

# FRENCH AND ITALIAN

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Courses given in French and Italian have the subject codes FREN-GEN, FREN-LIT, ITAL-GEN, and ITAL-LIT. For courses in French or Italian language instruction with the subject code FREN-LANG or ITAL-LANG, see the “Language Center” section of this bulletin. For a complete list of subject codes, see Appendix B.

## 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” in the broadest possible sense: 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. (with two concentrations, one literary, the other interdisciplinary), a terminal M.A., and a Ph.D. (with various possible minors and combined degrees).

A curator for Romance Languages oversees the extensive French collection at Green Library. The Hoover Institute on War, Revolution, and Peace also includes a wealth of materials on 20th-century France and on French social and political movements.

A distinguished group of visiting faculty and instructors contribute regularly to the life of the French Section. The section maintains frequent contacts with the Ecole Normale Supérieure, the Institut d’Etudes Politiques, the Ecole Polytechnique, and other prestigious institutions.

*The French Language IHUM Option*—Freshmen with advanced language proficiency in French (proven either by means of a 4-5 on the AP exam or via an interview once on campus) have the option of enrolling in a special discussion section of the department’s Great Works Introduction to the Humanities (IHUM) track. Participation in this add-on section, in which work is carried out in the French language, entitles them to 2 units per quarter towards a French major or minor, beyond the 5 units that they automatically receive for completing the department’s IHUM track. Credit for these additional units depends on the written work submitted in French.

*France-Stanford Center for Interdisciplinary Studies*—The France-Stanford Center for Interdisciplinary Studies, 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, addressing historical and contemporary issues from a broad range of perspectives. Its programs bring faculty and students from across Stanford’s departments and schools together and in contact with colleagues in France to explore issues of common intellectual concern. The center

invites to campus French-speaking scholars who offer courses or give lectures or seminars in various University centers and programs. It currently facilitates internships for Stanford students in computer science and engineering in Sophia-Antipolis, France’s new high-tech center near Nice.

*Stanford in Paris*—The Stanford Overseas Studies Program in Paris offers undergraduates the opportunity to study in France during the 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 a high degree of interaction with the local community through volunteer employment, homesteads, 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. Specialized offerings at the Stanford home campus and in Paris encourage engineering students to study abroad and to coordinate internships through the department to work in France. All students are encouraged to consult with the Director of Undergraduate Studies before attending the program, and after returning, 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.

## UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

The French Section offers a two-track major in French and a minor. Each of these programs encourages students to pursue a course of study tailored to their individual needs and interests. The purpose of an undergraduate degree in French is necessarily variable. For some students, such a degree may serve as a stepping stone to entering the domains of international business or law; for others, it may provide training for a career as a translator or teacher; for others still, it may serve as preparation for graduate studies in French, History, or Comparative Literature. This variability argues for the sort of flexibility that characterizes the French major.

Two principal tracks are available. The first consists of a “French Literature concentration.” It corresponds to a traditional French major, with the bulk of course work done within the French Section and devoted to advanced language training and to the study of French literature, culture, and civilization. The second track consists of a “French Studies concentration” and is intended as a non-traditional, interdisciplinary alternative to the first concentration. It allows students to combine work in French with studies in fields such as African studies, art history, economics, history, international relations, music, and political science, or in other foreign languages and literatures.

Students who complete the department’s two quarter Great Works IHUM sequence (see above) are automatically credited with 5 units towards the French major or minor. Students enrolled in the French language discussion section of the Great Works 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 either the French language or the French literature Advanced Placement (AP) exams; *or*
3. by having demonstrated equivalent proficiency on the departmental placement exam offered at the beginning of each academic quarter.

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

*Declaring a Major*—Before declaring, the prospective major is required to schedule an appointment with the Director of Undergraduate Studies. This informal meeting is designed to introduce the student to the department and to answer any questions that the student may have regarding the various options that are available.

After this meeting, the student is asked to draft a brief statement of purpose (one-to-two pages) describing his or her intellectual goals and interests within the discipline, and his or her intentions as regards the different concentrations. This statement is a nonbinding draft meant to encourage each student to carefully consider his or her course plans, with an eye towards the Senior Project (see below) or honors thesis.

Majors are formally accepted into the department upon review of the statement and of their language competency. Once accepted, a student should declare the French major online with the Registrar's Office and arrange for the academic file to be delivered to the Director of Undergraduate Studies.

## REQUIREMENTS

Irrespective of the concentration chosen, 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:

- Required French language courses* (15-19 units):  
FRENLANG 121. Introduction to French Texts  
FRENLANG 122. Introduction to French Culture and Civilization  
FRENLANG 123. French Creative Writing  
FRENLANG 124. Intensive Review of French Grammar  
FRENLANG 125. Contemporary French
- Introductory series on French and Francophone literature and culture* (12 units): three courses must be taken from the FRENLIT 130, 131, 132, and 133 sequence.
- Advanced language* (4 units): FRENLIT 261 (prerequisite: FRENLANG 122, 123, 124, 125, or consent of instructor), or OSPPARIS 126P. FRENLIT 261 fulfills the Writing in the Major (WIM) requirement.
- Research Seminar* (3 units): a majors-only seminar, FRENLIT 289, must be taken in the 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 either a project adviser or a thesis adviser, generally a faculty member in the department, who offers support and feedback throughout the development of the senior project or honors thesis.

*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.

## THE TWO CONCENTRATIONS

All majors, whether or not they are applying for honors, must choose one of the following two concentrations in structuring their course of study.

### FRENCH LITERATURE

This concentration is appropriate for students whose interests are such that most of their course work towards the major is done within the French Section. In addition to the required courses listed above, they must en-

roll in at least nine additional courses. Of these nine, four must fulfill the Ancien Régime requirement detailed below.

- Ancien Régime Courses* (approx. 16 units): at least four courses must concern the period before July 1789. Courses fulfilling this requirement within the department must be drawn from above the 190 level. Courses chosen from outside the department must be preapproved by the Director of Undergraduate Studies.
- Remaining Courses* (approx. 20 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.

## FRENCH STUDIES

The department also accommodates students who would like to combine their interest in French with the study of other disciplines or literatures. In the past, students have completed majors in French and African Studies, French and Economics, French and English, French and European Studies, French and German, French and Italian, and French and Linguistics. Students who wish to elect the French Studies concentration are required to draw up a proposal for a rigorous and coherent course of study (consisting of a paragraph-long description of the field of concentration and a course plan) and present it to the Director of Undergraduate Studies for approval no later than May 15 of the junior year. Proposals must include no more than 24 units of study pursued outside the department, all of which must be at the upper-division level and must show obvious internal consistency and relevance to the chosen focus. (The sole exception to these stipulations is made in the case of French and African Studies, where a proposal may include between 6 and 8 units of courses on an African language above the normal 24 units of outside credit. In addition to these language classes, the student must take a further 32 units of course work.)

In keeping with the course work, the senior project or honors essay submitted by a student in the French Studies concentration must be interdisciplinary in character.

- A maximum of 4 units (which can be substituted for one course) towards the major may be drawn from individual work (199).
- No more than 24 units (including courses used to satisfy the advanced language or Ancien Régime requirements detailed above) may be drawn from courses offered outside the department or overseas.
- For a course offered within the department to count towards the major, all written assignments must be completed in French.

## 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.

## MINORS

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 (to be chosen from FRENLANG 121, 122, 123, 124, 124P, 125, 125P and FRENLIT 261); three of the introductory series on French and Francophone literature and culture (FRENLIT 130, 131, 132, 133); and a minimum of two additional courses in language or literature numbered 126 or 126P and above. Of these, only one may be taught in English (courses in the 'E' series). All courses must be chosen in consultation with the Director of Undergraduate Studies who is responsible for evaluating all study plans for the minor.

## CROSSDISCIPLINARY STUDIES 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 full details, contact the Department of Linguistics.

## 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, on a specialized topic. No later than the end of the Spring Quarter of the junior year, preferably after completion of the research seminar, the student must submit to the Director of Undergraduate Studies an "Application for Honors in French," 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.) Once the application is approved, the student may receive 9 to 12 units of credit for independent work on the honors essay by enrolling in FRENLIT 198. All 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 'A' by the thesis adviser, honors are granted at the time of graduation.

*Honors College*—The Department of French and Italian encourages all honors students to enroll in the honors college run by the Division of Literatures, Cultures, and Languages. 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 the Spring Quarter of the same calendar year. For more information, contact the department administrator.

## COTERMINAL BACHELOR'S AND MASTER'S PROGRAM

Each year the department admits a very small number of highly motivated undergraduates to its coterminal B.A. and M.A. degree in French. 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 French majors and must meet all requirements that apply to both degrees.

## 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.

## GRADUATE PROGRAMS

*Admission to the M.A. and Ph.D. Programs*—Applications and admissions information may be obtained from Graduate Admissions in the Registrar's Office. Applicants should read carefully the general regulations governing degrees in the "Graduate Degrees" section of this bulletin. They should have preparation equivalent to an undergraduate major in French and should also have reached a high level of speaking and writing proficiency in French. Previous study of a language other than French is also highly desirable. Recent Graduate Record Examination

(GRE) results are required, as is a writing sample representative of the applicant's best undergraduate work.

## MASTER OF ARTS

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 12 units per quarter.

Applications for admission to the Masters of Arts program must be received by May 31 of the prior year. Candidates for this degree are not eligible for financial aid or for teaching assistantships.

## REQUIREMENTS

The basic program of 45 units requires the following course work:

1. One teaching methodology course, ordinarily APPLING 201, The Learning and Teaching of Second Languages, the second-language-pedagogy course offered by the Stanford Language Center
2. A cultural history course (to be taken either inside or outside the Department of French and Italian)
3. A course in stylistics and textual analysis (FRENLIT 261 or equivalent)
4. All remaining units are to be taken in advanced literature courses (200 level or above), three of which must be concerned with the prerevolutionary period of French cultural history

FRENLIT 261, Stylistics and Textual Analysis, is the requirement designed to insure that M.A. students have achieved a high level of proficiency in written and oral expository French and a familiarity with various modes of literary-critical writing. Master's students who have already achieved a high degree of competence in writing in French (either at Stanford or elsewhere) may, with the approval of the Director of Graduate Studies, be exempted from this requirement upon presentation of a sample seminar paper in the quarter prior to that during which 261 would otherwise be taken.

## EXAMINATION

The terminal M.A. examination is normally administered two weeks before the end of the Spring Quarter by the three 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 four questions (out of six) 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.

## DOCTOR OF PHILOSOPHY

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.

### ADVISING

Given the interdisciplinary nature of the Ph.D. program in French and the opportunity it affords 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.

Entering graduate students are also paired with a faculty mentor as a function of their stated research interests at the time of admission. The role of the mentor is to advise the student on an informal basis regarding the student's academic program and plans.

### REQUIREMENTS

A candidate for the Ph.D. degree in French must complete at least 72 units of graduate-level study beyond the bachelor's degree and teach five language courses in the section.

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 and teaching requirements are adjusted according to University regulations.

### REQUIRED/RECOMMENDED COURSES

Three courses are required:

1. FRENGEN 369, Introduction to Graduate Studies: Fragments of a Material History of Literature, a 5-unit seminar offered in the 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 201E, New Methods and Sources in French and Italian Studies, a three-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. APPLING 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.

In addition to the above-required courses, native English speaking students are encouraged to enroll in FRENLIT 261, Stylistics and Textual Analysis.

*Distribution of Elective Courses*—Apart from these requirements, students are granted considerable freedom in structuring a course of study

appropriate to their individual needs. Of the 72 minimum units of graduate course work required for the Ph.D., at least 52 units must be taken within the Department of French and Italian.

*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.

### EXAMINATIONS

There are three examinations: the 90-minute qualifying exam, the special topic exam, and the University oral examination.

*Qualifying Examination*—The first oral examination, which normally takes place at the end of Spring Quarter of the first year of study, tests the student's knowledge of the French language and of French literature. The student is responsible for scheduling the exam one month in advance. The date and time chosen must be determined in consultation with the examining committee (see below).

The exam is based on a standard reading list covering major works from all periods of French literature, from the Middle Ages to the contemporary scene. The list may be expanded to reflect a student's particular interests, but not abridged.

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

The exam 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 either in English or in French and should engage, in a succinct and synthetic manner, an issue or set of issues of broad relevance to French literary history about which the student has been thinking as he or she has been preparing the exam. 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 French. 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 consists of two faculty members selected by the student, as well as the Director of Graduate Studies.

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

On the basis of this paper, 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, stu-

dents 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 French Studies, when admitted to the French Ph.D. program, 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.

*Special Topic Examination*—The second oral examination, which normally takes place at the end of Spring Quarter of the second year of study, concerns 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. Students should design this research project so that it has the breadth and focus of a book they might write or a seminar they might teach. The proposed topic should be discussed with the Director of Graduate Studies before the end of the quarter preceding the quarter in which they plan to take the exam. The student and the Director of Graduate Studies 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.

At the beginning of the quarter in which he or she takes this examination, the student discusses research plans with committee members, who offer suggestions on the project and on the reading list. In general, the reading list should be between one and two single-spaced pages in length. In the course of the quarter, the student should regularly consult with committee members to discuss his or her progress. The actual examination lasts one hour. The candidate must present a tentative reading list to the members of the committee about twelve weeks before the examination and a final reading list at least one week before the examination. This list, to be headed by a title describing the topic of the examination, may be divided into two parts: "core" works that the student has found to be central to his or her topic, and works that fill out the "periphery" of the topic. 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. The examination assumes the form of an oral colloquy between the student and the examining committee. It concentrates on the conclusions to which the student's research has led him or her, and aims to determine the student's overall mastery of the research topic in question. At the beginning of the examination, the student presents a talk of no longer than 20 minutes (not to be written out, but to be presented from notes) reviewing the results of his or her reading and outlining the major features and implications of the chosen topic. The remainder of the hour is devoted to a discussion between the student and the committee regarding the problems the student raised in the talk and the reading list itself.

The following procedures are applicable to both the qualifying and special topic exams:

1. The committee meets briefly at the end of the exam and immediately informs the student as to whether he or she has passed the examination.
2. In the week after the examination, the student is expected to meet individually with members of the committee to discuss strengths and weaknesses revealed during the qualifying exam or colloquy.
3. The Director of Graduate Studies places a brief letter describing each one-hour oral exam in the student's file, a copy of which is also be furnished to the student.

#### THE UNIVERSITY ORALS

The University Ph.D. examination follows most of the same procedures outlined above. Normally students put one, and at most two, full-

time quarters of study into preparation for the exam. The University oral exam should virtually always be taken at the end of Spring Quarter of the third year of study. Students must complete minimum course requirements (as listed in the *Stanford Bulletin*) and all language and course requirements before the quarter in which they take the University oral examination.

Early in the quarter before they intend to take the University Ph.D. examination, students must discuss the scope and nature of the period to be covered, as well as the dissertation proposal, with the Director of Graduate Studies. The reading list should include works in all genres relevant to the period covered. The amount of "non-literary" or cross-disciplinary material on the reading list varies according to the period and the research interests of the student. Students ordinarily cover about a century of writing in great depth. As with the preceding examinations, the Director of Graduate Studies and the student determine the committee's makeup.

The governing principle is that the University oral examination in French must be a period examination rather than one on the specific concerns of the dissertation proposal, which is dealt with separately in a later colloquium. It follows from this basic principle that the examination will cover the major authors and genres in the student's period of choice. The lists may well include critical and scholarly works or texts from outside the traditional domain of French literary studies (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."

The aim of the University oral 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 constitute the cultural baggage 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 will prove relevant, but they should also remember that the examination is the central means of certifying their expertise in a literary period.

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. 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 and the student services officer for the Division of Literatures, Cultures, and Languages *no later* than two weeks preceding the examination. 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. The two-hour examination consists of the following two parts:

1. Forty minutes: a 20-minute talk by the candidate followed by a 20-minute question and answer period concerning the talk.

Working with the committee members, the candidate's adviser will prepare three or more questions to be presented to the candidate at 8:00 a.m. on the day of the examination. These questions concern broad topics pertinent to the candidate's reading list and period of specialization, including concerns relevant, but by no means limited to, the student's projected dissertation. The candidate chooses one of the questions and develops a 20-minute talk in response. Students must not read from a prepared text, but rather must speak from notes. They are free to consult any necessary materials while preparing the

talk. The candidate is questioned for 20 minutes on the talk, with the dissertation adviser starting the questioning.

2. One hour, 20 minutes: questions on the area of concentration.

Each member of the committee, except for the chair, is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications.

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 orals, only the colloquium on the dissertation prospectus and certification of the final dissertation by the student's reading committee stand in the way of conferral of the Ph.D. The examination, therefore, is a uniquely significant event and is designed to evaluate the student's preparation as a specialist in a given sector of French studies, but within a broader context than that provided by a single course, examination, or even the dissertation itself.

## 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.

*Colloquium on the Dissertation Proposal*—The colloquium normally takes place in the quarter following the University oral examination; in most cases this means early in Autumn Quarter of the student's fourth year of study. The colloquium lasts one hour, begins with a brief introduction to the dissertation prospectus by the student (lasting no more than ten minutes), and consists of a discussion of the prospectus by the student and the three readers of the dissertation. At the end of the hour, the faculty readers vote on the outcome of the colloquium. 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 colloquium.

The prospectus must be prepared in close consultation with the dissertation director during the months preceding the colloquium. It must be submitted in its final form to the readers no later than one week before the colloquium. A prospectus should not exceed ten double-spaced pages, in addition to which it should include a working bibliography of primary and secondary sources. It should offer a synthetic overview of the dissertation, describe its methodology and the project's relation to prior scholarship on the topic, and lay out a complete chapter-by-chapter plan.

It is the student's responsibility to schedule the colloquium no later than the first half of the quarter subsequent to the quarter in which the student passed the University oral examination. The student should arrange the date and time in consultation with the student services officer and with the three examiners. The student services officer schedules an appropriate room for the colloquium.

Members of the dissertation reading committee ordinarily are drawn from the University oral examination committee, but need not be the same.

## JOINT DEGREES AND MINORS

A candidate may also take a joint degree in French and Humanities, as described in the "Interdisciplinary Studies in Humanities" section of this bulletin. Minors are possible in Comparative Literature, Italian, Linguistics, Modern Thought and Literature, and other departments offering related courses such as Art and Art History, History, Music, Philosophy, Spanish, etc.

Students interested in a joint degree or a minor should design their course of study with their adviser(s). Joint degrees and minors usually require 24 additional units. With careful planning, students may complete course work for the Ph.D. and the minor in a total of nine quarters.

*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 with a grade point average (GPA) of 3.0 or above. Interested students should consult the graduate adviser.

## ITALIAN SECTION

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

On the undergraduate level, a number of options are available. In addition to the Italian major, students may choose from a minor in Italian, an honors program in the Humanities (see the "Interdisciplinary Studies in Humanities" section of this bulletin), an honors program in Italian, and two extended majors: one in Italian and French literature, and one in Italian and English literature.

On the graduate level, programs of study leading to the M.A. degree and the Ph.D. degree are offered in Italian literature. Joint programs for the Ph.D. degree with the graduate programs in Comparative Literature, Humanities, and Modern Thought and Literature are also available.

Special collections and facilities at Stanford offer the possibility for extensive research in Italian studies and related fields. These include the undergraduate and graduate libraries and the Hoover Institution for the Study of War, Revolution, and Peace. Collections in Green Research Library are especially 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 Library; and the Music Library has excellent holdings in Italian opera.

*Stanford in Italy*—Stanford in Florence affords undergraduates with at least three quarters of Italian 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 as fully as possible 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 completely in Italian. Many of the 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.

## UNDERGRADUATE PROGRAMS BACHELOR OF ARTS

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 (see above) 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 above the 100 level. The remaining requirements for the major are:

1. A minimum of 32 units of Italian courses (selected from courses numbered 100 and above).

- 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 (b) the early modern period, and (c) the modern period. A Dante course may fulfill the Middle Ages requirement.
- The intermediate-level survey sequence (ITALLIT 127, 128, 129).
- One advanced language course beyond the level of ITALLANG 114.

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

### 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 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 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.

### MINORS

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 the Italian 3 level must be completed.

Requirements for the minor include two intermediate language courses (chosen from ITALGEN 21, 22, and 23); 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 114 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 PROGRAMS

### ITALIAN

Italian majors with a grade point average (GPA) of 3.3 ('B+') or better in all Italian courses are eligible for department honors. In addition to the requirements listed above, honors candidates must complete an honors essay representing 6 to 9 units of academic work through enrollment in ITALLIT 198. Proposals for essays must be submitted to the Italian faculty by the end of the candidate's junior year. If the proposal is accepted, a member of the Italian faculty is assigned to serve as the student's adviser for the essay. Students interested in the honors program should consult the Italian undergraduate adviser early in their junior year.

### HUMANITIES

An honors program in the Humanities is available for Italian majors who wish to supplement their studies with a carefully structured program of humanistic studies. See the "Interdisciplinary Studies in Humanities" section of this bulletin for further information.

## COTERMINAL BACHELOR'S AND MASTER'S PROGRAM

Each year the department admits a very small number of highly motivated undergraduates to its coterminal B.A. and M.A. degree 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 Italian majors and must meet all requirements that apply to both degrees.

### 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 lo-

cal cultural organizations. It often hosts visiting representatives of Italian intellectual, artistic, and political life. A number of departmental courses are regularly taught at the Casa, which also offers in-house seminars. Assignment is made through the regular undergraduate housing draw.

## GRADUATE PROGRAMS

*Admission to the Program*—Candidates are expected to be proficient in the Italian language and to have done significant course work in Italian literature and/or Italian studies on the undergraduate level. Candidates with a broad humanistic and linguistic background are especially encouraged to apply. Contact Graduate Admissions in the Registrar's Office, Old Union, for application information. Recent Graduate Record Examination (GRE) results are required.

### MASTER OF ARTS

#### TERMINAL PROGRAM

The M.A. in Italian provides a combination of language, literature, civilization, and general courses designed to prepare secondary school, junior college, or college teachers. It is preferred that applicants have undergraduate degrees in Italian or in a related field. Knowledge of a second Romance language is desirable.

Candidates must complete a minimum of 45 units of graduate work, all courses being taken for a letter grade, with a GPA of 'B+', and pass a comprehensive oral examination (see "Qualifying Examination" section below for the Ph.D.). To fulfill the requirements in one year, students should enroll for an average of 12 units per quarter.

The basic course program (45 units) is nine graduate courses in Italian, one of which may be in a related field. The option of substituting a master's thesis for two literature courses is available.

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

Requirements for the completion of the M.A. include a comprehensive literature and language oral examination, which is given before the end of Spring Quarter or at the beginning of the following Autumn 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 May 31. Candidates for this degree are not eligible for financial aid or for teaching assistantships.

### DOCTOR OF PHILOSOPHY

Stanford's Ph.D. program in Italian offers the opportunity for advanced work in Italian literature and studies within an unusually flexible interdisciplinary framework. It is fully independent of the Ph.D. program in French and aims to encourage students to bring broader methodological and interdisciplinary concerns to bear on the study of Italian literature. Like conventional Italian Ph.D. programs, it places primary emphasis on developing a command of Italian literature as a whole. Unlike conventional Italian Ph.D. programs, 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 this sort of balance between period specialization and interdisciplinary breadth is not only desirable but also essential in a small field such as Italian studies, particularly given the diversity of the Italian literary canon, which extends over a wide variety of 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.

## REQUIREMENTS

A candidate for the Ph.D. degree in Italian must complete at least 72 units of graduate-level study beyond the bachelor's degree and teach five language courses in the section.

Students entering with a master's degree receive credit for previous graduate work as determined on a case-by-case basis, up to a maximum of 45 units. Fellowship funding and teaching requirements are adjusted according to University regulations.

*Required/Recommended Courses*—Three courses are required:

1. ITALGEN 369, Introduction to Graduate Studies: Fragments of a Material History of Literature, 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: ITALGEN 201E, 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. APPLING 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.

Apart from the above requirements, students are granted considerable freedom in structuring a course of study appropriate to individual needs. During the first year, most course work is usually done within the Italian Section in order to ensure an adequate preparation for the qualifying examination. In the second and third years, the students' programs normally consist of a combination of course work done inside and outside the Italian Section, supplemented by tutorials and independent work pursued under supervision of the Italian faculty.

*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.

## EXAMINATIONS

There are three examinations: the 90-minute qualifying exam, the special topic exam, and the University oral examination.

*Qualifying Examination*—The first oral examination, which normally takes place at the end of Spring Quarter of the first year of study, tests the student's knowledge of the Italian language and of Italian literature. The student is responsible for scheduling the exam one month in advance. The date and time chosen must be determined in consultation with the examining committee (see below).

The exam is based on a standard reading list covering major works from all periods of Italian literature, from the Middle Ages to the late 20th-century. The list may be expanded to reflect a student's particular interests, but not abridged.

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

The exam 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 either in English or in Italian and should engage, in a succinct and synthetic manner, an issue or set of issues of broad relevance to Italian literary history which the student has been thinking about as he or she has been preparing the exam. 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 Italian. 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 examination committee for the qualifying examination is made up of the members of the Italian faculty, including the student's faculty adviser who chairs the examination.

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

On the basis of this paper, 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 Italian Studies, when admitted to the Italian Ph.D. program, 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.

*Special Topic Examination*—The second oral examination, which normally takes place at the end of Spring Quarter of the second year of study, concerns 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. Students should design this research project so that it has the breadth and focus of a book they might write or a seminar they might teach. The proposed topic should be discussed with the Director of Graduate Studies before the end of the quarter preceding the quarter in which they plan to take the exam. The student and the Director of Graduate Studies 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.

At the beginning of the quarter in which he or she takes this examination, the student discusses plans for the section with committee members, who offer suggestions on the project and on the reading list. In general, the reading list should be between one and two single-spaced pages in length. In the course of the quarter, the student should regularly consult with committee members to discuss his or her progress. The actual examination lasts one hour. The candidate must present a tentative reading list to the members of the committee about twelve weeks before the examination and a final reading list at least one week before the examination. This list, to be headed by a title describing the topic of the examination, may be divided into two parts: "core" works that the student has



found to be central to his or her topic, and works that fill out the “periphery” of the topic. Two copies of the final reading list must be given to the student services officer for the Division of Literatures, Cultures, and Languages: one for the student’s file and one for a special file which subsequent students can consult. The examination assumes the form of an oral colloquy between the student and the examining committee. It concentrates on the conclusions to which the student’s research has led him or her, and aims to determine the student’s overall mastery of the research topic in question. At the beginning of the examination, the student presents a talk of no longer than 20 minutes (not to be written out, but to be presented from notes) reviewing the results of his or her reading and outlining the major features and implications of the chosen topic. The remainder of the hour is devoted to a discussion between the student and the committee regarding the problems the student raised in the talk and the reading list itself.

The following procedures are applicable to both the qualifying and special topic exams:

1. The committee meets briefly at the end of the exam and immediately informs the student as to whether he or she has passed the examination.
2. In the week after the examination, the student is expected to meet individually with members of the committee to discuss strengths and weaknesses revealed during the qualifying exam or colloquy.
3. The Director of Graduate Studies places a brief letter describing each one-hour oral exam in the student’s file, a copy of which is also be furnished to the student.

#### THE UNIVERSITY ORALS

The University Ph.D. examination follows most of the same procedures outlined above. Normally students put one, and at most two, full-time quarters of study into preparation for the exam. The University oral exam should virtually always be taken at the end of Spring Quarter of the third year of study. Students must complete minimum course requirements (as listed in the *Stanford Bulletin*) and all language and course requirements before the quarter in which they take the University oral examination.

Early in the quarter before they intend to take the University Ph.D. examination, students must discuss the scope and nature of the period to be covered, as well as the dissertation proposal, with the Director of Graduate Studies. The reading list should include works in all genres relevant to the period covered. The amount of “non-literary” or cross-disciplinary material on the reading list varies according to the period and the research interests of the student. Students ordinarily cover about a century of writing in great depth. As with the preceding examinations, the Director of Graduate Studies and the student determine the committee’s makeup.

The governing principle is that the University oral examination in Italian must be a period examination rather than one on the specific concerns of the dissertation proposal, which is dealt with separately in a later colloquium. It follows from this basic principle that the examination will cover the major authors and genres in the student’s period of choice. The lists may well include critical and scholarly works or texts from outside the traditional domain of Italian literary studies (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.”

The aim of the University oral 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 constitute the cultural baggage 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 major 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 will prove relevant, but

they should also remember that the examination is the central means of certifying their expertise in a literary period.

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. 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 and the student services officer for the Division of Literatures, Cultures, and Languages *no later* than two weeks preceding the examination. 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 two foreign languages the student presents to meet the language requirements. The two-hour examination consists of the following two parts:

1. Forty minutes: a 20-minute talk by the candidate followed by a 20-minute question and answer period concerning the talk.

Working with the committee members, the candidate’s adviser prepares three or more questions to be presented to the candidate at 8:00 a.m. on the day of the examination. These questions concern broad topics pertinent to the candidate’s reading list and period of specialization, including concerns relevant, but by no means limited to, the student’s projected dissertation. The candidate chooses one of the questions and develops a 20-minute talk in response. Students must not read from a prepared text, but rather must speak from notes. They are free to consult any necessary materials while preparing the talk. The candidate is questioned for 20 minutes on the talk, with the dissertation adviser starting the questioning.

2. One hour, 20 minutes: questions on the area of concentration.

Each member of the committee, except for the chair, is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications.

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 orals, only the colloquium on the dissertation prospectus and certification of the final dissertation by the student’s reading committee stand in the way of conferral of the Ph.D. The examination, therefore, is a uniquely significant event and is designed to evaluate the student’s preparation as a specialist in a given sector of Italian studies, but within a broader context than that provided by a single course, hour examination, or even the dissertation itself.

#### DISSERTATION

The fourth and (if necessary) fifth years of graduate study are devoted to writing and researching the doctoral dissertation. The 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.

*Colloquium on the Dissertation Proposal*—The colloquium normally takes place in the quarter following the University oral examination; in most cases this means early in Autumn Quarter of the student’s fourth year of study. The colloquium lasts one hour, begins with a brief introduction to the dissertation prospectus by the student (lasting no more than ten minutes), and consists of a discussion of the prospectus by the student and the three readers of the dissertation. At the end of the hour, the faculty readers vote on the outcome of the colloquium. 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 re-submit the dissertation prospectus and to schedule a second colloquium.

The prospectus must be prepared in close consultation with the dissertation director during the months preceding the colloquium. It must be submitted in its final form to the readers no later than one week before the colloquium. A prospectus should not exceed ten double-spaced pages, in addition to which it should include a working bibliography of primary and secondary sources. It should offer a synthetic overview of the dissertation, describe its methodology and the project's relation to prior scholarship on the topic, and lay out a complete chapter-by-chapter plan.

It is the student's responsibility to schedule the colloquium no later than the first half of the quarter subsequent to the quarter in which the student passed the University oral examination. The student should arrange the date and time in consultation with the student services officer and with the three examiners. The student services officer schedules an appropriate room for the colloquium.

Members of the dissertation reading committee ordinarily are drawn from the University oral examination committee, but need not be the same.

## JOINT DEGREES AND MINORS

A joint degree program in Humanities and Italian Literature is described in the "Interdisciplinary Studies in Humanities" section of this bulletin. Minors are possible in a wide variety of related fields. Joint degree programs and minors frequently require 24 additional units of work, making completion of all course requirements in nine quarters difficult if careful advance planning is not done.

*Ph.D. Minor in Italian Literature*—The section offers a minor in Italian Literature. The requirement for a Ph.D. minor is a minimum of 24 units of graduate course work in Italian literature. Students interested in a minor in Italian should consult the graduate adviser.

## COURSES

(WIM) indicates that the course satisfies the Writing in the Major requirements.

Students interested in literature and literary studies should also consult course listings in the departments of Asian Languages, Classics, Comparative Literature, English, German Studies, Slavic languages and Literatures, and Spanish and Portuguese, in the Program in Modern Thought and Literature, and in the Division of Literatures, Cultures, and Languages.

## FRENCH SECTION

*Note*—Changes in course offerings after this bulletin has gone to print are sometimes necessary. Students are advised to consult the department bulletin board regularly.

Courses in French, Technology, and Science (126-129)  
Undergraduate courses in Literature and Culture (130-199)  
Courses for Advanced Undergraduates and Graduates (200-299)  
Graduate Seminars (300-399)

## FRENCH LANGUAGE COURSES

For courses in French language instruction with the subject code FRENLANG, see the "Language Center" section of this bulletin.

## LA MAISON FRANÇAISE

For courses offered at La Maison Française, see French Language Courses in the "Language Center" section of this bulletin.

## GENERAL (IN ENGLISH)

These courses, with the subject code FRENGEN, do not require knowledge of French and are open to all students.

**FRENGEN 128. Science, Ethics, and Society: Debates and Controversies in Europe and in America**—Public concern regarding scientific and political responsibility (precautionary principle, public health policy, nuclear deterrence), medical research (biotechnology, cloning), bioethics (abortion, euthanasia, experiments on human beings), and the modernization of society (affirmative action for women in politics, civil contract as an alternative to marriage, prostitution, pornography). The

ethical principles and values underlying how these questions are settled in Europe. An approach to French culture and society based on the specificity of moral and scientific controversies. The French vision of modernity against the background of similar debates in America.

3-5 units, Spr (Dupuy)

**FRENGEN 155. Women Writers and the Rise of the Novel in France**—How have women writers played a defining role in the development of the modern novel? How do they identify with a national tradition, as well as challenge patriarchy by reaching across national borders? How are issues of gender and sexuality represented in literature and how do they shape writers' practices? Can we speak of a feminine kind of writing or a female literary tradition? Can men write *écriture féminine*? Readings may include Lafayette, Richardson, Graffigny, Charrière, Burney, Cottin, Sand, Charlotte Brontë, Rachilde, Genet, and Duras. Critical readings may include Woolf, Cixous, Irigaray, Armstrong, and Schor. In English. GER:3a,4c

4 units, Win (Cohen)

**FRENGEN 180Q. Aspects of Contemporary French Society through Film**—Stanford Introductory Seminar. Preference to sophomores. Films depicting important events in French society since WW II, up to today's problems of societal integration of minorities, and of changing familial, sexual, and political relations. Emphasis on things-remembered films, i.e., autobiographical films in which historical events and a personal experience within them are recreated by the *metteur en scène* or the author of the script, such as Louis Malle's *Au revoir les enfants*. Films selected for filmic quality and documentary value.

4 units (Bertrand) not given 2003-04

**FRENGEN 190Q. Parisian Cultures of the 19th and Early 20th Centuries**—Stanford Introductory Seminar. Preference to sophomores. Political, social, and cultural events in Paris from the Napoleonic era and the Romantic revolution to the 30s. The arts and letters of bourgeois, popular, and avant garde cultures. Illustrated with slides. GER:3a

4 units, Spr (Bertrand)

**FRENGEN 192E. Images of Women in French Cinema: 1930-1990**—The myth of the feminine idol in French films understood in its historical and cultural context. The mythology of stars was the imaginary vehicle that helped France to change from a traditional society into a modern nation after 1945. Analysis of films from Renoir to 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:3a,4c

3-5 units, Spr (Apostolidès)

**FRENGEN 201E. New Methods and Sources in French and Italian Studies**—(Same as ITALGEN 201E.) Based on students' individual interests, surveys changes in research methods: the use of digitized texts, resources, and the expanding databases available through Stanford Library's gateways. Emphasis is on the strategy for the most effective exploration of broad and specialized topics through a mix of new and traditional methods. Using a flexible schedule based on enrollment and the level of students' prior knowledge, may be offered in various forms, including a shortened version on the basics, independent study, or a syllabus split over two quarters. Unit levels are adjusted accordingly.

1-4 units, Aut (Sussman)

**FRENGEN 228E. Getting Through Proust**—Seminar. Representative selections from all seven volumes of *In Search of Lost Time*. Themes: habit, heredity, and constitution of the self; language, names, metaphor, and metonymy; aesthetics, music, photography, and painting; truth, lies, belief, and disenchantment; sleep and dreams, memory, time, modernity, and technology; friendship, love, homosexuality, jealousy, and mediated desire. Readings in French or English.

3-5 units, Aut (Landy)

**FRENGEN 230. Violence and Culture: Sophocles, Shakespeare, Racine, Christ**—(Same as COMPLIT 230F.) For graduates and advanced undergraduates. The emergence of culture, art, and religion from social mechanisms such as scapegoating and sacrifice that contain or

suppress the inherent violence of human communities. Exemplary tragedies show that the violent origins of the social order reside in a misrecognition of the processes by which that order is attained. This view is contrasted with the gospels which, despite their tragic structure, reveal a different social truth. Freud, Lévi-Strauss, and Derrida, relate these theories to recent developments in the human sciences.

3-5 units, *Spr* (Girard)

**FRENGEN 250. Benjamin and French Modernism**—(Enroll in GERGEN 250A, COMPLIT 250A.)

3-5 units, *Win* (Bohrer)

**FRENGEN 253E. French Social Thought from Durkheim to Bourdieu**—The originality, importance, and relevance of three distinctive features of French social thought: reflexive French human sciences, where the focus is on the social conditions in which such sciences are possible; epistemological and ontological issues (as opposed to empirical realities) and the notions of collective representations, social hypocrisy, the collective unconscious, and collective self-deception; and emphasis on the indispensable role of religious mental structures for the understanding of social cohesion. Readings of Bourdieu, Durkheim, Mauss, Lacan, Lévi-Strauss. GER:3a

3-5 units, *Spr* (Dupuy)

**FRENGEN 256E. Political Anthropology from Rousseau to Freud**—A confrontation between ways of accounting for society in an individualistic framework: the social contract; political economy; individualistic sociology; society as crowd; mass psychology; and sociopolitical institutions. Creating a typology of the ways in which a given anthropology constrains conceptions of the social and political order. Writers include Rousseau, Hume, Smith, Constant, Tocqueville, Marx, Durkheim, Weber, and Freud.

3-5 units (*Dupuy*) not given 2003-04

**FRENGEN 288E. Brecht, Sartre, Adorno**—(Enroll in GERLIT 288, GERGEN 288A, COMPLIT 255.)

3-5 units (*Berman*) not given 2003-04

**FRENGEN 312E. Epistemologies of the Past: Science, Feminism, Psychoanalysis**—(Enroll in CASA 312A.)

5 units, *Spr* (Domanska)

**FRENGEN 318E. Philosophy and Literature**—(Same as PHIL 375.) Points of intersection between philosophy and literature. Philosophy on literature; philosophical approaches to the understanding of literary texts, and issues of truth, fiction, authorship, selfhood. Philosophy in literature; literary texts that invoke philosophical problems or approaches, particularly those in ethics. Philosophy as literature; problems raised by philosophical texts whose proper use requires attention to their form. Readings from Sophocles, Beckett, Plato, Montaigne, Nehamas, Nussbaum, MacIntyre, Walton.

2-4 units (*Anderson, Landy*) not given 2003-04

**FRENGEN 352. The Romance of the Sea**—Seafaring in the development of the modern novel. The sea as a cosmopolitan contact zone, its relation to the nation, and outlaws and rebels; poetics of the environment and labor; representation of violence and extreme conditions, and their relation to a romantic discourse on the sublime; how fictional and nonfictional seafaring narratives open a generic zone between realism and romance; and the use of the sea for transgressive literary experiments. Authors may include Champlain, Defoe, Smollett, Prévôt, Captain Cook, de Saint-Pierre, Coleridge, Byron, Sue, Melville, Loti, Conrad, and Woolf. Critical readings may include Bakhtin, Deleuze, Irigaray, Nietzsche, and Bataille.

3-5 units, *Win* (Cohen)

**FRENGEN 353. Realism in France, 1830-34**—Practices of the novel in the first years of modern French realism; the realist novel as part of a historically located generic system. The usefulness of genre as a category of literary analysis, the semi-autonomy of literature as part of a social

formation, how to make sense of forgotten literature including its challenge to norms of literary value, and materialist models for understanding literary production. Authors may include Stendhal, Balzac, Hugo, Sand, Paul de Kock, Eugène Sue, Edouard Corbière, Madame Charles Reybaud, and Théophile Gautier. Critical readings include Bourdieu, Jameson, Macherey, and Moretti.

3-5 units, *Spr* (Cohen)

**FRENGEN 369. Introduction to Graduate Studies: Fragments of a Material History of Literature**—(Enroll in COMPLIT 369, CHINLIT 369.)

5 units, *Aut* (Saussy)

**FRENGEN 395A,B,C. Philosophical Reading Group**—(Same as COMPLIT 395A,B,C, ITALGEN 395A,B,C.) 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 or R. Harrison is required.

1 unit, **A:** *Aut*, **B:** *Win*, **C:** *Spr* (Gumbrecht)

## LITERATURE, THOUGHT, AND CULTURE

Courses in this section have the subject code FRENLIT.

### UNDERGRADUATE

**FRENLIT 130. Middle Ages and Renaissance France**—Introduction to the literature and culture of France, 11th-16th century. Readings from the epics (*The Song of Roland*), medieval romances (Yvain, Chrétien de Troyes), post-Petrarchan poetics (Du Bellay, Ronsard), and prose humanists (Rabelais, Montaigne). GER:3a

4 units, *Aut* (Alduy)

**FRENLIT 131. 17th- and 18th- Century France**—Introduction to the literature and culture of France from the Baroque to the Enlightenment. Readings: Corneille (*Medée*), Diderot (*Le Neveu de Rameau*), Pascal (*Pensées*), Racine (*Phèdre*), Rousseau (*Confessions*), and Voltaire (*Zadig*). Criticism of excerpts from contemporary filmed versions of French classical literature.

4 units, *Win* (Apostolidès)

**FRENLIT 132. 19th- and 20th-Century France**—French literature from the beginning of the 19th century to the present, with the critical concepts necessary for an approach to the literary texts. The major literary genres and social and cultural contexts. Focus is on the emergence of new literary forms and new preoccupations in literature, as illustrated by such movements or schools as surrealism, *nouveau théâtre*, and *nouveau roman*. The broadening of the traditional canon by taking into account questions of concern for feminist studies and Francophone writers outside France. GER:3a

4 units, *Spr* (Landy)

**FRENLIT 133. Literature and Society: Introduction to Francophone Literature from Africa and the Caribbean**—(Same as COMPLIT 133.) Focus is on major African and Caribbean writers, and the major issues raised in literary works which reflect changing aspects of the societies and cultures of Francophone Africa and the French Caribbean: meeting the challenge of acculturation and the search for identity; tradition competing with modernity; the use of oral tradition and writing; women's role and status; writers' social responsibility. Visual material; readings from fiction, poetry, plays, and criticism. Taught in French. GER:3a,4a

3-5 units (*Boyi*) not given 2003-04

**FRENLIT 198. Honors**—Open to juniors and seniors with consent of adviser; 9-12 units total credit for completion of honors essay.

3-12 units (*Staff*)

**FRENLIT 199. Individual Work**—Open only to majors in French with consent of department. Normally limited to 4-unit credit toward the major.

1-12 units (*Staff*)

**ADVANCED UNDERGRADUATE AND GRADUATE**

*Note*—The prerequisite for the following courses taught in French is one course from the 130 series or equivalent.

**FRENLIT 217. Renaissance Literature**—Issues include: the *querelle des femmes*, or the place of women as objects and subjects of literary texts and debates; the notion of the self or the questionable birth of modern subjectivity and authorship; and the rise of the nation as a literary and linguistic construct and other representations of ideal communities. Readings from Marguerite de Navarre, Louise Labé, Scève, Ronsard Du Bellay, Rabelais, and Montaigne.

3-5 units, Aut (*Alduy*)

**FRENLIT 219. The Renaissance Body**—While the Renaissance is famous for discovering unknown continents and ancient texts, the body remains almost *terra incognita* in literature. Covered by canonical metaphors or disfigured in caricatures, it disappears from the cultural, aesthetic, and ideological norms of what can be exposed only to resurface as a symptom in emblem literature or metaphors of the text. How the body represents rather than is represented; attempts to subvert the taboo on anatomy and sexuality.

3-5 units, Win (*Alduy*)

**FRENLIT 220. Guillaume Apollinaire's Work and Life**—(Same as COMPLIT 220.) Guillaume Apollinaire, 1880-1918, the French poet, playwright, prose author, and media artist as a precursor who embodies the aesthetic and philosophical features of high Modernism, the early 20th-century moment when artists and authors broke with the principle of representation. Renouncing the expectation that literary texts are the meaningful expression of author-subjects, Apollinaire's artistic productions gave new value to the materiality of words, sounds, colors, and forms; he understood and staged his life as artistic production, rather than as a basis of a subjecthood whose essence his output was supposed to express.

3-5 units, Aut (*Gumbrecht*)

**FRENLIT 221. 17th- and 18th-Century French Theater**—Analysis, through contemporary literary theories, of the works of Corneille, Rotrou, Molière, and Racine. Modern stagings of classical French theater.

3-5 units (*Apostolidès*) not given 2003-04

**FRENLIT 261. Stylistics and Textual Analysis**—Goal is high-level proficiency in written French. Textual analysis and commentary on excerpts from various genres. Styles of criticism. The *exposé*, written and spoken. Prerequisite for undergraduates: 123. (WIM)

3-5 units (*Calefas-Strebelle*) not given 2003-04

**FRENLIT 278. Special Topics: Discourse of Self Representation**—(Same as COMPLIT 278.) Critical analysis of major issues relating to literatures in French and outside France, focusing on Negritude and Surrealism, the question of the other, and the problematic of identity. Readings: Césaire, Dadié, Kane, Glissant, Sartre, Barthes, and Todorov.

3-5 units (*Boyi*) not given 2003-04

**FRENLIT 289. Senior Research Seminar**

4 units, Aut (*Staff*)

**FRENLIT 293A,B. Topics in French Literature and Philosophy**—Five week course.

2 units, A: Aut, B: Spr (*Serres*)

**FRENLIT 299. Individual Work**

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

**GRADUATE**

**FRENLIT 375. Intellectuals, Literature, and Politics in France and in the Francophone World**—(Same as COMPLIT 375.) Intellectuals' positions on major issues of the 20th century and their reflection in literature, with a focus on decolonization (the Algerian War) and immigration. Questions such as nation and nationalism, history and memory. Readings include Sartre, Camus, Fanon, Djébar, Ben Jelloun, Césaire, Begag, Cixous, Derrida, Nora, Noiriél, Stora. Visual materials. In French.

4 units (*Boyi*) not given 2003-04

**FRENLIT 399. Individual Work**—For students in French working on special projects or engaged in predissertation research.

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

**ITALIAN SECTION**

*Note*—Changes in course offerings are sometimes necessary after this bulletin has gone to print. Students are advised to consult the department bulletin board on a regular basis.

Undergraduate courses in Literature and Culture (130-199)

Courses for Advanced Undergraduates and Graduates (200-299)

Graduate Seminars (300-399)

**ITALIAN LANGUAGE COURSES**

For courses in Italian language instruction with the subject code ITAL-LANG, see the "Language Center" section of this bulletin.

**CASA ITALIANA**

For courses offered at Casa Italiana, see Italian Language Courses in the "Language Center" section of this bulletin.

**GENERAL (IN ENGLISH)**

These courses, with the subject code ITALGEN, do not require knowledge of Italian and are open to all students.

**ITALGEN 41N. Imagining Italy**—Preference to freshmen. Italy has long been a source of fascination to the English and American literary imagination. Some writers celebrated its sensuality, others imagined it as dangerous as the erotic love with which it is identified. The literary responses to Italy by writers in English during the past 100 years. How myths about Italy have been transformed into commodities in consumer culture, making Italy one of the most profitable fictions in the marketplace. GER:3a

4 units, Spr (*Springer*)

**ITALGEN 191Q. Eating Life**—Stanford Introductory Seminar. Preference to sophomores. Interpretation and functions of food in social contexts. Positive aspects: internalization of others, life giving and self denial, offering conviviality of social and intellectual exchange, expression of traditional and religious community solidarity and intent, pleasure of the senses. Negative aspects: offense to oneself such as overeating, obesity, and anorexia, offense to others such as starvation, cannibalism, and human sacrifice as a means to commit suicide, substitution for other pleasures, useless waste. Illustrations in contemporary films. GER:3a

3 units, Win (*Napolitano*)

**ITALGEN 230. Italian Renaissance Epic: Ariosto**—For graduates and advanced undergraduates. Ariosto's epic poem *Orlando furioso* in the context of the social and political world of Renaissance Italy. Topics include: its relationship to precursor texts and traditions (classical, Arthurian, Carolingian); Ferrarese court culture and the politics of dynastic epic; its relationship to early modern ideologies of gender. Taught in English. Prerequisite: advanced reading knowledge of Italian.

4-5 units, Spr (*Springer*)

**ITALGEN 235E. Inferno**—The first canticle of Dante's masterpiece. GER:3a

4 units, Win (*Harrison*)

**ITALGEN 236E. Purgatorio/Paradiso**—The second and third canticles of Dante's masterpiece. GER:3a

4 units, Spr (*Harrison*)

**ITALGEN 253E. F.T. Marinetti and Futurism**—(Same as COMPLIT 253E.) The history and influence of the Futurist movement. The links between avant garde cultural experimentation and themes of speed, acceleration, intensification, and novelty that have shaped modern/postmodern ideas concerning experience, subjectivity, rhythm, power, and production.

3-5 units, Aut (*Schnapp*)

**ITALGEN 292. Textual Madness, Illness, and Contagion**—How the 19th-century cultural and medical discourse on illness and degeneration influenced the writing process of authors such as Igino Ugo Tarchetti, Thomas Mann, and Italo Svevo. In English.

3-5 units, *Spr (Coda)*

**ITALGEN 321. Giambattista Vico**—Vico's *New Science* in its historical context, its polemic vs. the rise of Cartesian critical philosophy, the basis of Vico's original aesthetic theories, and the relationship of Vico's thought to the significant traditions it foreshadows, i.e. 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*.

4 units (*Harrison*) not given 2003-04

**ITALGEN 369. Introduction to Graduate Studies: Fragments of a Material History of Literature**—(Enroll in COMPLIT 369, CHINLIT 369.)

5 units, *Aut (Saussy)*

**ITALGEN 395A,B,C. Philosophical Reading Group**—(Same as COMPLIT 395A,B,C, FRENGEN 395A,B,C.) 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 or R. Harrison is required.

1 unit, **A:** *Aut*, **B:** *Win*, **C:** *Spr (Gumbrecht)*

## LITERATURE, THOUGHT, AND CULTURE

Courses in this section have the subject code ITALLIT.

### UNDERGRADUATE

**ITALLIT 127. Inventing Italian Literature: Dante/Boccaccio/Petrarca**—Dante's *Inferno* and *Vita Nuova*, Boccaccio's *Decameron*, and the love lyrics of Petrarch. Prerequisite: 3 or equivalent. GER:3a

4 units, *Aut (Coda)*

**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 Ariosto, Tasso, and Goldoni. Prerequisite: 3 or equivalent. GER:3a

4 units, *Win (Springer)*

**ITALLIT 129. Modern Italian History and Literature**—The history of the Italian nation and national literary identity in the 19th and 20th centuries. Focus is on the origins and overthrow of Fascism, the changing status of women, and European integration. Readings include Leopardi, Verga, Pirandello, and Ginzburg. Prerequisite: 3 or equivalent. GER:3a

4 units, *Spr (Springer)*

**ITALLIT 130. Italian Literature and History**

4 units, *Aut, Win, Spr (Staff)*

**ITALLIT 198. Honors**—Open to juniors and seniors with consent of adviser; 9-12 units total credit for completion of honors essay.

3-12 units (*Staff*)

**ITALLIT 199. Individual Work**—For students engaged in special work. See instructor for section number.

1-12 units (*Staff*)

### ADVANCED LITERATURE

**ITALLIT 271. Between Fiction and Essay**—The contamination between genres in the works of Italo Calvino, Claudio Magris, Gianni Celati, and Daniele del Giudice. In Italian.

3-5 units, *Win (Coda)*

**ITALLIT 278. Visible Cities: Texts, Images, Bodies, and Places**—An interdisciplinary grand tour of important Italian cities to capture their

uniqueness in the real and imaginary Italian cityscape through the eyes of writers, movie directors, painters, photographers, and songwriters, both high modern and contemporary. The Italian *Novecento*.

3-5 units, *Win (Benini)*

**ITALLIT 283. Modern Italian Poetry**—Dino Campana, Giuseppe Ungaretti, Eugenio Montale, and Andrea Zanzotto. In Italian. GER:3a

**ITALLIT 288. The Spirit of Italian Comedy**—From Machiavelli's plays to Dario Fo's farces, from the classic films of the 50s to the new generation of actors such as Roberto Benigni and Massimo Troisi, comedy has played a pivotal role in Italian popular and literary culture. Focus is on what is unique about Italian comedy, how it works, and its relationship to political and social issues. Plays by Machiavelli, Goldoni, Pirandello, De Filippo, and Fo, and movies by Germi, Comencini, Benigni, and Troisi.

3-5 units (*Coda*) not given 2003-04

**ITALLIT 299. Individual Work**

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

### GRADUATE

**ITALLIT 399. Individual Work**—For graduate students engaged in work on a special project in the field of Italian studies or predissertation research. May be repeated for credit.

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

## OVERSEAS STUDIES

Courses approved for the French or Italian major and taught overseas can be found in the "Overseas Studies" section of this bulletin, or in the Overseas Studies office, 126 Sweet Hall.

### FLORENCE

#### ITALIAN GENERAL

**ITALGEN 134F. Modernist Italian Cinema**—(Same as ARTHIST 161Y, STS 125.)

5 units, *Aut (Campani)*

**ITALGEN 135F. Women in Italian Cinema: Maternity, Sexuality, and the Image**—(Same as FEMST 135F.)

4 units, *Spr (Campani)*

**ITALGEN 150F. High Renaissance and *Maniera***—(Same as ARTHIST 112Y.)

5 units, *Spr (Verdon)*

**ITALGEN 175F. Fascist Italy in World War II, 1939-1945**—(Same as HISTORY 237V.)

4-5 units, *Win (Palla)*

**ITALGEN 191F. The Cinema Goes to War: Fascism and World War II as Represented in Italian and European Cinema**—(Same as ARTHIST 160Y, HISTORY 235V, COMM 53.) a

5 units, *Win (Campani)*

### ITALIAN LITERATURE, THOUGHT, AND CULTURE

**ITALLIT 147F. The Literature of the City: Dante's *Divine Comedy***

4 units, *Win (Schnapp)*

**ITALLIT 166F. Mirror of Manners: Staging Italy from Machiavelli to Pirandello**

4 units, *Spr (Bruscagli)*

**ITALLIT 176F. The Fascist Decades**—(Same as COMPLIT 176K.)

3-5 units, *Win (Schnapp)*

### PARIS

#### FRENCH GENERAL

**FRENGEN 193P. Aspects of French Society Through Cinema**

4 units, *Spr (McNeill)*

**FRENCH LITERATURE, THOUGHT, AND CULTURE****FRENLIT 133P. Confronting Modernity in African Francophone Literature**—(Same as COMPLIT 133P.)*5 units, Aut (Boyi)***FRENLIT 196P. World War II in Literature and Film.***5 units, Win (Boyi)***FRENLIT 197P. Lecture Series: France Today***4 units, Win (Boyi)*

This file has been excerpted from the *Stanford Bulletin*, 2003-04, pages 375-388. Every effort has been made to ensure accuracy; post-press changes may have been made here. Contact the editor of the bulletin at [arod@stanford.edu](mailto:arod@stanford.edu) with changes or corrections. See the bulletin website at <http://bulletin.stanford.edu> for late changes.