French and Italian

Courses offered by the Department of French and Italian are listed on the Stanford Bulletin's ExploreCourses web site under the subject codes FRENCH (French General and Literature) and ITALIAN (Italian General and Literature). For courses in French or Italian language instruction with the subject code FRENLANG or ITALLANG, see the "Language Center (http://exploredegrees.stanford.edu/archive/2014-15/schoolofhumanitiesandsciences/languagecenter)" section of this bulletin.

The department is a part of the Division of Literatures, Cultures, and Languages (http://exploredegrees.stanford.edu/archive/2014-15/schoolofhumanitiesandsciences/divisionofliteraturesculturesandlanguages).

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'Études 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.

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.

Stanford in Paris

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

Courses offered in Paris may count toward fulfillment of the requirements of the French major or minor. Students should consult with the Chair 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 (http://osp.stanford.edu/program/paris) web site, or the Overseas Studies Program Office in Sweet Hall.

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.

Mission of the Undergraduate Program in French

The mission of the undergraduate program in French is to expose students to a variety of perspectives in French language, culture, and history by providing majors with training in writing and communication as well as cultural, textual, and historical analysis in order to develop students into critical and global thinkers prepared for careers in business, social service, and government, or for graduate study in French.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to demonstrate:

1. oral proficiency in French beyond the interpersonal level with presentational language abilities.
2. writing proficiency in French beyond the interpersonal level with presentational language abilities.
3. close reading skills of authentic texts in French.
4. the ability to develop effective and nuanced lines of interpretation.

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.

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

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

La Casa Italiana

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

Stanford in Florence

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 (http://osp.stanford.edu/program/florence) web site, or at the Overseas Studies office in Sweet Hall.

Mission of the Undergraduate Program in Italian

The mission of the undergraduate program in Italian is to expose students to a variety of perspectives in Italian language, culture, and history by providing majors with training in writing and communication as well as cultural, textual, and historical analysis in order to develop students into critical and global thinkers prepared for careers in business, social service, and government, or for graduate study in Italian.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program.

Students are expected to demonstrate:

1. oral proficiency in Italian beyond the interpersonal level with presentational language abilities.
2. writing proficiency in Italian beyond the interpersonal level with presentational language abilities.
3. close reading skills of authentic texts in Italian.
4. the ability to develop effective and nuanced lines of interpretation.

Graduate Programs in French and Italian

The department offers a Ph.D. and terminal M.A. in French, a Ph.D. in Italian, and a Ph.D. in French and Italian.

Learning Outcomes (Graduate)

The purpose of the master’s program is to further develop knowledge and skills in French or Italian and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

The Ph.D. is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in French, Italian, or French and Italian. Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge of French, Italian, or French and Italian and to interpret and present the results of such research.

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 major 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.

To graduate with a major in French, students must complete a minimum of 56 units of course work in the major. These units may not be used towards any other major or minor. Courses applied to the major must be taken for a letter grade, and a grade point average (GPA) of 2.0 or better must be achieved in each course. Relevant courses from other departments or programs may also earn credit toward the major with the prior consent of the Chair of Undergraduate Studies. To enroll in all French literature courses, students must have successfully completed FRENLANG 124 Mastering Advanced French Grammar: Grammar through Contemporary Literature and Culture, or successfully tested above this level through the Language Center.

1. Gateway Courses. Students are recommended to take two courses in the FRENCH 120 series.

<table>
<thead>
<tr>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 126</td>
</tr>
<tr>
<td>FRENCH 127</td>
</tr>
<tr>
<td>FRENCH 128</td>
</tr>
</tbody>
</table>

2. Introductory Culture and Literature Courses. Students must take a minimum of three of the following courses. Any one of these courses fulfills the Writing in the Major (WIM) requirement (except FRENCH 131 Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France).

<table>
<thead>
<tr>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 130</td>
</tr>
<tr>
<td>FRENCH 131</td>
</tr>
<tr>
<td>FRENCH 132</td>
</tr>
<tr>
<td>FRENCH 133</td>
</tr>
</tbody>
</table>

3. Medieval/Early Modern Courses. Students must take one course that concerns the period before 1800. Courses from the department must be at or above the 140 level. Courses chosen from outside the department must be pre-approved by the Chair of Undergraduate Studies.

4. Capstone Course. Students must take at least one 200 level FRENCH culture or literature course. Students must take the Oral Proficiency Interview (OPI) two quarters prior to degree conferral. Students should contact the Undergraduate Student Affairs Officer for the major to begin the process.

5. Electives. Students must complete a total of 56 units towards the major. A maximum of 28 units can be elective courses. Elective Courses can be taken within the following parameters.

- Course work within the department. Additional French literature or general courses at the 100- or 200-level taught by French faculty.
- Language Course work. Up to three language courses in French at or above FRENLANG 21C for a maximum of 15 units.
- Coursework in other departments relevant to the degree, with approval by the Chair of Undergraduate Studies.
French and Philosophy Option

The French and Philosophy option requires a total of 65 units as described below. This option is not declared in Axess and does not appear on the transcript nor the diploma. Substitutions and transfer credit are not normally permitted. Up to 10 units of courses taken in the Philosophy department may be taken CR/NC or S/NC; the remainder must be taken for a letter grade. Students interested in this option should review the Philosophy and Literature web site (http://philit.stanford.edu).

Required French Coursework

1. Advanced Language. FRENLANG 124 Mastering Advanced French Grammar: Grammar through Contemporary Literature and Culture

2. Introductory Culture and Literature Courses. Students must take three of the following core courses.

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 130 - Introduction to Medieval and Renaissance French Literature</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 131 - Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 132 - Literature, Revolutions, and Changes in 19th- and 20th-Century France</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 133 - Literature and Society in Africa and the Caribbean</td>
<td>4</td>
</tr>
</tbody>
</table>

3. Upper division French Courses. At least three courses numbered FRENCH 140 or higher.

Students must take the Oral Proficiency Interview (OPI) two quarters prior to degree conferral. Students should contact the Undergraduate Student Affairs Officer for the major to begin the process.

Required Philosophy Coursework

1. Philosophy Writing in the Major.

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHIL 80 - Mind, Matter, and Meaning</td>
<td>5</td>
</tr>
</tbody>
</table>

2. Philosophy and Literature Gateway Course. This course should be taken as early as possible in the student’s career, normally in the sophomore year.

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 181 - Philosophy and Literature</td>
<td>5</td>
</tr>
</tbody>
</table>

Aesthetics, Ethics, Political Philosophy. One course from the PHIL 170 Ethical Theory series.

Language, Mind Metaphysics, and Epistemology. One course from the PHIL 180 series.

History of Philosophy. Two courses in the history of Philosophy, numbered above PHIL 100.

Two additional elective courses of special relevance to the study of philosophy and literature. Students must consult with their advisers, the Chair of Undergraduate Studies, and the undergraduate adviser of the program in philosophical and literary thought.

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

Honors Program

French majors with an overall grade point average (GPA) of 3.3 or above, and who maintain a 3.5 (GPA) in major courses, are eligible to participate in the DLCL’s honors program. Prospective honors students must choose a senior thesis adviser from among their home department’s regular faculty, in their junior year, preferably by March 1, but no later than May 1.

During Spring Quarter of the junior year, a student interested in the honors program should consult with the Chair of Undergraduate Studies of their home department to submit a thesis proposal (2-5 pages), DLCL Honors application and an outline of planned course work for their senior year.

Honors papers vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Honors theses range from 40-90 pages not including bibliography and notes. Please consult the DLCL Honors Handbook for more details on declaring and completing the honors thesis.

Honors students are encouraged to participate in the honors college hosted by Bing Honors College (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_uali/OO_honors_BingHonors.html) and coordinated by the Division of Literatures, Cultures, and Languages. The honors college is offered at the end of the 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 through the Bing program. For more information, view the Bing Honors (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_uali/OO_honors_BingHonors.html) web site.

Enrollment. A minimum of 10 units total, described below, and a completed thesis is required. Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15th 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.

1. Spring Quarter of the junior year (optional) DLCL 189C Honors Thesis Seminar (2-4 units S/NC) under the primary thesis adviser. Drafting or revision of the thesis proposal. The proposal is reviewed by the Chair of Undergraduate Studies and the Director of the department and will be approved or returned for submission.

2. Autumn Quarter of the senior year (required) DLCL 189A Honors Thesis Seminar (4 units S/NC) taught by a DLCL appointed faculty member. Course focuses on researching and writing the honors thesis.

3. Winter Quarter of the senior year (required) DLCL 189B Honors Thesis Seminar (2-4 units Letter grade) under the primary thesis adviser. Focus is on writing under guidance of primary adviser. The letter grade determines if honors is granted or not.

4. Spring Quarter of the senior year (option; mandatory if not taken during junior year) DLCL 189C Honors Thesis Seminar (2-4 units S/NC) under the primary thesis adviser. Honors essays are due to the thesis adviser and student services officer no later than 5:00 p.m. on May 15th of the terminal year.

Bachelor of Arts in Italian

To graduate with a major in Italian, students must complete a minimum of 56 units of course work in the major. These 56 units may not be used towards any other major or minor. Courses applied to the major must be
taken for a letter grade, and a grade point average (GPA) of 2.0 or better must be achieved in each course. Relevant courses from other departments or programs may also earn credit toward the major with the prior consent of the Chair of Undergraduate Studies. To enroll in all ITALIAN or ITALLANG courses taught in Italian at or above the 100 level, students must have successfully completed ITALLANG 22A or the equivalent.

1. Gateway Courses. Students are recommended to take two courses in the Italian gateway series, taught in translation (8 units maximum).

- ITALIAN 100 Masterpieces: Dante 3-5
- ITALIAN 101 Italy: The Good, the Bad and the Ugly 3-5

2. Intermediate Language. Students may earn up to 12 units in second-year language courses (maximum 12 units).

- ITALLANG 21 Second Year Italian, First Quarter 3-4
- ITALLANG 22 Second Year Italian, Second Quarter 3-4
- ITALLANG 23 Second-Year Italian, Third Quarter 3-4

3. Bridge Courses. Students must enroll in at least one bridge course taught in Italian, either in language or culture (minimum 4 units).

- ITALLANG 21A Accelerated Second-Year Italian, Part 1 4-5
- ITALLANG 22A Accelerated Second-Year Italian, Part 2 4-5

4. Core Culture Courses. Students must take all three of the following core courses at Stanford (12 units). Any one of these courses fulfills the Writing in the Major (WIM) requirement.

- ITALLANG 113 Italian Cultural Studies 3
- ITALLANG 114 Advanced Stylistics and Composition 3-4
- ITALLANG 115 Academic and Creative Writing 3-4

5. Electives. A maximum of 22 elective units in courses dealing with Italy at or above the 100 level may be applied to the major. Prior approval from the Chair of Undergraduate Studies is required. The following courses have been pre-approved as electives:

- Course work within the department. Additional ITALIAN literature or general courses at the 100- or 200-level taught by Italian faculty.
- Bing Overseas program. Courses taken at the Bing Overseas Studies in Florence program with prior approval of the Chair of Undergraduate Studies.
- Thinking Matters or Education as Self-Fashioning courses taught at least partially by a faculty member of the French and Italian Department. Maximum of 10 units.
- Structured Liberal Education. Students may count 10 units of SLE towards the major electives. Maximum of 10 units.

- Digital Humanities Course. Student work must reflect Italian interests. Prior approval of the Chair of Undergraduate Studies. Maximum of 5 units.

### Italian and Philosophy Option

#### Required Italian Course Work

The Italian and Philosophy option requires a total of 72 units as described below. This option is not declared in Axess and does not appear on the transcript or diploma. Substitutions and transfer credit are not normally permitted. Up to 10 units of courses taken in the Philosophy department may be taken CR/NC or S/NC; the remainder must be taken for a letter grade. Students interested in this option should review the Philosophy and Literature web site (http://phil Lit.stanford.edu).

1. Intermediate Language. Students may earn up to 12 units in second-year language courses (maximum 12 units).

- ITALLANG 21 Second Year Italian, First Quarter 3-4
- ITALLANG 22 Second Year Italian, Second Quarter 3-4
- ITALLANG 23 Second-Year Italian, Third Quarter 3-4

2. Bridge Courses. Students must enroll in at least one bridge courses taught in Italian, either in language or culture (minimum 4 units).

- ITALLANG 21A Accelerated Second-Year Italian, Part 1 4-5
- ITALLANG 22A Accelerated Second-Year Italian, Part 2 4-5

3. Core Culture Courses. Students must take all three of the following core courses at Stanford (12 units). Any one of these courses fulfills the Writing in the Major (WIM) requirement.

- ITALLANG 113 Italian Cultural Studies 3
- ITALLANG 114 Advanced Stylistics and Composition 3-4
- ITALLANG 115 Academic and Creative Writing 3-4

#### Required Philosophy Coursework

1. Philosophy Writing in the Major.

- PHIL 80 Mind, Matter, and Meaning 5

2. Philosophy and Literature Gateway Course. This course should be taken as early as possible in the student's career, normally in the sophomore year:

- ITALIAN 181 Philosophy and Literature 5

Aesthetics, Ethics, Political Philosophy. One course from the PHIL 170 Ethical Theory series.
Language, Mind, Metaphysics, and Epistemology. One course from the PHIL 180 Metaphysics series.

History of Philosophy. Two courses in the history of philosophy, numbered above PHIL 100.

Two additional elective courses of special relevance to the study of philosophy and literature. Students must consult with their advisers, the Chair of Undergraduate Studies, and the undergraduate adviser of the program in philosophical and literary thought.

3. Capstone Seminar (at least 4 units): One of these courses must be taken in the student's senior year.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPLIT 217</td>
<td>The Poetry of Friedrich Holderlin</td>
<td>3-5</td>
</tr>
<tr>
<td>FRENCH 228E</td>
<td>Getting Through Proust</td>
<td>3-5</td>
</tr>
<tr>
<td>PHIL 193D</td>
<td>Dante and Aristotle</td>
<td>5</td>
</tr>
<tr>
<td>PHIL 194L</td>
<td>Montaigne</td>
<td>4</td>
</tr>
</tbody>
</table>

**Honors Program**

Italian majors with an overall grade point average (GPA) of 3.3 or above, and who maintain a 3.5 (GPA) in major courses, are eligible to participate in the DLCL's honors program. Prospective honors students must choose a senior thesis adviser from among their home department's regular faculty, in their junior year, preferably by March 1, but no later than May 1. During Spring Quarter of the junior year, a student interested in the honors program should consult with the Chair of Undergraduate Studies of their home department to submit a thesis proposal (2-5 pages). DLCL Honors application and an outline of planned course work for their senior year.

Honors papers vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Honors theses range from 40-90 pages not including bibliography and notes. Please consult the DLCL Honors Handbook for more details on declaring and completing the honors thesis.

Honors students are encouraged to participate in the honors college hosted by Bing Honors College (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OU_honors_BingHonors.html) and coordinated by the Division of Literatures, Cultures, and Languages. The honors college is offered at the end of the 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 through the Bing program. For more information, view the Bing Honors (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OU_honors_BingHonors.html) website.

Enrollment: A minimum of 10 units total, described below, and a completed thesis is required. Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15th 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.

Spring Quarter of the junior year (optional) DLCL 189C Honors Thesis Seminar (2-4 units S/NC) under the primary thesis adviser. Drafting or revision of the thesis proposal. The proposal is reviewed by the Chair of Undergraduate Studies and the Director of the department and will be approved or returned for submission.

Autumn Quarter of the senior year (required) DLCL 189A Honors Thesis Seminar (4 units S/NC) taught by a DLCL appointed faculty member. Course will focus on researching and writing the honors thesis.

Winter Quarter of the senior year (required) DLCL 189B Honors Thesis Seminar (2-4 units Letter grade) under the primary thesis adviser. Focus will be on writing under guidance of primary adviser. The letter grade will determine if honors is granted or not.

Spring Quarter of the senior year (option; mandatory if not taken during junior year) DLCL 189C Honors Thesis Seminar (2-4 units S/NC) under the primary thesis adviser. Honors essays are due to the thesis adviser and Student Service Officer no later than 5:00 p.m. on May 15th of the terminal year.

Spring Quarter of the senior year (required) DLCL 199 Honors Thesis Oral Presentation (1 unit S/NC). Enroll with primary thesis adviser.

**Joint Major Programs in French and Computer Science and in Italian and Computer Science**

The joint major program (JMP), authorized by the Academic Senate for a pilot period of six years, permits students to major in both Computer Science and one of ten Humanities majors. See the "Joint Major Program (http://exploredegrees.stanford.edu/archive/2014-15/undergraduatedegreesandprograms/#jointmajortext)" section of this bulletin for a description of University requirements for the JMP. See also the Undergraduate Advising and Research JMP web site and its associated FAQs.

Students completing the JMP receive a B.A.S. (Bachelor of Arts and Sciences).

Because the JMP is new and experimental, changes to procedures may occur; students are advised to check the relevant section of the bulletin periodically.

**French Major Requirements in the Joint Major Program**

See the "Computer Science Joint Major Program (http://exploredegrees.stanford.edu/archive/2014-15/schoolofengineering/computerscience/#jointmajorprogramtext)" (http://exploredegrees.stanford.edu/archive/2014-15/schoolofengineering/computerscience) " section of this bulletin for details on Computer Science requirements.

To graduate with a joint major in Computer Science and French, students must complete a minimum of 46 units of coursework in French in addition to the Computer Science requirements for the joint major. These 46 units may not be used towards any other major or minor. Courses applied to the major must be taken for a letter grade, and a grade point average (GPA) of 2.0 or better must be achieved in each course. Relevant courses from other departments or programs may also earn credit toward the major with the prior consent of the Chair of Undergraduate Studies. To enroll in all FRENCH courses taught in French at or above the 130-level, students must have successfully completed FRENLANG 124, Mastering Advanced French Grammar: Grammar through Contemporary Literature and Culture, or successfully tested above this level through the Language Center.

1. **Gateway Courses.** Students are recommended to take two courses in the FRENCH 120 series.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 126</td>
<td>Fiction, Economics and the Postcolonial</td>
<td>3-5</td>
</tr>
<tr>
<td>FRENCH 127</td>
<td>Fatal Attractions: A Brief History of Passion in the French Tradition</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 128</td>
<td>Revolutionary Moments in French Thought</td>
<td>3-5</td>
</tr>
</tbody>
</table>

2. **Introductory Culture and Literature Courses.** Students must take a minimum of three of the following courses. Any one of these courses fulfills the Writing in the Major (WIM) requirement (except,

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 130</td>
<td>Introduction to Medieval and Renaissance French Literature</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 131</td>
<td>Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 132</td>
<td>Literature, Revolutions, and Changes in 19th- and 20th-Century France</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 133</td>
<td>Literature and Society in Africa and the Caribbean</td>
<td>4</td>
</tr>
</tbody>
</table>

3. Medieval/Early Modern Courses. Students must take one course that concerns the period before 1800. Courses from the department must be at or above the 140 level. Courses chosen from outside the department must be pre-approved by the Chair of Undergraduate Studies.

4. Two Capstone Courses. Students must take at least one 200 level FRENCH culture or literature course and a blended capstone project. Senior year the student enrolls in a 2 unit independent study FRENCH 199 with a DLCL faculty member. The faculty member advising this project must sign off on this description. In order to have it approved as their capstone French and Computer Science project, the student must submit a description of their project to the Chair of Undergraduate Studies in French.

Students must take the Oral Proficiency Interview (OPI) two quarters prior to degree conferral. Students should contact the undergraduate student services officer for the major to begin the process.

5. Electives. Students must complete a total of 46 units towards the major. A maximum of 18 units can be elective courses. Elective courses can be taken within the following parameters.

- Course work within the department. Additional French literature or general courses at the 100- or 200- level taught by French faculty.
- Language Course work. Up to three language courses in French at or above FRENLANG 21C for a maximum of 15 units.
- Coursework in other departments relevant to the degree, with approval by the Chair of Undergraduate Studies.
- Bing Overseas program. Courses taken at the Bing Overseas Studies in Paris program with prior approval of the Chair of Undergraduate Studies.
- Thinking Matters courses taught at least partially by a faculty member of the French and Italian Department. Maximum of 10 units.
- Structured Liberal Education. Students may count 10 units of SLE towards the major electives. Maximum of 10 units.
- Digital Humanities Course. Prior approval of the Chair of Undergraduate Studies. Maximum of 5 units.

Honors Program

Students have the option to complete the Honors Program for Computer Science and French, by completing an honors thesis that is partially or fully integrated with Computer Science; such a thesis would fulfill both the capstone and honors requirements for this degree. Students also have the option to complete the honors program for French only; such a thesis would not fulfill the capstone requirement for this degree.

French majors with an overall grade point average (GPA) of 3.3 or above, and who maintain a 3.5 (GPA) in major courses, are eligible to participate in the DLCL's honors program. Prospective honors students must choose a senior thesis adviser from among their home department's regular faculty, in their junior year, preferably by March 1, but no later than May 1. During Spring Quarter of the junior year, a student interested in the honors program should consult with the Chair of Undergraduate Studies of their home department to submit a thesis proposal (2-5 pages), DLCL honors application and an outline of planned course work for their senior year.

Honors papers vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Honors theses range from 40-90 pages not including bibliography and notes. See the DLCL Honors Handbook for more details on declaring and completing the honors thesis.

Honors students are encouraged to participate in the honors college hosted by Bing Honors College (http://www.stanford.edu/dept/undergrad/cgi-bin/ drupal_ual/OO_honors_BingHonors.html) and coordinated by the Division of Literatures, Cultures, and Languages. The honors college is offered at the end of the 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 through the Bing program. For more information, view the Bing Honors (http://www.stanford.edu/dept/ undergrad/cgi-bin/drupal_ual/OO_honors_BingHonors.html) web site.

Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15th 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.

Italian Major Requirements in the Joint Major Program


To graduate with a joint major in Computer Science and Italian Studies, students must complete a minimum of 50 units of course work in Italian in addition to the Computer Science requirements for the dual major. These 50 units may not be used toward any other major or minor. Courses applied to the major must be taken for a letter grade, and a grade point average (GPA) of 2.0 or better must be achieved in each course. Relevant courses from other departments or programs may also earn credit toward the major with the prior consent of the Chair of Undergraduate Studies. To enroll in all ITALLANG courses taught in Italian at or above the 100-level, students must have successfully completed ITALLANG 22A or the equivalent.

1. Gateway Courses. Students are recommended to take two courses in the Italian gateway series (8 units maximum towards the degree).

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 21</td>
<td>Second Year Italian, First Quarter</td>
<td>3-4</td>
</tr>
<tr>
<td>ITALLANG 22</td>
<td>Second-Year Italian, Second Quarter</td>
<td>3-4</td>
</tr>
<tr>
<td>ITALLANG 23</td>
<td>Second-Year Italian, Third Quarter</td>
<td>3-4</td>
</tr>
</tbody>
</table>

2. Intermediate Language. Students may earn up to 12 units in second-year language courses (minimum 12 units)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 21A</td>
<td>Accelerated Second-Year Italian, Part 1</td>
<td>4-5</td>
</tr>
<tr>
<td>ITALLANG 22A</td>
<td>Accelerated Second-Year Italian, Part 2</td>
<td>4-5</td>
</tr>
</tbody>
</table>

3. Bridge Courses. Students must enroll in at least one bridge course taught in Italian, either in language or culture (minimum 4 units).

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 113</td>
<td>Italian Cultural Studies</td>
<td>3</td>
</tr>
</tbody>
</table>
4. Core Culture Courses. Students must take all three of the following core courses at Stanford (12 units). Any one of these courses fulfills the Writing in the Major (WIM) requirement.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 114</td>
<td>Advanced Stylistics and Composition</td>
<td>3-4</td>
</tr>
<tr>
<td>ITALLANG 115</td>
<td>Academic and Creative Writing</td>
<td>3-4</td>
</tr>
</tbody>
</table>

5. Capstone Course. Senior year the student will enroll in a 2 unit independent study ITALIAN 199 with a DLCL faculty member. The faculty member advising this project must sign off on this description. In order to have it approved as their capstone Italian and Computer Science project the student will need to submit a description of their project to the Chair of Undergraduate Studies in Italian.

Students must take the Oral Proficiency Interview (OPI) two quarters prior to degree conferral. Students should contact the Undergraduate Student Affairs Officer for the major to begin the process.

6. Electives. A maximum of 14 elective units dealing with Italy at or above the 100-level may be applied to the major. Prior approval from the Chair of Undergraduate Studies is required. The following courses have been pre-approved as electives:

- Bing Overseas program. Courses taken at the Bing Overseas Studies in Florence program with prior approval of the Chair of Undergraduate Studies.
- Thinking Matters or Education as Self-Fashioning courses taught at least partially by a faculty member of the French and Italian Department. Maximum of 10 units.
- Structured Liberal Education. Students may count 10 units of SLE towards the major electives. Maximum of 10 units.
- Digital Humanities Course. Student work must reflect Italian interests. Prior approval of the Chair of Undergraduate Studies. Maximum of 5 units.

Honors Program

Students have the option to complete the honors program for Computer Science and Italian, by completing an honors thesis that is partially or fully integrated with Computer Science; such a thesis would fulfill both the capstone and Honors requirements for this degree. Students also have the option to complete the honors program for Italian only; such a thesis would not fulfill the capstone requirement for this degree.

Italian majors with an overall grade point average (GPA) of 3.3 or above, and who maintain a 3.5 (GPA) in major courses, are eligible to participate in the DLCL’s honors program. Prospective honors students must choose a senior thesis adviser from among their home department’s regular faculty, in their junior year, preferably by March 1, but no later than May 1. During Spring Quarter of the junior year, a student interested in the honors program should consult with the Chair of Undergraduate Studies of their home department to submit a thesis proposal (2-5 pages), DLCL Honors application and an outline of planned course work for their senior year.

Honors papers vary considerably in length as a function of their topic, historical scope, and methodology. They may make use of previous work developed in seminars and courses, but display an enhanced comparative or theoretical scope. Quality rather than quantity is the key criterion. Honors theses range from 40-90 pages not including bibliography and notes. See the DLCL Honors Handbook for more details on declaring and completing the honors thesis.

Honors students are encouraged to participate in the honors college hosted by Bing Honors College (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OO_honors_BingHonors.html) and coordinated by the Division of Literatures, Cultures, and Languages. The honors college is offered at the end of the 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 through the Bing program. For more information, view the Bing Honors (http://www.stanford.edu/dept/undergrad/cgi-bin/drupal_ual/OO_honors_BingHonors.html) website.

Honors essays are due to the thesis adviser no later than 5:00 p.m. on May 15th 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.

Declaring a Joint Major Program

To declare the joint major, students must first declare each major through Axess, and then submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (http://studentaffairs.stanford.edu/sites/default/files/registrars/files/change_UG_program.pdf) The Major-Minor and Multiple Major Course Approval Form (http://studentaffairs.stanford.edu/sites/default/files/registrars/files/MajMin_MultMaj.pdf) is required for graduation for students with a joint major.

Dropping a Joint Major Program

Information about dropping a joint major program is still being developed. This bulletin will be updated when that information is available. Student may consult the Student Services Center (http://studentaffairs.stanford.edu/studentservicescenter) with questions concerning dropping the joint major.

Transcript and Diploma

Students completing a joint major graduate with a B.A.S. degree. The two majors are identified on one diploma separated by a hyphen. There will be a notation indicating that the student has completed a “Joint Major”. The two majors are identified on the transcript with a notation indicating that the student has completed a "Joint Major".

Minor in French

To earn a minor in French, students must complete a minimum of 24 units of course work in the department. These 24 units may not be used towards any other major or minor. Courses applied to the minor must be taken for a letter grade, and a grade point average (GPA) of 2.0 or better must be achieved in each course. To enroll in all French literature courses, students must have successfully completed FRENLANG 124 Mastering Advanced French Grammar: Grammar through Contemporary Literature and Culture or successfully tested above this level through the Language Center.

1. Introductory Culture and Literature Courses: Students must take a minimum of three French Literature courses. Two must be from the FRENCH 130 sequence (8 units):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 130</td>
<td>Introduction to Medieval and Renaissance French Literature</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 131</td>
<td>Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France</td>
<td>4</td>
</tr>
</tbody>
</table>
2. Electives. A maximum of 12 elective units may be applied to the minor. Prior approval from the Chair of Undergraduate Studies is required. The following courses have been pre-approved as electives:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENLANG 21C</td>
<td>4-5</td>
</tr>
<tr>
<td>FRENLANG 22C</td>
<td>4-5</td>
</tr>
<tr>
<td>FRENLANG 23C</td>
<td>4-5</td>
</tr>
<tr>
<td>FRENLANG 120</td>
<td>3</td>
</tr>
<tr>
<td>FRENLANG 124</td>
<td>4-5</td>
</tr>
<tr>
<td>OSPPARIS courses</td>
<td></td>
</tr>
<tr>
<td>IHUM, Thinking Matters, and SLE. A maximum of 5 units from select IHUM or Thinking Matters courses, or SLE.</td>
<td></td>
</tr>
</tbody>
</table>

Minor in Italian

To earn a minor in Italian, students must complete a minimum of 24 units of coursework in Italian language and culture. These 24 units may not be used towards any other major or minor. Courses applied to the minor must be taken for a letter grade, and a grade point average (GPA) of 2.0 or better must be achieved in each course. To enroll in all ITALIAN or ITALLANG courses taught in Italian at or above the 100 level, students must have successfully completed ITALLANG 22A or the equivalent.

1. Intermediate Language. Students may earn up to 12 units in second-year language courses (minimum 12 units)

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 21</td>
<td>3-4</td>
</tr>
<tr>
<td>ITALLANG 22</td>
<td>3-4</td>
</tr>
<tr>
<td>ITALLANG 23</td>
<td>3-4</td>
</tr>
<tr>
<td>or</td>
<td></td>
</tr>
<tr>
<td>ITALLANG 21A</td>
<td>4-5</td>
</tr>
<tr>
<td>ITALLANG 22A</td>
<td>4-5</td>
</tr>
</tbody>
</table>

2. Bridge Courses and Core Culture Courses. Students must take at least two of the following courses taught in Italian at Stanford (minimum 8 units):

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 113</td>
<td>3</td>
</tr>
<tr>
<td>ITALLANG 114</td>
<td>3-4</td>
</tr>
<tr>
<td>ITALLANG 115</td>
<td>3-4</td>
</tr>
<tr>
<td>ITALIAN 127</td>
<td>4</td>
</tr>
<tr>
<td>ITALIAN 128</td>
<td>4</td>
</tr>
<tr>
<td>ITALIAN 129</td>
<td>4</td>
</tr>
</tbody>
</table>

3. Electives. A maximum of 8 elective units may be applied to the minor. Prior approval from the Chair of Undergraduate Studies is required. The following courses have been pre-approved as electives:

- Thinking Matters or Education as Self-Fashioning courses taught at least partially by a faculty member in Italian. Maximum of 5 units.
- Structured Liberal Education. Students may count 5 units of SLE towards the major electives. Maximum of 5 units.
- Digital Liberal Education. Students may count 5 units of Digital Liberal Education towards the major electives. Maximum of 5 units.
- Courses taught in Italian at Stanford (minimum 8 units).

Minor in Modern Languages

The Division of Literatures, Cultures, and Languages offers a minor in Modern Languages. This minor draws on literature and language courses offered through this and other literature departments. See the "Division of Literatures, Cultures, and Languages" section of this bulletin for further details about the minor and its requirements.

Coterminal Bachelor's and Master's Program in French or Italian

University requirements for the coterminal M.A. are described in the "Coterminal Bachelor's and Master's Degrees" section of this bulletin. For University coterminal degree program rules and University application forms, see the Stanford Undergrad Coterm Guide (http://undergrad.stanford.edu/advising/student-guides/coterm). Each year the department admits a small number of undergraduates to the coterminal B.A. and M.A. degree in French or in Italian. Applications for Autumn quarter must be submitted by January 31 of the senior year to the Director of the Department and must include:

- a written statement of purpose
- two letters of recommendation from faculty at Stanford
- a transcript.

Students accepted into the coterminal program must have been undergraduate majors in the relevant language and must meet all requirements both for the B.A. and the M.A.

Master of Arts in French

University regulations pertaining to the M.A. are listed in the "Graduate Degrees" section of this bulletin. 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 minimum grade point average (GPA) of 3.3, as well as pass the master's examination at the end of their studies. 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.

Applicants should consult Graduate Admissions (http://gradadmissions.stanford.edu) for information related to the application.
process. Candidates for this degree are not eligible for financial aid or for teaching assistantships.

Examination

The terminal M.A. examination is administered between the third and fifth week of Spring Quarter by a three-member committee, selected each year by the Chair of Graduate Studies. It consists of two parts:

1. Written Exam

The two-hour written exam tests the candidate’s general knowledge of French literature and is based on the French Ph.D. reading list which may be obtained from the chair of Graduate Studies, Student Affairs Officer, or by referencing the French and Italian Graduate Student Handbook.

The exam requires that the candidate answer two questions (out of three) in a manner that demonstrates his/her ability to synthesize and draw parallels between periods, genres, and systems of representation on the basis of the standard reading list. One question must be answered in French. 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 (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 Spring Quarter.

2. Oral Exam

The 90-minute oral exam is based upon 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 oral portions of the examination. If it is judged adequate, the M.A. degree is granted. In no event may the master's written and oral exams be taken more than twice.

Doctor of Philosophy in French

University regulations pertaining to the Ph.D. are listed in the "Graduate Degrees (http://exploredegrees.stanford.edu/archive/2014-15/graduatedegrees)" section of this bulletin.

Degree Requirements

1. Course Work

A candidate for the Ph.D. degree must complete at least 135 units of graduate-level study. 72 of the 135 units must be taken within the department. All course work should be selected in consultation with the Chair of Graduate Studies.

Required Courses—

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 369</td>
<td>Introduction to Graduate Studies: Criticism as</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Profession (must be taken in first year of studies)</td>
<td></td>
</tr>
<tr>
<td>DLCL 301</td>
<td>The Learning and Teaching of Second Languages</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(must be taken in the first year of studies)</td>
<td></td>
</tr>
</tbody>
</table>

A minimum of five literature courses taught in French at the graduate level. Three of the required five courses must be taken within the first year.

Elective Courses— Apart from the required courses above, students are granted considerable freedom in structuring a course of study appropriate to their individual needs. During the first year, most course work is done within the French and Italian department, in order to ensure an adequate preparation for the qualifying examination. Students are encouraged to take a variety of courses in order to be exposed to different periods and issues. Students are not allowed to take Independent Study during their first year. In the second and third years, however, the program of study is tailored to the specific interests of the student.

2. Examinations

Successful completion of all department and University examinations. Students may not take any department or University exam while course work is incomplete.

3. Dissertation

Submission and approval of a dissertation.

4. Teaching

Ph.D. students are required to teach a minimum of five courses within their five years of funding.

5. Language Requirements

Attaining a native or near-native fluency in French is a requirement to qualify for the Ph.D. degree. Upon entering the program, candidates must contact the Language Center and arrange to take the OPI (Oral Proficiency Interview) to determine their fluency in French. An advanced level or above must have been reached by the time candidates take their qualifying exam in Autumn Quarter of the second year of study. If a student fails to score in the advanced bracket of the OPI test upon entering, he/she is tested again at the beginning of the second year. It is the responsibility of the candidates to design a course of study to improve his or her proficiency in French. Candidates who do not meet the minimum language requirement must discuss their plans to meet this requirement with the Chair of Graduate Studies. 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 adviser as a function of the student's area of specialization. Such proficiency may be demonstrated either by completing 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 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 must be completed by the end of the third year.

6. Candidacy

Admission to candidacy is an important decision grounded in an overall assessment of a student’s ability to successfully complete the Ph.D. program. Per University policy, students are expected to complete department qualifying procedures and apply for candidacy by the end of the second year in residence. In reviewing a student for admission to candidacy, the faculty considers a student’s academic progress including but not limited to: advanced language proficiency, coursework, performance on the Qualifying Exam (or Field Exam for those with a waiver of the Qualifying Exam), and successful completion of teaching and research assistantships. A student must also have completed at least 3 units of work with each of 4 Stanford faculty members prior to consideration for candidacy. In addition to successful completion of department prerequisites, a student is only admitted to candidacy if the faculty makes the judgment that the student has the potential to successfully complete the requirements of the degree program. Candidacy is determined by faculty vote. Failure to advance to candidacy results in the dismissal of the student from the doctoral program. Candidacy is valid for five years and students are required to maintain active candidacy through conferral of the doctoral degree. All requirements for the degree must be completed before candidacy expires. The Department of French and Italian conducts regular reviews of each student’s academic performance, both prior to and following successful admission to candidacy. Failure to make satisfactory progress to degree may result in dismissal from the
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, must request Terminal Graduate Registration status to complete their dissertations. Each quarter, all TGR students must enroll in FRENCH 802 TGR Dissertation for zero units, in the appropriate section for their adviser.

Grading

Doctoral students in the department must take required courses for a letter grade if available and are expected to earn a grade of ‘B+’ or better in each course. Any grade of ‘B’ or below is considered to be less than satisfactory. Grades of ‘B’ or below are reviewed by faculty: while the grade will stand, the student may be required to revise and resubmit the work associated with that course.

Examinations

There are three examinations: the Qualifying Examination, the Field Examination, and the University Oral Examination. Students may not take any department or University exam while coursework is incomplete.

Qualifying Examination

The first oral examination, which takes place in the week prior to autumn quarter of the second year of study, tests the student's knowledge of language and literature and his/her aptitude for critical thinking. The examining committee, determined by the Director of French and Italian, schedules the precise exam date and time.

The exam is based on a standard reading list covering major works from all periods of literature in the language(s) of study, from the Middle Ages to present day. The list may be expanded to reflect a student's particular interests, but not abridged. The reading list may be obtained from the Chair of Graduate Studies, the Graduate Student Affairs Officer, or by referencing the French and Italian student handbook.

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 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. You may bring a single letter-sized page of notes, printed in 12-point font, with no full sentences except for quotations; you must hand it in at the end of the exam.

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(s) 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 and demonstrate the ability to formulate an original point of view on such texts and contexts.

Students who do not pass the Qualifying Exam their first time may be placed on probation with limited enrollment and be allowed to retake the exam at the end of Autumn Quarter. Should the student not pass the retake exam, his or her studies in the Ph.D. program will be concluded.

Students already holding an advanced degree in the relevant area may request to be excused from the Qualifying Exam. However, the student must present a formal request for a waiver to the Chair of Graduate Studies by the end of autumn quarter of the first year. Such a request must document the course work completed elsewhere and include all relevant reading lists. Only in cases where taking the Qualifying Exam would involve considerable repetition of already completed work is such a waiver likely to be granted.

Field Examination

The second oral examination takes place in week prior to autumn quarter of the third year of study. Students waived from the Qualifying Exam will take the Field Exam in the week prior to autumn quarter of the second year of study. The exam is 100 minutes in length and consists of two parts:

1. A 20-minute presentation by the student on a topic (a particular literary genre or a broad theoretical, historical, or interdisciplinary question) freely chosen and developed by the individual student working in collaboration with his/her adviser and the Chair of Graduate Studies. The student should design this research project so that it has the focus of an article or a seminar he/she might teach. The student should discuss the proposed topic with the Chair of Graduate Studies before the end of the quarter preceding the quarter in which he/she plans to take the exam; together they choose a committee of three faculty members with interests close to the proposed topic. In most cases, one of these committee members is the student's adviser. This presentation is followed by a 20-minute discussion.

2. A 60-minute discussion of a reading list, assembled by the student, which covers about a century of writing. The reading list should include works in all genres relevant to the period covered and should be around two single-spaced pages in length. The list may well include critical and scholarly works or texts from outside the traditional domain of literary studies in the chosen tradition (such as film, philosophy, other literary traditions), but such coverage should be regarded as supplemental except in rare instances where the chair and faculty advisers have agreed to define these materials as the student's field. Students are required to discuss the reading list for the examination with the Chair of Graduate Studies and with members of their committee during the quarter preceding the examination. A final reading list must be submitted to the committee no later than two weeks preceding the examination. Each member of the committee is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications. The aim of these questions is to establish the student's credentials as a specialist in the period of his/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 interest. The tendency to bias reading lists towards the dissertation topic, be it an author or a genre, does not cancel the obligation to cover the major figures and genres. It is understandable that some students, by their third year, have become so deeply committed to their work toward the dissertation that they wish to use the preparation period for the examination as part of their dissertation research. Certainly, some of the exam work may prove relevant, but students should also remember that the examination is the central means of certifying their expertise in a literary period.

The University Oral Examination

This examination takes the form of a dissertation proposal defense. It is to be taken no later than Spring Quarter of the student's third year. Students must have completed all course work and language requirements before the quarter in which they take the University Oral examination. One quarter prior to the University Oral examination, students must schedule the exam date and time as well as work with their primary adviser to obtain an outside chair for the examination.

Two weeks before the exam, the student must submit to the committee a 25-35 page proposal, which must contain the following parts:

1. A clear presentation of the student's central thesis
2. A synthetic overview of the dissertation
3. a description of the methodology that is used in the dissertation
4. an in-depth discussion of current secondary sources on the topic.

The student must also append a bibliography, but this does not take the place of number 4. The proposal must be prepared in close consultation with the dissertation director during the months preceding the exam.

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

After a 20-minute presentation on the part of the candidate, each member of the committee (apart from the committee chair) questions the student for 20 minutes. At the end of the hour and forty minutes, the faculty readers vote on the outcome of the exam. If the outcome is favorable, (four out of five votes in favor of the student passing), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory, the dissertation readers may ask the student to revise and resubmit the dissertation prospectus and to schedule a second exam. A student who fails a second time will be released from the Ph.D. program and awarded a terminal M.A. degree.

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 Chair 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 second year of study, each student should have chosen a faculty adviser whose expertise is appropriate to his/her own area of research and interests.

Yearly Review
The faculty provide students with timely and constructive feedback on their progress toward the Ph.D. In order to evaluate students’ progress and to identify potential problem areas, the department's faculty reviews the academic progress of each student at the end of the academic year. The yearly reviews are primarily intended to identify developing problems that could impede progress. In most cases, students are simply given constructive feedback, but if more serious concerns warrant, a student may be placed on probation with specific guidelines for addressing the problems detected. Possible outcomes of the yearly review include (1) continuation of the student in good standing, or (2) placing the student on probation, with specific guidelines for the period on probation and the steps to be taken in order to be returned to good standing. For students on probation at this point (or at any other subsequent points), possible outcomes of a review include: (1) restoration to good standing; (2) continued probation, again with guidelines for necessary remedial steps; or (3) termination from the student in good standing, or (2) placing the student on probation, with specific guidelines for the period on probation and the steps to be taken in order to be returned to good standing. For students on probation at this point (or at any other subsequent points), possible outcomes of a review include: (1) restoration to good standing; (2) continued probation, again with guidelines for necessary remedial steps; or (3) termination from the student in good standing.

Doctor of Philosophy in Italian
University regulations pertaining to the Ph.D. are listed in the "Graduate Degrees" section of this bulletin.

Degree Requirements
1. Course Work
A candidate for the Ph.D. degree must complete at least 135 units of graduate-level study. 72 of the 135 units must be taken within the department. All course work should be selected in consultation with the Chair of Graduate Studies.

Required Courses—

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN 369</td>
<td>Introduction to Graduate Studies: Criticism as</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Profession (must be taken in the first year of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>studies)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A minimum of five literature courses taught in</td>
<td>15-25</td>
</tr>
<tr>
<td></td>
<td>Italian at the graduate level. Three of the</td>
<td></td>
</tr>
<tr>
<td></td>
<td>required five courses must be taken within the</td>
<td></td>
</tr>
<tr>
<td></td>
<td>first year.</td>
<td></td>
</tr>
<tr>
<td>DLCL 301</td>
<td>The Learning and Teaching of Second Languages</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(must be taken in the first year of studies)</td>
<td></td>
</tr>
</tbody>
</table>

Elective Courses— Apart from the required courses above, students are granted considerable freedom in structuring a course of study appropriate to their individual needs. During the first year, most course work is done within the French and Italian department, in order to ensure an adequate preparation for the qualifying examination. Students are encouraged to take a variety of courses in order to be exposed to different periods and issues. Students are not allowed to take Independent Study during their first year. In the second and third years, however, the program of study is tailored to the specific interests of the student.

2. Examinations
Successful completion of all department and University examinations. Students may not take any department or University exam while coursework is incomplete.

3. Dissertation
Submission and approval of a dissertation.

4. Teaching
Ph.D. students are required to teach a minimum of five courses within their five years of funding.

5. Language Requirements
Attaining a native or near-native fluency in Italian is a requirement to qualify for the Ph.D. degree. Upon entering the program, candidates must contact the Language Center and arrange to take the OPI (Oral Proficiency Interview) to determine their fluency in Italian. An advanced level or above must have been reached by the time candidates take their qualifying exam in the Autumn Quarter of the second year of study. If a student fails to score in the advanced bracket of the OPI test upon entering, he/she is tested again at the beginning of the second year. It is the responsibility of the candidates to design a course of study to improve their proficiency in Italian. Candidates who do not meet the minimum language requirement must discuss their plans to meet this requirement with the Chair of Graduate Studies. By the end of the third year, students 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.

6. Candidacy
Admission to candidacy is an important decision grounded in an overall assessment of a student’s ability to successfully complete the Ph.D. program. Per University policy, students are expected to complete department qualifying procedures and apply for candidacy by the end of the second year in residence. In reviewing a student for admission to candidacy, the faculty considers a student’s academic progress including but not limited to: advanced language proficiency, coursework, performance on the Qualifying Exam, and successful completion of teaching and research assistantships. A student must also have completed at least 3 units of work with each of 4 Stanford faculty members prior to consideration for candidacy. In addition to successful completion of department prerequisites, a student is only admitted to candidacy if the faculty makes the judgment that the student has the potential to successfully complete the requirements of
The exam is 90 minutes in length and consists of two parts: the French and Italian student handbook. Additional information about University candidacy policy is available in the Bulletin (http://exploredegrees.stanford.edu/archive/2014-15/graduatedegrees/doctoraltext) and GAP (http://gap.stanford.edu/4-6.html).

7. 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, must request Terminal Graduate Registration status to complete their dissertations. Each quarter, all TGR students must enroll in ITALIAN 802 TGR Dissertation for zero units, in the appropriate section for their adviser.

Grading

Doctoral students in the department must take required courses for a letter grade if available and are expected to earn a grade of ‘B+’ or better in each course. Any grade of ‘B’ or below is considered to be less than satisfactory. Grades of ‘B’ or below are reviewed by faculty; while the grade will stand, the student may be required to revise and resubmit the work associated with that course.

Examinations

There are three examinations: the Qualifying Examination, the Field Examination, and the University Oral Examination. Students may not take any department or University exam while coursework is incomplete.

Qualifying Examination

The first oral examination, which takes place in the first two weeks of October of the second year of study, tests the student’s knowledge of language and literature and his/her aptitude for critical thinking. The examining committee, determined by the Director of French and Italian, schedules the precise exam date and time.

The exam is based on a standard reading list covering major works from all periods of literature in the language(s) of study, from the Middle Ages to present day. The list may be expanded to reflect a student’s particular interests, but not abridged. The reading list must be submitted to the committee no later than two weeks before the quarter preceding the examination. Each member of the committee is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications. The aim of these questions is to establish the student’s credentials as a specialist in the period of his/her field. Students are required to discuss the reading list for the examination with the Chair of Graduate Studies and with members of their committee during the quarter preceding the examination. A final reading list must be submitted to the committee no later than two weeks preceding the examination. Each member of the committee is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications. The aim of these questions is to establish the student’s credentials as a specialist in the period of his/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 interest. The tendency to bias reading lists towards 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.

Field Examination

The second oral examination takes place in the Autumn Quarter of the third year of study. The exam is 100 minutes in length and consists of two parts:

1. A 20-minute presentation by the student on a topic (a particular literary genre or a broad theoretical, historical, or interdisciplinary question) freely chosen and developed by the individual student working in collaboration with his/her adviser and the Chair of Graduate Studies. The student should design this research project so that it has the focus of an article or a seminar he/she might teach. The student should discuss the proposed topic with the Chair of Graduate Studies before the end of the quarter preceding the quarter in which he/she plans to take the exam; together they choose a committee of two faculty members with interests close to the proposed topic. (In most cases, one of these committee members is the student’s adviser.) In addition to these two members, the examination committee includes the Chair of Graduate Studies, who serves in an ex officio capacity as the third member of the examination committee. This presentation is followed by a 20-minute discussion.

2. A 60-minute discussion of a reading list, assembled by the student, which covers about a century of writing. The reading list should include works in all genres relevant to the period covered and should be around two single-spaced pages in length. The list may well include critical and scholarly works or texts from outside the traditional domain of literary studies in the chosen tradition (such as film, philosophy, other literary traditions), but such coverage should be regarded as supplemental except in rare instances where the chair and faculty advisers have agreed to define these materials as the student’s field. Students are required to discuss the reading list for the examination with the Chair of Graduate Studies and with members of their committee during the quarter preceding the examination. A final reading list must be submitted to the committee no later than two weeks preceding the examination. Each member of the committee is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications. The aim of these questions is to establish the student’s credentials as a specialist in the period of his/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 interest. The tendency to bias reading lists towards the dissertation topic, be it an author or a genre, does not cancel the obligation to cover the major figures and genres. It is understandable that some students, by their third year, have become so deeply committed to their work toward the dissertation that they wish to use the preparation period for the examination as part of their dissertation research. Certainly, some of the exam work may prove relevant, but students should also remember that the examination is the central means of certifying their expertise in a literary period.

The University Oral Examination

This examination takes the form of a dissertation proposal defense. It is to be taken no later than Autumn Quarter of the student’s fourth year. Students must have completed all course work and language requirements before the quarter in which they take the University Oral examination. One quarter prior to the University Oral examination, students must schedule the
exam date and time as well as work with their primary adviser to obtain an outside chair for the examination.

Two weeks before the exam, the student must submit to the committee a 25-35 page proposal, which must contain the following parts:

1. a clear presentation of the student's central thesis
2. a synthetic overview of the dissertation
3. a description of the methodology that is used in the dissertation
4. an in-depth discussion of current secondary sources on the topic.

The student must also append a bibliography, but this does not take the place of number 4. The proposal must be prepared in close consultation with the dissertation director during the months preceding the exam.

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

After a 20-minute presentation on the part of the candidate, each member of the committee (apart from the committee chair) questions the student for 20 minutes. At the end of the hour and forty minutes, the faculty readers vote on the outcome of the exam. If the outcome is favorable, (four out of five votes in favor of the student passing), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory, the dissertation readers may ask the student to revise and resubmit the dissertation prospectus and to schedule a second exam. A student who fails a second time will be released from the Ph.D. program and awarded a terminal M.A. degree.

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 Chair 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 second year of study, each student should have chosen a faculty adviser whose expertise is appropriate to his/her own area of research and interests.

Yearly Review

The faculty provide students with timely and constructive feedback on their progress toward the Ph.D. In order to evaluate students’ progress and to identify potential problem areas, the department’s faculty reviews the academic progress of each student at the end of the academic year. The yearly reviews are primarily intended to identify developing problems that could impede progress. In most cases, students are simply given constructive feedback, but if more serious concerns warrant, a student may be placed on probation with specific guidelines for addressing the problems detected. Possible outcomes of the yearly review include (1) continuation of the student in good standing, or (2) placing the student on probation with specific guidelines for the period on probation and the steps to be taken in order to be returned to good standing. For students on probation at this point (or at any other subsequent points), possible outcomes of a review include: (1) restoration to good standing; (2) continued probation, again with guidelines for necessary remedial steps; or (3) termination from the program. Students leaving the program at the end of the first or second year are usually allowed to complete the requirements to receive an M.A. degree, if this does not involve additional residency or financial support.

Degree Requirements

1. Course work

A candidate for the Ph.D. degree must complete at least 135 units of graduate-level study. 72 of the 135 units must be taken within the department. All course work should be selected in consultation with the Chair of Graduate Studies. Required courses—

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH/</td>
<td>Introduction to Graduate Studies: Criticism as a Profession (must be taken in first year of studies)</td>
<td>3</td>
</tr>
<tr>
<td>ITALIAN 369</td>
<td>The Learning and Teaching of Second Languages (must be taken in first year of studies)</td>
<td>3</td>
</tr>
</tbody>
</table>

A minimum of four advanced courses on French literature and culture, and four advanced courses on Italian literature and culture. Four of the required eight courses must be taken within the first year.

Elective Courses— Apart from the required courses above, students are granted considerable freedom in structuring a course of study appropriate to their individual needs. During the first year, most course work is done within the French and Italian department, in order to ensure an adequate preparation for the qualifying examination. Students are encouraged to take a variety of courses in order to be exposed to different historical periods and issues. Students are not allowed to take Independent Study during their first year. In the second and third years, however, the program of study is tailored to the specific interests of the student.

2. Examinations

Successful completion of all department and University examinations. Students may not take any department or University exam while coursework is incomplete.

3. Dissertation

Submission and approval of a dissertation. The dissertation topic must include a substantial quotient of material from both the French and 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.

4. Teaching

Ph.D. students are required to teach a minimum of five courses within their five years of funding. Of these five courses the student is required to teach at least one French language course and one Italian language course.

5. 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 CLASSICS 11L Intermediate Latin: Introduction to Literature, CLASSICS 12L Intermediate Latin: Plautus, and CLASSICS 13L Intermediate Latin: Cicero and Catullus) 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).

The language requirements should be completed as soon as possible, but in any case not later than the end of the third year.

6. Candidacy

Admission to candidacy is an important decision grounded in an overall assessment of a student’s ability to successfully complete the PhD program. Per University policy, students are expected to complete department qualifying procedures and apply for candidacy by the end of the second year in residence. In reviewing a student for admission to candidacy, the faculty considers a student’s academic progress including but not limited to: advanced language proficiency, coursework, performance on the Qualifying Exam (or Field Exam for those with a waiver of the Qualifying Exam), and successful completion of teaching and research assistantships. A student must also have completed at least 3 units of work with each of 4 Stanford faculty members prior to consideration for candidacy. In addition to successful completion of department prerequisites, a student is only admitted to candidacy if the faculty makes the judgment that the student has the potential to successfully complete the requirements of the degree program. Candidacy is determined by faculty vote. Failure to advance to candidacy results in the dismissal of the student from the doctoral program. Candidacy is valid for five years and students are required to maintain active candidacy through conferral of the doctoral degree. All requirements for the degree must be completed before candidacy expires. The Department of French Studies conducts regular reviews of each student’s academic performance, both prior to and following successful admission to candidacy. Failure to make satisfactory progress to degree may result in dismissal from the doctoral program. Additional information about University candidacy policy is available in the Bulletin (http://exploredegrees.stanford.edu/graduatedegrees/#doctortext) and GAP (http://gap.stanford.edu/4-6.html).

7. 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, must request Terminal Graduate Registration status to complete their dissertations. Each quarter, all TGR students must enroll in FRENCH 802 TGR Dissertation or ITALIAN 802 TGR Dissertation for zero units, in the appropriate section for their adviser.

Grading

Doctoral students in the department must take required courses for a letter grade if available and are expected to earn a grade of ‘B+’ or better in each course. Any grade of ‘B’ or below is considered to be less than satisfactory. Grades of ‘B’ or below are reviewed by faculty; while the grade will stand, the student may be required to revise and resubmit the work associated with that course.

Examinations

There are three examinations: the Qualifying Examination, the Field Examination, and the University Oral Examination. Students may not take any department or University exam while coursework is incomplete.

Qualifying Examination

The first oral examination, which takes place in the first two weeks of October of the second year of study, tests the student’s knowledge of language and literature and his/her aptitude for critical thinking. The examining committee, determined by the Director of French and Italian, schedules the precise exam date and time.

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). The reading lists may be obtained from the Chairs of Graduate Studies, the Graduate Student Affairs Officer, or by referencing the French and Italian student handbook.

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 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 suggesting 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 languages 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, and demonstrate the ability to formulate an original point of view on such texts and contexts.

Students who do not pass the Qualifying Exam their first time may be placed on probation with limited enrollment and be allowed to retake the exam at the end of Autumn Quarter. If the student does not pass the second exam, his/her studies in the Ph.D. program will be concluded.

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 Chair of Graduate Studies, and the Director of the Department of French and Italian.

Students already holding an advanced degree in the relevant area may request to be excused from the Qualifying Exam. However, the student must present a formal request for a waiver to the Chair of Graduate Studies upon arrival at Stanford. Such a request must document the course work completed elsewhere and include all relevant reading lists. Only in cases where taking the Qualifying Exam would involve considerable repetition of already completed work is such a waiver likely to be granted.

Field Examination

The second oral examination takes place in the Autumn quarter of the third year of study. The exam is 100 minutes in length and consists of two parts:

1. A 20-minute presentation by the student on a topic (a particular literary genre or a broad theoretical, historical, or interdisciplinary question) freely chosen and developed by the individual student working in collaboration with his/her advisor and the Chair of Graduate Studies. The student should design this research project so that it has the focus of an article or a seminar he/she might teach. The student should discuss the proposed topic with the Chairs of Graduate Studies before the end of the quarter preceding the quarter in which he/she plans to take the exam; together they choose a committee of two faculty members with interests close to the proposed topic. In most cases, one of these committee members is the student’s adviser.) In addition to these two members, the examination committee includes the Chair of Graduate Studies, who serves in an ex officio capacity as the third member of the examination committee. This presentation is followed by a 20-minute discussion.

2. A 60-minute discussion of a reading list, assembled by the student, which covers about a century of writing. The reading list should include works in all genres relevant to the period covered and should be around two single-spaced pages in length. The list may well include critical and scholarly works or texts from outside the traditional domain of

French and Italian qualifying exam covers one of three periods, (a)
literary studies in the chosen tradition (such as film, philosophy, other literary traditions), but such coverage should be regarded as supplemental except in rare instances where the chair and faculty advisers have agreed to define these materials as the student’s field. Students are required to discuss the reading list for the examination with the Chairs of Graduate Studies and with members of their committee during the quarter preceding the examination. A final reading list must be submitted to the committee no later than two weeks preceding the examination. Each member of the committee is assigned a 20-minute period to question the candidate on the reading list and its intellectual-historical implications. The aim of these questions is to establish the student's credentials as a specialist in the period of his/ 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 interest. The tendency to bias reading lists towards the dissertation topic, be it an author or a genre, does not cancel the obligation to cover the major figures and genres. It is understandable that some students, by their third year, have become so deeply committed to their work toward the dissertation that they wish to use the preparation period for the examination as part of their dissertation research. Certainly, some of the exam work may prove relevant, but students should also remember that the examination is the central means of certifying their expertise in a literary period.

The University Oral Examination

This examination takes the form of a dissertation proposal defense. It is to be taken no later than Autumn Quarter of the student's fourth year. Students must have completed all course work and language requirements before the quarter in which they take the University Oral examination. One quarter prior to the University Oral examination, students must schedule the exam date and time as well as work with their primary adviser to obtain an outside chair for the examination.

Two weeks before the exam, the student must submit to the committee a 25-35 page proposal. This proposal must contain the following parts:

1. a clear presentation of the student’s central thesis
2. a synthetic overview of the dissertation
3. a description of the methodology that is used in the dissertation
4. an in-depth discussion of current secondary sources on the topic.

The student must also append a bibliography, but this does not take the place of number 4. The reading list should include works in both French and Italian in all genres relevant to the period covered. The proposal must be prepared in close consultation with the dissertation director during the months preceding the exam.

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

After a 20-minute presentation on the part of the candidate, each member of the committee (apart from the committee chair) questions the student for 20 minutes. At the end of the hour and forty minutes, the faculty readers vote on the outcome of the exam. If the outcome is favorable (four out of five votes in favor of the student passing), the student is free to proceed with work on the dissertation. If the proposal is found to be unsatisfactory, the dissertation readers may ask the student to revise and resubmit the dissertation prospectus and to schedule a second exam. A student who fails a second time will be released from the Ph.D. program and awarded a terminal M.A. degree.

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 Chair 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 second year of study, each student should have chosen a faculty adviser whose expertise is appropriate to his/ her own area of research and interests.

Yearly Review

The faculty provides students with timely and constructive feedback on their progress toward the Ph.D. In order to evaluate students’ progress and to identify potential problem areas, the department’s faculty reviews the academic progress of each student at the end of the academic year. The yearly reviews are primarily intended to identify developing problems that could impede progress. In most cases, students are simply given constructive feedback, but if more serious concerns warrant, a student may be placed on probation with specific guidelines for addressing the problems detected. Possible outcomes of the yearly review include (1) continuation of the student in good standing, or (2) placing the student on probation, with specific guidelines for the period on probation and the steps to be taken in order to be returned to good standing. For students on probation at this point (or at any other subsequent points), possible outcomes of a review include: (1) restoration to good standing; or (2) continued probation, again with guidelines for necessary remedial steps; or (3) termination from the program. Students leaving the program at the end of the first or second year are usually allowed to complete the requirements to receive an M.A. degree, if this does not involve additional residency or financial support.

Ph.D. Minor in French or Italian

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

Ph.D. Minor in French Literature

The department offers a minor in French Literature. The requirement for a minor in French is 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.

Emeriti: (Professors) John G. Barson, Marc Bertrand, Robert G. Cohn, John Freccero, René Girard, Ralph M. Hester, Elisabeth Mudimbe-Boy, Michel Serres

Director: Robert Harrison

Chairs of Graduate Studies: Robert Harrison (Italian), Joshua Landy (French)

Chairs of Undergraduate Studies: Marisa Galvez (French), David Lummus (Italian)

Professors: Jean-Marie Apostoldes, Jean-Pierre Dupuy, Dan Edelstein (on leave), Hans U. Gumbrecht, Joshua Landy, Robert Harrison, Carolyn Springer (on leave)

Associate Professors: Cécile Alduy (on leave), Laura Wittman (on leave)

Assistant Professors: Marisa Galvez, David Lummus

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

Lecturers: Giorgio Alberti (Autumn), Inga Pierson (Winter, Spring), Marie-Pierre Ulloa (Autumn)
**Overseas Studies Courses in French**

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (https://undergrad.stanford.edu/programs/bosp/explore/search-courses) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>OSPFLOR 30</td>
<td>The Avant Garde in France through Literature, Art, and Theater</td>
<td>4</td>
</tr>
<tr>
<td>OSPFLOR 32</td>
<td>French Politics in Cross-National Perspective</td>
<td>5</td>
</tr>
<tr>
<td>OSPFLOR 54</td>
<td>The Artist's World: The Workshop, Patronage and Public in 19th and 20th Century France</td>
<td>4</td>
</tr>
<tr>
<td>OSPFLOR 60</td>
<td>Representations of Women in Christian Art: Boldness and Virtue</td>
<td>4</td>
</tr>
<tr>
<td>OSPFLOR 81</td>
<td>France During the Second World War: Between History and Memory</td>
<td>5</td>
</tr>
<tr>
<td>OSPFLOR 92</td>
<td>Building Paris: Its History, Architecture, and Urban Design</td>
<td>4</td>
</tr>
<tr>
<td>OSPFLOR 186F</td>
<td>Contemporary African Literature in French</td>
<td>4</td>
</tr>
</tbody>
</table>

**Overseas Studies Courses in Italian**

The Bing Overseas Studies Program (http://bosp.stanford.edu) manages Stanford study abroad programs for Stanford undergraduates. Students should consult their department or program's student services office for applicability of Overseas Studies courses to a major or minor program.

The Bing Overseas Studies course search site (https://undergrad.stanford.edu/programs/bosp/explore/search-courses) displays courses, locations, and quarters relevant to specific majors.

For course descriptions and additional offerings, see the listings in the Stanford Bulletin's ExploreCourses (http://explorecourses.stanford.edu) or Bing Overseas Studies (http://bosp.stanford.edu).

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>OSPFLOR 34</td>
<td>The Virgin Mother, Goddess of Beauty, Grand Duchess, and the Lady: Women in Florentine Art</td>
<td>4</td>
</tr>
<tr>
<td>OSPFLOR 41</td>
<td>The Florentine Sketchbook: A Visual Arts Practicum</td>
<td>3-5</td>
</tr>
<tr>
<td>OSPFLOR 44</td>
<td>Galileo: Genius, Innovation and the Scientific Revolution</td>
<td>5</td>
</tr>
<tr>
<td>OSPFLOR 48</td>
<td>Sharing Beauty in Florence: Collectors, Collections and the Shaping of the Western Museum Tradition</td>
<td>4</td>
</tr>
<tr>
<td>OSPFLOR 49</td>
<td>On-Screen Battles: Filmic Portrayals of Fascism and World War II</td>
<td>5</td>
</tr>
<tr>
<td>OSPFLOR 54</td>
<td>High Renaissance and Mannerism: the Great Italian Masters of the 15th and 16th Centuries</td>
<td>5</td>
</tr>
<tr>
<td>OSPFLOR 58</td>
<td>Space as History: Social Vision and Urban Change</td>
<td>4</td>
</tr>
<tr>
<td>OSPFLOR 67</td>
<td>The Celluloid Gaze: Gender, Identity and Sexuality in Cinema</td>
<td>4</td>
</tr>
</tbody>
</table>

**French Literature Courses**

**FRENCH 60S, Advanced Conversation Salon. 1 Unit.**

This course provides students with the opportunity to practice speaking French at the advanced level. Recreating the atmosphere of a French salon, participants will develop greater oral proficiency through discussions of literature, film, politics, and contemporary culture. Please note that all Maison Francédil;e courses take place at the Maison Francédil;e and begin during Week 2 of the quarter. Prerequisite: FRENLANG 23C or equivalent.

**FRENCH 75N. Narrative Medicine and Near-Death Experiences. 3 Units.**

Even if many of us don't fully believe in an afterlife, we remain fascinated by visions of it. This course focuses on Near-Death Experiences and the stories around them, investigating them from the many perspectives pertinent to the growing field of narrative medicine: medical, neurological, cognitive, psychological, sociological, literary, and filmic. The goal is not to understand whether the stories are veridical but what they do for us, as individuals, and as a culture, and in particular how they seek to reshape the patient-doctor relationship. Materials will span the 20th century and come into the present. Taught in English.

Same as: ITALIAN 75N

**FRENCH 112. Oscar Wilde and the French Decadents. 3-5 Units.**

Close reading of Oscar Wilde's work together with major texts and authors of 19th-century French Decadence, including Symbolism, l'art pour l'art, and early Modernism. Points of contact between Wilde and avant-garde Paris salons; provocative, creative intersections between (homo)erotic and aesthetic styles, transgression; literary and cultural developments from Baudelaire to Mallarmé, Huysmans, Flaubert, Rachilde, Lorrain, and Proust compared with Wilde's Salome and Picture of Dorian Gray, and critical writings; relevant historical and philosophical contexts. All readings in English; all student levels welcome.

Same as: COMPLIT 112, COMPLIT 312, FRENCH 312

**FRENCH 118. Literature and the Brain. 5 Units.**

Recent developments in and neuroscience and experimental psychology have transformed the way we think about the operations of the brain. What can we learn from this about the nature and function of literary texts? Can innovative ways of speaking affect ways of thinking? Do creative metaphors draw on embodied cognition? Can fictions strengthen our "theory of mind" capabilities? What role does mental imagery play in the appreciation of descriptions? Does (weak) modularity help explain the mechanism and purpose of self-reflexivity? Can the distinctions among types of memory shed light on what narrative works have to offer?.

Same as: ENGLISH 118, ENGLISH 218, FRENCH 318, PSYCH 118F

**FRENCH 120. Coffee and Cigarettes: The Making of French Intellectual Culture. 4-5 Units.**

Examines a quintessential French figure "l'intellectuel" from a long-term historical perspective. We will observe how this figure was shaped over time by such cultural types as the writer, the artist, the historian, the philosopher, and the moralist. Proceeding in counter-chronological order, from the late 20th to the 16th century, we will read a collection of classic French works. As this course is a gateway for French studies, special emphasis will be placed on oral proficiency. Taught in French; readings in French.
FRENCH 122. Nation in Motion: Film, Race and Immigration in Contemporary French Cinema. 3-5 Units.
An examination of the current debates in France regarding national identity, secularism, and the integration of immigrants, notably from the former colonies. Confronts films and other media's visual and discursive rhetorical strategies used to represent ethnic or religious minorities, discrimination, citizens' resistance to government policies, inter-racial marriages, or women's rights within immigrant communities. By embodying such themes in stories of love, hardships, or solidarity, the motion pictures make the movements and emotions inherent to immigration tangible: to what effect? Taught in French. Films in French with English subtitles. Additional paper for students enrolled in 235.
Same as: CSRE 65

FRENCH 130. Introduction to Medieval and Renaissance French Literature. 4 Units.
The literature, culture, and politics of France from Louis XIV to Olympe de Gouges. How this period produced the political and philosophical foundations of modernity. Readings include Corneille, Molie`re, Racine, Lafayette, Voltaire, Diderot, Rousseau, Beaumarchais, and Gouges. Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.

FRENCH 123. Word and Image: Collaboration through the Ages. 3-5 Units.
This course examines how verbal descriptions of objects change over time, and represent how the individual relates to the world. Do they embody common ideals, individual desires, or social anxieties? We will study descriptions of various animate and inanimate objects in texts that reflect key cultural and literary values in French literary history, such as medieval objects of war and love, the description of the Renaissance woman, and the nineteenth-century Gothic cathedral. Taught in French.

FRENCH 124. The View from Paris: Key Moments in French Culture. 4 Units.
An intellectually intense, document-based approach to the identity of French culture, made palpable through five moments in the history of Paris (which, more perhaps than any other capital in the western world, has been the center and focus of that nation's productivity. Readings and subsequent discussions will focus on the following contexts in Paris's past: 12th/13th century: the University of Paris as a center of Christian spirituality, intellect, and passion; 17th century: the performance of tragedy on the stages of the city; comedies at the Court of Versailles; 1794: the moment of Terror in the French Revolution and a turning point towards a new form of political life; 1889: Eiffel Tower and World Expo, Paris as the first City of Modernity; 1958: Geacute;neacute;ral de Gaulle assumes power: de-colonization, Existentialism, and France's new identity within Europe. Offered as a part of the Gateways to the World program. Taught in English.

FRENCH 125. Religion, The Self, and Society in 20th-Century French Novels and Film. 3-5 Units.
Survey course on religion, the self, and society in 20th-century French novels and film. Readings may include: Gide, Camus, and Bernanos for the novels, and films by Robert Bresson and others. Taught in French.

FRENCH 126. Fiction, Economics and the Postcolonial. 3-5 Units.
This course applies a humanistic and social scientific approach to economic processes. We will study works of fiction from Francophone Africa: novels, films and comics, which show how fiction provides socio-cultural interpretations of economic phenomena. We will also look at the economy as an elaborate fictional construct that has a direct impact on the real world. Finally, we will look at the conflict between economic development and social justice in postcolonial societies. Themes include: postcolonialism, modernity, African socialism, capitalism, neoliberalism, globalization, the sacred, immigration, hip hop, social justice etc. Selected texts and films from: Ousmane Sembegrave;ne, Frantz Fanon, Djibril D. Mambety, Aminata Sow Fall, Fatou Diaone, Alphonse Mendy, Jean Joseph Goux, Gayatri Spivak, Jean-Pierre Dupuy, Jean and John Comaroff, Zein-Elabdin and Chauruschella etc. Taught in French.

FRENCH 127. Fatal Attractions: A Brief History of Passion in the French Tradition. 4 Units.
Why is French culture so often associated with love and romance? This course examines romantic love--from the earliest romances written in French in the Middle Ages to its cinematic representations in the 21st century. We'll focus on the most passionate and controversial stories, exploring the problems posed by religion, class, race, and sexual orientation. We'll also look at the ways in which romantic love can be a trope in French culture, or a rhetorical instrument used to re-imagine personal awakenings, political situations, or one's relationship to the spiritual or to art. The approach is inter disciplinary, and students will study novels, theater, opera, and cinema. As this course is a gateway for French studies, special emphasis will be placed on oral proficiency. Taught in French.

FRENCH 128. Revolutionary Moments in French Thought. 3-5 Units.
French intellectual and political culture has often been associated with revolutionary attempts to break free from the hold of tradition. Indeed, the concept of "revolution" has itself become a French tradition of sorts. Over the last 500 years, these revolutions have taken place in a number of arenas. In philosophy, Rene`eacute; Descartes challenged all traditional learning and defined new principles that were central to the so-called iquest;revolution of the Mind.iquest; In religion, Enlightenment thinkers not only advocated the toleration of different faiths but also questioned the veracity of Christianity and of all theistic worldviews. In politics, the French Revolution redefined the very concept of a political revolution and set the stage for modern conceptions of sovereignty. French socialist thinkers of the 19th century, in turn, reshaped the ways their contemporaries thought about socio-economic arrangements. Finally, 20th-century existentialists have attempted to rethink the very purpose of human existence. In this course, we will explore these and other seminal revolutionary moments that not only transformed French society, but that also had implications for European and, indeed, global culture. Taught in English, readings in English.
Same as: HISTORY 239K

FRENCH 129. Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France. 4 Units.
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, Chreacute;teacute;ien de Troyes' Yva[n]), post-Petrarchan poetics (Du Bellay, Ronsard, Labeacute;acute;rac), and prose humanists (Rabelais, Montaigne). Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.

FRENCH 131. Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France. 4 Units.
The literature, culture, and politics of France from Louis XIV to Olympe de Gouges. How this period produced the political and philosophical foundations of modernity. Readings include Corneille, Molie`re, Racine, Lafayette, Voltaire, Diderot, Rousseau, Beaumarchais, and Gouges. Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.

FRENCH 132. Literature, Revolutions, and Changes in 19th- and 20th-Century France. 4 Units.
This course will explore several of the most important texts of 19th- and 20th-century French literature. The aim of the course will be understanding stylistic and thematic experimentation in its historical/cultural context, with a focus on the theme of transgression: moral, political, and social. We will read works in all major literary genres (poetry, prose, and drama) and will discuss prominent movements such as Realism, Romanticism, Symbolism, Decadentism, and Existentialism through the works that best define them. Readings include Constant, Balzac, Baudelaire, Mallarmeacute;acutecn; Rimbaud, Flaubert, Maupassant, Jarry, Gide, Apollinaire, Breton, Yourencar, Sartre. All readings, discussion, and assignments are in French.
FRENCH 133. Literature and Society in Africa and the Caribbean. 4 Units.
This course aims to equip students with an understanding of the cultural, political and literary aspects at play in the literatures of Francophone Africa and the Caribbean. Our primary readings will be Francophone novels and poetry, though we will also read some theoretical texts, as well as excerpts of Francophone theater. The assigned readings will expose students to literature from diverse French-speaking regions of the African/Caribbean world. This course will also serve as a "literary toolbox," with the intention of facilitating an understanding of literary forms, terms and practices. Students can expect to work on their production of written and spoken French (in addition to reading comprehension) both in and outside of class. Required readings include: Aimeeacutec: Cacutecte:saire, "Cahier d'un retour au pays natal," Albert Memmi, "La Statue de Sel," Kaothur Adimi, "L'envers des autres", Maryse Condeacutecte:, "La Vie sans fards". Movies include "Goodbye Morocco", "Aya de Yopougon", "Rome plutocirc;t sue Vous". Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.
Same as: AFRICAMA 133, JEWISHST 143

FRENCH 145. French Theatromania: From Great Classics to Private Theater in 17th & 18th Century France, 3-5 Units.
For French majors and minors. Explore the French passion for theater in the 17th and 18th centuries, from the great classics to private theater. A selection of plays from the official and the private repertory will be used to illustrate the evolution of French theater as a genre and to discuss its role in the sociopolitical shifts of the period. All readings, discussions, and assignments will be in French.

FRENCH 145B. Africa in Atlantic Writing, 3 Units.
This course explores the central place Africa holds in prose writing emerging during periods of globalization across the Atlantic, including the middle passage, colonialism, black internationalism, decolonization, immigration and diasporic return. We will begin with Equiano’s Interesting Narrative (1789), a touchstone for the Atlantic prose tradition, and study how writers crossing the Atlantic have continued to depict Africa in later centuries: to dramatize scenes of departure and arrival in stories of new citizenship, to evoke histories of racial unity and examine social fragmentation, to imagine new national communities or question their norms and borders. Our readings will be selected from English, French, Portuguese and Spanish-language traditions. And we will pay close attention to genres of prose fiction (Adiche, Condeacutecte:, Olinot), prose poetry (Cacutecte:saire, Neto, Wacott), theoretical reflection (Fanon, Glissant), reportage (Gide, Gourevitch), ethnography (Leiris, Ouoagoum) and autobiography (Barack Obama).
Same as: AFRICAMA 148, AFRICAST 145B, COMPLIT 145B, COMPLIT 345B, CSRE 145B, FRENCH 345B

FRENCH 150. Season and Off-Season of North-African Cinema and Literature. 3-5 Units.
This course explores the emergence of Francophone cinema and literature from North Africa (Algeria, Tunisia, Morocco) in the post-independence era: aesthetics, language metissage and hybridization, ethnic interactions, gender relations, collective imagination and collective memory, nationalism, popular culture, religion, urbanism, post-colonialism, migration, and the Arab Spring will be covered. Special attention will be given to Moroccan cinema, and to the notions of francophone/ magharebi/"beur"/diasporic cinema and literature. Readings from Franz Fanon, Albert Memmi, Katey Yacine, Albert Camus, Reda Bensmaia, Assia Djebar, Colette Fellous, Abdelkebir Khatibi, Michel de Certeau, Benjamin Stora, Lucette Valensi, Abdelwahab Meddeb. Movies include Viva Laldjeacute;rie, Rome plutocirc;t sue Vous, Les Sabots en or, Les Silence des Palais, Halfaouine, Satin Rouge, Le Chant des Marieacute;cutecte:s, and Mort agrave;ve; Vendre. Taught in French. Films in French and Arabic with English subtitles.
Same as: FRENCH 350

FRENCH 151. Performing the Middle Ages. 3-5 Units.
Through an analysis of medieval love, satirical and Crusade lyrics in the Old Occitan, Old French, and Galician-Portuguese traditions, we will study deictic address, corporeal subjectivity, the female voice, love debates, and the body as a figure of political conflict. Special attention will be given to the transmission of vernacular song from live performance to manuscripts. Authors include Ovid, Berniec de Ventadorn, Bertran de Born, La Comtessa de Dia, Thibaut de Champagne, Dante, and Pound. Taught in English.
Same as: DLCL 121

FRENCH 154. Film & Philosophy, 4 Units.
Issues of freedom, morality, faith, knowledge, personal identity, and the value of truth explored through film; philosophical investigation of the filmic medium itself. Screenings to include Twelve Monkeys (Gilliam), Ordet (Dreyer), The Dark Knight (Nolan), Vicky Cristina Barcelona (Allen), and Eternal Sunshine of the Spotless Mind (Kaufman). Taught in English.
Same as: COMPLIT 154A, ITALIAN 154, PHIL 193C, PHIL 293C

FRENCH 168. Imagining the Oceans. 5 Units.
How has Western culture constructed the world’s oceans since the beginning of global ocean exploration? How have imaginative visions of the ocean been shaped by marine science, technology, exploration, commerce and leisure? Authors read might include Cook, Equiano, and Steinbeck; Defoe, Verne, Stevenson, Conrad, Woolf and Hemingway; Coleridge, Baudelaire, Moore, Bishop and Walcott. Films by Painlevacute;acutecte; and Bigelow. Seminar co-ordinated with a spring 2015 Cantor Arts Center public exhibition. Visits to Cantor; other possible field trips include Hopkins Marine Station and SF Maritime Historical Park.
Same as: COMPLIT 168, ENGLISH 168

FRENCH 181. Philosophy and Literature. 5 Units.
(Formerly CLASSGEN 81) 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, Pippin, and Pippin. Taught in English.
Same as: CLASSICS 42, COMPLIT 181, ENGLISH 81, GERMAN 181, ITALIAN 181, PHIL 81, SLAVIC 181

FRENCH 190Q. Parisian Cultures of the 19th and Early 20th Centuries, 4 Units.
Preference to sophomores. Political, social, and cultural events in Paris from the Napoleonic era and the Romantic revolution to the 30s. The arts and letters of bourgeois, popular, and avant garde cultures. Illustrated with slides. Taught in English.

FRENCH 199. Individual Work. 1-12 Unit.
Restricted to French majors with consent of department. Normally limited to 4-unit credit toward the major. May be repeated for credit.

FRENCH 204. Revolutions in Prose: The 19th-Century French Novel. 3-5 Units.
The French Revolution was not just a haunting memory in nineteenth-century France: it was the decisive structure around which French politics, but also French culture and the arts more generally, were centered. As some historians have argued, the French Revolution might not even have really "ended" until 1880. In this course, we will examine both literary representations of the French Revolution, as well as the literary analyses of a society constantly dealing with the fears (or hopes) of a new Revolution. Primary readings by Stendhal, Balzac, Flaubert, Zola. Taught in French.
FRENCH 205. Songs of Love and War: Gender, Crusade, Politics. 3-5 Units.
Analysis of medieval love, satirical and Crusade lyrics of the troubadours. Study of idecitic address, corporeal subjectivity, the female voice, love debates, and the body as a figure of political conflict. Course readings include medieval treatises on lyric and modern translations of the troubadour tradition. Works by Ovid, Bernart de Ventadorn, Bertran de Born, La Comtesse de Dia, Thibaut de Champagne, Raimon Vidal, Dante, and Pound. Taught in English. Course includes a lab component for creation of multi-media translation projects: trobar.stanford.edu.
Same as: COMPLIT 281E, COMPLIT 381E, FRENCH 314, ITALIAN 214, English.

Molloy, Endgame, Krapp's Last Tape, Waiting for Godot. Taught in French, and special emphasis on the existentialist themes of their work. The course takes up the Fourth Lateran Council and the history of the crusading movement in the first half of the thirteenth century. Taught in French.

FRENCH 210. Representation and Theatre Culture in 20th Century France. 5 Units.
This course will examine some major French playwrights such as Alfred Jarry, Eugene Ionesco, Samuel Beckett, Jean Genet, Jean Tardieu, Albert Camus or Jean Anouilh in their global cultural environment. Discussion in English; French majors read in French.
Same as: TAPS 353

FRENCH 211. Emile Zola. 3-5 Units.
A comprehensive introduction to and historical analysis of Emile Zola's literary work as foundational for the late-nineteenth century literary movement that we call "Naturalism." The analysis of Zola's novels will be embedded in the historical situation of France in the transition from the Second Empire to the Third Republic, with special emphasis on the epistemological situation of that time. Knowledge of French desirable but participation through English translations will be possible.
Same as: COMPLIT 211A

FRENCH 213. When the World Spoke French: Kings, Writers, and Philosophers, 1630-1789/Old Regime France. 4-5 Units.
Starting in the mid-17th century, France became the cultural trendsetter for most of Europe and parts of the world. How did French culture impose itself as culture tout court? We will examine the importance of politics, literature, and philosophy in this process. Readings will include Corneille, Descartes, Pascal, Racine, Moliere, Montesquieu, Voltaire, Rousseau, Diderot, and Beaumarchais. Taught in French; readings in French.

FRENCH 214. Pirandello, Sartre, and Beckett. 3-5 Units.
In this course we will read the main novels and plays of Pirandello, Sartre, and Beckett, with special emphasis on the existentialist themes of their work. Readings include The Late Mattia Pascal, Six Characters in Search of an Author, Henry IV; Nausea, No Exit, "Existentialism is a Humanism"; Molloy, Endgame, Krapp's Last Tape, Waiting for Godot. Taught in French.
Same as: COMPLIT 281E, COMPLIT 381E, FRENCH 314, ITALIAN 214, ITALIAN 314

FRENCH 218. Skepticism and Atheism in Early-Modern French Thought. 4-5 Units.
Religious belief was a fundamental part of early-modern life, and the proposition that human beings could not prove God's existence had profound implications for all realms of human experience. This course will explore the complex relationship between philosophical skepticism and religious belief in early-modern Europe (particularly France) and investigate how these heterodox philosophies transformed the understanding of humanity's interaction with the surrounding world. We will begin by looking at the origins of religious unbelief and the revival of Pyrrhonian skepticism in the 16th century. By placing the atheists and the skeptics in dialogue with their deist and Christian opponents, we will see how these ideas evolved over the course of the 17th and 18th centuries and consider the influence of these subversive theories on the social and political fabric of Europe. Taught in English. Readings in French (English translations available).

FRENCH 219. The Renaissance Body in French Literature and Medicine. 3-5 Units.
If the Renaissance is famous for discovering unknown continents and ancient texts the body too was a new territory of conquest. How did literature respond to the rise of an anatomical gaze in the arts and in medicine and how did it stage 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 does it use it instead as a ubiquitous signifier for intellectual emotional and political ideas? The locus of desire, pleasure and disease, the body also functioned as a reminder of human mortality and was caught in the web of gender issues, religious controversies and new norms of behavior. Texts from prose fiction (Rabelais') poetry (Scegrave;e Ronsard Leabrace;e; D'Aubignec;e;) essays (Montaigne) and emblem literature. Extra documents include music scores tapestries paintings philosophical and anatomical plates from medical treatises. Taught in English. Visit the Web site: renaissancebodyproject.stanford.edu.
Same as: FRENCH 319

FRENCH 221. Conceiving Other Worlds: Travel Narrative and Science Fiction in Early-Modern France. 4-5 Units.
This course will concentrate on the important role of science fiction and travel literature in early-modern France. Although these narratives were intended to describe distant worlds and different ways of living, they frequently revealed more about the aspirations, assumptions, hopes, and concerns of the cultures in which they originated than about their actual subject matter. Authors frequently sought to determine the identity and uniqueness of their own cultures by contrasting them against the 'otherness' of their imagined subjects. Similarly, by describing either utopian or dystopian civilizations, writers attempted to highlight the problems that plagued their own societies. Among other texts, we will read selections from Montaigne's 'Essais,' Cyrano de Bergerac's 'L'Autre monde ou les eacute;cute;tas et empires de la Lune,' Huygens's 'Nouveau traitte;eacute; de la pluralte;eacute;te; des mondes,' Fontenelle's 'Entretiens sur la pluralte;eacute;te; des mondes,' Voltaire's 'Micromegas,' Bougainville's 'Voyage autour du monde,' and Diderot's 'Supplement au voyage de Bougainville.' Taught in English. Readings in French (English translations available).

FRENCH 222. Was Deconstruction an Illusion?. 3-5 Units.
A both systematic and historical presentation of "Deconstruction" as a philosophical and intellectual movement that dominated academic and general culture in many western societies during the final decades of the twentieth century, with special focus on the writings of Jacques Derrida and Paul de Man. Deconstruction's specific reception history obliges us to ask the question of whether the extremely high esteem that it enjoyed over two decades was intellectually justified - or the result of a misunderstanding.
FRENCH 223. 17th-Century French Theatre. 3-5 Units.
In this course, taught in French, we will explore theatre from different angles including literary theory (the different dramatic genres), aesthetics (the classical representation) and cultural theories (the social function of theatre under absolutism). A new approach to acting will be considered, i.e. the many connections between theatre and possession. Amongst the authors considered, we will include Rotrou, Corneille, Cyrano de Bergerac, Racine, Moliegrave;re and Regnard. Taught in French.

FRENCH 224. Leopardi, Baudelaire, and Modernity. 3-5 Units.
A close reading of Giacomo Leopardi’s Canti and Charles Baudelaire’s Flowers of Evil and Paris Spleen in the context of 19th-century Europe. Discussion of the poetry will be enriched by selections from their essays on literature and art and by notes from the Zhushdalone and Mon coeur mis agrave; nu. Key themes and concepts include language, imagination, “noia,” “spleen,” and the oppositions between nature and civilization, modernity and antiquity. Taught in English.
Same as: FRENCH 324, ITALIAN 224, ITALIAN 324

FRENCH 225. Introduction to Medieval French Literature. 5 Units.
Introduction to the premodern period of French literature through the interpretation of major works (La Chanson de Roland; Beaucteacute;roul and Thomas, Tristan; lais of Marie de France; romans de Cheacute;rueacute;tien de Troyes; Le Roman de la Rose). Special attention given to the socio-cultural contexts in which these works were composed and first received, and to the emergence of the concept of writing as a self-defining act. Study of Old French language and the material aspects of a medieval work. Taught in English.

FRENCH 227. Paris: The Making of a Modern Icon. 3-5 Units.
Few places have been as heavily romanticized and mythologized as Paris. To many observers, Paris and its attractions serve as icons of modernity itself. By engaging with fiction, film, journalism, painting, photography, poetry, song, and other media, we will trace how different people at different times have used Paris as both backdrop and main protagonist, and we will consider how the city itself has incorporated and rebelled against such representations. The scope of our inquiry will stretch from the late 18th century to the present, covering a host of topics, figures, and sites: from the French Revolution to the protests of May ’68, from Baudelaire to Hemingway, from the Impressionists to the Situationists. Taught in English.
Same as: HISTORY 239E, URBANST 142

FRENCH 228. Science, Technology, and Society in the Face of the Looming Disaster. 3-5 Units.
The major topic will be the indeterminacy regarding the survival of humanity. With the advent of the atomic bomb humankind became potentially the maker of its own demise. Will combine a number of significant case studies (environmental disasters, industrial catastrophes, threat of nuclear devastation, technological risks) with the lessons drawn from a form of literature that is at the intersection of STS and the Humanities, in particular the early warnings made by such thinkers as Ivan Illich, Martin Heidegger, Hans Jonas, Guumlther Anders, and Hannah Arendt.
Same as: ITALIAN 228, POLISCI 233F

FRENCH 228E. Getting Through Proust. 3-5 Units.
Selections from all seven volumes of “In Search of Lost Time”. Focus on issues of personal identity (perspective, memory, life-narrative); interpersonal relations (friendship, love, homosexuality, jealousy, indirect expression); knowledge (objective truth, subjective truth, necessary illusions); redemption (enchantment, disenchantment, re-enchantment); aesthetics (music, painting, fiction); and Proust’s own style (narrative sequence, sentence structure, irony, metaphor, metonymy, metalepsis). Taught in English; readings in French or English.

FRENCH 229. Literature and Global Health. 3-5 Units.
This course examines the ways writers in literature and medicine have used the narrative form to explore the ethics of care in what has been called the developing world. We will begin with an introduction to global health ethics as a field rooted in philosophy and policy that address questions raised by practice in resource-constrained communities abroad. We will then spend the quarter understanding the way literature may deepen and even alter those questions. For instance: how have writers used scenes of practice in Africa, the Caribbean or South Asia to think through ideas of mercy, charity, beneficence and justice? How differently do they imagine such scenes when examining issues of autonomy, paternalism and language? To what extent, then, do novels and memoirs serve as sites of ethical inquiry? And how has literary study revealed the complexities of narrating care for underserved communities, and therefore presented close reading as a mode of ethics for global health? Readings will include prose fiction by Albert Camus, Joseph Conrad, Amitav Ghosh and Susan Sontag as well as physician memoirs featuring Frantz Fanon, Albert Schweitzer, Abraham Verghese and Paul Farmer.
Same as: AFRICAAM 229, AFRICAST 229, COMPLIT 229, CSRE 129B, HUMBIO 175L, MED 234

FRENCH 230. Giambattista Vico & Claude Lévi-Strauss. 3-5 Units.
Same as: FRENCH 330, ITALIAN 227, ITALIAN 327

FRENCH 233. French Political Thought From Rousseau to the Present. 3-5 Units.
An overview of the current awakening of French political thought as it is grounded in a new reading of the great classics of French social thought, from Rousseau to Tocqueville and Benjamin Constant. Readings of Lefort, Castoriadis, Louis Dumont, Ricoeur, Furet, Manent, Ferry, Renaut, Gauchet, Raynaud, etc. Discussions in French and in English.

FRENCH 234. Courtly Love: Deceit and Desire in the Middle Ages. 3-5 Units.
A comparative seminar on medieval love books and their reception. We will examine and question the notion of “amour courtois,” which arose in the lyrics and romances of medieval France and was codified in Romantic-era criticism. Primary readings will be enriched by thinking about this notion through the lens of modern theories of desire, such as those of Girard, Lacan, and Zizek. Conducted in English with readings in translation.
Same as: COMPLIT 221A, ITALIAN 234

FRENCH 237. Cultural Contact in Medieval French Literature. 3-5 Units.
Introduction to medieval French literature through the analysis of cross-cultural contact in historical perspective. Class conducted in French. Readings in modern French translation (with occasional reference to Old French) and in English. Readings include La Chanson de Roland; Le Charroi de Nicirc;mes; La Prise d’Orange; Le Charroi de Nicirc;mes; Le Conte de Floire et Blancheflor; and Cheacute;rueacute;tien de Troyes, Cligeacute;rueacute;on. No previous knowledge of Old French or medieval literature is expected; willingness to engage with historical texts and questions required.
FRENCH 242. Beyond Casablanca: North African Cinema and Literature. 3-5 Units.
This course explores the emergence of Francophone cinema and literature from North Africa (Algeria, Tunisia, Morocco) in the post-independence era: aesthetics, exile, language message, race and gender relations, collective memory, parallax, nationalism, laiciteacute;ute, religion, emigration and immigration, and the Arab Spring will be covered. Special attention will be given to judeo-maghrei;e history, and to the notions of francophone / maghrei; / “beur” / diasporic cinema and literature. Readings from Frantz Fanon, Albert Memmi, Kateb Yacine, Albert Camus, Colette Fellous, Abdelkebir Khattbi, Leila Sebar, Benjamin Stora, Lucette Valensi, Abdelwahab Meddeb. Movies include Viva Laidjeacute;ute;zrie, Tenja, Le Chant des Marieacute;ut;es, Francceildeacute;aise, Bled Number One, Omar Gatlato, Casanegra, La Saison des Hommes. Taught in French. Films in French and Arabic with English subtitles.
Same as: COMPLIT 247F, JEWISHST 242

FRENCH 245. French Political Thought From Rousseau to the Present. 3-5 Units.
An overview of the current awakening of French political thought as it is grounded in a new reading of the great classics of French social thought, from Rousseau to Tocqueville and Benjamin Constant. Readings of Lefort, Castoriadis, Louis Dumont, Ricœur, Furet, Manent, Ferry, Renault, Gauchet, Raynaud, etc. Readings in French. (Translations in English will be made available whenever possible.) Discussions in French and in English.
Same as: POLISCI 336C

FRENCH 248. Literature, History and Memory. 3-5 Units.
Analysis of literary works as historical narratives. Focus on the relationship history, fiction, and memory as reflected in Francophone literary texts that envision new ways of reconstructing or representing ancient or immediate past. Among questions to be raised: individual memory and collective history, master narratives and alternatives histories, the role of reconstructing history in the shaping or consolidating national or gender identities. Readings include fiction by Glissant, Kane, Condeacute;as, Schwarz-Bart, Djibar, Perec, as well as theoretical texts by Ricœur, de Certeau, Nora, Halbwachs, White, Echevarriacirc;ca. Taught in French.
Same as: COMPLIT 250

FRENCH 251. Writing, Memory, and Self-Fashioning. 3-5 Units.
Writing is not a mere recording of the past, but a selection and reinvention of our experiences. We will look at how writing is central to the philosophical project of fashioning the self, even as it reveals that much of what we call the self is a fictional construct. Materials include fiction and memoirs (Primo Levi, Michel Tournier, Melanie Mazzucco, Jonathan Littell), and theoretical works in philosophy (Bergson, James, Freud, Jung, Derrida, Wyschogrod, Nehamas), psycholinguistics, and neuroscience. Taught in English.
Same as: ITALIAN 251

FRENCH 253. Honoré de Balzac. 3-5 Units.
Working through a selection of novels by the author widely considered as a founder of western (19th-century) “Literary Realism.” Balzac’s will be contextualized within his life and the French culture and literature of his time. We will also approach, from a philosophical point of view, the emergence and functions of “Literary Realism.” Another focus will be Balzac’s work as exemplary of certain traditions within Literary Criticism (particularly Marxist Literary Criticism). Taught in English.
Same as: COMPLIT 253

FRENCH 254. Was Deconstruction an Illusion?. 3-5 Units.
A both philosophical and historical presentation of “Deconstruction” as a both philosophical and intellectual movement that dominated academic and general culture in many western societies during the final decades of the twentieth century, with special focus on the writings of Jacques Derrida and Paul de Man. Deconstruction’s specific reception history obliges us to ask the question of whether the extremely high esteem that it enjoyed over two decades was intellectually justified acirc;## or the result of a misunderstanding. Participation through English translations is possible.
Same as: COMPLIT 254A

FRENCH 258. The Great War: WWI in Literature, Film, Art, and Memory. 3-5 Units.
This course concerns how writers, artists, and other cultural producers understood and represented the traumas of the First World War and its aftermath. Rather than tracing a political or military history of the conflict, we'll focus on how the horrors of War (both in the trenches and on the home front) fostered broader social and cultural shifts, as people questioned the very foundations of European civilization. Most specifically, we'll explore the connections between the War and the emergence of post-War modernist movements, as writers and artists created new works to help them make sense of the catastrophe and the new world it wrought. Though France provides our starting point, we'll also travel beyond the Hexagon to incorporate other views and major works. Course readings will be in English, though students may elect to read works in French if they wish.
Same as: FRENCH 358, HISTORY 231C, HISTORY 332C

FRENCH 260. Italy, France, and Postcolonialism. 3-5 Units.
The starting point for our seminar is the question of how postcolonial thought enhances our possible understandings of Italy - as a nation, as a territorial unit coalescing cultural parts that remain disparate to this day, and as a population that has not come fully to terms with its fascist history, its crimes in World War II, or the atrocities it perpetrated as a colonizing state. The Italian case is unusual compared to others, in that the country’s colonial past in north and east Africa is still being uncovered after a long period of public silence and government suppression; and what might be called the postcolonial Italian project has begun only recently, driven by a distinct minority of scholars, ‘migrant’ authors, and activists. French cultural politics and history are often taken as a point of reference from which to analyze Italian phenomena. In this case, we will make use of the French postcolonial tradition as a point of both comparison and differentiation. Among other things, we will focus on the different meanings of ‘postcolonial’ in a country that is strongly centralized (France) and another which is unremittingly fragmented (Italy). As just one example, we will scrutinize how Gramsci’s work has been understood in Anglophone and Francophone criticism (cultural studies, Subaltern studies, and so on), as opposed to how it may be read in its original Italian context, where it concerned subalterns within the nation-state. Asking what is postcolonial, for whom, when, and where?, ultimately our goal is to discern the specific contours of Italy’s postcolonialism by juxtaposing it with France’s, and to simultaneously ask what light can be shed on French postcolonial particularities by placing it in this dialogue. Beginning with fundamental historical readings (Gramsci, Fanon, Memmi) and touching on some early Anglophone postcolonial critics (Said, Bhabha), the seminar will then be structured around key literary and theoretical readings from Italy and France. Ideally, readings will be in the original language, but as often as possible they will be selected such that they will be accessible in English translation as well. Taught in English.
Same as: ITALIAN 260

FRENCH 265. The Problem of Evil in Literature, Film, and Philosophy. 3-5 Units.
Conceptions of evil and its nature and source, distinctions between natural and moral evil, and what belongs to God versus to the human race have undergone transformations reflected in literature and film. Sources include Rousseau’s response to the 1755 Lisbon earthquake; Hannah Arendt’s interpretation of Auschwitz; Gunt;ther Anders’ reading of Hiroshima; and current reflections on looming climatic and nuclear disasters. Readings from Rousseau, Kant, Dostoevsky, Arendt, Anders, Jonas, Camus, Ricœur, Houellebecq, Girard, Films by Lang, Bergman, Losey, Hitchcock.
Same as: POLISCI 338E
FRENCH 271. Thinking Modernity: Montaigne to Lafayette. 3-5 Units.
From the times of the religious wars to those of Louis XIV, a series of French thinkers played a major role in the speculations that helped establish the norms of what is now thought of as "Western modernity." We will look at some of these, especially their moral and political philosophy in the contexts of a centralizing growth toward bureaucratic absolutist monarchy, of increasing colonization and imperial urges, of growing intolerance (leading eventually to the Revocation of the Edict of Nantes - more or less simultaneous in 1685 with the promulgation of the Code noir, seeking to control the treatment of slaves in the colonies). We shall also be interested in the complex "development" of the modern western "individual," of new notions of "truth," ethical conduct, the politics of authoritarian individualism, the aesthetics of "taste," and the perplexities of gender politics. Closely examining a number of works, we will look at the interplay between these contexts and the epistemology, psychology, ethics and politics that gradually became normative. Authors from among: Montaigne, Gournay, Descartes, Pascal, Hobbes (De cive), Cyrano, Madame de Lafayette, but participants may wish to bring other authors to the table. Taught in French.

FRENCH 275. Twentieth-Century French Thought: Literature, Politics, and Intellectual History. 3-5 Units.
This course will introduce students to the major intellectual and historical movements of twentieth-century France. We will consider the impact of key events (including WWII, the rise of fascism, the Nazi occupation, and May '68) on literary and intellectual life. Special importance will be placed on existentialism, constructivism, lefthand, and feminism. Students will read a variety of literary, philosophical, and political essays. Taught in French.

FRENCH 277. Literature and the Self in Twentieth-Century France. 3-5 Units.
In this course, we will explore how the different discoveries concerning the self during the XXth Century (throughout philosophy, politics or psychoanalysis) do reflect in the domain of literature. Nouveau roman, autobiography, auto fiction or self references will be amongst the themes explored in class. Our main texts will be taken out of the official list issued by the French Department. Taught in French.

FRENCH 284. Nineteenth-Century French Realism: Classic Novels and Contemporary Interpretations. 3-5 Units.
This course will read three great novels of the French 19th century: Stendhal's Le rouge et le noir; Balzac's Le Pegrave;re Goriot; Flaubert's Madame Bovary. These texts are the classics of "Realism." But this course intends to complicate the genre designation. "Realist" novels are richer and deeper than any "objective recording" of external and internal events could capture. They are visionary, poetic, and politically explosive. Reading them today requires us to stretch beyond what many critics have asserted about them, and indeed beyond what the novels asserted about themselves. That will be a significant objective of our analysis. Taught in French.

FRENCH 293A. Topics in French Literature and Philosophy. 2 Units.
Five-week course. May be repeated for credit. Taught in French.

FRENCH 293B. Topics in French Literature and Philosophy. 2 Units.
Five-week course. May be repeated for credit. Taught in French.

FRENCH 312. Oscar Wilde and the French Decadents. 3-5 Units.
Close reading of Oscar Wilde's work together with major texts and authors of 19th-century French Decadence, including Symbolism, l'art pour l'art, and early Modernism. Points of contact between Wilde and avant-garde Paris salons; provocative, creative intersections between (hom)erotic and aesthetic styles, transgression; literary and cultural developments from Baudelaire to Mallarmeacute;; Huysmans, Flaubert, Rachilde, Lorrain, and Proust compared with Wildeacute;iquest;s Salomeacute;: Picture of Dorian Gray, and critical writings; relevant historical and philosophical contexts. All readings in English; all student levels welcome.

Same as: COMPLIT 112, COMPLIT 312, FRENCH 112

FRENCH 314. Pirandello, Sartre, and Beckett. 3-5 Units.
In this course we will read the main novels and plays of Pirandello, Sartre, and Beckett, with special emphasis on the existentialist themes of their work. Readings include The Late Mattia Pascal, Six Characters in Search of an Author, Henry IV; Nausea, No Exit; "Existentialism is a Humanism"; Molloy, Endgame, Krapp's Last Tape, Waiting for Godot. Taught in English.

Same as: COMPLIT 281E, COMPLIT 381E, FRENCH 214, ITALIAN 214, ITALIAN 314

FRENCH 316. Understanding and Staging Molière Theatre. 3-5 Units.
Devoted to an in depth analysis of Molièrave;re's major plays, as well as a study of contemporary productions of his work. Taught in French.

Same as: TAPS 368S

FRENCH 318. Literature and the Brain. 5 Units.
Recent developments in and neuroscience and experimental psychology have transformed the way we think about the operations of the brain. What can we learn from this about the nature and function of literary texts? Can innovative ways of speaking affect ways of thinking? Do creative metaphors draw on embodied cognition? Can fictions strengthen our "theory of mind" capabilities? What role does mental imagery play in the appreciation of descriptions? Does (weak) modularity help explain the mechanism and purpose of self-reflexivity? Can the distinctions among types of memory shed light on what narrative works have to offer?.

Same as: ENGLISH 118, ENGLISH 218, FRENCH 118, PSYCH 118F

FRENCH 319. The Renaissance Body in French Literature and Medicine. 3-5 Units.
If the Renaissance is famous for discovering unknown continents and ancient texts the body too was a new territory of conquest. How did literature respond to the rise of an anatomical gaze in the arts and in medicine and how did it stage 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 does it use it instead as a ubiquitous signifier for intellectual emotional and political ideas? The locus of desire, pleasure and disease, the body also functioned as a reminder of human mortality and was caught in the web of gender issues, religious controversies and new norms of behavior. Texts from prose fiction (Rabelais) poetry (Scgegrave;ve Ronsard Labeacute;acut,e; D'Aubigneauacute;;) essays (Montaigne) and emblem literature. Extra documents include music scores tapestries paintings philosophical and anatomical plates from medical treatises. Taught in English. Visit the Web site: renaissancebodyproject.stanford.edu.

Same as: FRENCH 219

FRENCH 320. The Posthumanistic Subject. 3-5 Units.
The course will examine the need to rethink the traditional western idea of the strong subject. Through close readings of works by Agamben, Braidotti, Derrida, Deleuze, Hall, Haraway, Latour, Wolfe, among others, this course will explore posthumanist theories of individual and collective subjectivity that challenge traditional ways of defining the human and the non-human subject/person and promote fundamental reconsideration of issues such as agency, autonomy, essence, freedom, dignity, otherness, substance, personhood, sociality, and life itself. The course would consider, how we can empower the subject and community in order to develop a desired model of participatory democracy. Prerequisite: graduate standing or consent of instructor.

FRENCH 324. Leopardi, Baudelaire, and Modernity. 3-5 Units.
A close reading of Giacomo Leopardi's Canti and Charles Baudelaire's Flowers of Evil and Paris Spleen in the context of 19th-century Europe. Discussion of the poetry will be enriched by selections from their essays on literature and art and by notes from the Zibaldone and Mon coeur mis agrave;re. nu. Key themes and concepts include language, imagination, "noia," "spleen," and the oppositions between nature and civilization, modernity and antiquity. Taught in English.

Same as: FRENCH 224, ITALIAN 224, ITALIAN 324
FRENCH 327. Genres of the Novel. 5 Units.
Provides students with an overview of some major genres in the history of the modern novel, along with major theorists in the critical understanding of the form. Novels might include works by Cervantes, Defoe, Lafayette, Radcliffe, Goethe, Scott, Balzac, Melville, and Woolf. Theorists might include Lukacs, Bakhtin, Jameson, Gallagher, Barthes, Kristeva, and Bourdieu. *PLEASE NOTE: Course for graduate students only.*
Same as: COMPLIT 327, ENGLISH 327

FRENCH 328. Literature, Narrative, and the Self. 3-5 Units.
The role of narrative in the well-lived life. Are narratives necessary? Can they, and should they, be literary? When might non-narrative approaches, whether literary or otherwise, be more relevant? Is unity of self something given, something to be achieved, or something to be overcome? Readings from Aristotle, Montaigne, Schopenhauer, Nietzsche, Camus, Sartre, Maclntyre, G. Strawson, Velleman; Ricoeur, Brooks; Shakespeare, Stendhal, Musil, Levi, Beckett, Morrison; film. Taught in English.
Same as: COMPLIT 328, ITALIAN 328

FRENCH 330. Giambattista Vico & Claude Lévi-Strauss. 3-5 Units.
Same as: FRENCH 230, ITALIAN 227, ITALIAN 327

FRENCH 331. The Craft of Confession and Its Cultural Contexts. 5 Units.
Course examines medieval treatises and literature relating to the practice of confession as well as modern examples, with a focus on medieval concern with a sincere and authentic confession in theological, ethical, and aesthetic terms. Study includes expressions of subjectivity, institutional frameworks of confession, and the phenomenon as an instrument for political activity such as crusade. Texts: Augustineiquest;s Confessions, pastoral treatises, Aquinas, Arthurian romances concerning the grail legend, crusade lyric, and Foucault; films such as Dreyer and martyrdom videos. Taught in French.

FRENCH 335A. Animism and Alter-Native Modernities. 5 Units.
For many years indigenous knowledges were treated as a field of research for anthropologists and as "mistaken epistemologies," i.e., unscientific and irrational folklore and childish worldviews. This old view of animism was a product of the evolutionist and anthropocentric worldview of the Enlightenment. However within the framework of ecological humanities, current interest in posthumanism, postsecularism and discussions on building altermodernity (Michael Hardt and Antonio Negri), indigenous thought is used to critique modern epistemology and develop an alternative to the Western worldview. Treating native thought as an equivalent to Western knowledge is presented as a decolonizing and liberating practice. The term alter-native modernities as response to the challenges of Euromodernity and suggests modernities that might emerge out of indigenous ways of being in the world. Comparison between literature on indigenous cultures from Latin America and from Russia (animism in Amazonia and Siberia). Following recent works by anthropologists and archaeologists such as Nurit Bird-Rose, Philippe Descola, Graham Harvey, Tim Ingold and Vieiros de Castro, new animism is treated as an alternative (relational) ontology that allows rethinking the problem of matter and agency, goes beyond human expectionalism and embraces non-humans. Topics include: alternative and alter-native modernities; Jean Piaget's theory of childhood animism; problem of anthropomorphism and personification; indigenous knowledge and the problem of epistemic violence; vitalist materialism (Jane Bennett, Rosi Braidotti); connectedness as the principle of life (relational epistemologies and ontologies); non-human agency (Bruno Latour).
Same as: ANTHRO 335A, REES 335A

FRENCH 338. The Gothic in Literature and Culture. 5 Units.
This course examines the Gothic as a both a narrative subgenre and an aesthetic mode, since its 18th century invention. Starting with different narrative genres of Gothic expression such as the Gothic novel, the ghost tale, and the fantastic tale by writers such as Walpole, Radcliffe, Sade, Poe, and E.T.A. Hoffmann, the course goes on to ask how the Gothic sensibility permeates a wide range of 19th century cultural phenomena that explore the dark side of Enlightenment, from Romantic poetry and art to melodrama, feuilleton novels, popular spectacles like the wax museum and the morgue. If time permits, we will also ask how the Gothic is updated into our present in popular novels and cinema. Critical readings will examine both the psychology of the Gothic sensibility and its social context, and might be drawn from theorists such as Benjamin, Freud, Lacan, Kristeva, and Zizek.
Same as: COMPLIT 338, ENGLISH 338

FRENCH 339A. Technologies of Extinctions: Ecocides and Genocides. 5 Units.
This course will explore the relationship between history, ecological evolution and mass killing in the age of humanity caused species extinction. It will explore the universalization of the notion of the Jewish Holocaust, its use to integrate into genocide studies the Native American "spiritual" holocaust, the Japanese nuclear holocaust and the Rwandan genocide, and the ethical dilemmas posed by the ideas of biotic, animal and ecological holocausts. Anthropology and history of genocides and extinctions as well as posthumanist, multispecies theories will provide theoretical frames for the course.
Same as: ANTHRO 339A

FRENCH 345B. Africa in Atlantic Writing. 3 Units.
This course explores the central place Africa holds in prose writing emerging during periods of globalization across the Atlantic, including the middle passage, colonialism, black internationalism, decolonization, immigration and diasporic return. We will begin with Equiano's Interesting Narrative (1789), a touchstone for the Atlantic prosa tradition, and study how writers crossing the Atlantic have continued to depict Africa in later centuries: to dramatize scenes of departure and arrival in stories of new citizenship, to evoke histories of racial unity and examine social fragmentation, to imagine new national communities or question their norms and borders. Our readings will be selected from English, French, Portuguese and Spanish-language traditions. And we will pay close attention to genres of prose fiction (Adichie, Condeacute:, Olinto), prose poetry (Ceacute:uire; Neto, Walcott), theoretical reflection (Fanon, Glissant), reportage (Gide, Gourevitch), ethnography (Leiris, Ouologuem) and autobiography (Barack Obama).
Same as: AFRICAAM 148, AFRICAST 145B, COMPLIT 145B, COMPLIT 345B, CSRE 145B, FRENCH 145B

FRENCH 350. Season and Off-Season of North-African Cinema and Literature. 3-5 Units.
This course explores the emergence of Francophone cinema and literature from North Africa (Algeria, Tunisia, Morocco) in the post-independence era: aesthetics, language metissage and hybridization, ethnic interactions, gender relations, collective imagination and collective memory, nationalism, popular culture, religion, urbanism, post-colonialism, migration, and the Arab Spring will be covered. Special attention will be given to Moroccan cinema, and to the notions of francophone maghrebi"bear"/diasporic cinema and literature. Readings from Franz Fanon, Albert Memmi, Kateb Yacine, Albert Camus, Reda Bensmaia, Assia Djebar, Colette Fellous, Abdelkebir Khatibi, Michel de Certeau, Benjamin Stora, Lucette Valensi, Abdelwahab Meddeb. Movies include Viva Laldjeacute;cture,erie, Rome plutot que vous, Les Sabots en or, Les Silence des Palais, Halfaouine, Satin Rouge, Le Chant des Marieacute;es, and Mort agrave; Vendre. Taught in French. Films in French and Arabic with English subtitles.
Same as: FRENCH 150
FRENCH 358. The Great War: WWI in Literature, Film, Art, and Memory. 3-5 Units.
This course concerns how writers, artists, and other cultural producers understood and represented the traumas of the First World War and its aftermath. Rather than tracing a political or military history of the conflict, we focus on how the horrors of War (both in the trenches and on the home front) fostered broader social and cultural shifts, as people questioned the very foundations of European civilization. Most specifically, we'll explore the connections between the War and the emergence of post-War modernist movements, as writers and artists created new works to help them make sense of the catastrophe and the new world it wrought. Though France provides our starting point, we'll also travel beyond the Hexagon to incorporate other views and major works. Course readings will be in English, though students may elect to read works in French if they wish. Same as: FRENCH 258, HISTORY 231C, HISTORY 332C

FRENCH 368A. Imagining the Oceans. 5 Units.
How has Western culture constructed the world's oceans since the beginning of global ocean exploration? How have imaginative visions of the ocean been shaped by marine science, technology, exploration, commerce and leisure? Primary authors read might include Cook, Banks, Equiano, Ricketts, and Steinbeck; Defoe, Cooper, Verne, Conrad, Woolf and Hemingway; Coleridge, Baudelaire, Moore, Bishop and Walcott. Critical readings include Schmitt, Rediker and Linebaugh, Baucum, Best, Corbin, Auden, Sontag and Heller-Roazen. Films by Sekula, Painlevé, and Bigelow. Seminar coordinated with a 2015 Cantor Arts Center public exhibition. Visits to the Cantor; other possible field trips include Hopkins Marine Station and SF Maritime Historical Park. Open to graduate students only. Same as: COMPLIT 368A, ENGLISH 368A

FRENCH 369. Introduction to Graduate Studies: Criticism as Profession. 3 Units.
A history of literary theory for entering graduate students in national literature departments and comparative literature. Same as: COMPLIT 369, DLCL 369, GERMAN 369, ITALIAN 369

FRENCH 395. Philosophical Reading Group. 1 Unit.
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. Taught in English. Same as: COMPLIT 395A, ITALIAN 395

FRENCH 398. Intensive Reading in French/Italian. 10 Units.
Enrollment is limited to French/Italian Ph.D. students. Course is designed for French/Italian Ph.D. students to prepare for department milestone exams. Same as: ITALIAN 398

FRENCH 399. Individual Work. 1-12 Unit.
For students in French working on special projects or engaged in predissertation research.

FRENCH 801. TGR Project. 0 Units.

FRENCH 802. TGR Dissertation. 0 Units.

Italian Literature Courses

ITALIAN 41N. Imaging Italy. 3 Units.
Preference to freshmen. To the English and American literary imagination, Italy has long been a source of fascination. During the past hundred years, writers from Nathaniel Hawthorne to Frances Mayes have explored the broad range of contradictory resonances of the Italian setting, in fiction, travel essays, and memoirs. While some writers have celebrated the sensuality of Italian culture and landscape, others have imagined Italy as a more dangerous place -- as dangerous as the erotic love with which it is often identified. The range of literary responses to Italy by writers in English during the past hundred years will be examined, and the ways in which our culture has continued to construct myths of Italy will be explored. We will also see how these myths have been transformed into commodities in today's consumer culture, making "Italy" one of the most profitable fictions in the marketplace. Taught in English.

ITALIAN 52N. Life is a Play: Identity, Persona, and Improvisation in Luigi Pirandello. 3 Units.
Stanford Introductory Seminar. Preference to freshmen. For Pirandello (1867-1936; Nobel Prize, 1934), to suddenly realize your entire life has been a performance is a moment of utmost horror, comedy, and opportunity for self-awareness. In a quintessentially modern fashion, he claims that the performance cannot be stopped, that authenticity is a mirage, and that learning to laugh at oneself is the only liberation. Materials include Pirandello’s existential “theater within the theater,” his novels, and their film adaptations, which we will study in their cultural context.

ITALIAN 75N. Narrative Medicine and Near-Death Experiences. 3 Units.
Even if many of us don’t fully believe in an afterlife, we remain fascinated by visions of it. This course focuses on Near-Death Experiences and the stories around them, investigating them from the many perspectives pertinent to the growing field of narrative medicine: medical, neurological, cognitive, psychological, sociological, literary, and filmic. The goal is not to understand whether the stories are veridical but what they do for us, as individuals, and as a culture, and in particular how they seek to reshape the patient-doctor relationship. Materials will span the 20th century and come into the present. Taught in English.

ITALIAN 100. Masterpieces: Dante. 3-5 Units.
An exploration of Dante’s “Inferno” (the first of the three canticles of The Divine Comedy). The aim is to learn how to read the poem in detail and in depth, through both slow reading and ongoing reconstruction of Dante’s world. We will also ask to what extent Dante’s civic identity as a Florentine, especially his exile from Florence, gave momentum to his literary career and helped him become the author of one of the masterpieces of Western literature. Special emphasis is placed on Dante’s ethical world view and his representation of character. Taught in English.

ITALIAN 101. Italy: The Good, the Bad and the Ugly. 3-5 Units.
Renowned for its rich cultural tradition, Italy is also one of the most problematic nations in Europe. This course explores the contradictions at the heart of Italy, focusing key phenomena, such as art, corruption, migration, and crises of all kinds. Through the study of historical and literary texts, films, and news media, the course seeks to examine Italy’s present and future trajectory by looking to its past as a point of comparison. Taught in English.

ITALIAN 104. La dolce vita: Italian Stereotypes in Film. 3-5 Units.
Passion, nostalgia, mafia, women. What has it meant to be Italian in the past hundred years? How are these stereotypes invented, portrayed and dismantled by filmmakers such as Fellini, Scola, Giordana, Benigni and Torre? This course will address the problem of Italianatgravé;e, its anomalies and contradictions, and look at how Italians have imagined themselves on the big screen, from the figure of the hopeless romantic to the mafioso. Films will be in Italian with English subtitles. Taught in Italian.
ITALIAN 120. Love Italian Style. 4 Units.
Gateway course for Italian studies. An examination of representations of love and sexuality in Italian literature, art, film, and popular culture from the Italian Renaissance to the current period. Beginning with the figure of Silvio Berlusconi and ending with Dante's love for Beatrice, the course considers differences in social practices and mores over time, the role of literary and artistic representations in establishing cultural expectations about love, the question of gender roles and identity in Italian society, as well as contemporary stereotypes about love in Italy and Italians in love. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent.

ITALIAN 127. Inventing Italian Literature. 4 Units.
An introduction to the study of literature in Italian, especially short prose fiction and poetry. Attention will be given to building a vocabulary and critical tool-set for the interpretation of literary texts from the Middle Ages to the contemporary period. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 128. The Italian Renaissance: Power and Perspective. 4 Units.
The literature, art, and history of the Renaissance in Italy. Topics vary year to year. In 2015, the course will address the question of perspective in art, history, politics, literature, and philosophy, with a focus on the Florentine Renaissance. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 129. Modern Italian Culture: Literary Landscapes. 4 Units.
Italian national and cultural identity in the 19th and 20th centuries. Topics vary from year to year. In 2015, the course will address the importance of landscape, geography, and regional traditions and languages in modern Italian history and literature. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 136. Literature and Politics - Two Mediterranean Cases: Catalonia and Italy. 3-5 Units.
A comparison between the different roles played by writers as members of the intellectual establishment in Catalonia, Spain and Italy. Focus on the relation between intellectuals and politics in shaping national identity. We will give especially consideration to the role played by intellectuals during the Fascist and Francoist dictatorships and during Spain's transition to democracy. Taught in English. Same as: ILAC 122

ITALIAN 152. Boccaccio's Decameron: The Ethics of Storytelling. 3-5 Units.
This course involves an in-depth study of Boccaccio's Decameron in the context of medieval theories of poetry and interpretation. The goal is to understand more fully the relationship between literature and lived experience implied by Boccaccio's fictions. We will address key critical issues and theoretical approaches related to the text. Taught in English translation, there will be an optional supplementary Italian discussion section during weeks 2-9. Same as: ITALLANG 352

ITALIAN 154. Film & Philosophy. 4 Units.
Issues of freedom, morality, faith, knowledge, personal identity, and the value of truth explored through film; philosophical investigation of the filmic medium itself. Screenings to include Twelve Monkeys (Gilliam), Ordet (Dreyer), The Dark Knight (Nolan), Vicky Cristina Barcelona (Allen), and Eternal Sunshine of the Spotless Mind (Kaufman). Taught in English. Same as: COMPLIT 154A, FRENCH 154, PHIL 193C, PHIL 293C

ITALIAN 155. The Mafia in Society, Film, and Fiction. 4 Units.
The mafia has become a global problem through its infiltration of international business, and its model of organized crime has spread all over the world from its origins in Sicily. At the same time, film and fiction remain fascinated by a romantic, heroic vision of the mafia. Compares both Italian and American fantasies of the Mafia to its history and impact on Italian and global culture. Taught in English.

ITALIAN 181. Philosophy and Literature. 5 Units.
(Formerly CLASSGEN 81) 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. Taught in English. Same as: CLASSICS 42, COMPLIT 181, ENGLISH 81, FRENCH 181, GERMAN 181, PHIL 81, SLAVIC 181

ITALIAN 199. Individual Work. 1-12 Unit.

ITALIAN 214. Pirandello, Sartre, and Beckett. 3-5 Units.
In this course we will read the main novels and plays of Pirandello, Sartre, and Beckett, with special emphasis on the existentialist themes of their work. Readings include The Late Mattia Pascal, Six Characters in Search of an Author, Henry IV; Nausea, No Exit, "Existentialism is a Humanism"; Molloy, Endgame, Krapp's Last Tape, Waiting for Godot. Taught in English. Same as: COMPLIT 281E, COMPLIT 381E, FRENCH 214, FRENCH 314, ITALIAN 314

ITALIAN 215. Italian Film, Fashion, and Design, 1950-1968. 3-5 Units.
In a close analysis of films by Fellini, Antonioni, Rossellini, Pasolini, and Bertolucci, we will explore the various contradictions that fueled the Italian cultural imagination in the 50s and 60s: minimalism and multiplicity, male and female, industrial and archaic, comic and tragic, wealth and poverty. Special emphasis placed on fashion, design, and modernist art. Taught in English, with the option of an additional discussion section in Italian. Occasional screenings Monday evenings at 7pm. Same as: ITALIAN 315

ITALIAN 220. Early Modern Seminar. 3-5 Units.
Explores some of the key texts of European early modernity and the critical paradigms according to which the idea of the "Renaissance" has been formed, analyzed, and questioned since the 19th century. Will aim to provide a broad introduction to Early Modern studies from the point of view of the Italian Renaissance and its reception in different European contexts. Taught in English. Same as: DLCL 323

ITALIAN 221. Italo Calvino: Literature, Science, Philosophy. 3-5 Units.
The course will follow the development of Italo Calvino's literary career, with a particular focus on his interest in fantastical and meta-fictional forms of narrative. Readings of Calvino's literary works, such as Cosmicomics, Invisible Cities, and Mr. Palomar, will be supplemented by readings from his critical prose, collected in the volumes The Uses of Literature and Six Memos for the Next Millennium. Taught in English.

ITALIAN 224. Leopardi, Baudelaire, and Modernity. 3-5 Units.
A close reading of Giacomo Leopardi's Canti and Charles Baudelaire's Flowers of Evil and Paris Spleen in the context of 19th-century Europe. Discussion of the poetry will be enriched by selections from their essays on literature and art and by notes from the Zibaldone and Mon coeur mis agrav; fu. Key themes and concepts include language, imagination, "noia," "spleen," and the oppositions between nature and civilization, modernity and antiquity. Taught in English. Same as: FRENCH 224, FRENCH 324, ITALIAN 324
ITALIAN 225. Petrarch & Petrarchism: Fragments of the Self. 3-5 Units.
In this course we will examine Francis Petrarch's book of Italian lyric poems, Rerum vulgarium fragmenta, and its reception in early modern France, England, and Spain. Readings from Petrarch's epistolary and ethical writings will contextualize historically and intellectually the aesthetics and ethics of the fragment in his poetry. With this foundation, we will investigate the long-lasting impact of Petrarchique's work on Renaissance poetry and humanism, with attention to both the literary and the material aspects of its reception. Taught in English.
Same as: COMPLIT 225E, COMPLIT 325E, ITALIAN 325

ITALIAN 226. Modern Italian Poetry and Ultimate Questions. 3-5 Units.
More than in any other tradition, Italian poets of the twentieth century focus on "ultimate questions," and look all the way back to Dante in doing so: why do we die? is there a God? what does it mean to love? are we responsible for our neighbors? is beauty related to truth? what do we learn from the past? what makes life meaningful? Poets include Ungaretti, Montale, Caproni, Sereni, Rosselli, Pasolini, Luzi, Merini, and Zanzotto. Taught in Italian. Prerequisites: Second-year Italian minimum.

ITALIAN 227. Giambattista Vico & Claude Lévi-Strauss. 3-5 Units.
Same as: FRENCH 230, FRENCH 330, ITALIAN 327

ITALIAN 228. Science, Technology, and Society in the Face of the Looming Disaster. 3-5 Units.
The major topic will be the indeterminacy regarding the survival of humankind. With the advent of the atomic bomb humankind became potentially the maker of its own demise. Will combine a number of significant case studies (environmental disasters, industrial catastrophes, threat of nuclear devastation, technological risks) with the lessons drawn from a form of literature that is at the intersection of STS and the Humanities, in particular the early warnings made by such thinkers as Ivan Illich, Martin Heidegger, Hans Jonas, Guuml;nter Anders, and Hannah Arendt.
Same as: FRENCH 228, POLISCI 233F

ITALIAN 232B. Heretics, Prostitutes and Merchants: The Venetian Empire. 5 Units.
Between 1200-1600, Venice created a powerful empire at the boundary between East and West that controlled much of the Mediterranean, with a merchant society that allowed social groups, religions, and ethnicities to coexist. Topics include the features of Venetian society, the relationship between center and periphery, order and disorder, orthodoxy and heresy, the role of politics, art, and culture in the Venetian Renaissance, and the empire's decline as a political power and reinvention as a tourist site and living museum.
Same as: HISTORY 232B

ITALIAN 234. Courtly Love: Deceit and Desire in the Middle Ages. 3-5 Units.
A comparative seminar on medieval love books and their reception. We will examine and question the notion of "amour courtois," which arose in the lyrics and romances of medieval France and was codified in Romantic-era criticism. Primary readings will be enriched by thinking about this notion through the lens of modern theories of desire, such as those of Girard, Lacan, and Zizek. Conducted in English with readings in translation.
Same as: COMPLIT 221A, FRENCH 234

ITALIAN 235E. Dante's "Inferno". 3-5 Units.
Intensive reading of Dante's "Inferno" (the first canticle of his three canticle poem The Divine Comedy). Main objective: to learn how to read the Inferno in detail and in depth, which entails both close textual analysis as well as a systematic reconstruction of the Christian doctrines that subend the poem. The other main objective is to understand how Dante's civic and political identity as a Florentine, and especially his exile from Florence, determined his literary career and turned him into the author of the poem. Special emphasis on Dante's moral world view and his representation of character. Taught in English.

ITALIAN 236E. Dante's "Purgatorio and Paradiso". 4-5 Units.
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. Taught in English. Recommended: reading knowledge of Italian.

ITALIAN 247. Shakespeare and Italy. 3-5 Units.
Focus on Italy's presence in Shakespeare's corpus; his use of Italian literary sources, and the Italian settings of some of his plays. It will also look at the reception of Shakespeare in Italy, especially in Italian opera and film. Readings will include Petrarch, Boccaccio, Bandello and Machiavelli; Shakespeare's sonnets and some of his major plays that are set in Italy. We will also discuss Verdi's opera, Otello, and Zeffirelli's movie Romeo and Juliette, among others Italian renditions of Shakespeare's plays. Taught in English.

ITALIAN 251. Writing, Memory, and Self-Fashioning. 3-5 Units.
Writing is not a mere recording of the past, but a selection and reinvention of our experiences. We will look at how writing is central to the philosophical project of fashioning the self, even as it reveals that much of what we call the self is a fictional construct. Materials include fiction and memoirs (Primo Levi, Michel Tournier, Melanie Mazzucco, Jonathan Littell), and theoretical works in philosophy (Bergson, James, Freud, Jung, Derrida, Wyschogrod, Nehamas), psycholinguistics, and neuroscience. Taught in English.
Same as: FRENCH 251

ITALIAN 256. North/South in Contemporary Italy. 4 Units.
One of the most difficult tasks of Italian unification was to negotiate the many differences between North and South -- economic, social, cultural, and linguistic. The phenomenal growth of regional and even separatist sentiment exemplified in the Northern League shows that Italian integration is far from complete. In this course we will explore the history of conflict between North and South from the Risorgimento to the present day, with a primary focus on prose fiction and film. Taught in English.
ITALIAN 260. Italy, France, and Postcolonialism. 3-5 Units.
The starting point for our seminar is the question of how postcolonial thought enhances our possible understandings of Italy - as a nation, as a territorial unit coalescing cultural parts that remain disparate to this day, and as a population that has not come fully to terms with its fascist history, its crimes in World War II, or the atrocities it perpetrated as a colonizing state. The Italian case is unusual compared to others, in that the country's colonial past in north and east Africa is still being uncovered after a long period of public silence and government suppression; and what might be called the postcolonial Italian project has begun only recently, driven by a distinct minority of scholars, 'migrant' authors, and activists. French cultural politics and history are often taken as a point of reference from which to analyze Italian phenomena. In this case, we will make use of the French postcolonial tradition as a point of both comparison and differentiation. Among other things, we will focus on the different meanings of 'postcolonial' in a country that is strongly centralized (France) and another which is unremittingly fragmented (Italy). As just one example, we will scrutinize how Gramsci's work has been understood in Anglophone and Francophone criticism (cultural studies, Subaltern studies, and so on), as opposed to how it may be read in its original Italian context, where it concerned subalterns within the nation-state. Asking what is postcolonial, for whom, when, and where?, ultimately our goal is to discern the specific contours of Italy's postcolonialism by juxtaposing it with France's, and to simultaneously ask what light can be shed on French postcolonial particularities by placing it in this dialogue. Beginning with fundamental historical readings (Gramsci, Fanon, Memmi) and touching on some early Anglophone postcolonial critiques (Said, Bhabha), the seminar will then be structured around key literary and theoretical readings from Italy and France. Ideally, readings will be in the original language, but as often as possible they will be selected such that they will be accessible in English translation as well. Taught in English.
Same as: FRENCH 260

ITALIAN 266. Women's Voices in Contemporary Italian Literature. 3-5 Units.
The traditional canon of Italian literature consists almost exclusively of male authors. Yet Italian women writers have been active since the time of Dante. This presents an overview of women's prose fiction of the last 100 years, from Sibilla Aleramo's groundbreaking feminist novel *Una donna* (1906) to novels from the 80's and 90's. We will examine such issues as the central issue of sexual violence in many female autobiographies; the experience of motherhood; the conflict between maternal love and the desire for self-determination and autonomy; paths to political awareness; reinventing the historical novel. Taught in English.

ITALIAN 281. Novels into Film. 4-5 Units.
Some critics claim that film has displaced the novel as the most popular narrative form of contemporary culture. What is the relationship between the two media? Which novels are chosen for adaptation and why? What are the relative strengths and limitations of literature and film as media? What are the specific pleasures of adaptations? In this course we will read five Italian novels and analyze their film versions, viewing adaptation as a legitimate creative response to a work of literature. We will first read the novel and consider the particular challenges it presents to transposition into film. We will follow this discussion with a close reading of the film version. The goal of the course is to examine cinematic adaptation as a cultural process by introducing a group of significant texts from the Italian tradition. Taught in English.

ITALIAN 314. Pirandello, Sartre, and Beckett. 3-5 Units.
In this course we will read the main novels and plays of Pirandello, Sartre, and Beckett, with special emphasis on the existentialist themes of their work. Readings include *The Late Mattia Pascal*, *Six Characters in Search of an Author*, Henry IV; *Nausea*, No Exit; *"Existentialism is a Humanism"*; Molloy, Endgame, Krapp's Last Tape, Waiting for Godot. Taught in English.
Same as: COMPLIT 281E, COMPLIT 381E, FRENCH 214, FRENCH 314, ITALIAN 214

ITALIAN 315. Italian Film, Fashion, and Design. 1950-1968. 3-5 Units.
In a close analysis of films by Fellini, Antonioni, Rossellini, Pasolini, and Bertolucci, we will explore the various contradictions that fueled the Italian cultural imagination in the 50s and 60s: minimalism and multiplicity, male and female, industrial and archaic, comic and tragic, wealth and poverty. Special emphasis placed on fashion, design, and modernist art. Taught in English, with the option of an additional discussion section in Italian. Occasional screenings Monday evenings at 7pm.
Same as: ITALIAN 215

ITALIAN 324. Leopardi, Baudelaire, and Modernity. 3-5 Units.
A close reading of Giacomo Leopardi’s Canti and Charles Baudelaire’s *Flowers of Evil* and *Paris Spleen* in the context of 19th-century Europe. Discussion of the poetry will be enriched by selections from their essays on literature and art and by notes from the Zibaldone and Mon coeur mis aigrave; nu. Key themes and concepts include language, imagination, "noia," "spleen," and the oppositions between nature and civilization, modernity and antiquity. Taught in English.
Same as: FRENCH 224, FRENCH 324, ITALIAN 224

ITALIAN 325. Petrarch & Petrarchism: Fragments of the Self. 3-5 Units.
In this course we will examine Francis Petrarch’s book of Italian lyric poetry, *Rerum vulgarium fragmenta*, and its reception in early modern France, England, and Spain. Readings from Petrarch’s epistolary and ethical writings will contextualize historically and intellectually the aesthetics and ethics of the fragment in his poetry. With this foundation, we will investigate the long-lasting impact of Petrarchian ideas on Renaissance poetry and humanism, with attention to both the literary and the material aspects of its reception. Taught in English.
Same as: FRENCH 230, FRENCH 330, ITALIAN 227

ITALIAN 327. Giambattista Vico & Claude Lévi-Strauss. 3-5 Units.
Same as: FRENCH 320, FRENCH 330, ITALIAN 227

ITALIAN 328. Literature, Narrative, and the Self. 3-5 Units.
The role of narrative in the well-lived life. Are narratives necessary? Can they, and should they, be literary? When might non-narrative approaches, whether literary or otherwise, be more relevant? Is unity of self something given, something to be achieved, or something to be overcome? Readings from Aristotle, Montaigne, Schopenhauer, Nietzsche, Camus, Sartre, MacIntyre, G. Strawson, Velleman, Ricoeur, Brooks; Shakespeare, Stendhal, Musil, Levi, Beckett, Morrison; film. Taught in English.
Same as: COMPLIT 328, FRENCH 328

ITALIAN 332B. Heretics, Prostitutes and Merchants: The Venetian Empire. 4-5 Units.
Between 1200-1600, Venice created a powerful empire at the boundary between East and West that controlled much of the Mediterranean, with a merchant society that allowed social groups, religions, and ethnicities to coexist. Topics include the features of Venetian society, the relationship between center and periphery, order and disorder, orthodoxy and heresy, the role of politics, art, and culture in the Venetian Renaissance, and the empire's decline as a politicalpower and reinvention as a tourist site and living museum.
Same as: HISTORY 332B
ITALIAN 352. Boccaccio's Decameron: The Ethics of Storytelling. 3-5 Units.
This course involves an in-depth study of Boccaccio's Decameron in the context of medieval theories of poetry and interpretation. The goal is to understand more fully the relationship between literature and lived experience implied by Boccaccio's fictions. We will address key critical issues and theoretical approaches related to the text. Taught in English translation, there will be an optional supplementary Italian discussion section during weeks 2-9.
Same as: ITALIAN 152

ITALIAN 369. Introduction to Graduate Studies: Criticism as Profession. 3 Units.
A history of literary theory for entering graduate students in national literature departments and comparative literature.
Same as: COMPLIT 369, DLCL 369, FRENCH 369, GERMAN 369

ITALIAN 395. Philosophical Reading Group. 1 Unit.
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. Taught in English.
Same as: COMPLIT 359A, FRENCH 395

ITALIAN 398. Intensive Reading in French/Italian. 10 Units.
Enrollment is limited to French/Italian Ph.D. students. Course is designed for French/Italian Ph.D. students to prepare for department milestone exams.
Same as: FRENCH 398

ITALIAN 399. Individual Work. 1-12 Unit.
Repeatable for Credit.

ITALIAN 802. TGR Dissertation. 0 Units.