

Stanford University

Department of Communication

Stanford University Courses -2015/16 Approved For Communication Elective Credit

Communication Majors and Minors

Communication majors may take 10 units outside of the department. Minors may take 5 units outside of the department. All outside electives must be taken for a letter grade if offered. If a course also meets a GER or WAYS requirement, it may still be used towards the major or minor. However, a course may not be used for two majors or a major and a minor. It is the student's responsibility to determine scheduling of these courses. Not all of the following courses are offered every year.

Taking SOC 180A instead of COMM 106 will count towards the units outside of the department.

Majors and minors have the option to petition approval for a course that is not listed below, but are restricted to one successful petition for the duration of their undergraduate career. To petition, please email the syllabus to the Student Services Manager at comm-studentservices@lists.stanford.edu.

Communication Coterm Students, Media Studies Track

Coterm students following the media studies track may count up to 9 units outside of the department towards the 45 units for their MA. They may also petition their academic advisor for approval for coursework not listed below. There are no restrictions on how many times they may petition.

Units earned in courses below the 100 level may not be counted towards the minimum unit requirement for the master's degree.

Taking SOC 280A instead of COMM 106 or 206 will count towards the units outside of the department.

Communication Coterm Students, Journalism Track

Coterm students following the journalism track must adhere to the journalism MA curriculum and require approval from their academic advisor for any course outside of the department, including those listed below.

COURSES

Accepted as COMM 106 alternative

SOC 180A/280A: Foundations of Social Research

Formulating a research question, developing hypotheses, probability and non-probability sampling, developing valid and reliable measures, qualitative and quantitative data, choosing research design and data collection methods, challenges of making causal inference, and criteria for evaluating the quality of social research. Emphasis is on how social research is done, rather than application of different methods. Limited enrollment; preference to Sociology and Urban Studies majors, and Sociology coterminals. Terms: Win | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-SI | Grading: Letter (ABCD/NP)

Accepted as STATS 60/160 prereq alternatives

CS 109: Introduction to Probability for Computer Scientists

Topics include: counting and combinatorics, random variables, conditional probability, independence, distributions, expectation, point estimation, and limit theorems. Applications of probability in computer science including machine learning and the use of probability in the analysis of algorithms. Prerequisites: 103, 106B or X, multivariate calculus at the level of MATH 51 or CME 100 or equivalent. Terms: Win, Spr, Sum | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-AQR, WAY-FR | Grading: Letter or Credit/No Credit

ECON 102A: Introduction to Statistical Methods (Postcalculus) for Social Scientists

Probabilistic modeling and statistical techniques relevant for economics. Concepts include: probability trees, conditional probability, random variables, discrete and continuous distributions, correlation, central limit theorems, point estimation, hypothesis testing and confidence intervals for both one and two populations. Prerequisite: MATH 20 or MATH 41 or equivalent. Terms: Aut, Win | Units: 5 | UG Reqs: GER:DB-Math, WAY-AQR, WAY-SI | Grading: Letter or Credit/No Credit

STATS 110: Statistical Methods in Engineering and the Physical Sciences

Introduction to statistics for engineers and physical scientists. Topics: descriptive statistics, probability, interval estimation, tests of hypotheses, nonparametric methods, linear regression, analysis of variance, elementary experimental design. Prerequisite: one year of calculus.

Terms: Aut, Sum | Units: 4-5 | UG Reqs: GER:DB-Math, WAY-AQR, WAY-FR | Grading: Letter or Credit/No Credit

STATS 116: Theory of Probability

Probability spaces as models for phenomena with statistical regularity. Discrete spaces (binomial, hypergeometric, Poisson). Continuous spaces (normal, exponential) and densities. Random variables, expectation, independence, conditional probability. Introduction to the laws of large numbers and central limit theorem. Prerequisites: MATH 52 and familiarity with infinite series, or equivalent.

Terms: Aut, Spr, Sum | Units: 3-5 | UG Reqs: GER:DB-Math, WAY-AQR, WAY-FR | Grading: Letter or Credit/No Credit

Accepted as general elective credit

AMSTUD 101: American Fiction into Film NOT GIVEN IN 2015-16

Movies and the fiction that inspires them; power dynamics behind production including historical events, artistic vision, politics, and racial stereotypes. What images of black and white does Hollywood produce to forge a national identity? How do films promote equality between the races? What is lost or gained in film adaptations of books?

AMSTUD 123X: Politics and Public Policy (POLISCI 102/123, PUBLPOL 101/ 201)

American political institutions (the Presidency, Congress, and the Court) and political processes (the formation of political attitudes and voting) have for some time now been criticized as inadequate to the task of making modern public policy. Against the backdrop of American culture and political history we examine how public policy has been and is being made. We use theories from Political Science and Economics to assess the state of the American system and the policy making process. We use case studies and lectures to analyze contemporary issues including environmental policy, taxes and spending, gun control, economic growth and inequality and mobility. In some of these issue areas we use comparative data from other countries to see how the U.S. is doing relative to other countries. In addition to class room lecture and discussion, student groups are formed to analyze policy issues of relevance to them. (This course has merged with Political Science 2.) Terms: Win | Units: 4-5 | UG Reqs: GER:DB-SocSci, WAY-SI | Grading: Letter or Credit/No Credit

AMSTUD 124A: THE AMERICAN WEST (ARTHIST 152, ENGLISH 124, HISTORY 151, POLISCI 124A) NOT GIVEN IN 2015-16

The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

AMSTUD 140: Stand Up Comedy and the "Great American Joke" Since 1945 NOT GIVEN IN 2015-16

Development of American Stand Up Comedy in the context of social and cultural eruptions after 1945, including the Borscht Belt, the Chitlin Circuit, the Cold War, censorship battles, Civil Rights and other social movements of the 60s and beyond. The artistry of stories, monologues, jokes, impersonations, persona, social satire, scatology, obscenity, riffs, rants, shtick, and more by such artists as Lenny Bruce, Dick Gregory, Richard Pryor, George Carlin, Margaret Cho, Sarah Silverman, Jon Stewart, Stephen Colbert, as well as precursors such as Mark Twain, minstrelsy and vaudeville and related films, TV shows, poems and other manifestations of similar sensibilities and techniques.

ANTHRO 141B: The Anthropology of Bits and Bytes: Digital Media in the Developing World NOT GIVEN IN 2015-16

Recent historical developments, including the widespread adoption of the mobile phone across Africa and Southeast Asia, the Arab Spring and the rise of technology sectors in cities such as Nairobi, Bangalore, and Accra, have turned digital technology in the global South into a topic of growing popular interest and increasing scholarly concern. This course attempts to make sense of these developments by interrogating diverse theoretical approaches to digital technology and assessing what these approaches reveal and obscure in specific cases of technology adoption in Africa, Asia, and Latin America. Students will be introduced to an overview of scholarly approaches to digital technology from anthropology, science and technology studies (STS), critical theory, geography, and communications studies. We will analyze the relative utility of these explanations through case studies of specific instances of technological production and/or use. These case studies will be drawn from both secondary texts and primary materials such as social media, digital maps, videos, blogs, and news reports. At the same time, we will examine how digital discourses and practices both draw upon and inform broader issues of context-specific political and cultural importance. Major topics to be discussed include development and the State, civil society and the public sphere, youth culture, gender politics, mobility, and globalization. Students will come away from the course with a strong understanding of the major issues at stake in the increasing digitalization of the global South, and the socio-cultural, political, and technical debates that frame them

ARTHIST 152: THE AMERICAN WEST (AMSTUD 124A, ENGLISH 124, HISTORY 151, POLISCI 124A) NOT GIVEN IN 2015-16

The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

ARTHIST 165A: Fashion Shows: From Lady Godiva to Lady Gaga (ARTHIST 365A, FILMSTUD 165A, FILMSTUD 365A) NOT GIVEN IN 2015-16

The complex and interdependent relationship between fashion and art. Topics include: the ways in which artists have used fashion in different art forms as a means to convey social status, identity, and other attributes of the wearer; the interplay between fashion designers and various art movements, especially in the 20th century; the place of prints, photography, and the Internet in fashion, in particular how different media shape how clothes are seen and perceived. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

ARTHIST 264A: Picturing the Cosmos NOT GIVEN IN 2015-16

This seminar explores the place of images in how we understand and imagine the universe. The course draws on art, science, and popular culture, and pays particular attention to the ways they inform each other. Examples include: star maps, science fiction films, appropriated astronomical images, and telescopic views of stars, planets, and nebulae. Using these representations as well as accompanying readings we will discuss the importance of aesthetics for conceptions of the cosmos; the influence of technology on representations; strategies for representing concepts that exceed the limits of human vision; and the ways that views of the universe reflect and shape their cultural context. Open to undergraduates and graduates.

ARTHIST 365A: Fashion Shows: From Lady Godiva to Lady Gaga NOT GIVEN IN 2015-16

The complex and interdependent relationship between fashion and art. Topics include: the ways in which artists have used fashion in different art forms as a means to convey social status, identity, and other attributes of the wearer; the interplay between fashion designers and various art movements, especially in the 20th century; the place of prints, photography, and the Internet in fashion, in particular how different media shape how clothes are seen and perceived. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

CS 101: Introduction to Computing Principles

Introduces the essential ideas of computing: data representation, algorithms, programming "code", computer hardware, networking, security, and social issues. Students learn how computers work and what they can do through hands-on exercises. In particular, students will see the capabilities and weaknesses of computer systems so they are not mysterious or intimidating. Course features many small programming exercises, although no prior programming experience is assumed or required. CS101 is not a complete programming course such as CS106A. CS101 is effectively an alternative to CS105. A laptop computer is recommended for the in-class exercises.

Terms: Spr | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci | Grading: Letter or Credit/No Credit

CS105: Introduction to Computers

For non-technical majors. What computers are and how they work. Practical experience in programming. Construction of computer programs and basic design techniques. A survey of Internet technology and the basics of computer hardware. Students in technical fields and students looking to acquire programming skills should take 106A or 106X. Students with

prior computer science experience at the level of 106 or above require consent of instructor. Prerequisite: minimal math skills.

Terms: Aut, Win | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR | Grading: Letter or Credit/No Credit

CS106A: Programming Methodology (ENGR 70A)

Introduction to the engineering of computer applications emphasizing modern software engineering principles: object-oriented design, decomposition, encapsulation, abstraction, and testing. Uses the Java programming language. Emphasis is on good programming style and the built-in facilities of the Java language. No prior programming experience required. Summer quarter enrollment is limited. Priority given to Stanford students.

Terms: Aut, Win, Spr, Sum | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR | Grading: Letter or Credit/No Credit

CS 106X: Programming Abstractions (Accelerated) (ENGR 70X)

Intensive version of 106B for students with a strong programming background interested in a rigorous treatment of the topics at an accelerated pace. Additional advanced material and more challenging projects. Prerequisite: excellence in 106A or equivalent, or consent of instructor.

Terms: Aut, Win | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR | Grading: Letter or Credit/No Credit

CS147: Introduction to Human-Computer Interaction Design

Introduces fundamental methods and principles for designing, implementing, and evaluating user interfaces. Topics: user-centered design, rapid prototyping, experimentation, direct manipulation, cognitive principles, visual design, social software, software tools. Learn by doing: work with a team on a quarter-long design project, supported by lectures, readings, and studios. Prerequisite: 106B or X or equivalent programming experience.

Terms: Aut | Units: 3-5 | Grading: Letter (ABCD/NP)

CS 181: Computers, Ethics, and Public Policy

Primarily for majors entering computer-related fields. Ethical and social issues related to the development and use of computer technology. Ethical theory, and social, political, and legal considerations. Scenarios in problem areas: privacy, reliability and risks of complex systems, and responsibility of professionals for applications and consequences of their work. Prerequisite: 106B or X.

Terms: Aut, Win, Spr | Units: 4 | UG Reqs: GER:EC-EthicReas, WAY-ER | Grading: Letter or Credit/No Credit

CS247: Human-Computer Interaction Design Studio

Project-based focus on interaction design process, especially early-stage design and rapid prototyping. Methods used in interaction design including needs analysis, user observation, sketching, concept generation, scenario building, and evaluation. Prerequisites: 147 or equivalent background in design thinking; 106B or equivalent background in programming. Recommended: CS 142 or equivalent background in web programming

Terms: Aut, Win | Units: 3-4 | Grading: Letter (ABCD/NP)

CSRE 148/248: Comparative Ethnic Conflict (SOC 148/248) NOT GIVEN IN 2015-16

The construction and meanings of racial identities in the U.S. Attention is on multiracial identities and the shifting boundaries of racial categories in contemporary America. Causes and consequences of racial and ethnic conflict, including nationalist movements, ethnic genocide, civil war, ethnic separatism, politics, indigenous peoples' movements, and minority rights movements around the world.

EARTHSYS 135/235: Podcasting the Anthropocene

Identification and interview of Stanford researchers to be featured in an audio podcast. Exploration of interviewing techniques, audio storytelling, audio editing, and podcasting as a newly emerging media platform. Individual and group projects. Group workshops focused on preparation, review, and critiques of podcasts.

Terms: Aut | Units: 3 | Repeatable for credit | Grading: Letter or Credit/No Credit

ECON 150: Economic Policy Analysis (PUBLPOL 104/204)

The relationship between microeconomic analysis and public policy making. How economic policy analysis is done and why political leaders regard it as useful but not definitive in making policy decisions. Economic rationales for policy interventions, methods of policy evaluation and the role of benefit-cost analysis, economic models of politics and their application to policy making, and the relationship of income distribution to policy choice. Theoretical foundations of policy making and analysis, and applications to program adoption and implementation. Prerequisites: ECON 50 and ECON 102B. Terms: Win, Spr | Units: 4-5 | UG Reqs: WAY-AQR | Grading: Letter or Credit/No Credit

EDUC 358: Learning, Sharing, Publishing, and Intellectual Property NOT GIVEN IN 2015-16

This course explores the educational, historical, legal, economic, technical, and ethical issues entailed in the digital-era openness and sharing of intellectual properties associated with learning (including books, websites, games, journals, etc.). The course provides students with the skills and knowledge for finding, developing, and evaluating resources at all educational levels, based on a grasp of the opportunities and challenges of increasing access to learning in this way. As

part its global focus on open learning, the course will be run in conjunction with the MOOC ¿OpenKnowledge Changing the Global Course of Learning¿ (search for it online), offering students the option of both experiencing and studying a MOOC on this theme, which is being co-taught in Mexico, Ghana, Canada, and the US (Stanford and Fordham) in English and Spanish.

Terms: Aut | Units: 1-4 | Grading: Letter (ABCD/NP)

EDUC 374: Philanthropy and Civil Society (POLISCI 334, SOC 374)

Cross-listed with Law (LAW 781), Political Science (POLISCI 334) and Sociology (SOC 374). Associated with the Center for Philanthropy and Civil Society (PACS). Year-long workshop for doctoral students and advanced undergraduates writing senior theses on the nature of civil society or philanthropy. Focus is on pursuit of progressive research and writing contributing to the current scholarly knowledge of the nonprofit sector and philanthropy. Accomplished in a large part through peer review. Readings include recent scholarship in aforementioned fields. May be repeated for credit for a maximum of 9 units.

Terms: Spr | Units: 1-3 | Repeatable for credit | Grading: Satisfactory/No Credit

EE 47: Press Play: Interactive Device Design

Introduction to the human-centered and technical workings behind interactive devices ranging from cellphones and video controllers to smart cars and appliances. Students build a working MP3 player prototype of their own design, using embedded microcontrollers, digital audio decoders and component sensors, and other electronic hardware. Topics include electronics prototyping, interface prototyping, sensors and actuators, micro-controller development, physical prototyping, and user testing. Prerequisite: CS106A and X or consent of instructor.

Terms: Sum | Units: 3 | Grading: Letter or Credit/No Credit

EE 392D: Designing Civic Technologies with Virtual Reality NOT GIVEN IN 2015-16

In this class students develop prototypes for virtual reality applications, which strive for a positive impact on society. The students work in interdisciplinary teams, and the projects are developed following the human-centered design process of need-finding, rapid prototyping, user-testing and iterations. We approach virtual reality as a civic technology in the following focus areas: education, environment, health care, democratic decision-making and journalistic storytelling. The class collaborates with industry and organizational partners in those respective areas for needfinding, prototyping and user-testing.

ENGLISH 124: The American West (AMSTUD 124A , ARTHIST 152, HISTORY 151, POLISCI 124A) NOT GIVEN IN 2015-16

The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

ENGR 70A: Programming Methodology (CS 106A)

Introduction to the engineering of computer applications emphasizing modern software engineering principles: object-oriented design, decomposition, encapsulation, abstraction, and testing. Uses the Java programming language. Emphasis is on good programming style and the built-in facilities of the Java language. No prior programming experience required. Summer quarter enrollment is limited. Priority given to Stanford students.

Terms: Aut, Win, Spr, Sum | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR | Grading: Letter or Credit/No Credit

ENGR 70X: Programming Abstractions (Accelerated) (CS 106X)

Intensive version of 106B for students with a strong programming background interested in a rigorous treatment of the topics at an accelerated pace. Additional advanced material and more challenging projects. Prerequisite: excellence in 106A or equivalent, or consent of instructor.

Terms: Aut, Win | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR | Grading: Letter or Credit/No Credit

ENGR 130: Science, Technology, and Contemporary Society NOT GIVEN IN 2015-16

Key social, cultural, and values issues raised by contemporary scientific and technological developments; distinctive features of science and engineering as sociotechnical activities; major influences of scientific and technological developments on 20th-century society, including transformations and problems of work, leisure, human values, the fine arts, and international relations; ethical conflicts in scientific and engineering practice; and the social shaping and management of contemporary science and technology.

ENGR 281: Designing Media that Matters

Design practicum; project-based. Explore the why & how of designing media. What motivates our consumption of media, what real needs linger beneath the surface? How do you design a new media experience? Join us and find out. The world is Changing, What Are You Going to Do About It? In the shift from a consumer culture to a creative society has old media

institutions collapsing while participatory media frameworks are emerging. Media designers of all types have an opportunity and responsibility to make this change positive. 3 Projects explore: Communication Design, Digital Interaction, User Motivations. Admission by application. Design Institute class; see <http://dschool.stanford.edu>.
Terms: Win | Units: 2-3 | Grading: Letter or Credit/No Credit

FILMPROD 101/301: Screenwriting

Priority to Film and Media Studies majors. Craft, form, and approaches to writing for the screen. Prerequisites: 1) ENGLISH 90, 2) ENGLISH 190F or FILMPROD 104, and 3) consent of instructor.
Terms: Spr | Units: 5 | Grading: Letter (ABCD/NP)

FILMPROD 105/305: Script Analysis

Analysis of screenplay and film from the writer's perspective, with focus on ideation, structure, and dramatic tension in narrative features. Sources include screenplays and screenings.
Terms: Aut | Units: 4 | Grading: Letter or Credit/No Credit

FILMPROD 110: Advanced Screenwriting NOT GIVEN IN 2015-16

Advanced writing workshop in which students develop and complete a feature-length screenplay. Prerequisites: FP101 Screenwriting and approval of the instructor. Enrollment is limited.
Terms: Win | Units: 5 | Grading: Letter (ABCD/NP)

FILMPROD 114: Introduction to Film and Video Production

Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing. Enrollment limited to 12 students. Priority to junior/senior Film & Media Studies majors.
Terms: Win, Spr | Units: 5 | UG Reqs: WAY-CE | Grading: Letter (ABCD/NP)

FILMSTUD 165A/365A: Fashion Shows: From Lady Godiva to Lady Gaga NOT GIVEN IN 2015-16

The complex and interdependent relationship between fashion and art. Topics include: the ways in which artists have used fashion in different art forms as a means to convey social status, identity, and other attributes of the wearer; the interplay between fashion designers and various art movements, especially in the 20th century; the place of prints, photography, and the Internet in fashion, in particular how different media shape how clothes are seen and perceived. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

FILMSTUD 4: Introduction to Film Study

Formal, historical, and cultural issues in the study of film. Classical narrative cinema compared with alternative narrative structures, documentary films, and experimental cinematic forms. Issues of cinematic language and visual perception, and representations of gender, ethnicity, and sexuality. Aesthetic and conceptual analytic skills with relevance to cinema.
Terms: Aut | Units: 5 | UG Reqs: GER:DB-Hum, WAY-A-II | Grading: Letter (ABCD/NP)

FILMSTUD7: Introduction to Television Studies NOT GIVEN IN 2015-16

Television is arguably the most influential and ubiquitous mass medium of the last half century. Because of its familiarity and popularity, it is also often the medium most overlooked, dismissed, and maligned. Drawing from the history of television and of television scholarship, this course builds a theoretical framework for understanding this pivotal cultural form. We will cover interdisciplinary approaches to studying TV texts, TV audiences, and TV industries, including questions of the boundaries of "television" (from independent and avant-garde video to convergence). In the process, we'll develop our own methodological tools as critical television viewers.

FILMSTUD 114/314: Introduction to Comics NOT GIVEN IN 2015-16

The modern medium of comics, a history that spans 150 years. The flexibility of the medium encountered through the genres of humorous and dramatic comic strips, superheroes, undergrounds, independents, journalism, and autobiography. Innovative creators including McCay, Kirby, Barry, Ware, and critical writings including McCloud, Eisner, Groenstee. Topics include text/image relations, panel-to-panel relations, the page, caricature, sequence, seriality, comics in the context of the fine arts, and relations to other media.

FILMSTUD 251: Media in Transition NOT GIVEN IN 2015-16

In a culture obsessed with "new" media, we're bombarded with hype about the present as a revolutionary phase of convergence. But everything old was once new, and pioneering media of the past also had to negotiate existing technologies, ideologies, and fantasies. This seminar is organized around case studies of transitional media moments. In exploring the material and discursive aspects of remediation through theoretical, historical, and media archaeological readings, we'll ask: what is a medium and how do they emerge and evolve?

**HISTORY 151: THE AMERICAN WEST (AMSTUD 124A , ARTHIST 152, ENGLISH 124, POLISCI 124A)
NOT GIVEN IN 2015-16**

The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

HISTORY 254: Popular Culture and American Nature

Despite John Muir, Aldo Leopold, and Rachel Carson, it is arguable that the Disney studios have more to do with molding popular attitudes toward the natural world than politicians, ecologists, and activists. Disney as the central figure in the 20th-century American creation of nature. How Disney, the products of his studio, and other primary and secondary texts see environmentalism, science, popular culture, and their interrelationships.

Terms: Spr | Units: 5 | UG Reqs: GER:DB-Hum, WAY-A-II, WAY-SI | Grading: Letter or Credit/No Credit

JAPANGEN 133/233: Japanese Media Culture

Focuses on the intertwined histories of the postwar Japanese television, anime, music, and video game industries, and how their development intersects with wider trends in Japanese society. We will pay particular attention to questions of affect, labor, and environment in media production, consumption, and style.

Terms: Aut | Units: 2-4 | Grading: Letter (ABCD/NP)

LAW 297: Entertainment Law

Entertainment law is not, in and of itself, a separate legal discipline. Instead, the practice of entertainment law lies at the intersection of various traditional legal disciplines, such as contract, tort, copyright, trademark, antitrust, secured transactions, etc., and applies those disciplines to a unique business setting. This course is intended to approach the study of entertainment law from a practical perspective, applying the principles of traditional legal disciplines to avoid problems and find solutions in various facets of the entertainment industry. To accomplish the necessary background, we will study the entertainment industry from both a macro level (i.e., the organization of the motion picture, television and music business, including the function of studios, producers, networks, record companies, agencies, managers, lawyers and labor unions) and a micro level (i.e., examining actual agreements in order to understand the principal components of motion picture talent, production and distribution contracts, television series contracts, music and book publishing contracts). We will also examine key litigation issues that affect the industry, such as the interaction of the First Amendment and the right of publicity, the right of privacy and libel, the anti-SLAPP laws, the "final cut" and profit participation cases. The impact of the digital media (including the internet) will, of course, be analyzed, along with the future of the entertainment industry, including convergence, holograms, syntho-thesians and the like. We plan to include guest speakers from the entertainment industry so that this class will embody both business and legal considerations. The overall goals of this course are (1) to expose students to the unique and increasingly complex structure of the entertainment business; (2) to foster an understanding of the role the law and entertainment lawyers play in that unique business structure; (3) to strengthen students' ability to draft key documents and craft persuasive legal arguments to accomplish the goals they may seek to achieve as lawyers in the entertainment industry; and (4) to develop the analytical and problem-solving skills necessary to make them into effective entertainment lawyers. Elements used in grading: Class participation, brief writing exercises, team contract negotiation and drafting projects.

Terms: Win | Units: 3 | Grading: Law Honors/Pass/R credit/Fail

LAW 414N: Policy Practicum: Campaign Reform and The Future of Political Communication

This Policy Lab will engage students who are interested in campaign finance reform and/or the future of political communication on the Internet. The research projects students will undertake involve the effect of the transition from television to the internet as the principal mode of political campaigning. Research will include assessments of candidate, party and independent spending on different forms of communication in the ongoing presidential election campaign, investigation into rules for political communication on major internet platforms (e.g., Facebook, Google/YouTube, Twitter), and review of the relevant literature on campaign finance and political communication. The client is the Bipartisan Policy Center in Washington, DC, which will house a campaign finance reform commission that will be tracking developments during the 2016 campaign. Opportunities for research on campaign finance issues, more generally, will also be part of this policy lab in subsequent months. After the term begins, students accepted into the course can transfer from section (01) into section (02), which meets the R requirement, with consent of the instructor. Elements used in grading: Research memo and individual meetings with the professor. NOTE: Students may not count more than a combined total of eight units of directed research projects and policy lab practica toward graduation unless the additional counted units are approved in advance by the Petitions Committee. Such approval will be granted only for good cause shown. Even in the case of a successful petition for additional units, a student cannot receive a letter grade for more than eight units of independent research (Policy Lab practicum, Directed Research, Senior Thesis, and/or Research Track). Any units taken in excess of eight will be graded on a mandatory pass basis. For detailed information, see "Directed Research/Policy Labs" in the SLS Student Handbook. CONSENT APPLICATION: To apply for this course, students must complete and e-mail the Consent Application Form available on the SLS Registrar's Office website (see Registration and Selection of Classes for Stanford Law Students) to the instructor. See Consent Application Form for submission deadline.

Terms: Aut, Win | Units: 2-3 | Grading: Law Honors/Pass/R credit/Fail

LAW 478: IP Advanced Topics: The Future of Online Music and Online Video NOT GIVEN IN 2015-16

The online music and online video industries are undergoing profound changes. In online video, the rise of Netflix and Hulu are just two examples of this trend. This class will explore how the different technical, economic or regulatory decisions we make today will interact to shape the future of these industries, and what the different options under consideration will mean for specific companies in this space. Class sessions will consist of a mix of guest lectures by industry leaders and class discussions of the assigned readings. Throughout the class, the students will work in interdisciplinary groups on problems facing specific companies in the online and online video industry today. For the final project, the groups will address specific policy problems from the perspective of a specific company, with different groups representing companies on different sides of an issue.

LINGUIST 131: Language and Thought (PSYCH 131/262)

The psychology of language including: production and understanding in utterances; from speech sounds to speaker's meaning; children's acquisition of the first language; and the psychological basis for language systems. Language functions in natural contexts and their relation to the processes by which language is produced, understood, and acquired. Prerequisite: 1 or LINGUIST 1.

Terms: Aut | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-SI | Grading: Letter or Credit/No Credit

ME101: Visual Thinking

Lecture/lab. Visual thinking and language skills are developed and exercised in the context of solving design problems. Exercises for the mind's eye. Rapid visualization and prototyping with emphasis on fluent and flexible idea production. The relationship between visual thinking and the creative process. Freshmen and Sophmores are recommended to take this section of ME101. Limited enrollment. Attend the first day of class.

Terms: Aut, Win, Spr | Units: 4 | UG Reqs: GER:DB-EngrAppSci, WAY-CE | Grading: Letter or Credit/No Credit

ME 302: The Future of the Automobile NOT GIVEN IN 2015-16

This quarter, the seminar will take a specific focus on "Vehicle Communication Systems", which connect vehicles to the outside world and with one another. Respective concepts include online media and services in the vehicle, vehicles communicating with a centralized traffic management infrastructure, and vehicles communicating among themselves to avoid collisions and improve traffic flow. This class consists in the first half of lectures by an industry expert and in the second half of group work when students will develop scenarios for vehicle communication systems. The goal of the course is to develop a technical understanding as well as an understanding for the interactions of technology, business, and society with a specific automotive focus and assess technology in a larger context.

MUSIC 8A: Rock, Sex, and Rebellion NOT GIVEN IN 2015-16

Development of critical listening skills and musical parameters through genres in the history of rock music. Focus is on competing aesthetic tendencies and subcultural forces that shaped the music. Rock's significance in American culture, and the minority communities that have enriched rock's legacy as an expressively diverse form. Lectures, readings, listening, and video screenings. Attendance at all lectures is required.

OSPBEIJ 42: Chinese Media Studies NOT GIVEN IN 2015-16

Fundamental changes in Chinese media. Issues such as: how Chinese media emerge and evolve against the background of modern Chinese history; how they interact with government, sponsors, receivers, and other social institutions; and implications for Chinese social development.

OSPFLOR 49: On-Screen Battles: Filmic Portrayals of Fascism and World War II

Structural and ideological attributes of narrative cinema, and theories of visual and cinematic representation. How film directors have translated history into stories, and war journals into visual images. Topics: the role of fascism in the development of Italian cinema and its phenomenology in film texts; cinema as a way of producing and reproducing constructions of history; film narratives as fictive metaphors of Italian cultural identity; film image, ideology, and politics of style. Terms: Win | Units: 5 | UG Reqs: GER:DB-Hum, WAY-A-II | Grading: Letter (ABCD/NP)

OSPFLOR 67: The Celluloid Gaze: Gender, Identity and Sexuality in Cinema

Film in the social construction of gender through the representation of the feminine, the female, and women. Female subjects, gaze, and identity through a historical, technical, and narrative frame. Emphasis is on gender, identity, and sexuality with references to feminist film theory from the early 70s to current methodologies based on semiotics, psychoanalysis, and cultural studies. Advantages and limitations of methods for textual analysis and the theories which inform them. Primarily in Italian.

Terms: Spr | Units: 4 | UG Reqs: GER:DB-Hum, GER:EC-Gender, WAY-A-II, WAY-ED | Grading: Letter (ABCD/NP)

OSPSANTG 118X: Artistic Expression in Latin America

Elite, mass-media, and popular cultural changes in Chile under conditions of economic and political liberalization. The reception of cultural meanings from the center of the world social system (U.S., EU, and Japan), reformulation to respond

to local conditions, and export in the shape of cultural artifacts. Innovative elements rooted in the regional and local culture. Terms: Sum | Units: 5 | UG Reqs: GER:DB-SocSci, GER:EC-GlobalCom, WAY-ED | Grading: Letter (ABCD/NP)

POLISCI 102/123: Politics and Public Policy (AMSTUD 123X, PUBLPOL 101/ 201)

American political institutions (the Presidency, Congress, and the Court) and political processes (the formation of political attitudes and voting) have for some time now been criticized as inadequate to the task of making modern public policy. Against the backdrop of American culture and political history we examine how public policy has been and is being made. We use theories from Political Science and Economics to assess the state of the American system and the policy making process. We use case studies and lectures to analyze contemporary issues including environmental policy, taxes and spending, gun control, economic growth and inequality and mobility. In some of these issue areas we use comparative data from other countries to see how the U.S. is doing relative to other countries. In addition to class room lecture and discussion, student groups are formed to analyze policy issues of relevance to them. (This course has merged with Political Science 2.) Terms: Win | Units: 4-5 | UG Reqs: GER:DB-SocSci, WAY-SI | Grading: Letter or Credit/No Credit

**POLISCI 124A: THE AMERICAN WEST (AMSTUD 124A, ARTHIST 152, ENGLISH 124, HISTORY 151)
NOT GIVEN IN 2015-16**

The American West is characterized by frontier mythology, vast distances, marked aridity, and unique political and economic characteristics. This course integrates several disciplinary perspectives into a comprehensive examination of Western North America: its history, physical geography, climate, literature, art, film, institutions, politics, demography, economy, and continuing policy challenges. Students examine themes fundamental to understanding the region: time, space, water, peoples, and boom and bust cycles.

POLISCI 334: Philanthropy and Civil Society (EDUC 374, SOC 374)

Cross-listed with Law (LAW 781), Political Science (POLISCI 334) and Sociology (SOC 374). Associated with the Center for Philanthropy and Civil Society (PACS). Year-long workshop for doctoral students and advanced undergraduates writing senior theses on the nature of civil society or philanthropy. Focus is on pursuit of progressive research and writing contributing to the current scholarly knowledge of the nonprofit sector and philanthropy. Accomplished in a large part through peer review. Readings include recent scholarship in aforementioned fields. May be repeated for credit for a maximum of 9 units.

Terms: Spr | Units: 1-3 | Repeatable for credit | Grading: Satisfactory/No Credit

PSYCH 75: Introduction to Cultural Psychology NOT GIVEN IN 2015-16

The cultural sources of diversity in thinking, emotion, motivation, self, personality, morality, development, and psychopathology.

PSYCH 131/262: Language and Thought (LINGUIST 131)

The psychology of language including: production and understanding in utterances; from speech sounds to speaker's meaning; children's acquisition of the first language; and the psychological basis for language systems. Language functions in natural contexts and their relation to the processes by which language is produced, understood, and acquired. Prerequisite: 1 or LINGUIST 1.

Terms: Aut | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-SI | Grading: Letter or Credit/No Credit

PSYCH 245: Social Psychological Perspectives on Stereotyping and Prejudice NOT GIVEN IN 2015-16

Classic and contemporary social psychological approaches to prejudice and stereotyping. Emphasis is on how stereotypes are employed and maintained, and the influence of stereotyping and prejudice on behavior in domains including education, employment, politics, and law. Limited enrollment.

PUBLPOL 101/ 201: Politics and Public Policy (AMSTUD 123X, POLISCI 102/123)

American political institutions (the Presidency, Congress, and the Court) and political processes (the formation of political attitudes and voting) have for some time now been criticized as inadequate to the task of making modern public policy. Against the backdrop of American culture and political history we examine how public policy has been and is being made. We use theories from Political Science and Economics to assess the state of the American system and the policy making process. We use case studies and lectures to analyze contemporary issues including environmental policy, taxes and spending, gun control, economic growth and inequality and mobility. In some of these issue areas we use comparative data from other countries to see how the U.S. is doing relative to other countries. In addition to class room lecture and discussion, student groups are formed to analyze policy issues of relevance to them. (This course has merged with Political Science 2.) Terms: Win | Units: 4-5 | UG Reqs: GER:DB-SocSci, WAY-SI | Grading: Letter or Credit/No Credit

PUBLPOL 104/204: Economic Policy Analysis (ECON 150)

The relationship between microeconomic analysis and public policy making. How economic policy analysis is done and why political leaders regard it as useful but not definitive in making policy decisions. Economic rationales for policy interventions, methods of policy evaluation and the role of benefit-cost analysis, economic models of politics and their application to policy making, and the relationship of income distribution to policy choice. Theoretical foundations of policy

making and analysis, and applications to program adoption and implementation. Prerequisites: ECON 50 and ECON 102B. Terms: Win, Spr | Units: 4-5 | UG Reqs: WAY-AQR | Grading: Letter or Credit/No Credit

PUBLPOL 194/294: Technology Policy NOT GIVEN IN 2015-16

How the U.S. federal government promotes, uses, and regulates new technologies; tensions between representative governance and the need for elite expertise in policymaking; contemporary debates over international security, energy, health, information technology, and economic competitiveness. Recommended: POLISCI 2.

SINY 116: Off the iPhone and Into the City: Creating a Photography Project

Learn components of photography projects and image making including content selection, intention, context, and audience. Talks by professional photographers; field trips to in the city. Two response papers about an exhibition, publication, or long-form web project during their time in New York.

Terms: Aut | Units: 4 | Grading: Letter or Credit/No Credit

SIW 184: Whose History? A Smithsonian Overview

Terms: Win | Units: 5 | Repeatable for credit | Grading: Letter or Credit/No Credit

SOC 120/220: Interpersonal Relations

Forming ties, developing norms, status, conformity, deviance, social exchange, power, and coalition formation; important traditions of research have developed from the basic theories of these processes. Emphasis is on understanding basic theories and drawing out their implications for change in a broad range of situations, families, work groups, and friendship groups. Terms: Win | Units: 4 | UG Reqs: GER:DB-SocSci | Grading: Letter or Credit/No Credit No Credit

SOC 148/248: Comparative Ethnic Conflict (CSRE 148, 248) NOT GIVEN IN 2015-16

The construction and meanings of racial identities in the U.S. Attention is on multiracial identities and the shifting boundaries of racial categories in contemporary America. Causes and consequences of racial and ethnic conflict, including nationalist movements, ethnic genocide, civil war, ethnic separatism, politics, indigenous peoples' movements, and minority rights movements around the world.

SOC 374: Philanthropy and Civil Society (EDUC 374, POLISCI 334)

Cross-listed with Law (LAW 781), Political Science (POLISCI 334) and Sociology (SOC 374). Associated with the Center for Philanthropy and Civil Society (PACS). Year-long workshop for doctoral students and advanced undergraduates writing senior theses on the nature of civil society or philanthropy. Focus is on pursuit of progressive research and writing contributing to the current scholarly knowledge of the nonprofit sector and philanthropy. Accomplished in a large part through peer review. Readings include recent scholarship in aforementioned fields. May be repeated for credit for a maximum of 9 units.

Terms: Spr | Units: 1-3 | Repeatable for credit | Grading: Satisfactory/No Credit

SYMSYS 209: Battles Over Bits NOT GIVEN IN 2015-16

The changing nature of information in the Internet age and its relationship to human behavior. Philosophical assumptions underlying practices such as open source software development, file sharing, common carriage, and community wireless networks, contrasted with arguments for protecting private and commercial interests such as software patents, copy protection, copyright infringement lawsuits, and regulatory barriers. Theory and evidence from disciplines including psychology, economics, computer science, law, and political science. Prerequisite: PSYCH 40, 55, 70, or SYMSYS 202.

SYMSYS 210: Learning Facial Emotions: Art & Psychology NOT GIVEN IN 2015-16

Artistic and psychological learning approaches for emotion recognition from facial expressions. The advantages of learning by image-based microexpressions, subtle expressions, macro expressions, art drawing and actor mimicry when there are cognitive deficits due to conditions such as autism. Comparative analysis uses brain studies, learning theory, and human-computer interaction. Studio component conveys the artistic and psychological approaches. Prerequisites: PSYCH 1, SYMSYS 100 or consent of instructor. Go to www.stanford.edu/~dwilkins/Symsys210Enroll.doc to sign up for a Permission Number.

SYMSYS 211: Learning Facial Emotions: Art, Psychology, Human-Computer Interaction NOT GIVEN IN 2015-16

Learning to recognize facial emotions by drawing a live model versus the psychology method of using classified images of subtle and micro expressions. Dimensions of analysis include cognitive modeling and neuroscience. The design of human-computer interaction systems for people with cognitive deficits such as autism and Aspergers, which integrate the art and psychology approaches using methods such as robot heads, avatars, and facial recognition software.

Prerequisites: PSYCH 1 or consent of instructor.

TAPS 126: Your American Life

This is a small seminar designed for students interested in creating scored stories for radio/podcast or live performance spoken, sonic stories. We will examine the main features and craft of these kinds of stories, popularized by radio programs

like This American Life and live shows like The Moth and you will then write and produce your own piece, be it memoir, documentary, inquiry, or some combination of these genres. Students will have the opportunity to meet at work with some of the best storytellers in America; this term, you will get to meet and work with Julie Snyder, senior producer of This American Life. Terms: Win | Units: 4 | UG Reqs: WAY-CE | Grading: Letter or Credit/No Credit

TAPS 176B: Documentary Fictions

More and more of our best fiction, plays, and comics are being created out of documentary practices such as in-depth interviewing, oral histories, and reporting. Novels like Dave Egger's *What is the What* and plays like Anna Deavere Smith's *Let Me Down Easy* act as both witnesses and translators of people's direct experience and push art into social activism in new ways. This course takes a close look at a diverse range of these contemporary works and explores how to adopt their research and aesthetic strategies for work of your own. We start with a brief look back at the recent origins of this trend and look at excerpts from forerunners such as Richard Wright, Truman Capote, and Bertolt Brecht. We then turn to the rise of documentary fictions in the last few decades and read works by Eggers, Adam Johnson, G.B. Tran, Maria Hummel, and Daniel Alarcon and watch performances by the Tectonic Theater Project and Elevator Repair Service. Students write one analytic essay and then conduct or study interviews to design a work of their own. The course will feature class visits by a number of our authors and a special half-day workshop with Smith.

Terms: Aut | Units: 4 | Grading: Letter (ABCD/NP)

END
