

FRENCH AND ITALIAN

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Courses given in French and Italian have the subject codes FRENGEN, FRENLIT, ITALGEN, and ITALLIT. For courses in French or Italian language instruction with the subject code FRENLANG or ITALLANG, see the “Language Center” section of this bulletin. For a complete list of subject codes, see Appendix.

FRENCH SECTION

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

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

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

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

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

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

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

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

ITALIAN SECTION

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

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

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

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

Stanford in Italy—The Bing Overseas Studies Program in Florence affords undergraduates with at least three quarters of Italian language the opportunity to take advantage of the unique intellectual and visual resources of the city and to focus on two areas: Renaissance history and art, and contemporary Italian and European studies. The program is structured to help integrate students into Italian culture through homestays, Florence University courses, the Language Partners Program, research, internship and public service opportunities, and by conducting some of the program’s classes in Italian. Many courses offered in Florence may count toward the fulfillment of requirements for the Italian major or minor. Students are encouraged to consult with the Italian undergraduate adviser before and after a sojourn in Florence to ensure that their course selections meet Italian section requirements. Information on the Florence program is available in the “Overseas Studies” section of this bulletin, the Stanford in Florence web site <http://osp.stanford.edu/program/florence>, or at the Overseas Studies office in Sweet Hall.

UNDERGRADUATE PROGRAMS BACHELOR OF ARTS IN FRENCH

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

The French literature, culture, and civilization specialization allows students to combine their work in French with work from another field such as African studies, linguistics, art history, music, economics, history, education, medicine, international relations, political science, or other foreign languages and literatures. The literature and philosophy specialization

offers students the opportunity to pursue interdisciplinary studies at the intersection of literature and philosophy in a structured manner and alongside similarly interested students from a variety of humanistic disciplines.

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

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

1. by having completed the entire language sequence up to and including FRENLANG 23;
2. by having scored a 5 or better on 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 the portion of the language sequence as deemed necessary by the department before beginning to take courses toward the major.

REQUIREMENTS

FRENCH

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

1. *Advanced language* (ca. 4 units): FRENLANG 126, Stylistics and Textual Analysis.
2. *Introductory series on French and Francophone literature and culture* (ca. 12 units): three courses must be taken from the FRENLIT 130, 131, 132, 133 sequence. Any one of these courses fulfills the Writing in the Major requirement.
3. *Research Seminar* (5 units): a majors-only seminar, DLCL 189, 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 an adviser, generally a faculty member in the department, who offers support and feedback throughout the development of the senior project or honors thesis.
4. *Ancien Régime courses* (ca. 8 units): at least two courses must concern the period before July 1789. Courses fulfilling this requirement within the department must be drawn from the 140 level or above. Courses chosen from outside the department must be preapproved by the Director of Undergraduate Studies.
5. *Upper-level French courses* (ca. 8 units): at least two additional courses must be taken within the department. In total, at least 32 units of course work must be taken within the department. No more than three courses numbered lower than 130 may be counted towards the major.
6. *Remaining courses* (ca. 22 units): the student is encouraged to use the remaining five or more courses to develop a specialized knowledge of a specific domain related to either the senior project or the honors thesis. These courses must show obvious internal consistency and relevance to the chosen focus, and must be approved by the Director of Undergraduate Studies. Where possible, students are encouraged to complete their written work in French. Of these courses, only one, for a maximum of 4 units, may be drawn from individual work (199).

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

The senior project is not graded and no credit is offered for it. However, acceptance of the senior project by the project adviser is a condition for graduation from the department. A paper deemed unsatisfactory by the

project adviser is returned to the student for rework and resubmission by an agreed-upon date.

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

FRENCH AND PHILOSOPHY

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

1. *Advanced language* (ca. 4 units): FRENLANG 126, Stylistics and Textual Analysis.
2. *Introductory Series on French and Francophone Literature and Culture* (ca. 12 units): three courses must be taken from the FRENLIT 130, 131, 132, 133 sequence.
3. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
4. *Philosophy and Literature Gateway Course* (4 units): FRENGEN 181 (same as PHIL 81). This course should be taken as early as possible in the student's career, normally in the sophomore year.
5. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): one course from the PHIL 170 series.
6. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): one course from the PHIL 180 series.
7. *History of Philosophy* (ca. 8 units): two courses in the history of philosophy, numbered above PHIL 100.
8. *Upper Division French Courses* (ca. 12 units): at least three courses numbered FRENLIT/FRENGEN 140 or higher.
9. *Related Courses* (ca. 8 units): two upper division courses relevant to the student's chosen area of specialization. One course (4 units) may be FRENLIT 199, Individual Work.
10. *Capstone Seminar* (ca. 4 units): this year's capstone seminars are COMPLIT 154/GERLIT 154, Heidegger on Hölderlin, and PHIL 173A, Aesthetics: Metaphor across the Arts. One of these courses must be taken in the student's senior year.

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

EXTENDED MAJORS

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

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

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

FRENCH AND LINGUISTICS

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

MINOR IN FRENCH

Students considering a minor in French are encouraged to design a course of studies that fosters their understanding of the interaction between French and their major field of specialization. A minimum of 24 units of

undergraduate work beyond the French 23 level must be completed. All courses must be taken for a letter grade.

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

Double-counting is not permitted; in other words, courses used to satisfy French minor requirements may not be counted toward a student's major or toward a second minor.

HONORS PROGRAM

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

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

BACHELOR OF ARTS IN ITALIAN REQUIREMENTS

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

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

Completion of the department's two quarter Great Works IHUM sequence (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).
2. Of these courses, at least one on Dante is required, as well as at least one in each of the following areas: (a) the Middle Ages; (b) the early modern period; and (c) the modern period. A Dante course may fulfill the Middle Ages requirement.
3. The intermediate-level survey sequence (ITALLIT 127, 128, 129). Any one of these courses fulfills the Writing in the Major Requirement.
4. 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.

ITALIAN AND PHILOSOPHY

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

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

1. *Italian Survey Sequence* (ca. 12 units): ITALLIT 127, 128, 129.
2. *Advanced Language Course* (ca. 4 units): ITALLANG 114 and above.
3. *Philosophy Writing in the Major* (5 units): PHIL 80. Prerequisite: introductory philosophy class.
4. *Philosophy and Literature Gateway Course* (4 units): ITALGEN 181 (same as PHIL 81). This course should be taken as early as possible in the student's career, normally in the sophomore year.
5. *Aesthetics, Ethics, Political Philosophy* (ca. 4 units): one course from the PHIL 170 series.
6. *Language, Mind, Metaphysics, and Epistemology* (ca. 4 units): one course from the PHIL 180 series.
7. *History of Philosophy* (ca. 8 units): two courses in the history of philosophy, numbered above PHIL 100.
8. *Upper Division Italian Courses* (ca. 12 units): at least three courses numbered ITALLIT/ITALGEN 100 or higher.
9. *Related Courses* (ca. 8 units): two upper division courses relevant to the student's chosen area of specialization.
10. *Capstone Seminar* (ca. 4 units): this year's capstone seminars are COMPLIT 154/GERLIT 154, Heidegger on Hölderlin, and PHIL 173A, *Aesthetics: Metaphor across the Arts*. One of these courses must be taken in the student's senior year.

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

EXTENDED MAJORS

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

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

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

MINOR IN ITALIAN

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

Requirements for the minor include ITALLANG 22 and 23 (or equivalent); all three of the introductory series on Italian literature and culture (ITALLIT 127, 128, 129); and a minimum of one advanced course in language or literature numbered 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 PROGRAM

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

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

MINOR IN LITERATURE AND MINOR IN MODERN LANGUAGES

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

DIGITAL HUMANITIES MODULE

The French and Italian department, in collaboration with the Humanities Lab, also offers a digital humanities module that can be combined with any of the department's major programs. Students who are interested in digital humanities should contact the department's Director of Undergraduate Studies who facilitates coordination with the Humanities Lab. Students planning to combine the French major and the digital humanities module must fulfill the following requirements in addition to the general major requirements:

1. CS 105 or equivalent
2. Participate in the Humanities Lab gateway core seminar, HUMNTIES 198J/ENGLISH 153H, Digital Humanities: Literature and Technology (5 units)
3. Complete the HUMNTIES 201, Digital Humanities Practicum (2-5 units), in the junior year
4. Complete one digital project, in lieu of the course's main writing

requirement, in a course offered in the department under the supervision of the course instructor and humanities lab adviser. This should usually be done in an upper-division course.

Students are encouraged to enroll in DLCL 99, Multimedia Course Lab, when working on the digital course project. For more information on the Digital Humanities Lab, see <http://shl.stanford.edu>.

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

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

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

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

MASTER OF ARTS IN FRENCH

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

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

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

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

EXAMINATION

The terminal M.A. examination is normally administered two weeks before the end of the Spring Quarter by the 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.

MASTER OF ARTS IN ITALIAN

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

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

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

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

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

DOCTOR OF PHILOSOPHY

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

FRENCH

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

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

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

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

ITALIAN

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

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

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

Language Requirements—As soon as possible, but not later than the end of the third year, the candidate must have passed reading examinations

in two additional foreign languages. If the candidate's period of concentration is earlier than the Romantic period, one of these must be Latin; if Romantic or later, French. Completion of the language requirement is a prerequisite for taking the University oral examination.

FRENCH AND ITALIAN

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

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

Aside from the benefits of the program's flexible structure, a number of unique resources are available to students. The French Section's exchange program with the Ecole Normale Supérieure provides candidates (selected on a competitive basis) with the opportunity to pursue dissertation research in Paris. Students may also be permitted to take courses, pursue dissertation research, and do independent work at the Stanford campus in Florence under supervision of a member of the Italian faculty.

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

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

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

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

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

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

An M.A. in French and Italian is awarded in the eventuality that a student completes the qualifying examination but whose work is judged

insufficient for admission to candidacy for the Ph.D. This M.A. option is open only to students approved for the French and Italian Ph.D., and is not available to coterminal students, to M.A.-only students, or to Ph.D. students in French only or Italian only.

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

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

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

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

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

GENERAL REQUIREMENTS FOR THE PH.D.

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

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

Required/Recommended Courses—Three courses are required:

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

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

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

TGR status—Doctoral students who have been admitted to candidacy, completed all required courses and degree requirements other than the dissertation, completed 135 units, and submitted a Doctoral Dissertation

Reading Committee form may request Terminal Graduate Registration status to complete their dissertations. Each quarter, all TGR students must enroll in FRENGEN 802 or ITALGEN 802 for zero units, in the appropriate section for their adviser.

EXAMINATIONS

There are three examinations: the qualifying exam, the 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 language and 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 literature in the language(s) of study, from the Middle Ages to the present day. The list may be expanded to reflect a student's particular interests, but not abridged.

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

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

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

The examining committee consists of the student's faculty adviser (who chairs the examination), the Director of Graduate Studies of the relevant section, and one additional faculty member from the department.

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, students may be asked either to retake the qualifying exam, to submit a new paper, or they may be admitted to candidacy on a probationary basis. Subject to approval by the Director of Graduate Studies and department chair, students already holding an advanced degree in the relevant area may be excused from the qualifying exam. However, they must present a formal request for a waiver to the Director of Graduate Studies upon their arrival at Stanford. Such a request must document the course work completed elsewhere and include all relevant reading lists. Only in cases where taking the qualifying exam would involve considerable repetition of already completed work is such a waiver likely to be granted.

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 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 this bulletin) and all language and course requirements before the quarter in which they take the University oral examination. By the time of the examination, they must have no outstanding incompletes.

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 crossdisciplinary 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 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 covers 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 literary studies in the chosen tradition (such as film, philosophy, other literary traditions), but such coverage should be regarded as supplemental except in rare instances where the chair and faculty advisers have agreed to define these materials as the student's field.

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 are essential to any specialist. It follows that reading lists must not focus on the narrow area of the student's research interests. The tendency to bias reading lists toward the dissertation topic, be it an author or a genre, does not cancel the obligation to cover the major figures and genres. It is understandable that some students, by their third

year, have become so deeply committed to their work toward the dissertation that they wish to use the preparation period for the examination as part of their dissertation research. Certainly, some of the exam work may prove relevant, but students should also remember that the examination is the central means of certifying their expertise in a literary period.

The 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 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 period, but within a broader context than that provided by a single course, examination, or even the dissertation itself.

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

DSSERTATION

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

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.

ADVISING

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

JOINT DEGREES

A candidate may also take a joint degree in French and Humanities, or Italian and Humanities, as described in the "Interdisciplinary Studies in Humanities" section of this bulletin. Minors are possible in related fields, including Comparative Literature, Linguistics, Modern Thought and Literature, Art History, History, Music, Philosophy, and Spanish. Ph.D. candidates in French may minor in Italian, and vice versa.

Students interested in a joint degree should design their course of study with their adviser(s). Joint degree programs frequently require 24 additional units of work, making completion of all course requirements in nine quarters difficult if careful advance planning is not done.

MINORS

Students interested in a minor should design their course of study with their adviser(s). A minor requires at least 24 additional units of work, making completion of course requirements in nine quarters difficult if careful advance planning is not done.

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

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

COURSES

WIM indicates that the course satisfies the Writing in the Major requirement.

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.

INTRODUCTION TO THE HUMANITIES (IHUM)

The following Introduction to the Humanities courses are taught by French and Italian department faculty members. IHUM courses are typically available only to freshmen seeking to fulfill IHUM requirements; see the “Introduction to the Humanities” section of this bulletin for further information. Prospective majors in French or Italian are advised to consider satisfying their IHUM requirements by registering for the following IHUM courses.

IHUM 2,3. Epic Journeys, Modern Quests—Two quarter sequence. Great religious, philosophical, and literary texts that have addressed timeless questions about human identity and the meaning of human life. Focus is on the epic tradition in the ancient and classical worlds and its transformations or abandonment in modernity. Compares conceptions of the afterlife. How traditions about the afterlife are created and appropriated. The diminished importance of the dead and increased emphasis on the power of the living in literary genres. GER:IHUM-2,3

IHUM 2: 4 units, *Win* (Harrison, R, Jacoff, R)

IHUM 3: 4 units, *Spr* (Landy, J; Edelstein, D)

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.

Undergraduate courses in Literature and Culture (130-199)

Courses for Advanced Undergraduates and Graduates (200-299)

Graduate Seminars (300-399)

FRENCH LANGUAGE COURSES

The following courses in French language instruction represent a typical sequence for three years of French language study. Majors and prospective majors should consult the requirements for a B.A. in French above. For descriptions, other information, and additional courses including special emphasis, intensive, summer, and activity courses at La Maison Française, see the “Language Center” section of this bulletin.

FRENLANG 1,2,3. First-Year French

5 units, *Aut, Win, Spr* (Ashaolu, O; Dozer-Rabedeau, J; Howard, H, Shashko, T; Samokhina, D; Tamas, J; Staff)

FRENLANG 22,23. Second-Year French

4-5 units, *Aut, Win, Spr* (Howard, H; Dozer-Rabedeau, J; Staff)

FRENLANG 120. Advanced French Oral Communication

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

FRENLANG 122. Introduction to French Culture and Civilization

3-4 units, *Aut* (Palumbo-Liu, S)

FRENLANG 123. French Creative Writing

3-4 units, *Win* (Palumbo-Liu, S)

FRENLANG 124. Advanced French Grammar

3-4 units, *Aut, Win* (Tsethlikai, T)

FRENLANG 126. French Stylistics and Textual Analysis

3-4 units, *Spr* (Calefas-Strebelle, A)

GENERAL (IN ENGLISH)

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

FRENGEN 45N. American Writers in 20th-Century Paris—Stanford Introductory Seminar. Preference to freshmen. A crosscultural inquiry into Paris as a part of American culture, a myth, a longing, and source of inspiration. Role of artistic movements (Cubism, Surrealism, Existentialism) and cultural institutions such as the cafés, libraries, and salons in the life and creativity of the expatriate. Birth of their writing selves and existential questioning around issues of national and individual identities. Readings: Gertrude Stein, Hemingway, Fitzgerald, Anaïs Nin, and Baldwin. In English. GER:DB-Hum

3-4 units, *Win* (Alduy, C)

FRENGEN 122. Literature as Performance—(Same as COMPLIT 122.) Theater as performance and as literature. The historical tension between performance and sexuality in the Western tradition since Greek antiquity. Non-European forms and conventions of performance and theatricality. The modern competition between theater and other forms of performance and media such as sports, film, and television. Sources include: classical Japanese theater; ancient Greek tragedy and comedy; medieval theater in interaction with Christian rituals and its countercultural horizons; the classical age of European theater including Shakespeare, Lope de Vega, and Molière. GER:DB-Hum

5 units, *Win* (Gumbrecht, H)

FRENGEN 162. The Time and Space of the Historical Avant Garde—(Same as ITALGEN 162.) Avant garde strategies of representation. How avant garde artists reproduced the experience of modern life in works of various media. Focus is on manifestos, prose and poetry, performances, films, and collages. Readings by Apollinaire, Tzara, Breton, Cendrars, Ball, Fondane, Urmuz, Arp, Marinetti, De-Saint Point; films and audio performances by Marcel Janco, Jean Arp, and Hugo Ball.

3-5 units, *Aut* (Eram, C)

FRENGEN 163. Texts in History: Enlightenment to the Present—(Same as HUMNTIES 163.) Priority to students in the Humanities honors program and French majors. The relationship between intellectual, political, and cultural history, and literary creativity in the modern period. Texts include Voltaire, *Philosophical Letters*; Rousseau, *Second Discourse*; Kant, *What is Enlightenment?* and the *Critique of Judgment*; documents and speeches from the French Revolution; Hölderlin, *The Rhein*; Schlegel, *Dialogue on Poesy*; Balzac, *Père Goriot*; Dostoevsky, *Notes from the Underground*; Sorel, *Reflections on Violence*; T.S. Eliot, *The Waste Land*; Woolf, *Mrs. Dalloway*; Artaud, *Theater and its Double*; and Kane, *Ambiguous Adventure*. GER:DB-Hum

5 units, *Spr* (Edelstein, D)

FRENGEN 165. Comic and Erotic Literature of the French Renaissance—How 16th-century French writers use humor in their treatment of relationships between the sexes and in their social commentaries. Readings in English translation: François Rabelais, Marguerite de Navarre, and Giovanni Boccaccio. In English. No knowledge of French or Italian required. GER:DB-Hum

4 units, *Aut* (Sterritt, L)

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 current problems of integration of minorities and changing familial, sexual, and political relations. Emphasis on 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. GER:DB-Hum

4 units, *Spr* (Bertrand, M)

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

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

FRENGEN 192E. Images of Women in French Cinema: 1930-1990—The myth of the feminine idol in French films in historical and cultural context. The mythology of stars as the imaginary vehicle that helped France to change from traditional society to modern nation after 1945. Filmmakers include Renoir, Truffaut, and Nelly Kaplan. The evolution of the role of women in France over 60 years. Lectures in English; films in French with English subtitles. GER:DB-Hum, EC-Gender

3-5 units, Spr (*Apostolidès, J*)

FRENGEN 203. Dare (Not) to Know: The Gamble of the French Enlightenment—Focus is on tensions and transformations in the history of the French Enlightenment. How did the social and intellectual projects of the philosophes coexist? Could the modest epistemology of the early Enlightenment resist the temptations of absolute knowledge? Readings from Bayle, Fontenelle, Montesquieu, Condillac, Voltaire, Rousseau, Diderot, Condorcet, Destutt de Tracy, and authors from SULAIR's new Super-Enlightenment database. GER:DB-Hum

3-5 units, Win (*Edelstein, D*)

FRENGEN 207. Existentialist Fiction: The Literature of Absurdity—(Same as ITALGEN 207.) 20th-century French and Italian novels dealing with the theme of absurdity, including: Pirandello's *The Late Mattia Pascal*; Sartre's *Nausea*; Beckett's *Molloy*; Duras's *The Sailor from Gibraltar*; and Calvino's *Mr Palomar*. GER:DB-Hum

4-5 units, Spr (*Harrison, R*)

FRENGEN 208. The French New Novel: Fiction and Film—50s and 60s French experimental fiction: how they do away with traditional plot, chronological narrative, and character to focus on objects and investigate the nature of physical and mental perception. Authors include Butor, Duras, Ricardou, Robbe-Grillet, Sarraute, and Simon. Cinematic versions such as *Last Year at Marienbad* and *Hiroshima Mon Amour*. GER:DB-Hum

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

FRENGEN 221. The History of the Book in Europe—(Same as ITALGEN 221.) From 1450 to present. The printed book from its invention to the 20th century; focus is on France, Italy, and England. Topics include: the manuscript tradition; printing and typography; the scholar-printers of the Renaissance; illustration; readers and reading; marginalia; newspapers, pamphlets, and ephemera; the emergence of the novel; modernism; and futurism. Course held in Stanford Libraries' Special Collections.

3-5 units, not given this year

FRENGEN 247E. Fictions of the Self—A tradition of pseudo-confidence which critiques, parodies, and offers a substitute for the traditional confessional narrative; works in which talking about oneself constitutes not an act of self-description but a feat of self-construction. Readings: Constant, Proust, Beckett, Pérec, Nabokov.

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

FRENGEN 253E. French Social Thought from Durkheim to Bourdieu—The originality, importance, and relevance of 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 the indispensable role of religious mental structures for the understanding of social cohesion. Readings of Bourdieu, Durkheim, Mauss, Lacan, Lévi-Strauss.

3-5 units, not given this year

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, alternate years, not given this year

FRENGEN 258E. Foundations of Nanoethics: Toward a Rapprochement between Europe and the U.S.—(Same as STS 211.) Nanoethics as a new discipline that accompanies the rise of nanotechnology research in the U.S. and Europe. Differing approaches to the ethics of science and technology in the case of a fledgling technology.

3-5 units, alternate years, not given this year

FRENGEN 261. Framing the Aesthetic Experience, 1630-1780—Aesthetics as organization of cognition, experience, and feelings; the beholder framed as cognitive, sensitive subject and as member of an elite community defined culturally and politically. Topics include: the epistemology of confused perception and the poetics of incompleteness; the *je ne sais quoi* and the sublime; the dialectics of pleasure and pain; and taste and decadence. Works by Félibien, Bouhours, Dubos, Boileau, Fénelon, Marivaux, Montesquieu, Diderot, Leibniz, Burke, and Lessing.

3-5 units, Aut (*Russo, E*)

FRENGEN 263. Love Books of the Middle Ages—(Same as ITALGEN 263.) Love as a central theme in the Middle Ages of literature, natural philosophy, theology, and psychology. Literary works that probe the nature of love. Abelard and Heloise, *History of His Calamities and Personal Letters*; Andreas Capellanus, *The Art of Courtly Love*; Christine de Pizan, *The Book of the Duke of True Lovers*; Dante, *Vita Nuova*; Chaucer, *Troilus and Criseyde*; Boccaccio, *The Decameron*; and Shakespeare, *Antony and Cleopatra*.

3-5 units, not given this year

FRENGEN 275. Writing Hate: Anti-Semitism and Aesthetics in Modern French Literature and Culture—From the 19th century until WW II. Why were anti-Semites so preoccupied with the beautiful? How does aesthetics structure ideology? Readings may include fiction by the Goncourt brothers, Maupassant, and Drieu la Rochelle; anti-Semitic tracts by Drumont and Céline; and theoretical and critical texts by Plato, Aristotle, Sartre, Kristeva, Lacoue-Labarthe, and Carroll. GER:DB-Hum

3-5 units, Spr (*Bell, D*)

FRENGEN 288. Decadence and Modernism from Mallarmé to Marinetti—(Same as ITALGEN 288.) How the notion of decadence, initially a term of derision, shapes and underlies the positive terms of symbolism and modernism. Readings include theories of decadence and examples of symbolist and modernist texts that attempt to exorcise decadent demons, such as lust, mysticism, and the retreat into artificiality. Authors include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valry, Ungaretti, Marinetti, and Breton.

3-5 units, not given this year

FRENGEN 290E. The Modern Tradition II: Self-Deception in Literature, Film, and Philosophy—(Same as MTL 334B.) Possibilities of cross-fertilization between continental philosophy (such as Sartre) and analytic philosophy (such as Donald Davidson) by reference to the topic of self-deception or bad faith. Literary works by Molière, Benjamin Constant, Dostoevsky, Camus, Sartre, Borges, and contemporary writers; films by Hitchcock, Losey, and Bergman.

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

FRENGEN 295. Science, Technology, and Society in Europe and the U.S.: Ethical Debates and Controversies—Differing approaches in the case of advanced technologies, focusing on the convergence of nanotechnology with biotechnology, information technology, and cognitive science. Relationship of these cases to the scientific, technological, industrial, economic, and military race. The necessity for cooperation in the establishment of ethical norms or standards at the international level.

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

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

1-4 units, Spr (*Sussman, S*)

FRENGEN 317. Crowds—(Same as COMPLIT 257C/357C, ITALGEN 317.) The place of human multitudes in the Western sociopolitical imagination from 1789 to the present. Theories of collectivity in works such as Tarde's *Laws of Imitation*, Le Bon's *Psychology of Crowds*, Freud's writings on mass psychology, and Canetti's *Crowds and Power*. Representations of crowds in literature, art, theater, and film. How modern mythologies are informed by premodern precedent and reflect upon the question of multitudes in postindustrial societies. Students write semantic histories and curate a virtual gallery.

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

FRENGEN 325. Modern Seminar—(Same as HUMNTIES 325.) The postmodern condition as post-WW II rupture in Western tradition; moral, political, cultural, and aesthetic dimensions. Sources include literature, philosophy, essays, films, and painting. Authors and artists include: Primo Levi, Hannah Arendt, Alain Resnais, Samuel Beckett, Georges Bataille, Michel Foucault, Theodor Adorno, David Riesman, Georges Pérec, Juliet Mitchell, and Francis Bacon.

3-5 units, Win (*Apostolidès, J*)

FRENGEN 343. Guy Debord: His Life and His Work—(Same as DRAMA 343.) How Debord's intellectual and artistic productions can be connected to their concrete historical context; their contemporary pertinence. Increased academic visibility for his work and ideas.

5 units, Aut (*Apostolidès, J*)

FRENGEN 354. Racine—One of a series of seminars on the Western literary tradition to provide an updated image of an author's work using biography for historical context. Racine's drama and tragedy emphasizing 17th-century traditions and evolution of performance and the Alexandrin meter constitutive for tragedy in French classical drama. His engagement in other literary genres including as royal historiographer; contemporary intellectual positions and battles including Cartesian varieties of philosophy and the Jansenist attempt at a theological modernization in the Catholic Church.

3-5 units, Win (*Gumbrecht, H*)

FRENGEN 370. Anthropology of Speed—(Same as COMPLIT 370, ITALGEN 370.) Ideas about accelerated motion; its significance and effects on cultures, from prehistory to the present. Impact of transportation revolutions on beliefs regarding selfhood and society. The rise of forms of intelligence and human skill sets that interact with, resist, or enable such revolutions. Topics include: speed and divinity; the evolution of conventions and techniques for capturing accelerated movement; speed and accident; velocity and liminal states such as inspiration, transport, and intoxication; and cognitive implications of sped-up states and their impact on cultural norms.

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

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

1 unit, Aut, Win, Spr (*Gumbrecht, H*)

LITERATURE, THOUGHT, AND CULTURE

Courses in this section have the subject code FRENLIT.

UNDERGRADUATE

FRENLIT 130. Authorship, Book Culture, and National Identity in Medieval and Renaissance France—Introduction to the Middle Ages and the Renaissance. The birth of a national literature and its evolution. Literature as addressing cultural, philosophical, and artistic issues which question assumptions on love, ethics, art, and the nature of the self. Readings: epics (*La Chanson de Roland*), medieval romances (*Tristan*, Chrétien de Troyes' *Yvain*), post-Petrarchan poetics (Du Bellay, Ronsard, Labé), and prose humanists (Rabelais, Montaigne). **Prerequisite:** FRENLANG 126 or consent of instructor. GER:DB-Hum, WIM

4 units, Win (*Alduy, C*)

FRENLIT 131. Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France—The literature, culture, and politics of France from Louis XIV to Rousseau. How this period produced the political and philosophical foundations of modernity. Readings include Bodin, Hobbes, Racine, Lafayette, Locke, Voltaire, Diderot, Rousseau, and Beaumarchais. **Prerequisite:** FRENLANG 126 or consent of instructor. GER:DB-Hum, WIM

4 units, Aut (*Apostolidès, J*)

FRENLIT 132. Literature, Revolutions, and Changes in 19th- and 20th-Century France—Major literary genres, and social and cultural contexts. Focus is on the emergence of new literary forms such as *surréalisme*, *nouveau roman*, and *nouveau théâtre*. Topics of colonization, decolonization, and feminism. Readings include Balzac, Baudelaire, Césaire, Colette, and Ionesco. **Prerequisite:** FRENLANG 126 or consent of instructor. GER:DB-Hum, WIM

4 units, Aut (*Boyi, E*)

FRENLIT 133. Literature and Society in Africa and the Caribbean—(Same as COMPLIT 141.) Major African and Caribbean writers. Issues raised in literary works which reflect changing aspects of the societies and cultures of Francophone Africa and the French Caribbean. Topics include colonization and change, quest for identity, tradition and modernity, and new roles and status for women. Readings in fiction and poetry. Authors include Laye Camara, Mariama Ba, and Joseph Zobel. **Prerequisite:** FRENLANG 126 or consent of instructor. GER:DB-Hum, EC-GlobalCom, WIM

4 units, Spr (*Boyi, E*)

FRENLIT 175. Literature of Crisis: Contradiction and Community—How antithetical responses provoked by crisis demonstrate literature's capacity to produce and sustain apparently untenable contradictions; how this paradoxically may make literature a conciliatory force. Focus is on opposed responses to crises in modern France: an epistemological crisis (Balzac and Flaubert), a political crisis (Rostand and Jarry), a crisis of community (Proust and Céline), and a literary crisis (Sartre and Gracq). In French.

3-5 units, Win (Picherit, H)

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

5 units, Win (Staff)

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

2 units, Spr (Staff)

FRENLIT 199. Individual Work—Restricted to French majors with consent of department. Normally limited to 4-unit credit toward the major. May be repeated for credit.

1-12 units, Aut, Win, Spr (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 204. Revolutions in Prose: The 19th-Century French Novel—How the French Revolution and its aftershocks were represented in novels; how this political imperative revolutionized literary form. Readings from Stendhal, Hugo, Balzac, Flaubert, Sand, and Zola. GER:DB-Hum

3-5 units, Aut (Edelstein, D)

FRENLIT 209. Colonial Ghosts: The French Novel in the Age of Imperialism—How colonial encounters and elisions haunt works from the margins of the text, shape literary discourses about modernity, and serve or disrupt the novel's totalizing aspirations. Focus is on depictions of N. Africa. Readings may include novels by Balzac, Gautier, Maupassant, Loti, Bertrand, and Camus; and theoretical and critical texts by Freud, Said, Jameson, Behdad, and Dobie. GER:DB-Hum

3-5 units, Win (Bell, D)

FRENLIT 219. The Renaissance Body—The body as locus for desire, pleasure, disease, mortality, sexuality, and gender; and as canon of beauty and reflection of cosmic harmony. How literature responded to the development of an anatomical gaze in arts and medicine; how it staged the aesthetic, religious, philosophical, and moral issues related to such a promotion or deconstruction of the body. Does literature aim at representing the body, or use it as signifier for intellectual, emotional, and political ideas? Readings from Rabelais, Scève, Ronsard, Labé, d'Aubigné, Montaigne, and medical texts.

3-5 units, Aut (Alduy, C)

FRENLIT 243. Nature in 20th-Century French Poetry—Changing views of the natural world, imagined as lost paradise, exotic escape, national landscape, source of spiritual insight, or fragile environment. Authors include Cadou, Valéry, Eluard, Reverdy, Saint-John Perse, Char, Césaire, Segalen, Bonnefoy, and Deguy. In French.

3-5 units, Win (Wittman, L)

FRENLIT 248. Literature, History, and Representation—(Same as COMPLIT 250.) Literary works as historical narratives; texts which envision ways of reconstructing or representing an ancient or immediate past through collective or individual narratives. Narration and narrator; relation between individual and collective history; historical events and how they have shaped the narratives; master narratives; and alternative histories. Reading include Glissant, Césaire, Dadié, Cixous, Pérec, Le Clézio, Mokkedem, Benjamin, de Certeau, and White.

3-5 units, Spr (Boyi, E)

FRENLIT 278. Rethinking Identities in the Era of Globalization—(Same as COMPLIT 246.) Cultural issues faced by postcolonial societies and new visions proposed by writers and thinkers to meet the challenge of globalization and preserve the local. Emphasis is on questions of difference, language, nation and identities, and identity construction. Theoretical and fictional readings include Derrida, Glissant, Kristeva, Malouf, Morejon, Senghor, and Serres. May be repeated for credit.

3-5 units, not given this year

FRENLIT 288. Exile Literature in French: Place, Self, and Writing in French Literature—While some French intellectuals were forced into exile, writers from all over the world have gathered in France to find refuge. Emigrés and immigrants, from and to France, often wrote their most poignant works from a place of emotional longing and geographical distance from their native land. Issues such as national identity, marginality, foreigners' alienation, and the narrative of space. Readings by Du Bellay, Voltaire, Chateaubriand, Hugo, Camus, Kundera, Nancy Huston, and Le Clezio.

3-5 units, Spr (Alduy, C)

FRENLIT 293A. Topics in French Literature and Philosophy—Five-week course. May be repeated for credit.

2 units, Spr (Serres, M)

FRENLIT 293B. Topics in French Literature and Philosophy—Five-week course. May be repeated for credit.

2 units, not given this year

FRENLIT 299. Individual Work—May be repeated for credit.

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

GRADUATE

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)

COGNATE COURSES

French majors are advised to consult the "Literatures, Cultures, and Languages" section of this bulletin for additional cognate offerings. See respective department listings for course descriptions and General Education Requirements (GER) information. See degree requirements above or the program's student services office for applicability of these courses to a major or minor program.

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

5 units, Win (Voss, B)

COMPLIT 101. What is Literature?

5 units, Spr (Nightingale, A)

COMPLIT 154. Heidegger on Hölderlin—(Same as GERLIT 154.)

5 units, Aut (Gumbrecht, H)

DLCL 189. Honors Thesis Seminar

5 units, Aut (Surwillo, L)

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

The following courses in Italian language instruction represent a typical sequence for three years of Italian language study. Majors and prospective majors should consult the requirements for a B.A. in Italian above. For descriptions, other information, and additional courses including special emphasis, intensive, summer, and activity courses at La Casa Italiana, see the “Language Center” section of this bulletin.

ITALLANG 1,2,3. First-Year Italian

5 units, *Aut, Win, Spr* (Baldocchi, M; Cellinese, A; Coggeshall, B; Devine, M; McCarty, A; Tempesta G, Staff)

ITALLANG 21,22,23. Second Year Italian

3-4 units, **21:** *Aut* (Baldocchi, M), **22:** *Win* (Cellinese, A), **23:** *Spr* (Gelmetti, S)

ITALLANG 113. Italian Cultural Studies

3-4 units, *Aut* (Gelmetti, S)

ITALLANG 114. Advanced Stylistics and Composition

3-4 units, *Win* (Baldocchi, M)

ITALLANG 115. Academic and Creative Writing

3-4 units, *Spr* (Baldocchi, M)

GENERAL (IN ENGLISH)

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

ITALGEN 30N. Fascism and Culture—(Same as COMPLIT 30N.) Stanford Introductory Seminar. Preference to freshmen. Intellectual and political roots of fascism, its critique of liberal democracy and communism, and legacies. Themes include: fascism versus nazism; collectivism versus individualism; radical right attitudes towards technology and industrialization; and comparisons between mid-20th-century fascisms and subcultures of the new right including Le Pen’s Front National and what has been called Islamofascism. Readings from fascist thinkers and theorists; case studies of artists, writers, architects, and filmmakers who embraced fascism including Ezra Pound, Leni Riefenstahl, F.T. Marinetti, and Mario Sironi. GER:DB-Hum
4 units, *Aut* (Schnapp, J)

ITALGEN 144. Masters of the Italian Cinema—The aesthetics and cultural politics of the most famous Italian directors, from the neorealist movement to contemporary works. Historical and political contexts; stylistic analysis. Comedy in Italian film. Directors include Ross, Fellini, De Sica, Antonioni, Bertolucci, Pasolini, and Wertmüller.
3-5 units, *Aut* (Nathan, V)

ITALGEN 162. The Time and Space of the Historical Avant Garde—(Same as FRENGEN 162.) Avant garde strategies of representation. How avant garde artists reproduced the experience of modern life in works of various media. Focus is on manifestos, prose and poetry, performances, films, and collages. Readings by Apollinaire, Tzara, Breton, Cendrars, Ball, Fondane, Urmuz, Arp, Marinetti, De-Saint Point; films and audio performances by Marcel Janco, Jean Arp, and Hugo Ball.
3-5 units, *Aut* (Eram, C)

ITALGEN 166E. Women’s Voices in Contemporary Italian Literature—The canon of Italian literature consists almost exclusively of male authors, yet Italian women writers have been active since the time of Dante. Women’s prose fiction of the last 100 years. Issues include: sexual violence in female autobiographies; the experience of motherhood; conflict between maternal love and self-determination; and paths to political awareness. Authors include Sibilla Aleramo, Dacia Maraini, Anna Banti, Francesca Duranti, Fabrizia Ramondino. Eight novels in English translation; students encouraged to read excerpts in Italian. GER:DB-Hum, EC-Gender
4 units, *Spr* (Springer, C)

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

ITALGEN 207. Existentialist Fiction: The Literature of Absurdity—(Same as FRENGEN 207.) 20th-century French and Italian novels dealing with the theme of absurdity, including: Pirandello’s *The Late Mattia Pascal*; Sartre’s *Nausea*; Beckett’s *Molloy*; Duras’s *The Sailor from Gibraltar*; and Calvino’s *Mr Palomar*. GER:DB-Hum
4-5 units, *Spr* (Harrison, R)

ITALGEN 221. The History of the Book in Europe—(Same as FRENGEN 221.) From 1450 to present. The printed book from its invention to the 20th century; focus is on France, Italy, and England. Topics include: the manuscript tradition; printing and typography; the scholar-printers of the Renaissance; illustration; readers and reading; marginalia; newspapers, pamphlets, and ephemera; the emergence of the novel; modernism; and futurism. Course held in Stanford Libraries’ Special Collections.
3-5 units, *not given this year*

ITALGEN 230. Italian Renaissance Epic: Ariosto—For graduate students 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 but requires advanced reading knowledge of Italian.
4-5 units, *Spr* (Springer, C)

ITALGEN 236E. Purgatorio/Paradiso—Reading the second and third canticles of Dante’s *Divine Comedy*. Prerequisite: students must have read Dante’s *Inferno* in a course or on their own. Recommended: reading knowledge of Italian. GER:DB-Hum
4-5 units, *Win* (Harrison, R; Jacoff, R)

ITALGEN 263. Love Books of the Middle Ages—(Same as FRENGEN 263.) Love as a central theme in the Middle Ages of literature, natural philosophy, theology, and psychology. Literary works that probe the nature of love. Abelard and Heloise, *History of His Calamities* and *Personal Letters*; Andreas Capellanus, *The Art of Courtly Love*; Christine de Pizan, *The Book of the Duke of True Lovers*; Dante, *Vita Nuova*; Chaucer, *Troilus and Criseyde*; Boccaccio, *The Decameron*; and Shakespeare, *Antony and Cleopatra*.
3-5 units, *not given this year*

ITALGEN 281. Novels into Film—20th-century Italian novels and their film adaptations. Texts include *The Leopard* (Tomasi di Lampedusa/De Sica), *The Garden of the Finzi-Continis* (Bassani, De Sica), *The Conformist* (Moravia/Bertolucci), *Christ Stopped at Eboli* (Levi/Rosi), *Padre/Padrone* (Ledda/Taviani).
4 units, *Win* (Springer, C)

ITALGEN 288. Decadence and Modernism from Mallarmé to Marinetti—(Same as FRENGEN 288.) How the notion of decadence, initially a term of derision, shapes and underlies the positive terms of symbolism and modernism. Readings include theories of decadence and examples of symbolist and modernist texts that attempt to exorcise decadent demons, such as lust, mysticism, and the retreat into artificiality. Authors include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valry, Ungaretti, Marinetti, and Breton.

3-5 units, not given this year

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

1-4 units, Spr (Sussman, S)

ITALGEN 317. Crowds—(Same as COMPLIT 257C/357C, FRENGEN 317.) The place of human multitudes in the Western sociopolitical imagination from 1789 and the present. Theories of collectivity in works such as Tarde's *Laws of Imitation*, Le Bon's *Psychology of Crowds*, Freud's writings on mass psychology, and Canetti's *Crowds and Power*. Representations of crowds in literature, art, theater, and film. How modern mythologies are informed by premodern precedent and reflect upon the question of multitudes in postindustrial societies. Students write semantic histories and curate a virtual gallery.

3-5 units, Aut (Schnapp, J)

ITALGEN 353E. F. T. Marinetti and Futurism—(Same as COMPLIT 335.) Futurist artistic and literary theory and practice from its foundation by Marinetti through its avatars around the world. Focus is on readings from Marinetti; attention to writers and visual artists including Apollinaire, Mayakovsky, and Léger. Topics include: machines and culture; the futurist theater of surprise; poetry and performance; visual poetics and war; futurism's ties to bolshevism and fascism; and aeropainting and aeropoetry.

4 units, Spr (Schnapp, J)

ITALGEN 370. Anthropology of Speed—(Same as COMPLIT 370, FRENGEN 370.) Ideas about accelerated motion; its significance and effects on cultures, from prehistory to the present. Impact of transportation revolutions on beliefs regarding selfhood and society. The rise of forms of intelligence and human skill sets that interact with, resist, or enable such revolutions. Topics include: speed and divinity; the evolution of conventions and techniques for capturing accelerated movement; speed and accident; velocity and liminal states such as inspiration, transport, and intoxication; and cognitive implications of sped-up states and their impact on cultural norms.

3-5 units, Spr (Schnapp, J)

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

1 unit, Aut, Win, Spr (Gumbrecht, H)

LITERATURE, THOUGHT, AND CULTURE

Courses in this section have the subject code ITALLIT.

UNDERGRADUATE

ITALLIT 127. Inventing Italian Literature: Dante, Boccaccio, Petrarca—The origins of Italian literature. Poetry such as 13th-century love lyrics, Dante's *Vita Nuova*, and Petrarca's *Canzoniere*; prose such as stories from Boccaccio's *Decameron*. GER:DB-Hum, WIM

4 units, Aut (Wittman, L)

ITALLIT 128. The Italian Renaissance and the Path to Modernity—The literature, art, and history of the Renaissance and beyond. Readings from the 15th through 18th centuries include Moderata Fonte, Machiavelli, Ariosto, Tasso, Galileo, and Goldoni. Prerequisite: 21 or equivalent. GER:DB-Hum, WIM

4 units, Win (Springer, C)

ITALLIT 129. Modern Italian History and Literature—The history of the Italian nation and national literary identity in the 19th and 20th centuries. The relationship between literary texts and their historical context from the Risorgimento to the Resistance. Focus is on the romantic lyric, futurism, fascism, and the changing status of women. Authors include Foscolo, Leopardi, D'Annunzio, Aleramo, Marinetti, Pirandello, Ungaretti, and Montale. Prerequisite: 21 or equivalent. GER:DB-Hum, WIM

4 units, Spr (Alberti, G)

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

5 units, Win (Staff)

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

2 units, Spr (Staff)

ITALLIT 199. Individual Work

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

ADVANCED LITERATURE

ITALLIT 249. Love and Death in the Decameron—The Black Death as the greatest natural disaster in European history, killing more than a quarter of Europe's population in four years. How the plague occasioned one of the masterpieces of western literature, Boccaccio's *Decameron*, which explores a parallel universe ruled not by death, but by love, a physical, sensual force that subverted the idealized conventions of medieval courtly love.

4 units, not given this year

ITALLIT 285. Identity in Modern Italian Fiction—The quest for a modern identity in the 20th-century Italian novel. The construction of subjectivity as it relates to changes brought about by modernity in Italy, such as mass culture, nationalism, industrialization, feminism, war, secularization, migration, and ethnic diversity. Fiction by Svevo, Pirandello, Calvino, Banti, and Tabucchi. In Italian.

3-5 units, Aut (Wittman, L)

ITALLIT 299. Individual Work

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

GRADUATE

ITALLIT 399. Individual Work—For graduate students working on a special project or predissertation research. May be repeated for credit.

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

COGNATE COURSES

Italian majors are advised to consult the "Division of Literature, Culture, and Languages" section of this bulletin for additional cognate offerings. See respective department listings for course descriptions and General Education Requirements (GER) information. See degree requirements above or the program's student services office for applicability of these courses to a major or minor program.

ARTHIST 412. Problems in Italian Mannerism

5 units, Aut (Staff)

DLCL 189. Honors Thesis Seminar

5 units, Aut (Surwillo, L)

ENGLISH 185. Opera as Cultural History

5 units, Aut (Wyatt, M)

FILMSTUD 130/330. Italian Cinema: Neorealism and Beyond

4 units, Win (Levi, P)

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

OSPFLOR 15. Is the Hero Serious or Facetious? Romances of Chivalry in Sixteenth-Century Europe

5 units, Aut (Sberlati, F)

PARIS

OSPPARIS 25. Literature and the City

4 units, Win (Rullier, F)

OSPPARIS 186F. Contemporary African Literature in French

4 units, Aut (Rullier, F)

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