



**DEPARTMENT OF LANGUAGES, LINGUISTICS,  
AND COMPARATIVE LITERATURE**

**MA IN LLCL: COMPARATIVE LITERATURE  
ITALIAN**

*For students beginning Fall 2016 or later*

## **I. DESCRIPTION OF THE COMPREHENSIVE EXAM**

*Note to the student: You should begin to prepare the works on this reading list as soon as you begin your graduate career. It is recommended that MA students take a variety of courses that cover different periods and literary trends. Nevertheless, it is your sole responsibility to prepare the works on this list and understand their importance in the development of literary history. The comprehensive exams are based on this list.*

### **Non-Thesis Option**

All MA students begin in the Non-Thesis option. For MA students who continue in the Non-Thesis option, the written comprehensive exams are normally taken in the last semester, and consist of questions that examine the student's knowledge of the literary works on this list, their historical context, stylistic and ideological trends, and the intertextuality of these works from the earliest periods to the present.

By the end of the second semester the student should, in consultation with the professor(s) in the secondary area, formulate a list of no more than 15 additional texts on the secondary area of concentration on which the student will be examined. The supplemental list should be approved by the faculty and distributed via email to the entire examination committee by the end of finals week of the second semester.

The exam lasts 8 hours and is scheduled over a two-day period on the Monday of the 6<sup>th</sup> week of class and the Monday of the 7<sup>th</sup> week of class, from 12:00-4:00pm. The student may not consult a copy of the reading list during the exam. The written exam has the following format:

1. The first exam will have 5 questions on literary theory and the literature of the primary area of concentration – the student chooses 3 of the 5 questions, and writes the answers in the language in which the question is asked (4 hours);
2. The second exam will have 4 questions on literary theory and the literature of the primary area of concentration – the student chooses 2 of the 4 questions, and writes the answers in the language in which the question is asked; and a section on the secondary area with two questions, and the student chooses 1 of the 2 questions, and writes the answer in the language in which the question is asked (4 hours).

Each analytical essay response will receive a grade of “excellent,” “pass,” or “fail.” If a student does not write an analytical essay response to the required number of questions in any given section of the exam, the student will automatically fail that entire section of the written comprehensive exam. If the student fails one or more sections, s/he will have only one opportunity to retake the failed section(s), and the retake must be within one year from the date of the original exam. The professor who coordinates the exam will set the date for the retake in consultation with the student.

### ***Thesis Option***

If an MA student is interested in writing a thesis, s/he must submit an “Application for the Thesis Option” prior to the end of the second semester of full-time study. If the application is approved, then the student is admitted into the Thesis Option. For MA students writing a thesis, the comprehensive oral exam is normally taken in the seventh week of the third semester. The oral exam is conducted in English, and consists of questions on literary theory, literary works, their historical context, stylistic and ideological trends, and intertextuality from the earliest works on the lists to the contemporary period.

The oral exam consists of questions that examine the student’s knowledge of the literary theory, literary works on this list, their historical context, stylistic and ideological trends, and the intertextuality of these works, from the earliest periods to the present. The oral exam will last approximately 1.5 hours. If the student does not pass the oral exam, s/he will have just one opportunity to retake it within one year of the date of the original exam. The thesis director will set the date for the retake in consultation with the student. The date of the thesis prospectus defense will be postponed until the student passes the oral exam. Typically, the thesis prospectus defense is scheduled for two weeks after the oral exam is passed.

### **Thesis Prospectus Defense:**

The thesis prospectus defense typically is held in the ninth week of the third semester of full-time study, and lasts approximately one hour. Two weeks prior to the thesis prospectus defense, but no later than the date of the oral comprehensive examination, the student will distribute a copy of the thesis prospectus to all committee members. The student should consult a sample prospectus to ensure that s/he uses the appropriate format. In addition to the thesis prospectus, the student should email the committee a pdf copy of the primary text(s) that the student will analyze from the edition that the student will be using. The thesis prospectus defense is comprised of two main sections:

- 1) a presentation of about 30-40 minutes by the student about the genesis of the topic, how s/he delimited the focus, what thesis s/he plans to affirm, the critical framework s/he will use, etc.;
- 2) the committee asks questions about the prospectus, what the candidate said, and may offer suggestions on ways to improve the focus, etc. The committee goes through the Bibliography carefully, and may recommend additional books/articles that may be of use to the candidate.

The thesis prospectus defense ensures that all of the committee members have a chance to ask questions about the proposed thesis, to confirm the focus and parameters of the thesis, and to affirm that the entire committee is in agreement. If the committee does not approve the

thesis prospectus, the student will reformulate the prospectus according to the stipulations of the committee, and will submit the revised prospectus. The Thesis Director, in consultation with the committee and the student, will schedule a new thesis prospectus defense date. If the committee approves the thesis prospectus, the student may then proceed to write the thesis on the topic, within the focus and parameters approved during the thesis prospectus defense.

### **Thesis Defense:**

The thesis defense is usually scheduled no later than the eleventh week of the last semester of a student's program, and typically lasts 1.5 hours. The student should verify the specific department, college, and university deadlines for the semester when s/he plans to graduate. The Thesis Director, in consultation with the student and the committee members, will set the date for the thesis defense. At least two weeks prior to the defense, the student will give copies of the completed thesis to all of the committee members. The thesis defense is comprised of three main sections:

- 1) a presentation of about 10 minutes on the genesis of the topic, the focus of the thesis, and the critical framework used;
- 2) a presentation of about 30 minutes on the thesis that the student affirmed, the chapter-by-chapter overview of how the thesis was supported by the research; and the conclusions that were reached;
- 3) the committee members ask detailed questions about the thesis, any sections that may need clarification, any issues that may need to be addressed, etc., to which the student responds.

On the date of the defense, the student will bring copies of the signature pages on the required stock paper and the correct pen with the correct color ink as stipulated in the Graduate College's guidelines. If the thesis is not approved, the candidate will make the major revisions stipulated during the defense, and resubmit the revised thesis to the committee. The Thesis Director, in consultation with the committee members and the student, will set a new date for the thesis defense. If the thesis is approved, the committee members will sign the initial pages right then. Each member of the committee will give the candidate his/her copy of the thesis with all of the errata and corrections clearly marked, so that the candidate can make the necessary changes. Typically, after all of the corrections are made, the candidate reviews the final manuscript with the Thesis Director prior to submitting it.

*"In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880) — and follow all SAS procedures."*

## Literary Theory

Althusser, Louis. "From *Ideology and Ideological State Apparatuses*," in Richter, 1263-72.

Aristotle. "From *Poetics*," in Richter, 55-81.

Auerbach, Erich. "Odysseus' Scar," in Richter, 702-17.

Austin, J.L. "[*Constatives and Performatives*] from *How to Do Things with Words*," in Richter, 679-85.

- - -. "[*Speech Acts: Locutionary, Illocutionary, Perlocutionary*] from *How to Do Things with Words*," in Richter, 685-90.

Bakhtin, Mikhail. "*The Topic of the Speaking Person* from *Discourse in the Novel*," in Richter, 575-87.

- - -. "*Heteroglossia in the Novel* from *Discourse in the Novel*," in Richter, 588-94.

Barthes, Roland. "The Death of the Author," in Richter, 874-77.

Baudrillard, Jean. "From *The Precession of Simulacra*," in Richter, 1935-46.

Benjamin, Walter. "*The Work of Art in the Age of Mechanical Reproduction*," in Richter, 1232-49.

Bhabha, Homi K. "*Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree Outside Delhi, May 1817*," in Richter, 1875-90.

Bourdieu, Pierre. "From *Distinction: A Social Critique of the Judgment of Taste*," in Richter, 1398-1403.

Deleuze, Gilles, and Félix Guattari. "*What Is a Minor Literature?*" in Richter, 1777-82.

Derrida, Jacques. "*Structure, Sign, and Play* in *The Discourse of the Human Sciences*," in Richter, 914-25.

Dryden, John. "From An Essay on *Dramatic Poesy*," in Richter, 160-88.

Du Bois, W.E.B. "[*On Double Consciousness*] from *The Souls of Black Folk*," in Richter, 565-68.

- - -. "*Criteria of Negro Art*," in Richter, 569-74.

Eliot, T.S. "Tradition and the Individual Talent," in Richter, 534-41.

Foucault, Michel. "What Is an Author?" in Richter, 904-14.

Gilbert, Sandra M., and Susan Gubar. "From *Infection in the Sentence: The Woman Writer and the Anxiety of Authorship*," in Richter, 1531-44.

Freud, Sigmund. "*The Dream Work* from *The Interpretation of Dreams*," in Richter, 497-509.

- - -. "[*Creative Writers and Daydreaming*]," in Richter, 509-14.

- - -. "The 'Uncanny'," in Richter, 514-32.

- - -. "*Medusa's Head*," in Richter, 533.

hooks, bell. "*Postmodern Blackness*," in Richter, 2008-13.

- Horace. "The Art of Poetry," in Richter, 82-94.
- Iser, Wolfgang. "*The Reading Process: A Phenomenological Approach*," in Richter, 1001-14.
- Jakobson, Roman. "From *Linguistics and Poetics*," in Richter, 852-59.
- Jameson, Fredric. "From *The Political Unconscious*," in Richter, 1290-1306.
- Jauss, Hans Robert. "[*The Three Horizons of Reading*] from *Toward an Aesthetics of Reception*," in Richter, 981-88.
- Kristeva, Julia. "*Women's Time*," in Richter, 1563-78.
- Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience," in Richter, 1122-28.
- Leitch, Vincent B. *American Literary Criticism from the 30's to the 80's*. New York: Columbia UP, 1988. Print.
- Lévi-Strauss, Claude. "*The Structural Study of Myth*," in Richter, 859-68.
- Lyotard, Jean-François. "*Defining the Postmodern*," in Richter, 1933-35.
- Marx, Karl. "*The Alienation of Labor from Economic and Philosophic Manuscripts of 1844*," in Richter, 397-405.
- - -. "*Consciousness Derived from Material Conditions from The German Ideology*," in Richter, 406-09.
- - -. "*On Greek Art in Its Time from Contributions to a Critique of Political Economy*," in Richter, 410-11.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema," in Richter, 1172-80.
- Plato. "*Republic, Book X*," in Richter, 25-38.
- - -. "*Ion*," in Richter, 38-46.
- - -. "From *Phaedrus*," in Richter, 46-49.
- Pope, Alexander. "*An Essay on Criticism*," in Richter, 198-209.
- Propp, Vladimir. "[*Fairy Tale Transformations*]," in Richter, 785-97.
- Richter, David H., ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. 3<sup>rd</sup> Edition. Boston: Bedford/St Martin's, 2007. Print. [only selections on this list]
- Rubin, Gayle. "From *The Traffic in Women: Notes on the "Political Economy of Sex*," in Richter, 1663-83.
- Said, Edward W. "From the Introduction to *Orientalism*," in Richter, 1801-14.
- Saussure, Ferdinand de. "*Nature of the Linguistic Sign*," in Richter, 841-44.
- - -. "[*Binary Oppositions*]," in Richter, 845-51.
- Selden, Raman, and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. Third Edition. Lexington: UP of Kentucky, 1993. Print.
- Spivak, Gayatri. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. Ed. and Intro. Cary Nelson and Laurence Grossberg. Chicago: U of Illinois P, 1988. 271-313. Print.

- Schiller, Friedrich von. "From *On Naïve and Sentimental Poetry*," in Richter, 298-303.
- White, Hayden. "*The Historical Text as Literary Artifact*," in Richter, 1383-97.
- Williams, Raymond. "*From Marxism and Literature*," in Richter, 1272-89.
- Woolf, Virginia. "[*Shakespeare's Sister*] from *A Room of One's Own*," in Richter, 596-601.
- Wordsworth, William. "Preface to *Lyrical Ballads*," in Richter, 304-18.

## Italian Literature

1. **Guido Guinizelli (betw. 1230 and 1240-1276)**  
"Al cor gentil rempaira sempre amore"
2. **Guido Cavalcanti (ca. 1255-1300)**  
"Chi è questa che vèn, ch'ogn' om la mira"
3. **Dante Alighieri (1265-1321)**  
*La Commedia* (structure + all of Inferno + Purg. I, XXVI-XXVII; Par. XXXIII)  
*De vulgari eloquentia* (libro 1)
4. **Petrarca, Francesco (1304-1374)**  
From *Il Canzoniere*: I "Voi ch'ascoltate le rime sparse"  
XC "Erano i capei d'oro a l'aura sparsi"  
"Ai Posterì"
5. **Boccaccio, Giovanni (1313-1375):**  
*Decameron*: Proemio, Introduction to Day I + novelle I, 1; II, 5; III, 1; introduction to day 4 and IV 1; introduction to Day 6 and VI, 1; X, 10
6. **Pico della Mirandola, Giovanni (1463-1494)**  
*Oratio de dignitate hominis* (Italian trans. in Colombero, C. *Uomo e natura* pp. 95-96)
7. **Machiavelli, Niccolò (1469-1527)**  
*Il Principe*  
*Discorsi sopra la prima deca di Tito Livio* (Proemio + 1, XI, XII, XXXVII, XXXIX, LV + 2, IX)  
*La mandragola*
8. **Ariosto, Ludovico (1474-1533)**  
*Orlando Furioso*: Canto I
9. **Bembo, Pietro (1470-1547)**  
*Prose della volgar lingua*: book 1
10. **Castiglione, Baldassare (1478-1529)**  
*Il Libro del Cortegiano*: 1, XIV, XIX + 3, V

11. **Vittoria Colonna (1492-1547)**  
 “Quel bel ginebro, cui d’intorno ginge” (See that lovely juniper, pressed so hard)
12. **Tasso, Torquato (1544-1595)**  
*Gerusalemme liberata*: Canto 1
13. **Franco, Veronica (1546-1591)**  
 From *Rime*: XVI “Della Signora Veronica Franca” (risposta a Maffio Venier)
14. **Galilei, Galileo (1564-1642)**  
 “Al discreto lettore” proem to *Dialogo sopra i due massimi sistemi del mondo*
15. **Marino, Giambattista (1569-1625)**  
 “Amore di pesci”  
*L’Adone* VIII, 8-11
16. **Vico, Giambattista (1668-1744)**  
*La Scienza Nuova* (“la grande selva primitiva” in Book II, chap. I)
17. **Goldoni, Carlo (1707-1793)**  
*La bottega del caffè*  
*La locandiera*
18. **Foscolo, Ugo (1778-1827)**  
*Dei sepolcri* (excerpt)  
*Ultime lettere di Jacopo Ortis* (excerpt)
19. **Leopardi, Giacomo (1798-1837):**  
 “L’infinito”  
 “La sera del dì di festa”  
 “A Silvia”  
 from *Le Operette morali*: “Storia del genere umano”
20. **Manzoni, Alessandro (1785-1873)**  
*I promessi sposi*
21. **Collodi, Carlo (1826-1890)**  
*Pinocchio* (nel contesto del concetto di identità nazionale)
22. **De Amicis, Edmondo (1846-1908)**  
*Cuore* (nel contesto del concetto di identità nazionale)
23. **Carducci, Giosuè (1835-1907)**  
 Selections from *Le Odi barbare*
24. **Pascoli, Giovanni (1855-1912)**  
*Il fanciullino*  
 “Gelsomino notturno”

- 25. Verga, Giovanni (1840-1922)**  
*I Malavoglia*  
 “Rosso Malpelo”
- 26. D’Annunzio, Gabriele (1863-1938)**  
*Il fuoco*  
 “La pioggia nel pineto”
- 27. Svevo, Italo (1861-1928)**  
*La coscienza di Zeno*
- 28. Pirandello, Luigi (1867-1936)**  
 da *Novelle per un anno*: “La giara”  
 “L’altro figlio”  
*Sei personaggi in cerca d’autore*
- 29. Marinetti, Filippo Tommaso (1876-1944)**  
*Manifesto sul Futurismo*
- 30. Palazzeschi, Aldo (1885-1974)**  
 “Lasciatemi divertire”
- 31. Montale, Eugenio (1896-1981)**  
 from *Ossi di Seppia*: “Non chiederci la parola”  
 “La casa dei doganieri”  
 “Dora Markus”
- 32. Ungaretti, Giuseppe (1888-1970)**  
 from *Allegria di naufragi*: “Mattina,” “Fratelli,” and “Solitudine”
- 33. Deledda, Grazia (1871-1936)**  
*Canne al vento*
- 34. Quasimodo, Salvatore (1901-1968)**  
*Selections*
- 35. Gramsci, Antonio (1891-1937)**  
*La questione meridionale (selections)*
- 36. Bassani, Giorgio (1916-2000)**  
*Il giardino dei Finzi-Contini*
- 37. Moravia, Alberto (1907-1990)**  
*La Ciociara*
- 38. Tommasi Di Lampedusa, Giuseppe (1896-1957)**  
*Il Gattopardo*

**39. Morante, Elsa (1912-1985)***L'isola di Arturo or La storia***40. Levi, Carlo (1902-1975)***Cristo si è fermato a Eboli***41. Vittorini, Elio (1908-1966)***Conversazione in Sicilia***42. Pavese, Cesare (1908-1950)***La luna e i falò***43. Calvino, Italo (1923-1985)**Introduzione a *Il Sentieri dei nidi di ragno*Introduzione a *Le Fiabe**Se una notte d'inverno un viaggiatore or Le città invisibili***44. Maraini, Dacia (1939-)***La lunga vita di Marianna Ucria***45. De Luca, Erri (1950- ).***Montedidio***Films****De Sica, Vittorio***Ladri di biciclette (1948)**La Ciociara (1960)**Il giardino dei Finzi-Contini (1970)***Rossellini, Roberto***Roma città aperta (1945)**Paisà (1946)***Fellini, Federico***La strada (1954) or Amarcord (1973)**La dolce vita (1940) or 8% (1963)***Tornatore, Guiseppe***Nuovo cinema paradiso (1988)***Benigni, Roberto***La vita è bella (1997)***Salvatores, Gabriele***Mediterraneo (1991)***Sorrentini, Paolo***La grande bellezza (2013)*

## Opere-guida consigliate

Borsellino Nino, ed. *Il Cinquecento*. Bari: Laterza, 1973.

Cecchi-Sapegno. *Antologia della Letteratura italiana* vol. 3 (pp. 1-353)

Contini, Gianfranco, ed. *Letteratura del Quattrocento*. Firenze: Sansoni, 1970.

\_\_\_\_\_. *Letteratura delle origini*. Firenze: Sansoni, 1976.

Contini, Gianfranco. *Poeti del Duecento*, ed. G. Contini, Milano: Ricciardi, 1960.

Ferroni, Giulio. *Storia e testi di letteratura italiana*.

Ginsborg, Paul. *Storia d'Italia dal dopoguerra a oggi*. Torino: Einaudi, 1989.

\_\_\_\_\_. *L'Italia del tempo presente*. Torino: Einaudi, 1998.

Guglielmino, Salvatore. *Guida al Novecento*. Milano: Principato, 1971.

Garin, Eugenio, ed. *La letteratura degli umanisti*.

Manacorda, Giuliano. *Letteratura e cultura italiana nel periodo fascista*. Milano: Principato, 1974.

Nicolini F. *Opere*. Milano: Ricciardi, 1953. (per il Settecento + Vico)

Ortolani, G. "Prefazione" alla prima raccolta delle commedie di Goldoni. Milano: Mondadori, 1935-56. Volume I of *Tutte le opera*.

## and

Aristotle. From *Poetics* (pp. 59-81)

Dante Alighieri. From *Letter to Cangrande della Scala* (pp. 121-23)

Karl Marx. "Consciousness Derived from Material Conditions" from *The German Ideology* (pp. 406-09)

Mikhail Bakhtin. "Heteroglossia in the Novel" from *Discourse in the Novel* (pp. 588-94)

Vladimir Propp. [*Fairy Tale Transformations*] (pp. 785-97)

Roland Barthes. *The Death of the Author* (pp. 874-77)

Michel Foucault. *What is an Author?* (pp. 904-14)

Umberto Eco. *The Myth of Superman* (pp. 950-61)

Wolfgang Iser. *The Reading Process: A Phenomenological Approach* (pp. 1002-14)

Edward W. Said. Introduction to *Orientalism*

Jean-François Lyotard. *Defining the Postmodern* (1933-35).