theory, Medieval or Renaissance studies, philosophy, and religion. The program is founded on the belief that balance between period specialization and interdisciplinary breadth is essential in a small field such as Italian studies, particularly given the diversity of the Italian literary canon which extends over many disciplines.

Students admitted into the Ph.D. program in Italian work closely with the adviser in structuring a plan of study appropriate to needs and interests. Such a plan usually involves a mix of teaching and courses taken within the Italian program, courses taken in other departments, and independent work under supervision of a member of the Italian faculty, thus integrating financial support with training as scholars and prospective university teachers. Assuming satisfactory academic progress, fellowships are typically offered for three or four years. Graduate-level work completed elsewhere may be counted as fulfilling part of the requirements for the degree. Students in the fifth year normally apply for outside fellowships or part-time teaching positions in the department.

Aside from the benefits of the program's structure and fellowship plan, a number of unique resources are available to Ph.D. students in Italian at Stanford. During their years of study, students may be permitted to take courses, pursue dissertation research, and do independent work at the Stanford campus in Florence under supervision of a member of the Italian faculty. The Florence center, located in a palazzo along the Arno, is near important Florentine libraries and archives and the University of Florence. Graduate students also have at their disposal the resources of La Casa Italiana, a residential theme house which serves as an Italian cultural center and hosts such events as colloquia, lectures, and film series.

Language Requirements—As soon as possible, but not later than the end of the third year, the candidate must have passed reading examinations in two additional foreign languages. If the candidate's period of concentration is earlier than the Romantic period, one of these must be Latin; if Romantic or later, French. Completion of the language requirement is a prerequisite for taking the University oral examination.

DOCTOR OF PHILOSOPHY IN FRENCH AND ITALIAN

The Department of French and Italian provides students with the opportunity to pursue a Ph.D. in French and Italian studies. This unique program encourages students to construct a highly individualized course of study within an interdisciplinary framework, in order to foster a thorough and creative knowledge of both traditions and their intersections. Students are expected to specialize in one of three periods, (a) medieval and renaissance, (b) renaissance and early modern, or (c) modern and contemporary. Students in the Ph.D. program are normally admitted either as French Fellows or as Italian Fellows on a four- to five-year fellowship plan that integrates their financial support with rigorous training as scholars and as prospective university faculty.

Students admitted to the program work closely with the Director of Graduate Studies in structuring a plan consistent with their needs and interests. Where general requirements call for the participation of a Director of Graduate Studies, candidates for the Ph.D. in French and Italian should understand that the participation of the directors of both French and Italian, if they are different, is required.

Aside from the benefits of the program's flexible structure, a number of unique resources are available to students. The French Section's exchange program with the Ecole Normale Supérieure provides candidates (selected on a competitive basis) with the opportunity to pursue dissertation research in Paris. Students may

also be permitted to take courses, pursue dissertation research, and do independent work at the Stanford campus in Florence under supervision of a member of the Italian faculty.

Language Requirements—Attaining a native or near-native fluency in both French and Italian is the individual responsibility of all candidates in the Ph.D. program, and remedial course work needed to achieve such fluency cannot count towards the Ph.D. degree.

For students specializing in areas (a) medieval and renaissance and (b) renaissance and early modern, proficiency in Latin equivalent to a second year collegiate level of proficiency (the equivalent of CLASSLAT 101, 102, and 103) in reading is also required. Such proficiency may be demonstrated by successfully completing a course in the language in question (at least second-year level, but preferably a graduate seminar); or by passing an exam that establishes a second-year or above level of competence. In no case is passage of a standard reading competence exam considered sufficient.

For students specializing in area (c) modern and contemporary, proficiency in a third language (beyond French and Italian) is not required; students are, however, encouraged to acquire competency in a third language or area that is relevant to their research (e.g. German, Film Studies).

The language requirements should be completed as soon as possible, but in any case not later than the end of the third year for students who entered the program without a master's degree, and not later than the end of the second year for students who entered the program with an external master's degree. Completion of the language requirements is a prerequisite for taking the University Oral Examination.

Distribution of Elective Courses—Students must take a minimum of four advanced courses on French literature and culture, and four advanced courses on Italian literature and culture.

Qualifying Examination—Students may take either two qualifying exams, one in French and one in Italian, or a single qualifying exam in French and Italian. The combined French and Italian qualifying exam covers one of three periods, (a) medieval and renaissance, (b) renaissance and early modern, or (c) modern and contemporary. For each period it is based on a standard reading list. The list may be expanded to reflect a student's particular interests, but not abridged. One third of the combined exam takes place in English, one third in French, and one third in Italian (with the student free to choose which portion transpires in which language).

An M.A. in French and Italian is awarded in the eventuality that a student completes the qualifying examination but whose work is judged insufficient for admission to candidacy for the Ph.D. This M.A. option is open only to students approved for the French and Italian Ph.D., and is not available to coterminal students, to M.A.-only students, or to Ph.D. students in French only or Italian only.

If, at the qualifying exam stage, a student's work is judged insufficient for admission to candidacy for the Ph.D., the student may petition to continue in French only or Italian only. This petition is reviewed by the qualifying exam committee, the relevant director of graduate studies, and the chair of the Department of French and Italian.

Special Topic Examination—The chosen topic must focus equally on French and Italian literature and culture, and actively explore their relationship. Two weeks before the exam, the student must also submit not one but two graduate seminar papers, one in French on a French topic and one in Italian on an Italian topic.

University Oral Examination—The reading list should include works in both French and Italian in all genres relevant to the period covered.

Dissertation—The dissertation topic must include a substantial quotient of material from both the French and the Italian tradition, and the dissertation must include, either (1) at least one chapter on French materials and one chapter on Italian materials, or (2) at

least two chapters focusing on a comparison between French and Italian materials.

Teaching—Out of the five courses the student is required to teach, at least one must be a French language course and at least one an Italian language course.

PH.D. MINOR IN FRENCH AND ITALIAN

The Ph.D. may be combined with a minor in a related field, including Comparative Literature, Linguistics, Modern Thought and Literature, Art History, History, Music, Philosophy, and Spanish. Ph.D. candidates in French may minor in Italian, and vice versa. Students interested in a minor should design their course of study with their adviser(s).

Ph.D. Minor in French Literature—The department offers a minor in French Literature. The requirement for a minor in French is successful completion of 24 units of graduate course work in the French section. Interested students should consult the graduate adviser.

Ph.D. Minor in Italian Literature—The department offers a minor in Italian Literature. The requirement for a minor in Italian is a minimum of 24 units of graduate course work in Italian literature. Interested students should consult the graduate adviser.

OVERSEAS STUDIES COURSES IN FRENCH AND ITALIAN

For course descriptions and additional offerings, see the listings in the *Stanford Bulletin's* ExploreCourses web site (<http://explorecourses.stanford.edu>) or the Bing Overseas Studies web site (<http://bosp.stanford.edu>). Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

AUTUMN QUARTER

FLORENCE

- OSPFLOR 34. The Woman in Florentine Art. 4 units, Timothy Verdon, GER:DB:Hum, EC:Gender
 OSPFLOR 106V. Italy: From an Agrarian to a Post-industrial Society. 5 units, Giuseppe Mammarella, GER:DB:SocSci, EC:GlobalCom
 OSPFLOR 115Y. The Duomo and Palazzo della Signoria: Symbols of a Civilization. 4 units, Timothy Verdon, GER:DB:Hum
 OSPFLOR 134F. Modernist Italian Cinema. 5 units, Ermelinda Campani, GER:DB:Hum

PARIS

- OSPSPARIS 31. American Writers in 20th Century Paris. 5 units, Cecile Alduy, GER:DB:Hum
 OSPSPARIS 47. Women in French Cinema. 4 units, Cecile Alduy, GER:DB:Hum, EC:Gender

WINTER QUARTER

FLORENCE

- OSPFLOR 44. The Revolution in Science: Galileo and the Birth of Modern Scientific Thought. 5 units, Paolo Galluzzi, GER:DB:Hum
 OSPFLOR 48. Sharing Beauty: Florence and the Western Museum Tradition. 4 units, Filippo Rossi, Timothy Verdon, GER:DB:Hum
 OSPFLOR 49. The Cinema Goes to War: Fascism and World War II As Represented in Italian and European Cinema. 5 units, Ermelinda Campani, GER:DB:Hum
 OSPFLOR 111Y. From Giotto to Michelangelo: Introduction to the Renaissance in Florence. 4 units, Timothy Verdon, GER:DB:Hum

PARIS

- OSPSPARIS 38. First Language Acquisition, with Emphasis on French. 4 units, Eve Clark

- OSPPARIS 56. *From Text to Stage: Transformation of French Theater in the 19th and 20th Centuries*. 4 units, Marie-Madeleine Mervant-Roux, GER:DB:Hum
- OSPPARIS 186F. *Contemporary African Literature in French*. 4 units, Françoise Rullier, GER:DB:Hum, EC:GlobalCom

SPRING QUARTER

FLORENCE

- OSPFLOR 54. *High Renaissance and Maniera*. 5 units, Timothy Verdon, GER:DB:Hum
- OSPFLOR 67. *Women in Italian Cinema: Maternity, Sexuality and the Image*. 4 units, Ermelinda Campani, GER:DB:Hum, EC:Gender

PARIS

- OSPPARIS 30. *The Avant-garde in France through Literature, Art and Theater*. 4 units, Tiphaine Karsenti, GER:DB:Hum

FRENCH GENERAL (FRENGEN)

UNDERGRADUATE COURSES IN FRENCH GENERAL

FRENGEN 181. Philosophy and Literature

(Same as CLASSGEN 81, COMPLIT 181, ENGLISH 81, ITALGEN 181, GERGEN 181) Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track: majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:DB-Hum

4-5 units, Win (*Anderson, L; Landy, J*)

FRENGEN 192E. Images of Women in French Cinema: 1930-1990

The myth of the feminine idol in French films in historical and cultural context. The mythology of stars as the imaginary vehicle that helped France to change from traditional society to modern nation after 1945. Filmmakers include Renoir, Truffaut, and Nelly Kaplan. The evolution of the role of women in France over 60 years. Lectures in English; films in French with English subtitles. GER:DB-Hum, EC-Gender

3-5 units, Spr (*Apostolides, J*)

GRADUATE COURSES IN FRENCH GENERAL

FRENGEN 204. Songs of Love and War: Gender, Crusade, Politics

Medieval love, satirical and Crusade lyrics in the Old Occitan, and Old French traditions. Focus on deictic address, corporeal subjectivity, the female voice, love debates, and the body as a figure of political conflict. Also modern translation and reception of the troubadour tradition. Poets include Ovid, Bernard de Ventadorn, Bertran de Born, La Comtesse de Dia, Thibaut de Champagne, Sordello, Dante, Pound, and Neruda.

3-5 units, Win (*Galvez, M*)

FRENGEN 219. The Renaissance Body

The body as locus for desire, pleasure, disease, mortality, sexuality, and gender; and as canon of beauty and reflection of cosmic harmony. How literature responded to the development of an anatomical gaze in arts and medicine; how it staged the aesthetic, religious, philosophical, and moral issues related to such a promotion or deconstruction of the body. Does literature aim at representing the body, or use it as signifier for intellectual, emotional, and political ideas? Readings from Rabelais, Ronsard, Labé,

Montaigne; medical texts and archival documents from <http://renaissancebodyproject.stanford.edu>.

3-5 units, not given this year

FRENGEN 223. Fiction and Interpretation: Rabelais' Trilogy

An introduction to the Renaissance in France and a close study of the work of François Rabelais, through his trilogy *Gargantua, Pantagruel*, and *Le Tiers Livre* in the context of a series of political, religious, and linguistic crises that mark the first decades of the sixteenth century. Rabelais' fiction puts into question former modes of reading (Scholasticism, allegorism) and any accepted interpretative authorities (religious and classical intertexts; authorial presence, common wisdom; superstitions).

3-5 units, Spr (*Alduy, C*)

FRENGEN 228E. Getting Through Proust

Seminar. Selections from *In Search of Lost Time*. Themes: habit, heredity, constitution of the self; language, names, metaphor, and metonymy; aesthetics, music, photography, and painting; truth, lies, belief, and disenchantment; sleep, dreams, memory, time, modernity, and technology; friendship, love, homosexuality, jealousy, and mediated desire. Readings in French or English.

3-5 units, Aut (*Landy, J*)

FRENGEN 233. The Afterlife of the Middle Ages

(Same as ITALGEN 233) Literary works that evoke a medieval past in contrast to a historical present, and critical texts that treat aspects of the medieval or medievalism. How does the concept of medievalism emerge and evolve through the ages? The impact of the Reformation and romanticism, the study of Gothic architecture, and the use of the term medieval in modern political discourse. Authors include Hugo, Grimm brothers, Flaubert, Mâle, Pound, de Rougemont, Eco, Bataille, and Holsinger; films by Bresson and Pasolini.

3-5 units, Aut (*Galvez, M*)

FRENGEN 242. Women Mystics from the Middle Ages to the Present

(Same as ITALGEN 242) This course explores the predominantly female mystical experience or direct embodied encounter with a spiritual reality that is difficult, perhaps impossible, to reduce to words, or to explain rationally. Through a variety of European texts from the Middle Ages to the present, by women and men, we will explore attempts to convey the experience metaphorically, to interpret it theologically and philosophically, and finally, to transmit it actively to others.

3-5 units, Win (*Wittman, L*)

FRENGEN 252. Historiography of Theater

(Same as DRAMA 166H, DRAMA 304) Goal is to design an undergraduate theater history class. Standard theater history textbooks, alternative models of theater history scholarship, and critical literature engaging historiography in general.

3-5 units, Win (*Apostolides, J*)

FRENGEN 265. The Problem of Evil in Literature, Film, and Philosophy

(Same as POLISCI 338E) Conceptions of evil and its nature and source, distinctions between natural and moral evil, and what belongs to God versus to the human race have undergone transformations reflected in literature and film. Sources include Rousseau's response to the 1755 Lisbon earthquake; Hannah Arendt's interpretation of Auschwitz; Günther Anders' reading of Hiroshima; and current reflections on looming climatic and nuclear disasters. Readings from Rousseau, Kant, Dostoevsky, Arendt, Anders, Jonas, Camus, Ricoeur, Houellebeck, Girard. Films by Lang, Bergman, Losey, Hitchcock.

3-5 units, Win (*Dupuy, J*)

FRENGEN 267. French and Italian Literary Theory

(Same as ITALGEN 267) This course considers major French and Italian authors essential in the creation of contemporary Literary Theory. Many belong to the intellectual movement known as Structuralism, even if they may disagree with some of its fundamental concepts. Introduction of post-structuralist works which permit a different approach to Literature. Among the authors considered, special attention is given to Jacques Lacan, Luce Irigaray, Jacques Derrida, Michel Foucault, Guy Debord and Umberto Eco.

3-5 units, Win (*Apostolides, J*)

FRENGEN 273. Post-Revolutionary Passions

Coming to terms with the Enlightenment, the French Revolution and the collapse of the political and spiritual authority that grounded the old regime, post-revolutionary thinkers confronted critically the responsibility of the intellectual and the nature of ideological violence; they reinvented the sacred in an attempt to shape a new self and redraw the boundaries between reason and belief. Classes in English, readings in French (most also available in translation). Works by Constant, Staël, Chateaubriand, Maistre, Quinet, Ballanche, Musset, Tocqueville, Michelet, Taine.

3-5 units, Aut (Russo, E)

FRENGEN 289. French and Italian Women Writers

(Same as ITALGEN 289) How does women's writing evolve from the very early twentieth-century, when women's liberation movements first began, and World War One brought major social changes, all the way to the big flowering of "feminine writing" in the 1970s and beyond? What is the relationship between women writers, women filmmakers, and feminism? Is it legitimate to consider women writers in a separate category? To what extent does a reevaluation of women writers mean reconsidering modern literary history? Authors/filmmakers include Aleramo, Yourcenar, de Beauvoir, Banti, Duras, Cavani.

3-5 units, Aut (Wittman, L)

FRENGEN 301E. New Methods and Sources in French and Italian Studies

(Same as ITALGEN 301E) Based on student interest. Changes in research methods: the use of digitized texts, resources, and databases available through Stanford Libraries' gateways. Emphasis is on strategies for exploration of broad and specialized topics through new and traditional methods. Using a flexible schedule based on enrollment and the level of students' knowledge, may be offered in forms including a shortened version on the basics, independent study, or a syllabus split over two quarters. Unit levels adjusted accordingly.

1-4 units, Spr (Sussman, S)

FRENGEN 325. Modern Seminar

(Same as HUMNTIES 325) Modern anxieties about the place of human concerns within a disenchanted natural world, focusing on texts of philosophy, social theory, and imaginative literature. Cultural and psychological consequences of perceived decline in and threats to religious faith. Authors may include Schiller, Schopenhauer, Coleridge, Kierkegaard, Marx, Baudelaire, Darwin, Nietzsche, Weber, Eliot, Woolf, Sartre, and Camus.

3-5 units, Aut (Apostolides, J)

FRENGEN 328. Literature, Narrative and the Self

(Same as ITALGEN 328) The role of narrative in the well-lived life. Are narratives necessary? Can they, and should they, be literary? When might non-narrative approaches, whether literary or otherwise, be more relevant? Is unity of self something given, something to be achieved, or something to be overcome? Readings from Plato, Aristotle, Montaigne, Schopenhauer, Nietzsche, Camus, MacIntyre, G. Strawson; Shklovsky, Genette, Ricoeur, Brooks; Boccaccio, Lazarillo de Tormes, Shakespeare, Nerval, Musil, Beckett, Nabokov, Morrison; film.

5 units, Spr (Landy, J)

FRENGEN 356. Theories of the Novel

(Same as COMPLIT 322A) The novel as the literary genre most closely identified with the development of cultural modernity by literary historians and theorists. Critical models for defining the novel's poetics and cultural work. Critical readings such as texts by Lukacs, Bakhtin, Auerbach, Barthes, Armstrong, Gallagher, Bourdieu, Macherey, Jameson, Said and Spivak. Tutor texts such as Defoe's Robinson Crusoe, Flaubert's Madame Bovary, and Woolf's To the Lighthouse.

3-5 units, Spr (Cohen, M)

FRENGEN 361. Theories of Resistance

A critique of theories of resistance developed by Agamben, Althusser, Butler, Deleuze, Foucault, Latour, Mouffe, Rancière by testing their assumptions and methodologies against concrete practices of resistance drawn from postcolonialism, postsocialism and postapartheid sites and embodied in the works of scholarship, art, and literature produced mainly by natives as analysts of their own condition. How to build theory from the bottom-up based on student's own research material.

3-5 units, Spr (Domanska, E)

FRENGEN 369. Introduction to Graduate Studies: Criticism as Profession

(Same as COMPLIT 369, ITALGEN 369, GERLIT 369) Major texts of modern literary criticism in the context of professional scholarship today. Readings of critics such as Lukács, Auerbach, Frye, Ong, Benjamin, Adorno, Szondi, de Man, Abrams, Bourdieu, Vendler, and Said. Contemporary professional issues including scholarly associations, journals, national and comparative literatures, university structures, and career paths.

5 units, Aut (Berman, R)

FRENGEN 395. Philosophical Reading Group

(Same as COMPLIT 359A, ITALGEN 395) Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with H. U. Gumbrecht is required. May be repeated for credit.

1 unit, not given this year

FRENCH LITERATURE (FRENLIT)

UNDERGRADUATE COURSES IN FRENCH LITERATURE

FRENLIT 130. Authorship, Book Culture, and National Identity in Medieval and Renaissance France

Introduction to the Middle Ages and the Renaissance. The birth of a national literature and its evolution. Literature as addressing cultural, philosophical, and artistic issues which question assumptions on love, ethics, art, and the nature of the self. Readings: epics (La Chanson de Roland), medieval romances (Tristan, Chrétien de Troyes' Yvain), post-Petrarchan poetics (Du Bellay, Ronsard, Labé), and prose humanists (Rabelais, Montaigne). Prerequisite: FRENLANG 126 or consent of instructor. GER:DB-Hum, WIM

4 units, Aut (Galvez, M)

FRENLIT 131. Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France

The literature, culture, and politics of France from Louis XIV to Olympe de Gouges. How this period produced the political and philosophical foundations of modernity. Readings include Corneille, Molière, Racine, Lafayette, Voltaire, Diderot, Rousseau, Beaumarchais, and Gouges. Prerequisite: FRENLANG 126 or consent of instructor. GER:DB-Hum, WIM

4 units, Win (Pichichero, C)

FRENLIT 132. Literature, Revolutions, and Changes in 19th- and 20th-Century France

Major literary genres, and social and cultural contexts. Focus is on the emergence of new literary forms such as *surréalisme*, *nouveau roman*, and *nouveau théâtre*. Topics of colonization, decolonization, and feminism. Readings include Balzac, Baudelaire, Césaire, Colette, and Ionesco. Prerequisite: FRENLANG 126 or consent of instructor. GER:DB-Hum, WIM

4 units, Win (Boyi, E)

FRENLIT 133. Literature and Society in Africa and the Caribbean

(Same as COMPLIT 141) Major African and Caribbean writers. Issues raised in literary works which reflect changing aspects of the societies and cultures of Francophone Africa and the French Caribbean. Topics include colonization and change, quest for identity, tradition and modernity, and new roles and status for women. Readings in fiction and poetry. Authors include Laye Camara,

Mariama Ba, and Joseph Zobel. In French. Prerequisite: FREN-LANG 126 or consent of instructor. GER:DB-Hum, EC-GlobalCom, WIM

4 units, Aut (Boyi, E)

FRENLIT 148. Outsiders, Conspirators, and the Masses: 19th-Century French Fiction

The emergence of new social types in nineteenth-century fiction. Questions: How do groups differentiate themselves? Which groups are heroized and which are villainized? Who belongs and who doesn't? Topics include social climbers, dandies, philosophers, the poor, students, criminals, actresses, crowds, and the bourgeoisie. Authors include Balzac, Stendhal, Sue, Nerval, Vigny, Flaubert, Zola. Taught in French. GER:DB-Hum

3-5 units, Spr (Conroy, M)

FRENLIT 167. The Essayistic Tradition in 20th-Century France

The essay, whose tradition is firmly rooted in France, resists conventional taxonomies and tests the plasticity of genre. Not only does the essay borrow from all Aristotelian categories, it also merges disciplines, conflating art and science while constructing its own system of logic and its own codes. With exemplary works by 20th-century French essayists, issues include generic hybridity, open-endedness, voice, form, rhetorical devices and style, and political engagement. Montaigne, Apollinaire, Proust, Valéry, Beckett, Artaud, Ponge, Yourcenar, Sartre, Camus, Robbe-Grillet, Barthes, and Cixous. GER:DB-Hum

3-5 units, Spr (Wampole, C)

FRENLIT 189A. Honors Research

Senior honors students enroll for 5 units in Winter while writing the honors thesis, and may enroll in 189B for 2 units in Spring while revising the thesis. Prerequisite: DLCL 189.

5 units, Win (Staff)

FRENLIT 189B. Honors Research

Open to juniors with consent of adviser while drafting honors proposal. Open to senior honors students while revising honors thesis. Prerequisites for seniors: 189A, DLCL 189.

2 units, Spr (Staff)

FRENLIT 199. Individual Work

Restricted to French majors with consent of department. Normally limited to 4-unit credit toward the major. May be repeated for credit.

1-12 units, Aut (Staff), Win (Staff), Spr (Staff)

GRADUATE COURSES IN FRENCH LITERATURE

FRENLIT 202. Inventing the Enlightenment

How the idea of the Enlightenment emerged in French intellectual circles, and how it evolved over the course of the eighteenth century. Focus in particular on the articulation between the Enlightenment and its two most illustrious precursors: the Scientific Revolution and the grand siècle. Readings include texts by Montesquieu, Voltaire, Diderot, d'Alembert, Rousseau, Hume, and Kant.

3-5 units, Spr (Edelstein, D)

FRENLIT 222. The Political Unconscious of the Ancien Régime

The lasting influence in Europe of absolutism. Topics include political theories, the importance of court life, art as a political tool, modifications in human sensibility, literature, and social transformations.

3-5 units, not given this year

FRENLIT 225. Multicultural Molière

Molière's life and work as a point of departure for the notion of multiculturalism. Born in a bourgeois family, Molière was in contact with social milieux including the French peasantry for whom he wrote farces, and the court of Louis XIV for whom he provided spectacles at Versailles. Major plays, including *Tartuffe*, *Le bourgeois gentilhomme*, and *Le malade imaginaire* as the expression of the new court culture. Sociohistorical and contemporary literary approaches: Molière as the unifying artistic figure in a multicultural France.

3-5 units, not given this year

FRENLIT 248. Literature, History, and Representation

(Same as COMPLIT 250) Literary works as historical narratives; texts which envision ways of reconstructing or representing an ancient or immediate past through collective or individual narratives. Narration and narrator; relation between individual and collective history; historical events and how they have shaped the narratives; master narratives; and alternative histories. Reading include Glissant, Césaire, Dadié, Cixous, Pérec, Le Clézio, Mokkedem, Benjamin, de Certeau, and White.

3-5 units, not given this year

FRENLIT 250. When Poets Write Prose: 20th-Century French Poetry

Liberated from traditional forms and rhythms in the 19th century, poetry as an open field for exploration and self-redefinition in the 20th century. The poem as a fixed form, obsolete or artificial, endangers poetry as a privileged gate to truth, presence, ethics, or an authentic relation to the world. How in times of suspicion over the powers and failures of language, prose becomes the only truthful medium to approach a poetic essence beyond poetry. Readings include Mallarmé, René Char, Yves Bonnefoy, Philippe Jaccottet, Jacques Dupin, Jacques Réda, and literary critics.

3-5 units, Spr (Staff)

FRENLIT 252. Theater of the Absurd

The theater of the absurd as an evolving commentary on modern alienation and attempt to make a humorous yet philosophical peace with it through the concreteness of performance. Authors include Jarry, Marinetti, Pirandello, Salacrou, Cocteau, Camus, and Sartre.

3-4 units, Win (Wittman, L)

FRENLIT 256. Mind and Body in 20th-Century French Fiction

How fiction articulates the tensions among the sensuous, the sensual, the embodied, and the aspiration to purity, abstraction, and transcendence. Focus is on questioning dichotomies such as nature/culture, masculine/feminine, sacred/profane, and written word/voice. Authors include Gide, Camus, Butor, Duras, and Tournier.

3-5 units, not given this year

FRENLIT 278. Special Topics (Francophone Literature): From Exoticism to a Discourse of Auto-Representation

(Same as AFRICAST 278, COMPLIT 278) Critical analysis of major issues relating to literatures in French language in and outside France. Focus is on exoticism and self-representation, with an emphasis on the evolution of mentalities, new sensitivities and the role of literature in developing individual or collective identity. Readings include Le Clézio, Memmi, Malouf, Lopes, Schwarz-Bart, Delagüe, Glissant, Todorov, Kane and others. Primary sources, secondary sources and film. Taught in French.

3-5 units, Aut (Boyi, E)

FRENLIT 293A. Topics in French Literature and Philosophy

Five-week course. May be repeated for credit.

2 units, Aut (Serres, M)

FRENLIT 293B. Topics in French Literature and Philosophy

Five-week course. May be repeated for credit.

2 units, Spr (Serres, M)

FRENLIT 299. Individual Work

May be repeated for credit.

1-12 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

FRENLIT 399. Individual Work

For students in French working on special projects or engaged in predissertation research.

1-12 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

ITALIAN GENERAL (ITALGEN)

UNDERGRADUATE COURSES IN ITALIAN GENERAL

ITALGEN 149. New Frontiers in Italian Cinema

A new generation of Italian filmmakers who examine the contradictory encounters between Italians and the migrant others in contemporary Italy. Critical texts from film studies, gender studies, ethnic and cultural studies, psychoanalysis, and history. I English; films, in Italian with English subtitles, by Amelio, Ozpetek, Munzi, Garrone, Melliti, Tornatore, and Giordana. GER:DB-Hum
3-5 units, not given this year

ITALGEN 181. Philosophy and Literature

(Same as CLASSGEN 81, COMPLIT 181, ENGLISH 81, FRENGEN 181, GERGEN 181) Required gateway course for Philosophical and Literary Thought; crosslisted in departments sponsoring the Philosophy and Literature track: majors should register in their home department; non-majors may register in any sponsoring department. Introduction to major problems at the intersection of philosophy and literature. Issues may include authorship, selfhood, truth and fiction, the importance of literary form to philosophical works, and the ethical significance of literary works. Texts include philosophical analyses of literature, works of imaginative literature, and works of both philosophical and literary significance. Authors may include Plato, Montaigne, Nietzsche, Borges, Beckett, Barthes, Foucault, Nussbaum, Walton, Nehamas, Pavel, and Pippin. GER:DB-Hum

4-5 units, Win (Anderson, L; Landy, J)

GRADUATE COURSES IN ITALIAN GENERAL

ITALGEN 233. The Afterlife of the Middle Ages

(Same as FRENGEN 233) Literary works that evoke a medieval past in contrast to a historical present, and critical texts that treat aspects of the medieval or medievalism. How does the concept of medievalism emerge and evolve through the ages? The impact of the Reformation and romanticism, the study of Gothic architecture, and the use of the term medieval in modern political discourse. Authors include Hugo, Grimm brothers, Flaubert, Mâle, Pound, de Rougemont, Eco, Bataille, and Holsinger; films by Bresson and Pasolini.

3-5 units, Aut (Galvez, M)

ITALGEN 242. Women Mystics from the Middle Ages to the Present

(Same as FRENGEN 242) This course explores the predominantly female mystical experience or direct embodied encounter with a spiritual reality that is difficult, perhaps impossible, to reduce to words, or to explain rationally. Through a variety of European texts from the Middle Ages to the present, by women and men, we will explore attempts to convey the experience metaphorically, to interpret it theologically and philosophically, and finally, to transmit it actively to others.

3-5 units, Win (Wittman, L)

ITALGEN 264E. Petrarch and Petrarchism

(Same as COMPLIT 216) The works of Petrarch (1304-1374), acknowledged as the founder of Renaissance humanism, and a bibliophile, collector of manuscripts, and devotee of erudition. How he dedicated his life to harmonizing the Christian faith with classical learning. Sources include his Latin moral works, epistles, epics, and treatises on illustrious men, and the Triumphs and Canzoniere.

5 units, not given this year

ITALGEN 267. French and Italian Literary Theory

(Same as FRENGEN 267) This course considers major French and Italian authors essential in the creation of contemporary Literary Theory. Many belong to the intellectual movement known as Structuralism, even if they may disagree with some of its fundamental concepts. Introduction of post-structuralist works which permit a different approach to Literature. Among the authors considered, special attention is given to Jacques Lacan, Luce Irigaray, Jacques Derrida, Michel Foucault, Guy Debord and Umberto Eco.

3-5 units, Win (Apostolides, J)

ITALGEN 289. French and Italian Women Writers

(Same as FRENGEN 289) How does women's writing evolve from the very early twentieth-century, when women's liberation movements first began, and World War One brought major social changes, all the way to the big flowering of "feminine writing" in the 1970s and beyond? What is the relationship between women writers, women filmmakers, and feminism? Is it legitimate to consider women writers in a separate category? To what extent does a reevaluation of women writers mean reconsidering modern literary history? Authors/filmmakers include Aleramo, Yourcenar, de Beauvoir, Banti, Duras, Cavani.

3-5 units, Aut (Wittman, L)

ITALGEN 301E. New Methods and Sources in French and Italian Studies

(Same as FRENGEN 301E) Based on student interest. Changes in research methods: the use of digitized texts, resources, and databases available through Stanford Libraries' gateways. Emphasis is on strategies for exploration of broad and specialized topics through new and traditional methods. Using a flexible schedule based on enrollment and the level of students' knowledge, may be offered in forms including a shortened version on the basics, independent study, or a syllabus split over two quarters. Unit levels adjusted accordingly.

1-4 units, Spr (Sussman, S)

ITALGEN 321. Giambattista Vico

Vico's New Science in historical context, its polemic against the rise of Cartesian critical philosophy, the basis of his original aesthetic theories, and the relationship of his thought to the traditions it foreshadows such as Hegelianism, Marxism, structuralism, hermeneutics, and speech-act theory. Readings: On the Most Ancient Wisdom of the Italians and The New Science; Descartes' Discourse on Method; Rousseau's Origin of Language; and Hegel's Introduction to the Philosophy of History. (Harrison)

4 units, Spr (Harrison, R)

ITALGEN 328. Literature, Narrative and the Self

(Same as FRENGEN 328) The role of narrative in the well-lived life. Are narratives necessary? Can they, and should they, be literary? When might non-narrative approaches, whether literary or otherwise, be more relevant? Is unity of self something given, something to be achieved, or something to be overcome? Readings from Plato, Aristotle, Montaigne, Schopenhauer, Nietzsche, Camus, MacIntyre, G. Strawson; Shklovsky, Genette, Ricoeur, Brooks; Boccaccio, Lazarillo de Tormes, Shakespeare, Nerval, Musil, Beckett, Nabokov, Morrison; film.

5 units, Spr (Landy, J)

ITALGEN 369. Introduction to Graduate Studies: Criticism as Profession

(Same as COMPLIT 369, FRENGEN 369, GERLIT 369) Major texts of modern literary criticism in the context of professional scholarship today. Readings of critics such as Lukács, Auerbach, Frye, Ong, Benjamin, Adorno, Szondi, de Man, Abrams, Bourdieu, Vendler, and Said. Contemporary professional issues including scholarly associations, journals, national and comparative literatures, university structures, and career paths.

5 units, Aut (Berman, R)

ITALGEN 395. Philosophical Reading Group

(Same as COMPLIT 359A, FRENGEN 395) Discussion of one contemporary or historical text from the Western philosophical tradition per quarter in a group of faculty and graduate students. For admission of new participants, a conversation with H. U. Gumbrecht is required. May be repeated for credit.

1 unit, not given this year

ITALIAN LITERATURE (ITALLIT)

UNDERGRADUATE COURSES IN ITALIAN LITERATURE

ITALLIT 127. Inventing Italian Literature: Dante, Boccaccio, Petrarca

The origins of Italian literature. Poetry such as 13th-century love lyrics, Dante's *Vita Nuova*, and Petrarca's *Canzoniere*; prose such as stories from Boccaccio's *Decameron*. Prerequisite: ITALLANG 22A or equivalent. GER:DB-Hum, WIM

4 units, Aut (Coggeshall, E)

ITALLIT 128. The Italian Renaissance and the Path to Modernity

The literature, art, and history of the Renaissance and beyond. Readings from the 15th through 18th centuries include Moderata Fonte, Machiavelli, Ariosto, Tasso, Galileo, and Goldoni. Prerequisite: ITALLANG 22A or equivalent. GER:DB-Hum, WIM

4 units, Win (Springer, C)

ITALLIT 129. Modern Italian History and Literature

The history of the Italian nation and national literary identity in the 19th and 20th centuries. The relationship between literary texts and their historical context from the Risorgimento to the Resistance. Focus is on the romantic lyric, futurism, fascism, and the changing status of women. Authors include Foscolo, Leopardi, D'Annunzio, Aleramo, Marinetti, Pirandello, Ungaretti, and Montale. Prerequisite: ITALLANG 22A or equivalent. GER:DB-Hum, WIM

4 units, Spr (Springer, C)

ITALLIT 189A. Honors Research

Senior honors students enroll for 5 units in Winter while writing the honors thesis, and may enroll in 189B for 2 units in Spring while revising the thesis. Prerequisite: DLCL 189.

5 units, Win (Staff)

ITALLIT 189B. Honors Research

Open to juniors with consent of adviser while drafting honors proposal. Open to senior honors students while revising honors thesis. Prerequisites for seniors: 189A, DLCL 189.

2 units, Spr (Staff)

ITALLIT 199. Individual Work

1-12 units, Aut (Staff), Win (Staff), Spr (Staff)

GRADUATE COURSES IN ITALIAN LITERATURE

ITALLIT 239. Renaissance Foundations of Modernity

Focusing on the concepts of tradition, singularity, event, and future, the phenomenology of the new in: Alberti, *On Painting*; Machiavelli, *The Prince*; Bruno, *Cena delle Ceneri*; Vico, *New Science*; Manzoni, *I Promessi Sposi*.

3 units, Win (Staff)

ITALLIT 249. Love and Death in the Decameron

The Black Death as the greatest natural disaster in European history, killing more than a quarter of Europe's population in four years. How the plague occasioned one of the masterpieces of western literature, Boccaccio's *Decameron*, which explores a parallel universe ruled not by death, but by love, a physical, sensual force that subverted the idealized conventions of medieval courtly love.

4 units, Spr (Springer, C)

ITALLIT 258. Italo Calvino

Italo Calvino and the *Ars combinatori*: his experiments in writing and his models, from popular fairy tales to the *Oulipo*.

3-5 units, Win (Staff)

ITALLIT 283. Modern Italian Poetry

An exploration of the main themes and movements in 20th-century Italian poetry, including avant-garde experimentation, war poetry, existential and religious quests, political activism, and feminism. Poets such as Govoni, Palazzeschi, Ungaretti, Montale, Sereni, Rosselli, Pasolini, Merini, Zanzotto. In Italian.

3-5 units, Aut (Wittman, L)

ITALLIT 299. Individual Work

1-12 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

ITALLIT 399. Individual Work

For graduate students working on a special project or pre-dissertation research. May be repeated for credit.

1-15 units, Aut (Staff), Win (Staff), Spr (Staff), Sum (Staff)

This non-official pdf was extracted from the Stanford Bulletin 2009-10 in August 2009 and is not updated to reflect corrections or changes made during the academic year.

The Bulletin in the form as it exists online at <http://bulletin.stanford.edu> is the governing document, and contains the then currently applicable policies and information. Latest information on courses of instruction and scheduled classes is available at <http://explorecourses.stanford.edu>. A non-official pdf of the Bulletin is available for download at the Bulletin web site; this pdf is produced once in August and is not updated to reflect corrections or changes made during the academic year.