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/schoolofhumanitiesandsciences/languagecenter)” section of this bulletin.

The department is a part of the Division of Literatures, Cultures, and Languages (http://exploredegrees.stanford.edu/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’Etudes Politiques, and the Ecole Polytechnique.

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

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 in French is to expose students to a variety of perspectives in French language, culture, and history by providing majors and minors with training in writing and communication 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.

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 as electives with the prior consent of the Chair of Undergraduate Studies. Up to 12 units of course work completed at another university may be counted toward the major, with approval by the Chair of Undergraduate Studies. No more than 12 units of course work for the major should be taken as independent study courses. To enroll in all French literature courses, students must have successfully completed FRENLANG 124 Advanced French: Composition, Writing, and Presentation, or successfully tested above this level through the Language Center.

1. Gateway Courses. Students are recommended to take two courses listed below.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 120</td>
<td>Coffee and Cigarettes: The Making of French Intellectual Culture</td>
<td>4-5</td>
</tr>
<tr>
<td>FRENCH 129</td>
<td>Camus</td>
<td>4-5</td>
</tr>
</tbody>
</table>

2. Introductory Culture and Literature Courses. Students must take a minimum of three of the following courses. For 2016-17, FRENCH 130 Introduction to Medieval and Renaissance French Literature and FRENCH 133 Literature and Society in Africa and the Caribbean fulfill the Writing in the Major (WIM) requirement.

<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.

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 courses taught by French faculty (may be taught in English or French) at the 100- or 200-level.
- Language Course work. Up to three language courses in French at or above FRENLANG 21C for a maximum of 13 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 or Education as Self-Fashioning courses taught at least partially by a faculty member of the French and Italian Department. Students may count a maximum of 10 units.
• Structured Liberal Education. Students may count up to 10 units of SLE towards the major electives.
• Digital Humanities Course. Student work must reflect French interests. Prior approval of the Chair of Undergraduate Studies. Maximum of 5 units.

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. Once a student has completed the SLE sequence (all 3 quarters) they may count up to 10 units towards this major. The SLE units can replace one history of philosophy, and one upper-division French course. 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 Advanced French: Composition, Writing, and Presentation

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

- FRENCH 130 Introduction to Medieval and Renaissance French Literature (4 units)
- FRENCH 131 Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France (4 units)
- FRENCH 132 Literature, Revolutions, and Changes in 19th- and 20th-Century France (4 units)
- FRENCH 133 Literature and Society in Africa and the Caribbean (4 units)

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.

- PHIL 80 Mind, Matter, and Meaning (5 units)

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.

- FRENCH 181 Philosophy and Literature (5 units)

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 capstone course, must be taken in the student’s senior year. The following are this year’s options:

- COMPLIT 153C Aesthetics 1-5
- FRENCH 246 Body over Mind 3-5
- ILAC 240E Borges and Philosophy 3-5
- ITALIAN 246 Body over Mind 3-5

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_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.

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

**Bachelor of Arts in Italian**

To graduate with a major in Italian, students must complete a minimum of 56 units of coursework 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 as electives with the approval of the Chair of Undergraduate Studies. Up to 15 units of coursework completed at another university or earned through AP credit may be counted toward the major, with approval by the Chair of Undergraduate Studies. No more than 15 units of coursework for the major should be taken as independent study courses. 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.

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

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

4. **Core Culture Courses.** Students must take three of the following core courses at Stanford (12 units). For 2016-17, ITALIAN 127 Inventing Italian Literature and ITALIAN 128 The Italian Renaissance and the Path to Modernity fulfill the Writing in the Major (WIM) requirement.

5. **Studies in Italian Culture.** Students must complete a minimum of 10 additional units (2-3 courses) in ITALIAN coursework (may be taught in English or Italian).

6. **Electives.** A maximum of 23 elective units in courses dealing with Italy 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 courses taught by Italian faculty (may be taught in English or Italian).

7. **Additional Requirements** 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.

**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 website (http://philit.stanford.edu).

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

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

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

4. **Studies in Italian Culture.** Students must complete a minimum of 10 additional units (2-3 courses) in ITALIAN coursework (taught in English or Italian).
5. Additional Requirements. 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.

PHIL 80  Mind, Matter, and Meaning

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

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

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

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

6. 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.

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

Units

1. Philosophy Writing in the Major.

2. Philosophy and Literature Gateway Course.

3. Aesthetics, Ethics, Political Philosophy.

4. Language, Mind, Metaphysics, and Epistemology.

5. History of Philosophy.

6. Two additional elective courses.

7. Capstone Seminar.

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 beginning in 2014-15, permits students to major in both Computer Science and one of ten Humanities majors. See the “Joint Major Program” 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 Science).

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" 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 as electives with the prior consent of the Chair of Undergraduate Studies. Up to 12 units of coursework completed at another university may be counted toward the major, with approval by the Chair of Undergraduate Studies. No more than 12 units of coursework for the major should be taken as independent study courses. 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 of the three courses listed below.

<table>
<thead>
<tr>
<th>Course</th>
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<th>Units</th>
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</thead>
<tbody>
<tr>
<td>FRENCH 120</td>
<td>Coffee and Cigarettes: The Making of French Intellectual Culture</td>
<td>4-5</td>
</tr>
<tr>
<td>FRENCH 129</td>
<td>Camus</td>
<td>4-5</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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>FRENCH 130</td>
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<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.

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 courses taught by French faculty (may be taught in English or French) at the 100- or 200-level.
- Language Course work. Up to three language courses in French at or above FRENLANG 21C for a maximum of 13 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 or Education as Self-Fashioning courses taught at least partially by a faculty member of the French and Italian Department. Students may count a maximum of 10 units.
- Structured Liberal Education. Students may count up to 10 units of SLE towards the major electives.
- Digital Humanities Course. Student work must reflect French 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 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/00_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/00_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

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

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 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 as electives, with the approval of the Chair of Undergraduate Studies. Up to 15 units of coursework completed at another university or earned through AP credit may be counted toward the major, with approval by the Chair of Undergraduate Studies. No more than 12 units of coursework for the major should be taken as independent study courses. To enroll in all ITALIAN or ITALLANG courses taught in Italian or above the 100-level, students must have successfully completed ITALIAN 22A or the equivalent.

1. Gateway Courses. Students are recommended to take two courses in the Italian gateway series, taught in translation.

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

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

or

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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 21A</td>
<td>Accelerated Second-Year Italian, Part 1</td>
<td>5</td>
</tr>
<tr>
<td>ITALLANG 22A</td>
<td>Accelerated Second-Year Italian, Part 2</td>
<td>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 3 units).

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 101</td>
<td>Advanced Oral Communication: Italian Opera</td>
<td>3</td>
</tr>
<tr>
<td>ITALLANG 103</td>
<td>Advanced Oral Communication: Italian Classic Cinema</td>
<td>3</td>
</tr>
<tr>
<td>ITALLANG 114</td>
<td>Composition, Writing, and Presentation</td>
<td>3</td>
</tr>
<tr>
<td>ITALLANG 115</td>
<td>Academic and Creative Writing</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 Name</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALIAN 127</td>
<td>Inventing Italian Literature</td>
<td>4</td>
</tr>
<tr>
<td>ITALIAN 128</td>
<td>The Italian Renaissance and the Path to Modernity</td>
<td>4</td>
</tr>
<tr>
<td>ITALIAN 129</td>
<td>Modern Italian Culture: Avant-garde and Politics</td>
<td>4</td>
</tr>
</tbody>
</table>

5. Studies in Italian Culture. Students must complete a minimum of 10 additional units (2-3 courses) in ITALIAN coursework (may be taught in English or Italian).

6. 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.

7. Electives. A maximum of 15 elective units dealing with Italy 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 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 toward the major electives. Maximum of 10 units.
- Digital Humanities Course. Students must reflect Italian interests. Prior approval of the Chair of Undergraduate Studies. Maximum of 5 units.

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

Hons 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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Units</th>
</tr>
</thead>
</table>
| 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 (https://stanford.box.com/change-UG-program) The Major-Minor and Multiple Major Course Approval Form (https://stanford.box.com/MajMin-MultMaj) is required for graduation for students with a joint major.
Dropping a Joint Major Program
To drop the joint major, students must submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (https://stanford.box.com/change-UG-program). Students may also consult the Student Services Center (http://studentservicescenter.stanford.edu) 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

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</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRENCH 130</td>
<td></td>
</tr>
<tr>
<td>Introduction to Medieval and Renaissance French Literature</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 131</td>
<td></td>
</tr>
<tr>
<td>Absolutism, Enlightenment, and Revolution in 17th- and 18th-Century France</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 132</td>
<td></td>
</tr>
<tr>
<td>Literature, Revolutions, and Changes in 19th- and 20th-Century France</td>
<td>4</td>
</tr>
<tr>
<td>FRENCH 133</td>
<td></td>
</tr>
<tr>
<td>Literature and Society in Africa and the Caribbean</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></td>
</tr>
<tr>
<td>Second-Year French: Cultural Emphasis, First Quarter</td>
<td>4</td>
</tr>
<tr>
<td>FRENLANG 22C</td>
<td></td>
</tr>
<tr>
<td>Second-Year French: Cultural Emphasis, Second Quarter</td>
<td>4</td>
</tr>
<tr>
<td>FRENLANG 23C</td>
<td></td>
</tr>
<tr>
<td>Second-Year French: Cultural Emphasis, Third Quarter</td>
<td>4</td>
</tr>
<tr>
<td>FRENLANG 120</td>
<td></td>
</tr>
<tr>
<td>Advanced French Oral Communication</td>
<td>3</td>
</tr>
<tr>
<td>FRENLANG 124</td>
<td></td>
</tr>
<tr>
<td>Advanced French: Composition, Writing, and Presentation</td>
<td>4-5</td>
</tr>
</tbody>
</table>

OSPPARIS courses. Courses taken at the Bing Overseas Studies in Paris program with prior approval of the Chair of Undergraduate Studies (language of instruction must be French)

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education as Self-Fashioning and, Thinking Matters courses taught at least partially by a faculty member in French</td>
<td>5</td>
</tr>
<tr>
<td>Structured Liberal Education</td>
<td>5</td>
</tr>
<tr>
<td>Digital Humanities Course</td>
<td>5</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 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 (maximum 12 units)

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

or

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 21A</td>
<td></td>
</tr>
<tr>
<td>Accelerated Second-Year Italian, Part 1</td>
<td>5</td>
</tr>
<tr>
<td>ITALLANG 22A</td>
<td></td>
</tr>
<tr>
<td>Accelerated Second-Year Italian, Part 2</td>
<td>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 6 units). At least one course must be ITALIAN 127, 128 or 129:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALLANG 114</td>
<td></td>
</tr>
<tr>
<td>Composition, Writing, and Presentation</td>
<td>3</td>
</tr>
<tr>
<td>ITALLANG 115</td>
<td></td>
</tr>
<tr>
<td>Academic and Creative Writing</td>
<td>3</td>
</tr>
<tr>
<td>ITALIAN 127</td>
<td></td>
</tr>
<tr>
<td>Inventing Italian Literature</td>
<td>4</td>
</tr>
<tr>
<td>ITALIAN 128</td>
<td></td>
</tr>
<tr>
<td>The Italian Renaissance and the Path to Modernity</td>
<td>4</td>
</tr>
<tr>
<td>ITALIAN 129</td>
<td></td>
</tr>
<tr>
<td>Modern Italian Culture: Avant-garde and Politics</td>
<td>4</td>
</tr>
</tbody>
</table>

* With approval of the Chair of Undergraduate Studies, one of these courses may be replaced by a course taken at BOSP Florence.

3. Electives. A maximum of 10 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>• Coursework within the department. Additional ITALIAN courses at the 100- or 200-level taught by Italian faculty.</td>
<td></td>
</tr>
<tr>
<td>• Bing Overseas Program. Courses taken at the Bing Overseas Studies in Florence program with prior approval of the Chair of Undergraduate Studies.</td>
<td></td>
</tr>
<tr>
<td>• Thinking Matters or Education as Self-Fashioning courses taught at least partially by a faculty member in Italian. Maximum of 5 units.</td>
<td></td>
</tr>
<tr>
<td>• Structured Liberal Education. Students may count 5 units of SLE towards the major electives. Maximum of 5 units.</td>
<td></td>
</tr>
<tr>
<td>• Digital Humanities Course. Student work must reflect Italian interests. Prior approval of the Chair of Undergraduate Studies. Maximum of 5 units.</td>
<td></td>
</tr>
</tbody>
</table>

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 (http://exploreddegrees.stanford.edu/schoolofhumanitiesandsciences/divisionofliteraturesculturesandlanguages/#minortext-minomodelang)" section of this bulletin for further details about the minor and its requirements.
Coterminal Master’s Program in French

University requirements for the coterminal M.A. are described in the "Coterminal Bachelor’s and Master’s Degrees (http://exploredegrees.stanford.edu/cotermdegrees)" section of this bulletin. For University coterminal master’s degree application forms, see the Registrar’s Publications page (https://studentaffairs.stanford.edu/registrar/publications/#Coterm).

Each year the department admits a small number of undergraduates to the coterminal M.A. degree in French. 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 French and must meet all requirements both for the B.A. and the M.A.

University Coterminal Requirements

Coterminal master’s degree candidates are expected to complete all master’s degree requirements as described in this bulletin. University requirements for the coterminal master’s degree are described in the "Coterminal Master’s Program (http://exploredegrees.stanford.edu/cotermdegrees)" section. University requirements for the master’s degree are described in the "Graduate Degrees (http://exploredegrees.stanford.edu/graduatedegrees/#masterstext)" section of this bulletin.

After accepting admission to this coterminal master’s degree program, students may request transfer of courses from the undergraduate to the graduate career to satisfy requirements for the master’s degree. Transfer of courses to the graduate career requires review and approval of both the undergraduate and graduate programs on a case by case basis.

In this master’s program, courses taken during or after the first quarter of the sophomore year are eligible for consideration for transfer to the graduate career; the timing of the first quarter graduate is not a factor. No courses taken prior to the first quarter of the sophomore year may be used to meet master’s degree requirements.

Course transfers are not possible after the bachelor’s degree has been conferred.

The University requires that the graduate adviser be assigned in the student’s first graduate quarter even though the undergraduate career may still be open. The University also requires that the Master’s Degree Program Proposal be completed by the student and approved by the department by the end of the student’s first graduate quarter.

Master of Arts in French

University regulations pertaining to the M.A. are listed in the "Graduate Degrees (http://exploredegrees.stanford.edu/graduatedegrees)" 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.

Applications 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 the oral portions of the examination. If it is judged adequate, the M.A. degree is granted. In no event may the master’s written and oral exams be taken more than twice.

Doctor of Philosophy in French

University regulations pertaining to the Ph.D. are listed in the "Graduate Degrees (http://exploredegrees.stanford.edu/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>Units</th>
<th>Description</th>
<th>FRENCH 369: Introduction to the Profession of “Literary Studies” for Graduate Students (must be taken in first year of studies)</th>
<th>1-2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>DLCL 301: The Learning and Teaching of Second Languages (must be taken in the first year of studies)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DLCL 311: Professional Workshop</td>
<td>1</td>
</tr>
</tbody>
</table>
A minimum of five courses on French literature and culture taught 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
Completion of all department and University examinations.

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 reading, writing, 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 doctoral program. Additional information about University candidacy policy is available in the Bulletin (http://exploredegrees.stanford.edu/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 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 course work 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 services 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 are 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 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.

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.
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 the Profession of &quot;Literary Studies&quot; for Graduate Students (must be taken in the first year of studies)</td>
<td>1-2</td>
</tr>
<tr>
<td>DLCL 301</td>
<td>The Learning and Teaching of Second Languages (must be taken in the first year of studies)</td>
<td>3</td>
</tr>
<tr>
<td>DLCL 311</td>
<td>Professional Workshop</td>
<td>1</td>
</tr>
</tbody>
</table>

A minimum of five courses on Italian literature and culture taught 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
Completion of all department and University examinations.

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 a reading examination in one additional foreign language. If the candidate’s period of concentration is earlier than the Romantic period, this 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, course work, 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 four 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 Italian 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/#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 course work 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 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 suggesting and not exhaustive, so as to provoke further discussion.

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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/her studies in the Ph.D. program are 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 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 competed 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 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 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; 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.

Doctor of Philosophy in French and 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—

   2. FRENCH/ITALIAN 369 Introduction to the Profession of "Literary Studies" for Graduate Students (must be taken in first year of studies) 1-2
   DLCL 301 The Learning and Teaching of Second Languages (must be taken in first year of studies) 3
   DLCL 311 Professional Workshop 1

   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.

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, CLASSICS 12L, and CLASSICS 13L) 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.

7. 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, course work, 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/#doctoraltext) and GAP (http://gap.stanford.edu/4-6.html).

8. 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 stands, 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 competed 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 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 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 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 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
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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.

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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; 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.

Faculty in French and Italian
Emeriti: (Professors) Jean-Marie Apostolidès, John G. Barson, Marc Bertrand, Robert G. Cohn, John Freccero, Ralph M. Hester, Elisabeth Mudimbe-Boyi, Michel Serres
Director: Laura Wittman
Chairs of Graduate Studies: Dan Edelstein (French), Laura Wittman (Italian)
Chairs of Undergraduate Studies: Marisa Galvez (French), Carolyn Springer (Italian)
Professors: Cécile Alduy, Jean-Pierre Dupuy, Dan Edelstein, Hans U. Gumbrecht (Emeriti, recalled 2016-17), Joshua Landy, Robert Harrison, Carolyn Springer
Associate Professors: Marisa Galvez, Laura Wittman
Assistant Professors: David Lummus (on leave)
Lecturers: Mark Braude, Biliana Kassabova, Marie-Pierre Ulloa
Courtesy Professors: Keith Baker, Margaret Cohen, James P. Daughton, Paula Findlen, Michael Marrinan
Visiting Associate Professors: Costanza Dopfel (Autumn), Ewa Domanska (Spring)

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).

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<td>OSPPARIS 32</td>
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<td>Franco-American Encounters: Paris-New York in the 20th Century</td>
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<td>OSPPARIS 186F</td>
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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).

**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 Française courses take place at the Maison Française 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 87N. The New Wave: How The French Reinvented Cinema. 3-4 Units.** Focus on the French New Wave’s cinematic revolution of 1959-1962. In a few years, the Nouvelle Vague delivered landmark works such as Truffaut’s 400 Blows, Godard’s Breathless, Chabrol’s Le Beaume Serge or Resnais’ Hiroshima mon amour, and changed forever the way we make and think about movies. Why did these films look so radically fresh? What do they say about France’s youth culture in the early 60s? How is the author’s theory behind them still influencing us today? Focus is on cultural history, aesthetic analysis, interpretation of narrative, sound and visual forms. Taught in English.

**FRENCH 101. The View From Paris. 3-5 Units.** The Global Gateway course examines a history of concepts and historical situations that account for the artistic production of Paris from the Middle Ages to the present. The course asks what made Paris crucial to such production, from the medieval university environment (the Letters of Abelard and Heloise, poetry of Villon), the royal courts and theatre houses (Molière, Racine), to the Revolution and new era of enlightened France (Diderot). We then investigate the emergence of a Paris as a historical figure for modernity (Hugo, Zola, Flaubert, Godard, Apollinaire), concluding with a reflection on contemporary Paris reflected in postwar art and literature (existentialism, Francophonie, the question of French citizenship). Course taught in English, with option of French section.

**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, Richeilde, Lorrain, and Proust compared with Wilde’s Salomé, 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欣赏 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 other 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.
Examines 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, radicalization, terrorism, 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 English. Films in French with English subtitles. Additional paper for students enrolled in 332.

Same as: CSRE 65, FRENCH 332

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. How 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 toward a new form of political life; 1889: Eiffel Tower and World Expo, Paris as the first City of Modernity; 1958: Général 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. nThemes include: postcolonialism, modernity, African socialism, capitalism, neoliberalism, globalization, the sacred, immigration, hip hop, social justice etc. Selected texts and films from: Ousmane Sembène, Frantz Fanon, Djibril D. Mambety, Aminata Sow Fall, Fatou Diome, Alphonse Mendy, Jean Joseph Goux, Gayatri Spivak, Jean-Pierre Dupuy, Jean and John Comaroff, Zein-Elabdin and Charuscheela 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 interdisciplinary, 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, René Descartes challenged all traditional learning and defined new principles that were central to the so-called ¿Revolution of the Mind.¿ 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. Camus. 4-5 Units.
"The Don Draper of Existentialism" for Adam Gopnik, "the ideal husband of contemporary letters" for Susan Sontag, and "the admirable conjunction of a man, of an action, and of a work" for Sartre, Camus embodies the very French figure of the "intellectual engagé," or public intellectual. From his birth in 1913 into a poor family in Algeria to the Nobel Prize in Literature in 1957, from Saint Germain-des-Prés to his predilection for the mediterranean culture, Camus captured the quest for universalism, for the politics of justice, and engaged in the great ethical battles of his time, from the fight against nazism and communism, from questioning colonial rules to the haunting Algerian War, and his complex "silence" over the war. Camus the Algerian, Camus the moralist, Camus the Resistant: through readings and films, we will explore his multiple, long-lasting legacies. Readings from Albert Camus, Kamel Daoud, Mouloud Feraoun, Alice Kaplan, Orhan Pamuk, A.B. Yehoshua, Assia Djebar, Jean-Paul Sartre, Yasmina Khadra. Movies include "The Stranger," and "Far from Men." This course is a gateway for French Studies, with special emphasis on oral proficiency. Taught in French.
Same as: CSRE 129, HISTORY 235F

FRENCH 130. Introduction to Medieval and Renaissance French Literature. 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, Chrétien de Troyes' Yvain), post-Petrarchan poetics (Du Bellay, Ronsard, Labé), 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 may include Corneille, Molière, 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.
How did the train, the free-verse poem, or the camera change the way we think about the world? Many ideas, technologies, and literary forms that we take for granted today were sources of great inspiration and anxiety for 19th and 20th century writers and artists. The aim of this course is to explore how French literature responded to these literary, political, and technological revolutions and how we relate to these changes today. Comparing Hugo's romantic landscapes to Baudelaire's crowded cities, Zola's attempts at scientific writing with Verne's science fiction, and Maupassant's fantastic tales to Ponge's surrealist science, we will examine how poems, short stories, novels, and films express our changing understandings of society, technology, nature, and art. Readings include Hugo, Baudelaire, Maupassant, Zola, Verne, Apollinaire, Ponge, Camus, Barthes, and Le Clézio. Taught 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: Aimé Césaire, "Cahier d'un retour au pays natal," Albert Memmi, "La Statue de Sel," Kaouther Adimi, "L'envers des autres," Maryse Condé, "La Vie sans fards". Movies include "Goodbye Morocco," "Aya de Yopougon", "Rome plutôt sue Vous". Taught in French. Prerequisite: FRENLANG 124 or consent of instructor.
Same as: AFRICAAM 133, AFRICAST 132, JEWISHST 143

FRENCH 142. Living Voices: Introduction à la littérature d'expression française. 3-5 Units.
This class is intended to situate students in the controversial discussion of what it means to write and speak in French today. While post-colonial theorists and writers have received a great deal of recognition over the past few decades, much less attention has been granted to the contemporary authors to whom the torch has been passed. In order to bring ourselves as up to date as possible, we will read only authors who are still alive and currently publishing [as part of the debate]. Using a variety of text types/literary genres from diverse geographical regions, the class will examine how the authors shape/frame this debate on the following topics: using vs. creating language; defining the self and the other; multiculturality and "communitarianism," real and imaginary borders/boundaries. Taught in French.

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. The African Atlantic. 3-5 Units.
This course explores the central place Africa holds in prose writing emerging during early and modern periods of globalization across the Atlantic, including the middle passage, exploration and colonialism, black internationalism, decolonization, immigration, and diasporic return. We will begin with Equiano's Interesting Narrative (1789), a touchstone for the Atlantic prosop 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 self-making or new citizenship, to evoke histories of racial unity or examine psychic and 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 (Conrad, Condé, Olinto), epic and prose poetry (Césaire, Walcott), theoretical reflection (Gilroy, Glissant, Mudimbe, Benítez-Rojo), and literary autobiography (Barack Obama, Saidiya Hartman).
Same as: AFRICAAM 148, AFRICAST 145B, COMPLIT 145B, COMPLIT 345B, CSRE 145B, FRENCH 345B
FRENCH 147. Revolutions from Ancient Greece to the Arab Spring. 3-5 Units.
This course looks at theories of revolution and political or social change from ancient Greece to the Arab Spring. The course will provide a close reading of a selection of texts from ancient Greek political writing (Plato, Aristotle), medieval and early modern political advice literature (Marsilius of Padua, Machiavelli), and modern political thought (Tocqueville). Later sections of the course look at how the insights derived from the history of political thought can help generate a new framework for the study of modern revolutions, such as the Iranian Revolution and the Arab Spring.
INSTRUCTOR: Vasileios Syros Note: Instructor has submitted WTWD for Social Inquiry (SI) and Ethical Reasoning (ER).
Same as: DLCL 127, HISTORY 214G

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 metafase 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/"beur"/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 Laldjérie, Rome plutôt que vous, Les Sabots en or, Les Silence des Palais, Hafaouine, Satin Rouge, Le Chant des Marâises, and Mort à 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 courtly love, religious, satirical, and Crusade lyrics, we will study the rise of a new subjectivity; the female voice; the roles of poet, audience, and patron; oral and manuscript transmission; and political propaganda. Special attention will be given to performance as a reimagining of self and social identity. Authors include Bertran de Born, Marie de France, Hildegard von Bingen, Walther von der Vogelweide, Dante, and Chaucer. Students will have the opportunity to produce a creative project that brings medieval ideas about performance into dialogue with modern conceptions. The course will satisfy the Ways-Creative Expression requirement as well as one of the following two: Ways-Analytical Interpretive or Ways-Engaging Difference. Taught in English, all texts in translation.

FRENCH 154. Film & Philosophy. 4 Units.
Issues of authenticity, morality, personal identity, and the value of truth explored through film; philosophical investigation of the filmic medium itself. Screenings to include Blade Runner (Scott), Do The Right Thing (Lee), The Seventh Seal (Bergman), Fight Club (Fincher), La Jetée (Marker), Memento (Nolan), and Eternal Sunshine of the Spotless Mind (Kauffman). Taught in English.
Same as: COMPLIT 154A, ITALIAN 154, PHIL 193C, PHIL 293C

FRENCH 163. Monsters of the Renaissance. 3-5 Units.
Where did monsters appear before starring in comic-books and blockbusters? How were they represented and what did they symbolize? You may be familiar with ghosts, vampires and zombies but have you heard of the Scythian Lamb? The Monk Fish? The Monopod? The Wind-Eaters from the Island of Ruach? The giants Gargantua and Pantagruel? "Monstrum," in Latin, was used to refer to a prodigy that did not fit the laws of nature. Thus, the monster, not only generates wonder, curiosity or fear, but also challenges and disrupts the norms and values of a given society. Throughout the course, students will learn how to closely analyze a multi-genre corpus of literary works (novel, travel narrative, medical treatise, essay and epic poem) in relation to the historical and cultural context of 16th century France, a time when writers, doctors, and travelers developers a critical reflection on monstrosity. The course is designed to help students reach an advanced level of French. Readings will include: selections from classical authors such as Homer and Ovid; the Legend of Saint Georges and the Dragon; Francois Rabelais: "Gargantua," "Quart Livre," Jean de Léry: "Histoire d'un voyage fait en la terre du Brésil;" Ambroise Paré: "Des Monstres et Prodiges;" Michel de Montaigne: "Essais;" Agrippa d'Aubigné: "Les Tragiques." Taught in French.

FRENCH 166. Food, Text, Music: A Multidisciplinary Lab on the Art of Feasting. 3-5 Units.
Students cook a collection of unfamiliar recipes each week while learning about the cultural milieu in which they originated. The course focuses on the fourteenth and fifteenth centuries, a time of great banquets that brought together chefs, visual artists, poets, musicians, and dancers. Students read late-medieval cookbooks under the guidance of professional chefs, learn songs and poetry with the help of visiting performers, and delve into a burgeoning scholarly literature on food history and sensory experience. We will also study trade routes and food networks, the environmental impact of large-scale banquets, the science of food, and the politics of plenty. This course may count towards the Medieval component of the French major, and corresponds to DLCL 121, a course requirement for the Medieval Studies Minor. Students interested in applying for course need to email Professors Galvez and Rodin (mailto:mgalvez@stanford.edu and mailto:jrodin@stanford.edu) with a statement of intent and dietary restrictions/preferences.
Same as: FRENCH 366, MUSIC 133, MUSIC 333

FRENCH 171. Baudelaire to Bardot: Art, Fashion, and Film in Modern France. 4 Units.
This course primarily concerns how French artists, writers, and filmmakers have explored the intersecting themes of fashion and modernity in various media, including painting, sculpture, architecture, the decorative arts, poetry, novels, film, dance, and mass advertising. Using modern France as a case study, we will think critically about how the fashion, design, and luxury industries have influenced the production and reception of modern art - and vice versa. While the course is organized thematically, we will move chronologically from the late-18th century to the 1950s, conducting a survey of some of the major developments in French visual culture along the way. Finally, we will consider the ways that fashion-minded artists, designers, and entrepreneurs have helped to create, reflect, and critique modern French identities.
Same as: ARTHIST 171
FRENCH 175. CAPITALS: How Cities Shape Cultures, States, and People. 3-5 Units.
This course takes students on a trip to eight capital cities, at different moments in time: Renaissance Florence, Golden Age Madrid, Colonial Mexico City, Enlightenment and Romantic Paris, Existential and Revolutionary St. Petersburg, Roaring Berlin, Modernist Vienna, and bustling Buenos Aires. While exploring each place in a particular historical moment, we will also consider the relations between culture, power, and social life. How does the cultural life of a country intersect with the political activity of a capital? How do large cities shape our everyday experience, our aesthetic preferences, and our sense of history? Why do some cities become cultural capitals? Primary materials for this course will consist of literary, visual, sociological, and historical documents (in translation); authors we will read include Boccaccio, Lope de Vega, Sor Juana, Montesquieu, Baudelaire, Dostoyevsky, Irmgard Keun, Freud, and Borges. Taught in French.

Same as: COMPLIT 100, DLCL 100, GERMAN 175, HISTORY 206E, ILAC 175, ITALIAN 175, URBANST 153

FRENCH 181. Philosophy and Literature. 5 Units.
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, with particular focus on the question of value: what, if anything, does engagement with literary works do for our lives? Issues include aesthetic self-fashioning, the paradox of tragedy, the paradox of caring, the truth-value of fiction, metaphor, authorship, irony, make-believe, expression, edification, clarification, and training. Readings are drawn from literature and film, philosophical theories of art, and stylistically interesting works of philosophy. Authors may include Sophocles, Chaucer, Dickinson, Proust, Woolf, Borges, Beckett, Kundera, Charlie Kaufman; Barthes, Foucault, Nussbaum, Walton, Nehamas; Plato, Montaigne, Schopenhauer, Nietzsche, and Sartre. Taught in English.

Same as: COMPLIT 130, 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 202. The Enlightenment. 5 Units.
This seminar will explore how the idea of the Enlightenment emerged in French intellectual circles, and how it evolved over the course of the eighteenth century. We will focus in particular on the articulation between the Enlightenment and its two most illustrious precursors: the Scientific Revolution and the grand siecle of Louis XIV.

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 deictic address, corporal 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: FEMGEN 205

FRENCH 206. The "Renaissance" of the Twelfth Century. 3-5 Units.
This course examines key intellectual, social and political developments in Europe during the twelfth century, and inquires after the afterlife of the "Renaissance" into the thirteenth century. Readings include works of literature (Chrétien de Troyes, lyric poetry of troubadours and Minnesingers, fables such as Roman de Renart), philosophy (Peter Abelard and scholasticism), and studies about the rise of the Gothic architectural style. 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 English.

FRENCH 208. When Europe Spoke French: The Power of Culture and the Culture of Power. 3-5 Units.
For much of modern history (ca. 1600-1900), French culture occupied a similar global place that American culture does today: it was the preferred "other" culture in the realms of entertainment, research, and polite conversation. As with America today, the French state was also a military superpower in European and global affairs. This course will explore how French culture and government combined to create this new model of culture based on refinement and the projection of power. Expressed through language, literature, and architecture (most famously, Versailles), this elite form of culture would come to symbolize education and social status from Lisbon to St-Petersburg. Readings will include historical accounts of early-modern France and Europe, as well as works by Corneille, Molière, Racine, Voltaire, Montesquieu, and Rousseau. Taught in French.

FRENCH 209. Famous French Figures: Celebrity and the Making of French Identity. 3-5 Units.
How do we think historically about something as fleeting as fame? In this seminar we will engage with the biographies of eight famous French figures, exploring how each of these celebrated lives influenced popular perceptions of what it has meant to be French over the past two centuries. Questions we will ask include: How and why are public figures remembered and memorialized differently at different times and in different places? Who does and does not qualify for the role of French celebrity, and why? What work must biographers do to frame something as complex as a human life into a coherent narrative? What is gained and lost in approaching a given era through a close examination of one individual? Most central to this course: How do people create and contest their cultural and national identities through the collective celebration of particular individuals? We will study the lives and times of three men and five women: Marie Antoinette, Napoleon Bonaparte, Edouard Manet, Sarah Bernhardt, Josephine Baker, Coco Chanel, Albert Camus, and Francoise Sagan.

Same as: HISTORY 235G, HISTORY 335G

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

FRENCH 215. Taking to the Streets: Experiencing the Age of Revolutions. 3-5 Units.
This seminar seeks to understand the experience of living in a time of revolution. It draws on recent histories describing the second half of the eighteenth century as a global 'Age of Revolutions,' not only in the United States and France, but in places as varied as Bengal, Haiti, and Latin America. The course will give an introduction to the spread of revolutions in the eighteenth and early nineteenth centuries. Readings and viewpoints for the course will include works of history as well as novels, plays, paintings, and operas to bring the experience of street protest to life. Students will explore how revolutionary moments are structured by political, economic, and cultural forces, but are also deeply unpredictable and dependent on the felt experience of their participants. The course will be taught in English, with the option of readings in French for departmental majors.
Same as: HISTORY 208G

FRENCH 216. Planes, Trains, and Automobiles: Transportation, Tourism, and the Making of Modern Europe. 3-5 Units.
This course traces a history of how over the past two centuries various innovations in transportation technologies have shaped so much of how our world works: from how we eat, to how we relax, to how we dream, to the houses we live in, to how our financial systems work, and to how new ideas spread.
Same as: HISTORY 236E

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 (Scève Ronsard Labé D'Aubigné) 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 220. 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 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 etats et empires de la Lune,' Huygens's 'Nouveau traité de la pluralité des mondes,' Fontenelle's 'Entretiens sur la pluralité 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. Taking to the Streets: Experiencing the Age of Revolutions. 3-5 Units.
This seminar seeks to understand the experience of living in a time of revolution. It draws on recent histories describing the second half of the eighteenth century as a global 'Age of Revolutions,' not only in the United States and France, but in places as varied as Bengal, Haiti, and Latin America. The course will give an introduction to the spread of revolutions in the eighteenth and early nineteenth centuries. Readings and viewpoints for the course will include works of history as well as novels, plays, paintings, and operas to bring the experience of street protest to life. Students will explore how revolutionary moments are structured by political, economic, and cultural forces, but are also deeply unpredictable and dependent on the felt experience of their participants. The course will be taught in English, with the option of readings in French for departmental majors.
Same as: HISTORY 208G

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 Zibaldone and Mon coeur mis à 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. 3-5 Units.
Introduction to the premodern period of French literature through the interpretation of major works (La Chanson de Roland; Béroul and Thomas, Tristan; Iais of Marie de France; romans of Chrétien 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.
Same as: FRENCH 325

FRENCH 226. Multicultural Molière. 3-5 Units.
Molière's life and work as a point of departure for the notion of multiculturalism. Born in a bourgeois family, Molière was in contact with social milieus including the French peasantry for whom he wrote farces, and the court of Louis XIV for whom he provided spectacles at Versailles. Major plays, including Tartuffe, Le bourgeois gentilhomme, and Le malade imaginaire as the expression of the new court culture. Sociohistorical and contemporary literary approaches: Molière as the unifying artistic figure in a multicultural France. Taught in French.

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'll trace how different people at different times have used Paris as both backdrop and main protagonist, and we'll 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 and the humanities in the face of the looming disaster. 3-5 Units.
How STS and the Humanities can together help think out the looming catastrophes that put the future of humankind in jeopardy.
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 a call made by the editor-in-chief of The Lancet for a literature of global health, namely fiction modeled on the social reform novels of the nineteenth century, understood to have helped readers develop a conscience for public health as the field emerged as a modern medical specialty. We will then spend the quarter understanding how colonial, postcolonial, and world literatures have answered and complicated this call. Readings will include prose fiction by Albert Camus, Joseph Conrad, Tsitsi Dangarembga, Amitav Ghosh, Susan Sontag as well as physician memoirs featuring Frantz Fanon, Albert Schweitzer, Abraham Verghese, Paul Farmer. And each literary reading will be paired with medical, philosophical, and policy writings that deeply inform the field of global health.
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 Toqueville 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. Courty 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 representations 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 Nîmes; Le Prise d'Orange; Le Conte de Floire et Blancheflor; and Chrétien de Troyes, Cligès. No previous knowledge of Old French or medieval literature is expected; willingness to engage with historical texts and questions required.

FRENCH 237K. Speed and Power: Travel and Travel Writing in the 20th Century. 4-5 Units.
Every story is in some ways a travel story, a journey from here to there. In this seminar we'll explore how different people in different times and places experimented with the travel-story form to make sense of their social worlds. We'll focus on the twentieth century, during which people, images, and ideas moved around the world at an unprecedented scale and with increasing speed. Some journeys take us across oceans, while others are limited to just a few city blocks. For a final project students may complete a standard research paper related to themes of the course, or may produce their own travel narrative, however they choose to interpret this rubric. nSPECIAL GUEST LECTURER: Pico Iyer, travel writer.
Same as: HISTORY 237K, HISTORY 337K, URBANST 155

FRENCH 238. Art and the Market. 3-5 Units.
This course examines the relationship between art and the market, from the château-builders of the French Renaissance to avant-garde painters in the nineteenth-century Salon des Refusés. Using examples drawn from France, this course explores the relationship between artists and patrons, the changing status of artists in society, patterns of shifting taste, and the effects of museums on making and collecting art. Students will read a mixture of historical texts about art and artists, fictional works depicting the process of artistic creation, and theoretical analyses of the politics embedded in artworks. They will engage in sustained analysis of individual artworks, as well as the market structures in which such artworks were produced and bought. The course will be taught in English, with the option of readings in French for departmental majors.
Same as: ARTHIST 238C
More than any other European country and any other period, 19th century France seems to be dominated by the conflict between capital and periphery, between Paris and the provinces. If Paris was the capital of the 19th century, then what of the rest of France? Is it a space of conservatism, boredom, and stagnation, or one of natural beauty, escape, and transgression? In this seminar we will look at how French novels of the period analyzed and re-imagined life outside of Paris and, conversely, how a sense of what life in the provinces is had a reflection on different novelistic genres. Readings by Balzac, Flaubert, Hugo, Sand, and Zola. Taught in French.

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 métissage, race and gender relations, collective memory, parallax, nationalism, laïcité, religion, emigration and immigration, and the Arab Spring will be covered. Special attention will be given to judeo-maghrebi history, and to the notions of francophone / maghrébi / “beur” / diasporic cinema and literature. Readings from Frantz Fanon, Albert Memmi, Kateb Yacine, Albert Camus, Colette Fellous, Abdelkebir Khatibi, Leila Sebbar, Benjamin Stora, Lucette Valensi, Abdelwahab Meddeb. Movies include Viva Laldjérie, Tenja, Le Chant des Mariées, Française, Bled Number One, Omar Gatlato, Valensi, Abdelwahab Meddeb. Movies include Viva Laldjérie, Tenja. Taught in French. Films in French and Arabic with English subtitles.
Same as: COMPLIT 247F, JEWISHST 242

FRENCH 244. The Enlightenment. 3-5 Units.
The Enlightenment as a philosophical, literary, and political movement. Themes include the nature and limits of philosophy, the grounds for critical intellectual engagement, the institution of society and the public, and freedom, equality and human progress. Authors include Voltaire, Montesquieu, Rousseau, Hume, Diderot, and Condorcet.
Same as: DLCL 324, HISTORY 234, HISTORY 334, HISTORY 432A, HUMNTIES 324

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, Ricoeur, Furet, Manent, Ferry, Renaud, 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 246. Body over Mind. 3-5 Units.
How does modern fiction, aided by modern philosophy, give the lie to Descartes’ famous “I think therefore I am”? And how does writing convey the desire for a different, perhaps stronger, integration of mind and body? Does the body speak a particular truth that we must learn to hear, that the mind is not always connected to? How do modern metaphors for the mind-body connection shape our experience? These questions will be explored via the works of major French and Italian writers and thinkers, including Pirandello, Calvino, Camus, Houellebecq, Sartre, and Agamben.
Same as: FRENCH 346, ITALIAN 246, ITALIAN 346

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, Condé, Schwarz-Bart, Djebat, Perec, as well as theoretical texts by Ricoeur, de Certeau, Nora, Halbwachs, White, Echevarría. Taught in French.
Same as: COMPLIT 250

FRENCH 249. The Algerian Wars. 3-5 Units.
This course offers to study the Algerian Wars since the French conquest of Algeria (1830-1847) to the Algerian civil war of the 1990s. We will revisit the ways in which the wars have been narrated in historical and political discourse, and in literature. A special focus will be given to the Algerian War of Independence (1954-1962). The course considers the continuing legacies surrounding this traumatic conflict in France and Algeria and the delicate re-negotiation of the French nation-state that resulted. A key focus will be on the transmission of collective memory through transnational lenses. We will examine how the French and Algerian states, but also civil societies (Pieds-Noirs, Arabs, Kabyles, Jews, veterans, Harkis, “suitcase carriers”) have instrumentalized the memories of the war for various ends, through analyses of commemorative events and monuments. Readings from Alexis de Tocqueville, Albert Camus, Frantz Fanon, Mouloud Feraoun, Rachid Mimouni, Wassyla Tamzali, Germaine Tillion, Pierre Nora, Benjamin Stora, Todd Shepard, Sarah Stein, Pierre Vidal-Naquet, James Lesueur. Movies include “The Battle of Algiers,” “Indigènes,” and “Viva Laldjérie.” Taught in French.
Same as: CSRE 249, HISTORY 239G

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, Melania 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 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. Participation through English translations is possible.
Same as: COMPLIT 254A
FRENCH 255. How To Think About The Charlie Hebdo Attacks: Political, Social and Cultural Contexts. 3-5 Units.
On January 7th and 9th, 2015, two Islamic terrorist attacks claimed 17 deaths in the heart of Paris. On January 11th, more than 4 million people marched to uphold France’s «Republican values» and freedom of expression. How can we understand the unfathomable? Can the social sciences help us understand the context, causes and consequences of these events for France’s model of secular democracy? Materials include newsreels, films, novels (Houellebecq), and essays (Fassin, Morin, Badiou, Zemmour, Finkielkraut). Readings in English and French. Discussion in English.
Same as: CSRE 252, FRENCH 355, SOC 212, SOC 312

FRENCH 256. Literature and Death: An Existential Constellation in its Historical Unfolding. 2-3 Units.
This seminar will pursue the intuition that literary texts, due to their status as fiction, have always been intensely related to Death as the ultimate horizon of individual existence, a horizon that is only available to our imagination. We will concentrate on this largely unexplored link as an existential constellation of concrete historical and of challenging philosophical complexity. The discussions will begin with a detailed analysis of the canonical passages in Martin Heidegger’s Being and Time from 1927 that try to understand the difference between Death as seen from outside and Death in its Jemeinigkeit, that is Death as the absolute end-horizon of individual existence which necessarily causes Angst because it is followed by Nothingness. On this basis and supplemented by an introduction into several present-day theories and reflections on imagination as a distinct potential of the human mind, we will dedicate the weekly seminar sessions to specific historical moments and different literary (and perhaps artistic) forms that have articulated the connection between Death and Literature (with the final choice of texts and paradigms being open to the participants’ interests and area of competence). Topics and textual materials may include: fifth century Christian Greek Tragedy, Roman Stoicism, Medieval Epic in the context of Christian cosmology, Death as a horizon of individual existence in early Modernity (Don Quijote), the invisible presence of Death in baroque art, the bracketing of Death in the context of the Enlightenment mentality, Death and suicide as gestures of Romantic self-stylization, the presence of Death in Classical and Romantic conception of music, the absence of God in nineteenth century novels and philosophy, the experience of World War I and a new intensity in the experience of Death, Death and grand abstraction in art– Death in mid-twentieth century Existentialism– Death and its place in the Anthropocene as an early twenty-first century frame of mind. Emphasizing weekly the reading assignments and intense participation in the seminar discussions, this course is laid out for two units (no final paper) but open for the participation of auditors (including undergraduate students with specific areas of competence) who are willing to work through the full range of philosophical texts, literary texts, and artworks on the syllabus. Students interested in this topic should begin with a reading of Heidegger’s Being and Time and try to remember own readings and forms of experiences that seem pertinent to this topic. Contact with the instructor during the summer months is encouraged (sepp@stanford.edu).
Same as: COMPLIT 257A, COMPLIT 355A, ITALIAN 255

FRENCH 257. Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero. 1-5 Unit.
What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is not political, especially if you are woman? This course explores how De Beauvoir, Arendt, and Cavarero contend with this question and how all three of them think, each in her own way, outside the box of philosophy, of political science, of ethics, and of feminism. Particular attention will be given to the role of art in directing social change and personal transformation, and to the enduring relevance of these women’s thought today. Texts include The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives.
Same as: FRENCH 357, ITALIAN 257, ITALIAN 357

FRENCH 258. The Great War: WWI in Literature, Film, 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 will 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 will 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 259. France Since 1900: Politics, Culture, Society. 4-5 Units.
This course explores how France experienced some of the most tumultuous episodes in modern history, including world wars, collaboration and genocide, wars of decolonization, globalization, immigration, and economic decline. Our sources will include a rich combination of novels, films, architecture, and memoirs, including many classics of their chosen genres.
Same as: FRENCH 359, HISTORY 238, HISTORY 338

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

Stanford University
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; Günther Anders' reading of Hiroshima; and current reflections on looming climatic and nuclear disasters. Readings from Rousseau, Kant, Dostoevsky, Arendt, Anders, Jonas, Camus, Ricoeur, 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 imperialist 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 WWI, the rise of fascism, the Nazi occupation, and May 68) on literary and intellectual life. Special importance will be placed on existentialism, structuralism, leftist, 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 278. European Nihilism. 3-5 Units.
This course will probe the thought of nothingness in various European writers and thinkers. The main authors include Giacomo Leopardi, Nietzsche, Michelstader, Heidegger, Beckett, and Emile Cioran.
Same as: COMPLIT 278, COMPLIT 378, FRENCH 378, ITALIAN 278, ITALIAN 378

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 Père 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 288. Decadence and Modernism from Mallarmé to Marinetti. 3-5 Units.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: FRENCH 388, ITALIAN 288, ITALIAN 388

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 (homo)erotic and aesthetic styles, transgression; literary and cultural developments from Baudelaire to Mallarmé, Huysmans, Flaubert, Rachilde, Lorrain, and Proust compared with Wilde's Salomé, 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 Molière's major plays, as well as a study of contemporary productions of his work. Taught in French.

FRENCH 318. Literature and the Brain. 5 Units.
Recent developments in 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 (Scève Ronsard Labé D'Aubigné) 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: rennaissancebodyproject.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 322. Decadence and Modernism from Mallarmé to Marinetti. 1-2 Unit.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d'Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: ITALIAN 322

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 à 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 325. Introduction to Medieval French Literature. 3-5 Units.
Introduction to the premodern period of French literature through the interpretation of major works (La Chanson de Roland; Béroul and Thomas, Tristan; Iais of Marie de France; romans of Chrétien 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.
Same as: FRENCH 225

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, MacIntyre, 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: Augustine'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 332. Nation in Motion: Film, Race and Immigration in Contemporary French Cinema. 3-5 Units.
Examines 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, radicalization, terrorism, 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 English. Films in French with English subtitles. Additional paper for students enrolled in 332.
Same as: CSRE 65, FRENCH 122
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 alter-modernity (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 Viveiros de Castro, new animism is treated as an alternative (relational) ontology that allows rethinking the problem of matter and agency, goes beyond human exceptionalism 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 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 frameworks for the course. Same as: ANTHRO 393A

FRENCH 341A. Post-secular Humanities: Religion and Spirituality in the Contemporary World. 5 Units.
The term postsecularism refers to various theories and approaches regarding the revival of religion in the present, as well as current reevaluations of the relationship between faith and reason in knowledge building. When thinking about a postsecular humanities, the course would follow scholars that are usually associated with this trend (like Agamben, Badiou, Derrida, Habermas), on the one hand, and discuss Braidotti’s ideas of a new vitalism, Chakrabarty’s postcolonial postsecularism, and Harvey’s new animism, on the other. The course will examine the way interactions and collisions among various worldviews can provoke the rethinking of key ideas of our times: what it means to be secular, religious, a citizen, a hybrid, an indigenous, a non-human. Same as: ANTHRO 340A, REES 340A

FRENCH 343. In Defense of Poetry. 3-5 Units.
Beginning with the account of the quarrel between philosophy and poetry in Plato’s Republic, we will read definitions and defenses of poetry by authors such as Cicero, Horace, Petrarch, Boccaccio, Sidney, Shelley, and Pound, among others. While we will try to historicize these authors’ defenses as much as possible, we will also read them from the perspective of contemporary efforts to defend literature and the humanities. Topics of central concern will be the connection between poetry and ethics, the conflict between poetry and the professions of business, law, and medicine, poetry’s place in the university, the political role of the poet, questions of poetic language and form, and the relevance of defenses of poetry to literary theory. Same as: ITALIAN 345

FRENCH 345B. The African Atlantic. 3-5 Units.
This course explores the central place Africa holds in prose writing emerging during early and modern periods of globalization across the Atlantic, including the middle passage, exploration and 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 across the Atlantic have continued to depict Africa in later centuries: to dramatize scenes of departure and arrival in stories of self-making or new citizenship, to evoke histories of racial unity or examine psychic and 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 (Conrad, Condé, Olinto), epic and prose poetry (Césaire, Walcott), theoretical reflection (Gilroy, Glissant, Mudimbe, Benítez-Rojo), and literary autobiography (Barack Obama, Saidiya Hartman). Same as: AFRICAAAM 148, AFRICAST 145B, COMPLIT 145B, COMPLIT 345B, CSRE 145B, FRENCH 145B

FRENCH 346. Body over Mind. 3-5 Units.
How does modern fiction, aided by modern philosophy, give the lie to Descartes’ famous “I think therefore I am”? And how does writing convey the desire for a different, perhaps stronger, integration of mind and body? Does the body speak a particular truth that we must learn to hear, that the mind is not always connected to? How do modern metaphors for the mind-body connection shape our experience? These questions will be explored via the works of major French and Italian writers and thinkers, including Pirandello, Calvino, Camus, Houellebecq, Sartre, and Agamben. Same as: FRENCH 246, ITALIAN 246, ITALIAN 346

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/’beur’/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, Lucente Valensi, Abdelwahab Meddeb. Movies include Viva Laldjérie, Rome plutot que vous, Les Sabots en or, Les Silence des Palais, Halfaouine, Satin Rouge, Le Chant des Mariées, and Mort à Vendre. Taught in French. Films in French and Arabic with English subtitles. Same as: FRENCH 150

FRENCH 355. How To Think About The Charlie Hebdo Attacks : Political, Social and Cultural Contexts. 3-5 Units.
On January 7th and 9th, 2015, two Islamic terrorist attacks claimed 17 deaths in the heart of Paris. On January 11th, more than 4 million people marched to uphold France’s «Republican values» and freedom of expression. How can we understand the unfathomable? Can the social sciences help us understand the context, causes and consequences of these events for France’s model of secular democracy? Materials include newsreels, films, novels (Houellebecq), and essays (Fassin, Morin, Badiou, Zemmour, Finkielkraut). Readings in English and French. Discussion in English. Same as: CSRE 252, FRENCH 255, SOC 212, SOC 312
FRENCH 357. Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero. 1-5 Units.
What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is not political, especially if you are woman? This course explores how De Beauvoir, Arendt, and Caverero contend with this question and how all three of them think, each in her own way, outside the box of philosophy, of political science, of ethics, and of feminism. Particular attention will be given to the role of art in directing social change and personal transformation, and to the enduring relevance of these women’s thought today. Texts include The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives.
Same as: FRENCH 257, ITALIAN 257, ITALIAN 357

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'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 258, HISTORY 231C, HISTORY 332C

FRENCH 359. France Since 1900: Politics, Culture, Society. 4-5 Units.
This course explores how France experienced some of the most tumultuous episodes in modern history, including world wars, collaboration and genocide, wars of decolonization, globalization, immigration, and economic decline. Our sources will include a rich combination of novels, films, architecture, and memoirs, including many classics of their chosen genres.
Same as: FRENCH 259, HISTORY 238, HISTORY 338

FRENCH 366. Food, Text, Music: A Multidisciplinary Lab on the Art of Feasting. 3-5 Units.
Students cook a collection of unfamiliar recipes each week while learning about the cultural milieu in which they originated. The course focuses on the fourteenth and fifteenth centuries, a time of great banquets that brought together chefs, visual artists, poets, musicians, and dancers. Students read late-medieval cookbooks under the guidance of professional chefs, learn songs and poetry with the help of visiting performers, and delve into a burgeoning scholarly literature on food history and sensory experience. We will also study trade routes and food networks, the environmental impact of large-scale banquets, the science of food, and the politics of plenty. This course may count towards the Medieval component of the French major, and corresponds to DLCL 121, a course requirement for the Medieval Studies Minor. Students interested in applying for course need to email Professors Galvez and Rodin (mailto:mgalvez@stanford.edu and mailto:jrodin@stanford.edu) with a statement of intent and dietary restrictions/preferences.
Same as: FRENCH 166, MUSIC 133, MUSIC 333

FRENCH 369. Introduction to the Profession of “Literary Studies” for Graduate Students. 1-2 Unit.
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 378. European Nihilism. 3-5 Units.
This course will probe the thought of nothingness in various European writers and thinkers. The main authors include Giacomo Leopardi, Nietzsche, Michelstader, Heidegger, Beckett, and Emile Cioran.
Same as: COMPLIT 278, COMPLIT 378, FRENCH 278, ITALIAN 278, ITALIAN 378

FRENCH 388. Decadence and Modernism from Mallarmé to Marinetti. 3-5 Units.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d’Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: FRENCH 288, ITALIAN 288, ITALIAN 388

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 359A, 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 Courses
ITALIAN 41N. Imagining Italy. 3 Units.
Images of Italy. 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. In this course we will examine the range of literary responses to Italy by writers in English during the past hundred years, and explore the ways in which our culture has continued to construct myths of Italy. 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.
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 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 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 by examining how art and literature provide a unique perspective onto modern Italian history. We will focus on key phenomena that contribute both positively and negatively to the complex "spirit" of Italy, such as the presence of the past, political realism and idealism, revolution, corruption, decadence, war, immigration, and crises of all kinds. Through the study of historical and literary texts, films, and news media, the course seeks to understand Italy's current place in Europe and its future trajectory by looking to its past as a point of comparison. Taught in English.

ITALIAN 102. Masterpieces: Boccaccio's Decameron. 3-5 Units.
This course offers an in-depth study of Boccaccio's masterpiece The Decameron. We will pay special attention to Boccaccio's unparalleled art of storytelling; at his distinctly "modern" sensibility; and at the new kind of heroes his book champions: heroes of wit, imagination, free-thinking and self-reliance. Finally we will consider the erotic exuberance of many of Boccaccio's tales.

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 Italianità, 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 110. Gateway to Italy. 3-5 Units.
This course serves as an introduction to the world of Italy by focusing on the cultural significance associated with five key words and their concomitant human figures: "Stile" (the artist), "Spirito" (the hero-saint), "Scienza" (the thinker), "Migrazione" (the explorer), and "Crisi" (the political man). Readings will address figures such as Dante, Michelangelo, Saint Francis, Da Vinci, Galileo, Fermi, and Columbus; and socio-cultural phenomena such as fashion and design, the scientific revolution, brain drain, immigration and emigration, religion, and politics.

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. 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 and the Path to Modernity. 4 Units.
The literature, art, and history of the Renaissance and beyond. Readings from the 15th through 18th centuries include Moderata Fonte, Machiavelli, Ariosto, Tasso, Galileo, and Goldoni. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 129. Modern Italian Culture: Avant-garde and Politics. 4 Units.
This course will provide students with an introduction to twentieth century Italian literature and culture through the lens of major trends in literary aesthetics, with an emphasis on the experimental and avant-garde. We will focus on gaining an understanding of the interrelationship between different aesthetic approaches and their expression in works of literature and film. We will also investigate political culture in twentieth-century Italy, in an attempt to map historical changes alongside ideas about literature. Taught in Italian. Prerequisites: ITALLANG 22A or equivalent (2 years of Italian).

ITALIAN 138. The Politics of Love in 20th-Century Italy. 3-5 Units.
Italy is often associated with love and passion, both in its literary and cinematic representations as well as in the tourism industry, promising visitors unprecedented opportunities for romance and excitement. How has this conception of Italy emerged and developed? Does it still hold us captive today? How has the idea of a "romantic Italy" shifted over the years, as Italian society itself has undergone significant transformations? We will explore these questions through literature (both poetry and prose), philosophy, history, and film. Topics will include sexuality, love, gender, marriage, and divorce, and the way they have been debated in modern Italian society and politics. The course will be taught in English and the materials will be discussed in translation.

ITALIAN 139. Favorite Italian Films. 2 Units.
In this course we will view and discuss 9 beloved & critically acclaimed Italian films, primarily from the 1980's and 90's, including "Cinema paradiso," "Il postino," "Mediterraneo," and "La vita e bella." This course is especially intended for returnees from the Florence program who want to maintain and develop their spoken Italian. A film screening time will be scheduled during the first week of class. Taught in Italian. Prerequisites: ITALLANG 21 or equivalent (4 quarters of Italian).

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: ITALIAN 352.
ITALIAN 154. Film & Philosophy. 4 Units.
Issues of authenticity, morality, personal identity, and the value of truth explored through film; philosophical investigation of the filmic medium itself. Screenings to include Blade Runner (Scott), Do The Right Thing (Lee), The Seventh Seal (Bergman), Fight Club (Fincher), La Jetée (Marker), Memento (Nolan), 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 175. CAPITALS: How Cities Shape Cultures, States, and People. 3-5 Units.
This course takes students on a trip to eight capital cities, at different moments in time: Renaissance Florence, Golden Age Madrid, Colonial Mexico City, Enlightenment and Romantic Paris, Existential and Revolutionary St. Petersburg, Roaring Berlin, Modernist Vienna, and bustling Buenos Aires. While exploring each place in a particular historical moment, we will also consider the relations between culture, power, and social life. How does the cultural life of a country intersect with the political activity of a capital? How do large cities shape our everyday experience, our aesthetic preferences, and our sense of history? Why do some cities become cultural capitals? Primary materials for this course will consist of literary, visual, sociological, and historical documents (in translation); authors we will read include Boccaccio, Lope de Vega, Sor Juana, Montesquieu, Baudelaire, Dostoyevsky, Irmgard Keun, Freud, and Borges.
Same as: COMPLIT 100, DLCL 100, FRENCH 175, GERMAN 175, HISTORY 206E, ILAC 175, URBANST 153

ITALIAN 181. Philosophy and Literature. 5 Units.
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, with particular focus on the question of value: what, if anything, does engagement with literary works do for our lives? Issues include aesthetic self-fashioning, the paradox of tragedy, the paradox of caring, the truth-value of fiction, metaphor, authorship, irony, make-believe, expression, edification, clarification, and training. Readings are drawn from literature and film, philosophical theories of art, and stylistically interesting works of philosophy. Authors may include Sophocles, Chaucer, Dickinson, Proust, Woolf, Borges, Beckett, Kundera, Charlie Kaufman; Barthes, Foucault, Nussbaum, Walton, Nehamas; Plato, Montaigne, Schopenhauer, Nietzsche, and Sartre. 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 210. Cinematic Neorealism. 3-5 Units.
The course will consist in a close reading and theoretical assessment of a much celebrated body of films by Rossellini, De Sica, Visconti, Pasolini, and others, subtitled in English. The seminar aims to provide students with the instruments of film analysis; to engage in the study of the aesthetics, ethics, and politics of this distinctive filmic style; to debate current definitions of realism and neorealism. Taught in English.
Same as: COMPLIT 210B, COMPLIT 310B, ITALIAN 310

ITALIAN 212. Feminist Activists. 3-5 Units.
Is it true that European, and Italian, feminism is more cultural and artistic, whereas American feminists foreground political and economic issues? How can we understand the connections and disjunctions between activism and literature in both contexts, and in the history of feminism from the early twentieth century to the present? How do these different strands of feminism come together today in global thinking? We will read both feminist fiction and theory to discuss these questions; authors include Aleramo, Woolf, Banti, McCarthy, Bulter, and Cavarero.
Same as: ITALIAN 312

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 216. Michelangelo Architect. 5 Units.
The architecture of Michelangelo Buonarroti (1475-1564), "Father and Master of all the Arts," redefined the possibilities of architectural expression for generations. This course considers his civic, ecclesiastic, and palatial works. It proceeds from his beginnings in Medicanean Florence to his fulfillment in Papal Rome. It examines the anxiety of influence following his death and his enduring legacy in modernism. Topics include: Michelangelo's debt to Classical and Early Renaissance prototypes; his transformation of the canon; the iterative sketch as disegno; architecture and the body; the queering of architectural language; sketch, scale, and materiality; Modernism and Michelangelo. The historiography of Michelangelo has predominantly favored studies in painting and sculpture. Our focus on architecture encourages students to test new ideas and alternative approaches to his work.
Same as: ARTHIST 216A, ARTHIST 416A, CEE 33A

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 à 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 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 Petrarch’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 and the humanities in the face of the looming disaster. 3-5 Units.
How STS and the Humanities can together help think out the looming catastrophes that put the future of humankind in jeopardy.
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 subtend 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 246. Body over Mind. 3-5 Units.
How does modern fiction, aided by modern philosophy, give the lie to Descartes’ famous ”I think therefore I am”? And how does writing convey the desire for a different, perhaps stronger, integration of mind and body? Does the body speak a particular truth that we must learn to hear, that the mind is not always connected to? How do modern metaphors for the mind-body connection shape our experience? These questions will be explored via the works of major French and Italian writers and thinkers, including Pirandello, Calvino, Camus, Houellebecq, Sartre, and Agamben.
Same as: FRENCH 246, FRENCH 346, ITALIAN 346

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, Melania 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 255. Literature and Death: An Existential Constellation in its Historical Unfolding. 2-3 Units.
This seminar will pursue the intuition that literary texts, due to their status as fiction, have always been intensely related to Death as the ultimate horizon of individual existence, a horizon that is only available to our imagination. We will concentrate on this largely unexplored link as an existential constellation of concrete historical and of challenging philosophical complexity. The discussions will begin with a detailed analysis of the canonical passages in Martin Heidegger’s Being and Time from 1927 that try to understand the difference between Death as seen from outside and Death in its Jemeinigkeit, that is Death as the absolute end-horizon of individual existence which necessarily causes Angst because it is followed by Nothingness. On this basis and supplemented by an introduction into several present-day theories and reflections on imagination as a distinct potential of the human mind, we will dedicate the weekly seminar sessions to specific historical moments and different literary (and perhaps artistic) forms that have articulated the connection between Death and Literature (with the final choice of texts and paradigms being open to the participants’ interests and area of competence). Topics and textual materials may include: fifth century Greek Tragedy, Roman Stoicism, Medieval Epic in the context of Christian cosmology, Death as a horizon of individual existence in early Modernity (Don Quijote), the invisible presence of Death in baroque art, the bracketing of Death in the context of the Enlightenment mentality, Death and suicide as gestures of Romantic self-stylization, the presence of Death in Classical and Romantic conception of music, Death and the absence of God in nineteenth century novels and philosophy, the experience of World War I and a new intensity in the experience of Death, Death and grand abstraction in art, Death in mid-twentieth century Existentialism, Death and its place in the Anthropocene as an early twenty-first century frame of mind. Emphasizing weekly the reading assignments and intense participation in the seminar discussions, this course is laid out for two units (no final paper) but open for the participation of auditors (including undergraduate students with specific areas of competence) who are willing to work through the full range of philosophical texts, literary texts, and artworks on the syllabus. Students interested in this topic should begin with a reading of Heidegger’s Being and Time and try to remember own readings and forms of experiences that seem pertinent to this topic. Contact with the instructor during the summer months is encouraged (sepp@stanford.edu).

Same as: COMPLIT 257A, COMPLIT 355A, FRENCH 256

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 257. Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero. 1-5 Unit.
What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is not political, especially if you are woman? This course explores how De Beauvoir, Arendt, and Cavarero contend with this question and how all three of them think, each in her own way, outside the box of philosophy, of political science, of ethics, and of feminism. Particular attention will be given to the role of art in directing social change and personal transformation, and to the enduring relevance of these women’s thought today. Texts include The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives.

Same as: FRENCH 257, FRENCH 357, ITALIAN 357

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.nnFrench 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: 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 267. Magnificent Florence: Beauty, Wealth, Fashion and the Individual in Renaissance Italy. 3-5 Units.
The focus of this interdisciplinary course is on the arts, literature, fashion and philosophy of Quattrocento Florence, where autobiographical and historical writing, enhanced by the visibility of clothes and other ‘wordly goods’ (the objects that are tangible manifestations of a culture), established a narrative tradition of individual and social self-definition. The poetic search for spiritual beauty collaborates with the display of excessive consumption and elaborate clothes in adorning the ideal female image, while the emergence of the vulgar language as a narrative medium accompanies the rise of contemporary works in classical Latin. By analyzing the apparent contradictions of this dynamic period, the course brings to life the society of Renaissance Florence. The course meets ten times and includes a Renaissance ball, with a lecture/demonstration of costumes, manners and dance. Taught in English, no pre-requisites.

NOTE: First class will be October 5, 2016; no class Sept. 28, 2016.
ITALIAN 278. European Nihilism. 3-5 Units.
This course will probe the thought of nothingness in various European writers and thinkers. The main authors include Giacomo Leopardi, Nietzsche, Michelstader, Heidegger, Beckett, and Emile Cioran.
Same as: COMPLIT 278, COMPLIT 378, FRENCH 278, FRENCH 378, ITALIAN 378

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 288. Decadence and Modernism from Mallarmé to Marinetti. 3-5 Units.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d’Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: FRENCH 288, FRENCH 388, ITALIAN 388

ITALIAN 310. Cinematic Neorealism. 3-5 Units.
The course will consist in a close reading and theoretical assessment of a much celebrated body of films by Rossellini, De Sica, Visconti, Pasolini, and others, subtitled in English. The seminar aims to provide students with the instruments of film analysis; to engage in the study of the aesthetics, ethics, and politics of this distinctive filmic style; to debate current definitions of realism and neorealism. Taught in English.
Same as: COMPLIT 210B, COMPLIT 310B, ITALIAN 210

ITALIAN 312. Feminist Activists. 3-5 Units.
Is it true that European, and Italian, feminism is more cultural and artistic, whereas American feminists foreground political and economic issues? How can we understand the connections and disjunctions between activism and literature in both contexts, and in the history of feminism from the early twentieth century to the present? How do these different strands of feminism come together today in global thinking? We will read both feminist fiction and theory to discuss these questions; authors include Aleramo, Woolf, Banti, McCarthy, Bulter, and Cavarero.
Same as: ITALIAN 212

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 322. Decadence and Modernism from Mallarmé to Marinetti. 1-2 Unit.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d’Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: FRENCH 232

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 à 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 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 Petrarch’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 225

ITALIAN 327. Giambattista Vico & Claude Lévi-Strauss. 3-5 Units.
Same as: FRENCH 230, 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 political power and reinvention as a tourist site and living museum.
Same as: HISTORY 332B

ITALIAN 345. In Defense of Poetry. 3-5 Units.
Beginning with the account of the quarrel between philosophy and poetry in Plato’s Republic, we will read definitions and defenses of poetry by authors such as Cicero, Horace, Petrarch, Boccaccio, Sidney, Shelley, and Pound, among others. While we will try to historicize these authors’ defenses as much as possible, we will also read them from the perspective of contemporary efforts to defend literature and the humanities. Topics of central concern will be the connection between poetry and ethics, the conflict between poetry and the professions of business, law, and medicine, poetry’s place in the university, the political role of the poet, questions of poetic language and form, and the relevance of defenses of poetry to literary theory.
Same as: FRENCH 343

ITALIAN 346. Body over Mind. 3-5 Units.
How does modern fiction, aided by modern philosophy, give the lie to Descartes’ famous “I think therefore I am”? And how does writing convey the desire for a different, perhaps stronger, integration of mind and body? Does the body speak a particular truth that we must learn to hear, that the mind is not always connected to? How do modern metaphors for the mind-body connection shape our experience? These questions will be explored via the works of major French and Italian writers and thinkers, including Pirandello, Calvino, Camus, Houellebecq, Sartre, and Agamben.
Same as: FRENCH 246, FRENCH 346, ITALIAN 246

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 357. Simone de Beauvoir, Hannah Arendt, and Adriana Cavarero. 1-5 Unit.
What does it mean to say the personal is the political, or, in the case of Arendt, that the personal is not political, especially if you are woman? This course explores how De Beauvoir, Arendt, and Caverero contend with this question and how all three of them think, each in her own way, outside the box of philosophy, of political science, of ethics, and of feminism. Particular attention will be given to the role of art in directing social change and personal transformation, and to the enduring relevance of these women’s thought today. Texts include The Second Sex, The Ethics of Ambiguity, The Human Condition, Between Past and Future, Stately Bodies, and Relating Narratives.
Same as: FRENCH 257, FRENCH 357, ITALIAN 257

ITALIAN 369. Introduction to the Profession of "Literary Studies" for Graduate Students. 1-2 Unit.
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 378. European Nihilism. 3-5 Units.
This course will probe the thought of nothingness in various European writers and thinkers. The main authors include Giacomo Leopardi, Nietzsche, Michelstader, Heidegger, Beckett, and Emile Cioran.
Same as: COMPLIT 278, COMPLIT 378, FRENCH 278, FRENCH 378, ITALIAN 278

ITALIAN 388. Decadence and Modernism from Mallarmé to Marinetti. 3-5 Units.
One hundred years ago, artists feared their work was incompatible with modern economic systems, secular bourgeois values, and materialist science. Accused of being decadent, they took up this term of derision and made it into a program of rebellion that has shaped modern art. This course explores decadent rebellion, with an eye toward how the last turn of the century might be similar to our current one. Writers include Huysmans, Poe, Mallarmé, Nietzsche, Nordau, d’Annunzio, Valéry, Ungaretti, Marinetti, and Breton; we will also consider parallels in the visual arts.
Same as: FRENCH 288, FRENCH 388, ITALIAN 288

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.