FRENCH (FRENCH)

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, Art for 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 312

FRENCH 118. Literature and the Brain. 5 Units.
Recent developments in and neuroscience and experimental psychology have transformed the way we think about the operations of the brain. What can we learn from this about the nature and function of literary texts? Can innovative ways of speaking affect ways of thinking? Do creative metaphors draw on embodied cognition? Can fictions strengthen our "theory of mind" capabilities? What role does mental imagery play in the appreciation of descriptions? Does (weak) modularity help explain the mechanism and purpose of self-reflexivity? Can the distinctions among types of memory shed light on what narrative works have to offer?. Same as: ENGLISH 118, ENGLISH 218, FRENCH 318, PSYCH 118F

FRENCH 12. Humanities Core: Great Books, Big Ideas -- Europe, Medieval to Early Modern. 3-4 Units.
This three-quarter sequence asks big questions of major texts in the European and American tradition. What is a good life? How should society be organized? Who belongs? How should honor, love, sin, and similar abstractions govern our actions? What duty do we owe to the past and future? The second quarter focuses on the transition from the Middle Ages to Modernity, Europe's re-acquaintance with classical antiquity and its first contacts with the New World. Authors include Dante, Shakespeare, Machiavelli, Cervantes, and Milton. Same as: DLCL 12, ENGLISH 112A

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 towards 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 inter disciplinary, and students will study novels, theater, opera, and cinema. As this course is a gateway for French studies, special emphasis will be placed on oral proficiency. Taught in French.

FRENCH 128. Revolutionary Moments in French Thought. 3-5 Units.
French intellectual and political culture has often been associated with revolutionary attempts to break free from the hold of tradition. Indeed, the concept of "revolution" has itself become a French tradition of sorts. Over the last 500 years, these revolutions have taken place in a number of arenas. In philosophy, 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 "intellectuel 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 justice, and engaged in the great ethical battles of his time, from the fight against nazism and communism, from questioning colonial borders/boundaries. Taught in French. Taught by the instructor.

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 questions. How revolutions of love, ethics, art, and the nature of the self. Readings: epics (La Chanson de Roland), medieval romances (Tristan, Chrétien de Troyes’ Yvain), post-Petrarchian 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, cultural, 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 literature 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 Conde, "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; multiculturalism 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 prose tradition, and study how writers crossing the Atlantic have continued to depict Africa in later centuries: to dramatize scenes of departure and arrival in stories of 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 métissage 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 Bensmaïa, Assia Djebar, Colette Fellous, Abdelkebir Khatibi, Michel de Certeau, Benjamin Stora, Lucrette Valensi, Abdelwahab Meddeb. Movies include Viva Laldjérie, Rome plat ou que vous, Les Sabots en or, Les Silence des Palais, Halfaouine, Satin Rouge, Le Chant des Mariees, 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 (Kaufman). Taught in English.
Same as: COMPLIT 154A, ITALIAN 154, PHIL 193C, PHIL 293C

FRENCH 156. 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 Monopoly? 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 developed 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 milieus 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, Dostoyevsky, Irmgard Keun, Freud, and Borges.
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 181, ENGLISH 81, GERMAN 181, ITALIAN 181, PHILOSOPHY 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, corporeal subjectivity, the female voice, love debates, and the body as a figure of political conflict. Course readings include medieval treatises on lyric and modern translations of the troubadour tradition. Works by Ovid, Bernart de Ventadorn, Bertran de Born, La Comtessa 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 Minnesinger, 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'll 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
Same as: HISTORY 208G
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 viewings 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 217. 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 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 (Sceve 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 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 états et empires de la Lune,’ Huygens’s ‘Nouveau traité de la pluralité des mondes,’ Fontenelle’s ‘Entretiens sur la pluralité des mondes,’ Voltaire’s ‘Micromégas,’ Bougainville’s ‘Voyage autour du monde,’ and Diderot’s ‘Supplement au voyage de Bougainville.’ Taught in English. Readings in French (English translations available).

FRENCH 222. Was Deconstruction an Illusion?. 3-5 Units.
A both systematic and historical presentation of “Deconstruction” as a philosophical and intellectual movement that dominated academic and general culture in many western societies during the final decades of the twentieth century, with special focus on the writings of Jacques Derrida and Paul de Man. Deconstruction’s specific reception history obliges us to ask the question of whether the extremely high esteem that it enjoyed over two decades was intellectually justified - or the result of a misunderstanding.

FRENCH 223. 17th-Century French Theatre. 3-5 Units.
In this course, taught in French, we will explore theater from different angles including literary theory (the different dramatic genres), aesthetics (the classical representation) and cultural theories (the social function of theatre under absolutism). A new approach to acting will be considered, i.e. the many connections between theatre and possession. Amongst the authors considered, we will include Rotrou, Corneille, Cyrano de Bergerac, Racine, Molière and Regnard. Taught in French.

FRENCH 224. Leopardi, Baudelaire, and Modernity. 3-5 Units.
A close reading of Giacomo Leopardi’s Canti and Charles Baudelaire’s Flowers of Evil and Paris Spleen in the context of 19th-century Europe. Discussion of the poetry will be enriched by selections from their essays on literature and art and by notes from the 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; lais 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 multiculturality. Born in a bourgeois family, Molière was in contact with social milieux 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 political 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 political thought, from Rousseau to Tocqueville and Benjamin Constant. Readings of Lefort, Castoriadis, Louis Dumont, Ricoeur, Furet, Manent, Ferry, Renaut, Gauchet, Raynaud, etc. Discussions in French and in English.
FRENCH 234. Courtly Love: Deceit and Desire in the Middle Ages. 3-5 Units.
A comparative seminar on medieval love books and their reception. We will examine and question the notion of "amour courtois," which arose in the lyrics and romances of medieval France and was codified in Romantic-era criticism. Primary readings will be enriched by thinking about this notion through the lens of modern theories of desire, such as those of Girard, Lacan, and Zizek. Conducted in English with readings in translation.
Same as: COMPLIT 221A, ITALIAN 234

FRENCH 237. Cultural Contact in Medieval French Literature. 3-5 Units.
Introduction to medieval French literature through the analysis of 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; La Prise d'Orange; Le Conte de Floire et Blancheflor; and Chrétien de Troyes, Cigés. 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. SPECIAL 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

FRENCH 241. Far From Paris: The Provinces in 19th-Century French Fiction. 3-5 Units.
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 / maghrebi / "beur" / diasporic cinema and literature. Readings from Frantz Fanon, Albert Memmi, Kateb Yacine, Albert Camus, Colette Fellous, Abdelkébir Khatibi, Leila Sebbar, Benjamin Stora, Lucette Valensi, Abdelwahab Meddeb. Movies include Viva Laldjérie, Tenja, Le Chant des Mariées, Française, Bled Number One, Omar Gatlato, Casanegra, La Saison des Hommes. Taught in French. Films in French and Arabic with English subtitles.
Same as: COMPLIT 247F, JEWISHST 242

FRENCH 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, Humte, 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, Renaut, Gauchet, Raynud, etc. Readings in French. (Translations in English will be made available whenever possible.) Discussions in French and in English.
Same as: POLSCI 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 alternative histories, the role of reconstructing history in the shaping or consolidating national or gender identities. Readings include fiction by Glissant, Kane, Condé, Schwarz-Bart, Djèbar, Perec, as well as theoretical texts by Ricoeur, de Certeau, Nora, Halbwachs, White, Echevarria. 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," "Indígenes," and "Viva Laldéríe." 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 252. 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 this 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 Gemeinheit 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 our 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, 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, 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, Art, and Memory. 3-5 Units.
This course concerns how writers, artists, and other cultural producers understood and represented the traumas of the First World War and its aftermath. Rather than tracing a political or military history of the conflict, we’ll focus on how the horrors of War (both in the trenches and on the home front) fostered broader social and cultural shifts, as people questioned the very foundations of European civilization. Most specifically, we’ll explore the connections between the War and the emergence of post-War modernist movements, as writers and artists created new works to help them make sense of the catastrophe and the new world it wrought. Though France provides our starting point, we’ll also travel beyond the Hexagon to incorporate other views and major works. Course readings will be in English, though students may elect to read works in French if they wish.
Same as: FRENCH 358, HISTORY 231C, HISTORY 332C

FRENCH 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.mFRENCH 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.nnAsking what is postcolonial, for whom, when, and where, ultimately our goal is to discern the specific contours of Italy's postcolonialism by juxtaposing it with France's, and to simultaneously ask what light can be shed on French postcolonial particularities by placing it in this dialogue. Beginning with fundamental historical readings (Gramsci, Fanon, Memmi) and touching on some early Anglophone postcolonial critics (Said, Bhabha), the seminar will then be structured around key literary and theoretical readings from Italy and France. Ideally, readings will be in the original language, but as often as possible they will be selected such that they will be accessible in English translation as well. Taught in English.
Same as: ITALIAN 260

FRENCH 265. The Problem of Evil in Literature, Film, and Philosophy. 3-5 Units.
Conceptions of evil and its nature and source, distinctions between natural and moral evil, and what belongs to God versus to the human race have undergone transformations reflected in literature and film. Sources include Rousseau's response to the 1755 Lisbon earthquake; Hannah Arendt's interpretation of Auschwitz; Günther Anders' reading of Hiroshima; and current reflections on looming climatic and nuclear disasters. Readings from Rousseau, Kant, Dostoeyevsky, Arendt, Anders, Jonas, Camus, Riceour, Houellebeck, 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, leftism, 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 Corian.
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 assessed 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, Art for 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 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? Can 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: renaissancebodyproject.stanford.edu.
Same as: FRENCH 219

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

FRENCH 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 premiddle period of French literature through the interpretation of major works (La Chanson de Roland; Béroul and Thomas, Tristan; lais 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, Bakthin, 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. Anismism and Alter-Native Modernities. 5 Units.
For many years indigenous knowledges were treated as a field of research for anthropologists and as "mistaken epistemologies," i.e., unscientific and irrational folklore and childish worldviews. This old view of animism was a product of the evolutionist and anthropocentric worldview of the Enlightenment. However within the framework of ecological humanities, current interest in posthumanism, postsecularism and discussions on building altermodernity (Michael Hardt and Antonio Negri), indigenous thought is used to critique modern epistemology and develop an alternative to the Western worldview. Treating native thought as an equivalent to Western knowledge is presented as a decolonizing and liberating practice. The term alter-native modernities as response to the challenges of Euromodernity and suggests modernities that might emerge out of indigenous ways of being in the world. Comparison between literature on indigenous cultures from Latin America and from Russia (animism in Amazonia and Siberia). Following recent works by anthropologists and archaeologists such as Nurit Bird-Rose, Philippe Descola, Graham Harvey, Tim Ingold and 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 humanly 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 posthumanism, multispecies theories will provide theoretical frames for the course.
Same as: ANTHRO 339A

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 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, Benitez-Rojo), and literary autobiography (Barack Obama, Saidiya Hartman).
Same as: AFRICAAM 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, Lucette 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 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, 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 milieus 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 Units.
A history of literary theory for entering graduate students in national literature departments and comparative literature.
Same as: COMPLIT 369, DLCL 369, GERMAN 369, ITALIAN 369

FRENCH 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 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 801. TGR Project. 0 Units.

FRENCH 802. TGR Dissertation. 0 Units.

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 Beau 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.