Stanford University
Department of Communication

Stanford University Courses – 2020-21
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.

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. To petition, please email the syllabus to the Student Services Manager at *studentservices@commu.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.

Units earned in courses below the 100 level may <u>not</u> 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

Course details may have changed since this list was last updated. Please confirm course information in ExploreCourses!

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 coterms. Terms: Aut | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-SI

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: Aut,, Win, Spr | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-AQR, WAY-FR

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 equivalent.
Terms: Aut, Win | Units: 5 | UG Reqs: GER:DB-Math, WAY-AQR, WAY-SI

HUMBIO 89: Introduction to Health Sciences Statistics
This course aims to provide a firm grounding in the foundations of probability and statistics, with a focus on analyzing data from the health sciences. Students will learn how to read, interpret, and critically evaluate the statistics in medical and biological studies. The course also prepares students to be able to analyze their own data, guiding them on how to choose the correct statistical test, avoid common statistical pitfalls, and perform basic functions in R deducer. Cardinal Course certified by the Haas Center.
Terms: Aut, Win| Units: 3 | UG Reqs: GER:DB-Math, WAY-AQR

MS&E 120: Probabilistic Analysis
Probability is the foundation behind many important disciplines including statistics, machine learning, risk analysis, stochastic modeling and optimization. This course provides an in-depth undergraduate-level introduction to fundamental ideas and tools of probability. Topics include: the foundations (sample spaces, random variables, probability distributions, conditioning, independence, expectation, variance), a systematic study of the most important univariate and multivariate distributions (Normal, Multivariate Normal, Binomial, Poisson, etc...), as well as a peek at some limit theorems (basic law of large numbers and central limit theorem) and, time permitting, some elementary markov chain theory.
Prerequisite: CME 100 or MATH 51.
Terms: Aut | Units: 5 | UG Reqs: GER:DB-EngrAppSci, WAY-AQR, WAY-FR

STATS 101: Data Science 101. NOT GIVEN IN 2020-21
http://web.stanford.edu/class/stats101/ . This course will provide a hands-on introduction to statistics and data science. Students will engage with the fundamental ideas in inferential and computational thinking. Each week, we will explore a core topic comprising three lectures and two labs (a module), in which students will manipulate real-world data and learn about statistical and computational tools. Students will engage in statistical computing and visualization with current data analytic software (Jupyter, R). The objectives of this course are to have students (1) be able to connect data to underlying phenomena and to think critically about conclusions drawn from data analysis, and (2) be knowledgeable about programming abstractions so that they can later design their own computational inferential procedures. No programming or statistical background is assumed. Freshmen and sophomores interested in data science, computing and statistics are encouraged to attend. Open to graduates as well.

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 | Units: 5 | UG Reqs: GER:DB-Math, WAY-AQR, WAY-FR

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 | Units: 4 | UG Reqs: GER:DB-Math, WAY-AQR, WAY-FR

Accepted as general elective credit

AFRICAAM 117J,: Race, Gender, and Sexuality in Contemporary American Film (AMSTUD 117, ASNAMST 117D, CSRE 117D, FEMGEN 117F)
This course introduces students to the theoretical and analytical frameworks necessary to critically understand constructions of race, gender, and sexuality in contemporary American film. Through a sustained engagement with a range of independent and Hollywood films produced since 2000, students analyze the ways that cinematic representations have both reflected and constructed dominant notions of race, gender, and sexuality in the United States. Utilizing an intersectional framework that sees race, gender, and sexuality as always defined by one another, the course examines the ways that dominant notions of difference have been maintained and contested through film in the United States. Films to be discussed include Coco, Get Out, Moonlight, Mosquita y Mari, and The Grace Lee Project.
Terms: Win | Units: 3-5

AFRICAAM 118X: Critical Family History: Narratives of Identity and Difference (AMSTUD 118, ASNAMST 118S, CSRE 118S).
This course examines family history as a site for understanding identity, power, and social difference in American society. Focusing in particular on the intersections of race, gender, and sexuality, we approach the family as an archive through which we might write alternative histories to the ones that dominate the national historical consciousness. To do this, we examine memoirs, oral histories, and first-person documentaries as historical texts that can be used to foreground marginalized historical voices. Students will then be asked to apply course readings and theories to their own family histories as a means of better understanding issues of identity and difference. Terms: Spr | Units: 4 | UG Reqs: WAY-ED

AMSTUD 114X: Reading Comics (FILMSTUD 114/314) NOT GIVEN IN 2020-21
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.

AMSTUD 115: Asian American Film and Popular Culture (ASNAMST 115, COMPLIT 159).
Tracing the evolution of Asian American cultural representations from the silent film era through the first generation of Asian American YouTube stars, this course examines the economic, political, and cultural influence of Asian American screen images on U.S. society. Through a focus on both mainstream and independent productions, we discuss the work of Asian American actors, audience members, media producers, consumers, and activists. Possible films and TV shows to be discussed include The Cheat (1915), Shanghai Express (1932), Flower Drum Song (1961), Chan is Missing (1983) Fall of the I Hotel (1983), Who Killed Vincent Chin? (1989), Sa-I-Gu, (1992), Saving Face (2004) Crazy Rich Asians (2018), To All the Boys I've Loved Before (2018), TV episodes of the Mindy Project, and work by early Asian American YouTube stars including Michelle Phan, HappySlip, and KevJumba.
Terms: Spr | Units: 4 | UG Reqs: WAY-A-II, WAY-ED

AMSTUD 117: Race, Gender, and Sexuality in Contemporary American Film (AFRICAAM 117J, ASNAMST 117D, CSRE 117D, FEMGEN 117F)
This course introduces students to the theoretical and analytical frameworks necessary to critically understand constructions of race, gender, and sexuality in contemporary American film. Through a sustained engagement with a range of independent and Hollywood films produced since 2000, students analyze the ways that cinematic representations have both reflected and constructed dominant notions of race, gender, and sexuality in the United States. Utilizing an intersectional framework that sees race, gender, and sexuality as always defined by one another, the course examines the ways that dominant notions of difference have been maintained and contested through film in the United States. Films to be discussed include Coco, Get Out, Moonlight, Mosquita y Mari, and The Grace Lee Project.
Terms: Win | Units: 3-5

AMSTUD 118: Critical Family History: Narratives of Identity and Difference (AFRICAAM 118X, ASNAMST 118S, CSRE 118S). NOT GIVEN IN 2020-21
This course examines family history as a site for understanding identity, power, and social difference in American society. Focusing in particular on the intersections of race, gender, and sexuality, we approach the family as an archive through which we might write alternative histories to the ones that dominate the national historical consciousness. To do this, we examine memoirs, oral histories, and first-person documentaries as historical texts that can be used to foreground marginalized historical voices. Students will then be asked to apply course readings and theories to their own family histories as a means of better understanding issues of identity and difference.

AMSTUD 120B: Superhero Theory (ARTHIST 120/320, FILMSTUD 120/320)
With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American

superhero has been a rich vehicle for fantasies (and anxieties) for 80+ years across multiple media, including comics, film, animation, TV, games, toys, and apparel. This course will center upon the body of the superhero, as it incarnates allegories of race, queerness, hybridity, sexuality, gendered stereotypes/fluidity, politics, vigilantism, masculinity, and monstrosity. They also embody a technological history that encompasses industrial, atomic, electronic, bio-genetic, and the digital. Terms: Spr | Units: 3-5 | UG Reqs: WAY-A-II

AMSTUD 123X: Introduction to American Politics and Policy: The Good, The Bad, and The Ugly (POLISCI 102, PUBLPOL 101/ 201)

This is a course about American politics, which means this is a course about individuals, identities, and institutions. How do Americans come to think and reason about politics? What is the role that identities play in affecting the political judgments that individuals make? How do our political institutions respond to the demands of a diverse public that disagrees about issues related to race and justice, income and wealth inequality, climate change, gun control, reproductive rights, the power of the executive, and the role that government ought to play in the lives of the governed? And how do we make sense of this seemingly peculiar contemporary moment in American politics? These are not easy questions, but they are ones for which political science provides a useful foundation to guide our inquiry. The objective of this course is to introduce students to various concepts and theoretical frameworks that help us understand the messiness and complexity of American politics. In addition to classroom lectures and discussion sections, students will be required to apply concepts and theoretical frameworks to contemporary issues in American politics. Undergraduate Public Policy students are required to enroll in this class for 5 units.
Terms: Spr | Units: 4-5 | UG Reqs: GER:DB-SocSci, WAY-SI

AMSTUD 124A: THE AMERICAN WEST (ARTHIST 152, ENGLISH 124, HISTORY 151, POLISCI 124A)

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. Terms: Spr | Units: 5 | UG Reqs: GER:DB-Hum, GER:EC-AmerCul, WAY-A-II, WAY-SI

AMSTUD 127: American Style and the Rhetoric of Fashion (ARTHIST 165B, FILMSTUD 165B) NOT GIVEN IN 2020-21

Focus on the visual culture of fashion, especially in an American context. Topics include: the representation of fashion in different visual media (prints, photographs, films, window displays, and digital images); the relationship of fashion to its historical context and American culture; the interplay between fashion and other modes of discourse, in particular art, but also performance, music, economics; and the use of fashion as an expression of social status, identity, and other attributes of the wearer. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

AMSTUD 129: Animation and the Animated Film (FILMSTUD 129, 329) NOT GIVEN IN 2020-21

The fantasy of an image coming to life is ancient, but not until the cinema was this fantasy actualized. The history of the movies begins with optical toys, and contemporary cinema is dominated by films that rely on computer animation. This course considers the underlying fantasies of animation in art and lit, its phenomenologies, its relation to the uncanny, its status as a pure cinema, and its place in film theory. Different modes of production and style to be explored include realist animation, abstract animation; animistic animation; animated drawings, objects, and puppets; CGI, motion capture, and live/animation hybrids.

AMSTUD 140: Stand Up Comedy and the "Great American Joke" Since 1945 (CSRE 140C) NOT GIVEN IN 2020-21

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.

AMSTUD 143X: Starstuff: Space and the American Imagination (ARTHIST 264B, FILMSTUD 264B)

Course on the history of twentieth and twenty-first century American images of space and how they shape conceptions of the universe. Covers representations made by scientists and artists, as well as scientific fiction films, TV, and other forms of popular visual culture. Topics will include the importance of aesthetics to understandings of the cosmos; the influence of media and technology on representations; the social, political, and historical context of the images; and the ways representations of space influence notions of American national identity and of cosmic citizenship.
Terms: Aut | Units: 5 | UG Reqs: WAY-A-II

AMSTUD 145: Silicon Valley.

Silicon Valley. The site and source of vibrant economic growth and technological innovation. A disruptive force in social, economic, and political systems. An interface between technology and academia, with the the quirky influence of the counterculture in the background. A surprisingly agile cultural behemoth that has reshaped human relationships and

hierarchies of all sorts. A brotopia built on the preferences and predilections of rich, geeky white guys. A location with perpetually sunny skies and easy access to beaches and mountains. nnThis seminar will unpack the myths surrounding Silicon Valley by exploring the people, places, industries, and ideas that have shaped it from post-WWII to the present. It takes an interdisciplinary approach to the subject and considers region's history and development; the products of Silicon Valley, from computers and circuit boards to search algorithms and social networks; and Silicon Valley's depictions in photography, film, television, and literature. Terms: Win | Units: 5 | UG Reqs: WAY-A-II, WAY-SI

ANTHRO 119B: Tech Ethics and Ethnography: the human in human-computer interaction NOT GIVEN IN 2020-21

Do machines have culture? How do engineers write themselves into their products? Can we better anticipate the unexpected and unwanted consequences of technologies? Taking as its point of departure the discipline of Human-Computer Interaction (HCI), which examines the design and use of computer technology, this course shifts the focus to the humans creating and utilizing the technology. It invites us to think about computer science and social science together and learn how ethnographic methods can be utilized for ethical thinking and design in technology. This course will combine rigorous theoretical thinking with hands-on in-the-field research. Students will devise and engage in their own ethnographic research projects. This course will be of interest to students from a wide range of disciplines, including: computer science, engineering, medicine, anthropology, sociology, and the humanities. Our aim is to have a truly interdisciplinary and open-ended discussion about one of the most pressing social issues of our time, while giving students skills-based training in qualitative methods. Terms: Spr | Units: 3-5

ARTHIST 120/320: Superhero Theory (AMSTUD 120B, FILMSTUD 120/320)

With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American superhero has been a rich vehicle for fantasies (and anxieties) for 80+ years across multiple media, including comics, film, animation, TV, games, toys, and apparel. This course will center upon the body of the superhero, as it incarnates allegories of race, queerness, hybridity, sexuality, gendered stereotypes/fluidity, politics, vigilantism, masculinity, and monstrosity. They also embody a technological history that encompasses industrial, atomic, electronic, bio-genetic, and the digital. Terms: Spr | Units: 3-5 | UG Reqs: WAY-A-II

ARTHIST 152: THE AMERICAN WEST (AMSTUD 124A, ENGLISH 124, HISTORY 151, POLISCI 124A)

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. Terms: Spr | Units: 5 | UG Reqs: GER:DB-Hum, GER:EC-AmerCul, WAY-A-II, WAY-SI

ARTHIST 164A/364A: Technology and the Visual Imagination (FILMSTUD 164A/364A) NOT GIVEN IN 2020-21

An exploration of the dynamic relationship between technology and the ways we see and represent the world. The course examines technologies from the Renaissance through the present day, from telescopes and microscopes to digital detectors that have changed and enhanced our visual capabilities as well as shaped how we imagine the world. We also consider how these technologies influenced and inspired the work of artists. Special attention is paid to how different technologies such as linear perspective, photography, cinema, and computer screens translate the visual experience into a representation; the automation of vision; and the intersection of technology with conceptions of time and space.

ARTHIST 264B: Starstuff: Space and the American Imagination (AMSTUD 143X, FILMSTUD 264B)

Course on the history of twentieth and twenty-first century American images of space and how they shape conceptions of the universe. Covers representations made by scientists and artists, as well as scientific fiction films, TV, and other forms of popular visual culture. Topics will include the importance of aesthetics to understandings of the cosmos; the influence of media and technology on representations; the social, political, and historical context of the images; and the ways representations of space influence notions of American national identity and of cosmic citizenship. Terms: Aut | Units: 5 | UG Reqs: WAY-A-II

ARTHIST 165B: American Style and the Rhetoric of Fashion (AMSTUD 127, FILMSTUD 165B) NOT GIVEN IN 2020-21

Focus on the visual culture of fashion, especially in an American context. Topics include: the representation of fashion in different visual media (prints, photographs, films, window displays, and digital images); the relationship of fashion to its historical context and American culture; the interplay between fashion and other modes of discourse, in particular art, but also performance, music, economics; and the use of fashion as an expression of social status, identity, and other attributes of the wearer. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

ARTHIST 273: Visual Culture of the Arctic (FILMSTUD 273) NOT GIVEN IN 2020-21

In what ways does contemporary art address the slowly unfolding catastrophes of melting ice and thawing permafrost in the Arctic due to climate change? How might contemporary art and experimental cinema help us come to grips with the emotional disturbance of living amidst the deep-seated changes that are happening in our environment? These are the

key questions this course attempts to answer. The first part of the class attempts to outline the complex history of Arctic visual and cultural representations through an interdisciplinary lens. The second part focuses on the more recent artistic and cinematic responses to climate change in the arctic. For their final projects, students will be able to combine analytical writing with creative projects that could take the form of photography, installation art, web-based art, fiction, video or poetry.

ARTSINST 150: The Changing World of Popular Music (MUSIC 150P)

This course will cover changes in the business, economics, and practices of the popular music industry. It will provide a brief historical overview of the industry and its business models. The majority of the course will focus on the industry as it works today and on forces that are causing it to change rapidly. The course will feature guest artists and executives with current experience in the field, as well as project-based assignments designed to give students hands-on experience. Topics will include: Economics and business models of commercial music business, Technology and music production, Technology and music distribution, Technology and marketing, Leadership in the music industry: case studies, Managing creative projects, Copyright and legal issues. Attendance at first class required. Enrollment will be determined on the first day through a simple application process. Terms: Win | Units: 2

ARTSTUDI 136: The Portable Studio. NOT GIVEN IN 2020-21

Using the concept behind the Post-Studio art practice as a starting point, this course will explore what it means to make art outside (in a landscape/cityscape, etc.) instead of inside the traditional Art Studio. With technology and equipment getting smaller and more handy and with the endless stream of apps and functions available on cell phones and other mobile devices, this course will furthermore investigate how this gives the artist the ability to work on the fly and produce most of their artwork on site. Given the interdisciplinary nature of this course, the students will be given 3 assignments throughout this course, where they will be introduced to sound, video, photography, and performance art. The goal of this course is to challenge the students to think differently about the use of their mobile devices and tablets and to be creative and experimental on the spot.

ARTSTUDI 166/266: Sculptural Screens / Malleable Media

In this mixed intro and upper level studio course, students will experiment with video and computational outputs embedded in physical scenarios. What new physical formats are made possible by contemporary screen and projection-mapping technologies? How can we make expressive use of LCD screens, pico projectors, i-pad arrays, and LEDs? The class will address the screen as sculptural medium by examining established artists like Nam June Paik, Michael Snow, Tony Oursler, and Pippilotti Rist, as well as exploring emerging contemporary artists tackling this medium. Prerequisites to take the class at the 266 upper level include one of the following: Intro to Digital/Physical Design, Embodied Interfaces, Media Archaeologies, Making it with Arduino, Digital Art 1, Electronic Art or permission of instructor. The intro level 166 course can be taken with no prerequisites. Terms: Spr | Units: 4 | UG Reqs: WAY-CE

ARTSTUDI 169: Virtual Reality: the possibility and peril of immersive artwork NOT GIVEN IN 2020-21

How can we use virtual reality systems to create powerful, beautiful and socially engaged artworks? Is it possible to use technically sophisticated (and sometimes frustrating) tools to share our unique personal visions? What can working in virtual reality teach us about our embodied reality and sense of presence? How might we question the hype and techno-utopianism surrounding VR, by using the medium itself? What is left out of the current conversation around VR that you would like to explore?nnIn this introductory studio art course, students will learn to create artworks using virtual reality systems. We will use the HTC Vive, Oculus Rift, and Daydream VR headsets, as well as more accessible phone-based augmented reality systems to explore this medium. Through lectures and research presentations, we will familiarize ourselves with the artistic history of VR - from foundational works from the 1990¿s through current examples - in order to inform our own work. nnStudents will become familiar with the fundamental studio art practice of analyzing and critiquing their own and others¿ projects. Learning to analyze artwork in turn helps students create works with more emotional and conceptual impact. nnWhile there are no official prerequisites for this course, familiarity with any kind of scripting language or coding environment will be helpful as Unity will be used as the main authoring environment.

ARTSTUDI 174B: Creativity in the Age of Facebook: Making Art for and from Networks

This class explores the history, practice and technique of creating art on and for the internet. Discussions, projects and readings focus on the ways in which internet art embodies changing ideas about artistic creation, technology, and interactivity as a way of blurring the line between artist and audience. Setting recent work against the backdrop of earlier moments in contemporary art (found object art, photomontage), this course also situates internet art in the pre-internet tradition of finding new perspectives on, and meanings in, overfamiliar or banal media surroundings. In collaborative and individual projects, students will create visual compositions on online platforms such as NewHive and explore social media interventions, Twitter experiments, crowdsourced work, collections of online found imagery, supercuts, GIFs, and "choose your own adventure"- style online storytelling. Terms: Win | Units: 4 | UG Reqs: WAY-CE

ARTSTUDI 179: Digital Art I

Contemporary electronic art focusing on digital media. Students create works exploring two- and three-dimensional, and time-based uses of the computer in fine art. History and theoretical underpinnings. Common discourse and informative

resources for material and inspiration. Topics: imaging and sound software, web art, and rethinking the comptuer as interface and object. (lower level)
Terms: Aut, Spr | Units: 4 | UG Reqs: WAY-CE

ASNAMST 115: Asian American Film and Popular Culture (AMSTUD 115, COMPLIT 159).
Tracing the evolution of Asian American cultural representations from the silent film era through the first generation of Asian American YouTube stars, this course examines the economic, political, and cultural influence of Asian American screen images on U.S. society. Through a focus on both mainstream and independent productions, we discuss the work of Asian American actors, audience members, media producers, consumers, and activists. Possible films and TV shows to be discussed include The Cheat (1915), Shanghai Express (1932), Flower Drum Song (1961), Chan is Missing (1983) Fall of the I Hotel (1983), Who Killed Vincent Chin? (1989), Sa-I-Gu, (1992), Saving Face (2004) Crazy Rich Asians (2018), To All the Boys I've Loved Before (2018), TV episodes of the Mindy Project, and work by early Asian American YouTube stars including Michelle Phan, HappySlip, and KevJumba. Terms: Spr | Units: 4 | UG Reqs: WAY-A-II, WAY-ED

ASNAMST 117D: Race, Gender, and Sexuality in Contemporary American Film (AFRICAAM 117J, AMSTUD 117, CSRE 117D, FEMGEN 117F)
This course introduces students to the theoretical and analytical frameworks necessary to critically understand constructions of race, gender, and sexuality in contemporary American film. Through a sustained engagement with a range of independent and Hollywood films produced since 2000, students analyze the ways that cinematic representations have both reflected and constructed dominant notions of race, gender, and sexuality in the United States. Utilizing an intersectional framework that sees race, gender, and sexuality as always defined by one another, the course examines the ways that dominant notions of difference have been maintained and contested through film in the United States. Films to be discussed include Coco, Get Out, Moonlight, Mosquita y Mari, and The Grace Lee Project.
Terms: Win | Units: 3-5

ASNAMSTUD 118S: Critical Family History: Narratives of Identity and Difference (AFRICAAM 118X, AMSTUD 118, CSRE 118S).
This course examines family history as a site for understanding identity, power, and social difference in American society. Focusing in particular on the intersections of race, gender, and sexuality, we approach the family as an archive through which we might write alternative histories to the ones that dominate the national historical consciousness. To do this, we examine memoirs, oral histories, and first-person documentaries as historical texts that can be used to foreground marginalized historical voices. Students will then be asked to apply course readings and theories to their own family histories as a means of better understanding issues of identity and difference. Terms: Spr | Units: 4 | UG Reqs: WAY-ED

COMPLIT 159: Asian American Film and Popular Culture (AMSTUD 115, ASNAMST 115).
Tracing the evolution of Asian American cultural representations from the silent film era through the first generation of Asian American YouTube stars, this course examines the economic, political, and cultural influence of Asian American screen images on U.S. society. Through a focus on both mainstream and independent productions, we discuss the work of Asian American actors, audience members, media producers, consumers, and activists. Possible films and TV shows to be discussed include The Cheat (1915), Shanghai Express (1932), Flower Drum Song (1961), Chan is Missing (1983) Fall of the I Hotel (1983), Who Killed Vincent Chin? (1989), Sa-I-Gu, (1992), Saving Face (2004) Crazy Rich Asians (2018), To All the Boys I've Loved Before (2018), TV episodes of the Mindy Project, and work by early Asian American YouTube stars including Michelle Phan, HappySlip, and KevJumba.
Terms: Spr | Units: 4 | UG Reqs: WAY-A-II, WAY-ED

CS 101: Introduction to Computing Principles NOT GIVEN IN 2020-21
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.

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, Spr | Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR

CS106A: Programming Methodology
Introduction to the engineering of computer applications emphasizing modern software engineering principles: program design, decomposition, encapsulation, abstraction, and testing. Emphasis is on good programming style and the built-in facilities of respective languages. Uses the Python programming language. No prior programming experience required
Terms: Aut, Win, Spr| Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR

CS 106B: Programming Abstractions
Abstraction and its relation to programming. Software engineering principles of data abstraction and modularity. Object-oriented programming, fundamental data structures (such as stacks, queues, sets) and data-directed design. Recursion and recursive data structures (linked lists, trees, graphs). Introduction to time and space complexity analysis. Uses the programming language C++ covering its basic facilities. Prerequisite: 106A or equivalent.
Terms: Aut, Win, Spr| Units: 3-5 | UG Reqs: GER:DB-EngrAppSci, WAY-FR

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. Recommended that CS Majors have also taken one of 142, 193P, or 193A. Terms: Win | Units: 3-5

CS 181: Computers, Ethics, and Public Policy NOT GIVEN IN 2020-21
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. To take this course, students need permission of instructor and may need to complete an assignment due at the first day of class.

CS 278: Social Computing
Today we interact with our friends and enemies, our team partners and romantic partners, and our organizations and societies, all through computational systems. How do we design these social computing systems to be effective and responsible? This course covers design patterns for social computing and crowdsourcing systems, and the foundational ideas that underpin them. Students will engage in the creation of new computationally-mediated social environments. Terms: Spr | Units: 3

CS 347: Human-Computer Interaction Research NOT GIVEN IN 2020-21
(Previously numbered CS 376.) Prepares students to conduct original HCI research by reading and discussing seminal and cutting-edge research papers. Main topics are interaction, social computing, and design; breadth topics include AI+HCI, media tools, access, programming tools, and visualization. Student groups perform a quarter-long research project. Prerequisites: For CS and Symbolic Systems undergraduates/masters students, CS 147 or CS 247. No prerequisite for PhD students or students outside of CS and Symbolic Systems.

CSRE 117D: Race, Gender, and Sexuality in Contemporary American Film (AFRICAAM 117J, AMSTUD 117, ASNAMST 117D, FEMGEN 117F)
This course introduces students to the theoretical and analytical frameworks necessary to critically understand constructions of race, gender, and sexuality in contemporary American film. Through a sustained engagement with a range of independent and Hollywood films produced since 2000, students analyze the ways that cinematic representations have both reflected and constructed dominant notions of race, gender, and sexuality in the United States. Utilizing an intersectional framework that sees race, gender, and sexuality as always defined by one another, the course examines the ways that dominant notions of difference have been maintained and contested through film in the United States. Films to be discussed include Coco, Get Out, Moonlight, Mosquita y Mari, and The Grace Lee Project. Terms: Win | Units: 3-5

CSRE 118S: Critical Family History: Narratives of Identity and Difference (AFRICAAM 118X, AMSTUD 118, ASNAMSTUD 118S). NOT GIVEN IN 2020-21
This course examines family history as a site for understanding identity, power, and social difference in American society. Focusing in particular on the intersections of race, gender, and sexuality, we approach the family as an archive through which we might write alternative histories to the ones that dominate the national historical consciousness. To do this, we examine memoirs, oral histories, and first-person documentaries as historical texts that can be used to foreground marginalized historical voices. Students will then be asked to apply course readings and theories to their own family histories as a means of better understanding issues of identity and difference.

CSRE 140C: Stand Up Comedy and the "Great American Joke" Since 1945 (AMSTUD 140) NOT GIVEN IN 2020-21
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.

CSRE 141E : Counterstory in Literature and Education (EDUC 141/341, LIFE 124) NOT GIVEN IN 2020-21

Counterstory is a method developed in critical legal studies that emerges out of the broad "narrative turn" in the humanities and social science. This course explores the value of this turn, especially for marginalized communities, and the use of counterstory as analysis, critique, and self-expression. Using an interdisciplinary approach, we examine counterstory as it has developed in critical theory, critical pedagogy, and critical race theory literatures, and explore it as a framework for liberation, cultural work, and spiritual exploration.

EARTHSYS 149/249: Wild Writing.

What is wilderness and why does it matter? In this course we will interrogate answers to this question articulated by influential and diverse American environmental thinkers of the 19th, 20th, and 21st centuries, who through their writing transformed public perceptions of wilderness and inspired such actions as the founding of the National Park System, the passage of the Wilderness Act and the Clean Air and Water Acts, the establishment of the Environmental Protection Agency, and the birth of the environmental and climate justice movements. Students will also develop their own responses to the question of what is wilderness and why it matters through a series of writing exercises that integrate personal narrative, wilderness experience, and environmental scholarship, culminating in a ~3000 word narrative nonfiction essay. This course will provide students with knowledge, tools, experience, and skills that will empower them to become more persuasive environmental storytellers and advocates. Terms: Spr | Units: 3 | UG Reqs: WAY-CE

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 | Units: 4-5 | UG Reqs: WAY-AQR

EDUC 141/341: Counterstory in Literature and Education (CSRE 141E, LIFE 124) NOT GIVEN IN 2020-21

Counterstory is a method developed in critical legal studies that emerges out of the broad "narrative turn" in the humanities and social science. This course explores the value of this turn, especially for marginalized communities, and the use of counterstory as analysis, critique, and self-expression. Using an interdisciplinary approach, we examine counterstory as it has developed in critical theory, critical pedagogy, and critical race theory literatures, and explore it as a framework for liberation, cultural work, and spiritual exploration.

EDUC 358: Learning, Sharing, Publishing, and Intellectual Property NOT GIVEN IN 2020-21

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.

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: Aut, Win, Spr | Units: 1-3 | Repeatable for credit

ENGLISH 90: Fiction Writing

The elements of fiction writing: narration, description, and dialogue. Students write complete stories and participate in story workshops. May be repeated for credit. Prerequisite: PWR 1 (waived in summer quarter). NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.
Terms: Aut, Win, Spr, Sum | Units: 5 | UG Reqs: WAY-A-II, WAY-CE | Repeatable for credit | Grading: Letter or Credit/No Credit

ENGLISH 90V: Fiction Writing. NOT GIVEN IN 2020-21

Online workshop course that explores the ways in which writers of fiction have used language to examine the world, to create compelling characters, and to move readers. We will begin by studying a selection of stories that demonstrate the many techniques writers use to create fictional worlds; we'll use these stories as models for writing exercises and short assignments, leading to a full story draft. We will study figurative language, character and setting development, and

dramatic structure, among other elements of story craft. Then, each student will submit a full draft and receive feedback from the instructor and his/her classmates. This course is taught entirely online, but retains the feel of a traditional classroom. Optional synchronous elements such as discussion and virtual office hours provide the student direct interaction with both the instructor and his/her classmates. Feedback on written work - both offered to and given by the student - is essential to the course and creates class rapport.

ENGLISH 91: Creative Nonfiction
Historical and contemporary as a broad genre including travel and nature writing, memoir, biography, journalism, and the personal essay. Students use creative means to express factual content. May be repeated for credit. Prerequisite: PWR 1(waived in summer quarter and for SLE students). NOTE: First priority to undergrads. Students must attend the first class meeting to retain their roster spot. Terms: Aut, Win, Spr, Sum | Units: 5 | UG Reqs: WAY-A-II, WAY-CE | Repeatable for credit

ENGLISH 91DF: Documentary Fictions. NOT GIVEN IN 2020-21
More and more of the best American fiction, plays, and even comics are being created out of documentary practices such as in-depth interviewing, oral histories, and reporting. Novels like Dave Eggers' What is the What, plays like Anna Deavere Smith's Twilight: Los Angeles, and narrative journalism like Rebecca Skloot's The Immortal Life of Henrietta Lacks, all act as both witnesses and translators of people's direct experience and push art into social activism in new ways. In this course students will examine the research methods, artistic craft, and ethics of these rich, genre-bending works and then create documentary fictions of their own. Readings will include works by Truman Capote, Dave Eggers, and Lisa Taddeo, as well as Katherine Boo, author of the award-winning Behind the Beautiful Forevers, who will visit the class. No prior creative writing or journalism experience required. Note: First priority to undergrads. Students must attend the first class meeting to retain their roster spot.

ENGLISH 124: The American West (AMSTUD 124A , ARTHIST 152, HISTORY 151, POLISCI 124A)
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. Terms: Spr | Units: 5 | UG Reqs: GER:DB-Hum, GER:EC-AmerCul, WAY-A-II, WAY-SI

ENGR 281: Designing Media that Matters. NOT GIVEN IN 2020-21
The combination of always-on smartphones, instant access to information and global social sharing is changing behavior and shifting cultural norms. How can we design digital experiences that make this change positive? Join the d.media team and find out! This course is project-based and hands-on. Three projects will explore visual design, interaction design and behavioral design all in the context of today's technology landscape and in service of a socially positive user experience. See http://dmedia.stanford.edu, Admission by application. See dschool.stanford.edu/classes for more information.

ENVRES 245: Psychological Insights for Science Communication. NOT GIVEN IN 2020-21
This course integrates lessons learned from psychology, behavioral economics, marketing, and sociology to the practice of science communication, with practical experience working to create and test new messaging for partner environmental organizations. Students learn about innate biases and heuristics that influence the communication of scientific ideas and data and the public¿s receptiveness to environmental messaging. Topics covered include information framing, attention and salience, public science literacy and numeracy, simplifying complexity and dealing with uncertainty, cultural and political contexts and social norms, and methods to motivate science engagement, evidence-based decision-making, and behavior change. Students will learn how to design new messaging strategies based on social science research and how to analyze their efficacy using basic statistical analyses in R (no prior programming knowledge is required). The course culminates in a project developing and testing new messaging strategies for real-world environmental organizations.

FEMGEN 117F: Race, Gender, and Sexuality in Contemporary American Film (AFRICAAM 117J, AMSTUD 117, ASNAMST 117D, CSRE 117D)
This course introduces students to the theoretical and analytical frameworks necessary to critically understand constructions of race, gender, and sexuality in contemporary American film. Through a sustained engagement with a range of independent and Hollywood films produced since 2000, students analyze the ways that cinematic representations have both reflected and constructed dominant notions of race, gender, and sexuality in the United States. Utilizing an intersectional framework that sees race, gender, and sexuality as always defined by one another, the course examines the ways that dominant notions of difference have been maintained and contested through film in the United States. Films to be discussed include Coco, Get Out, Moonlight, Mosquita y Mari, and The Grace Lee Project.
Terms: Win | Units: 3-5

FILMPROD 101: Screen Writing I: Visual Writing
A writing workshop that is an exploration of visual storytelling. Beginning with visual literacy, the class progresses from basic cinematic techniques through scene exercises to revisions and ultimately to connecting scenes in order to build sequences of script pages. Open to all majors. Terms: Sum | Units: 5 | UG Reqs: WAY-CE

FILMPROD 104: Screenwriting II: Intermediate Screenwriting
Priority to Film and Media Studies majors and minors, and seniors. Craft, form, and approaches to writing for the screen. Students will write, workshop and rewrite the first act of a feature screenplay and create rough outline material for the rest of the film. Prerequisites: FP101, FP101T or ENGL190F and consent of the instructor. Terms: Spr | Units: 5

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

FILMPROD 106: Image and Sound: Filmmaking for the Digital Age. NOT GIVEN IN 2020-21
Despite the rise of emerging forms like two-minute YouTube videos, six second Vines, or interactive storytelling modules, many core principles of visual storytelling remain unchanged. In this hands-on film production class students will learn a broad set of filmmaking fundamentals (basic history, theory, and practice) and will apply them creating film projects using tools such as iPhones, consumer cameras and FCPX.

FILMPROD 110: Screen Writing III: Advanced Screenwriting NOT GIVEN IN 2020-21
Advanced writing workshop in which students develop and complete a feature-length screenplay. Prerequisites: FP101 Screenwriting and approval of the instructor. Enrollment is limited.

FILMPROD 114: Introduction to Film and Video Production. NOT GIVEN IN 2020-21
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. Admission determined on the first day of class.

FILMSTUD 4: Introduction to Film Study: French Cinema in Focus
This course provides an introduction to film through the lens of French national cinema. We study the historical formation of the moving image in France (and beyond); from its humble beginnings as a novel attraction, to its rise as a major medium in its own right, appreciated for both its commercial and artistic appeal. We examine the work of a number of influential auteurs and key periods in the development of French national cinema: including the work of early masters Jean Vigo and Jean Renoir, members of the French New Wave Jean-Luc Godard and Agnès Varda, as well as contemporary filmmakers Mathieu Kassovitz and Olivier Assayas. In addition to undertaking a historical overview of French cinema, this course familiarizes students with a variety of approaches to the analysis of film style and form: mise-en-scène, cinematography, editing, sound, performance, etc. While no prior knowledge of French cinema or film analysis is required, a willingness to engage deeply and critically with film is fundamental.
Terms: Win | Units: 5 | UG Reqs: GER:DB-Hum, WAY-A-II

FILMSTUD 4S: Language of Film. NOT GIVEN IN 2020-21
This course familiarizes students with various elements of film language (cinematography, editing, sound, etc.) and introduces them to a range of approaches to cinematic analysis (authorship, genre, close formal reading, socio-historical considerations). Different types of films (narrative, documentary, and experimental) will be surveyed. Classical narrative cinema will be compared with alternative modes of story-telling.

FILMSTUD 6 / 306: Introduction to Media. NOT GIVEN IN 2020-21
What is a medium? This course starts from the assumption that the answer to this question is not as obvious as it might at first appear. Clearly, we know some media when we see them: radio, film, and television are in many ways paradigmatic media of the twentieth century. But what about the computational, networked media of the twenty-first century? Are these still media in the same sense, or has the nature of media changed with the emergence of digital technologies? And what, for that matter, about pre-technical media? Is painting a medium in the same sense that oil or acrylic are media, or in the sense that we speak of 'mixed media'? Is language a medium? Are numbers? Is the body? As we shall see, the question of what a medium is raises a number of other questions of a theoretical or even philosophical nature. How is our experience of the world affected or shaped by media? Are knowledge and perception possible apart from media, or are they always mediated by the apparatuses, instruments, or assemblages of media? What is the relation between the forms and the contents of media, and how does this relation bear on questions of aesthetics, science, technology, or politics? The lecture-based course addresses these and other questions and seeks in this way to introduce a way of thinking about media that goes beyond taken-for-granted ideas and assumptions, and that has a potentially transformative effect on a wide range of theoretical and practical interests.

FILMSTUD 114/314: Reading Comics (AMSTUD 114X) NOT GIVEN IN 2020-21
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 120/320: Superhero Theory (AMSTUD 120B, ARTHIST 120/320)
With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American superhero has been a rich vehicle for fantasies (and anxieties) for 80+ years across multiple media, including comics, film, animation, TV, games, toys, and apparel. This course will center upon the body of the superhero, as it incarnates allegories of race, queerness, hybridity, sexuality, gendered stereotypes/fluidity, politics, vigilantism, masculinity, and monstrosity. They also embody a technological history that encompasses industrial, atomic, electronic, bio-genetic, and the digital. Terms: Spr | Units: 3-5 | UG Reqs: WAY-A-II

FILMSTUD 129/329: Animation and the Animated Film (AMSTUD 129) NOT GIVEN IN 2020-21
The fantasy of an image coming to life is ancient, but not until the cinema was this fantasy actualized. The history of the movies begins with optical toys, and contemporary cinema is dominated by films that rely on computer animation. This course considers the underlying fantasies of animation in art and lit, its phenomenologies, its relation to the uncanny, its status as a pure cinema, and its place in film theory. Different modes of production and style to be explored include realist animation, abstract animation; animistic animation; animated drawings, objects, and puppets; CGI, motion capture, and live/animation hybrids.

FILMSTUD 164A/364A: Technology and the Visual Imagination (ARTHIST 164A/364A) NOT GIVEN IN 2020-21
An exploration of the dynamic relationship between technology and the ways we see and represent the world. The course examines technologies from the Renaissance through the present day, from telescopes and microscopes to digital detectors, that have changed and enhanced our visual capabilities as well as shaped how we imagine the world. We also consider how these technologies influenced and inspired the work of artists. Special attention is paid to how different technologies such as linear perspective, photography, cinema, and computer screens translate the visual experience into a representation; the automation of vision; and the intersection of technology with conceptions of time and space.

FILMSTUD 259/459: Game Studies NOT GIVEN IN 2020-21
This course aims to introduce students to the emerging, interdisciplinary field of game studies. We will investigate what games (including but not limited to digital games) are, why we play them, and what the functions of this activity might be. The bulk of the course will be devoted specifically to digital games, which we will approach from a variety of perspectives: from historical, cultural, industrial/commercial, media-theoretical, and formal (narratological/ludological) perspectives, among others. Thus, we will seek to understand the contexts in which video games emerged and evolved, the settings in which they have been played, and the discourses and practices that have determined their place in social and cultural life. In addition, we will ask difficult questions about the mediality of digital games: What is the relation of digital to non-digital games? Are they both games in the same sense, or do digital media redefine what games are or can be? How do digital games relate to other (digital as well as non-digital) non-game media, such as film, television, print fiction, or non-game computer applications? Of course, to engage meaningfully with these questions at all will require us to investigate theories of mediality (including inter- and transmediality) more generally. Finally, though, we will be interested in the formal and experiential parameters that define (different types of) digital games in particular. What does it feel like to play (various) digital games? What are the relations between storytelling and the activity of gameplaying in them? What is the relation between these aspects and the underlying mechanics of digital games, as embodied in hardware and software? What is the role of the human body? Because these questions can only be approached on the basis of personal experience, students will be expected to spend some time playing digital games and reflecting critically on their gameplay.

FILMSTUD 264B: Starstuff: Space and the American Imagination (AMSTUD 143X, ARTHIST 264B)
Course on the history of twentieth and twenty-first century American images of space and how they shape conceptions of the universe. Covers representations made by scientists and artists, as well as scientific fiction films, TV, and other forms of popular visual culture. Topics will include the importance of aesthetics to understandings of the cosmos; the influence of media and technology on representations; the social, political, and historical context of the images; and the ways representations of space influence notions of American national identity and of cosmic citizenship.
Terms: Aut | Units: 5 | UG Reqs: WAY-A-II

FILMSTUD 165B: American Style and the Rhetoric of Fashion (AMSTUD 127, ARTHIST 165B) NOT GIVEN IN 2020-21
Focus on the visual culture of fashion, especially in an American context. Topics include: the representation of fashion in different visual media (prints, photographs, films, window displays, and digital images); the relationship of fashion to its historical context and American culture; the interplay between fashion and other modes of discourse, in particular art, but also performance, music, economics; and the use of fashion as an expression of social status, identity, and other attributes of the wearer. Texts by Thorstein Veblen, Roland Barthes, Dick Hebdige, and other theorists of fashion.

FILMSTUD 273: Visual Culture of the Arctic (ARTHIST 273) NOT GIVEN IN 2020-21
In what ways does contemporary art address the slowly unfolding catastrophes of melting ice and thawing permafrost in the Arctic due to climate change? How might contemporary art and experimental cinema help us come to grips with the emotional disturbance of living amidst the deep-seated changes that are happening in our environment? These are the key questions this course attempts to answer. The first part of the class attempts to outline the complex history of Arctic visual and cultural representations through an interdisciplinary lens. The second part focuses on the more recent artistic and cinematic responses to climate change in the arctic. For their final projects, students will be able to combine analytical writing with creative projects that could take the form of photography, installation art, web-based art, fiction, video or poetry.

HISTORY 151: THE AMERICAN WEST (AMSTUD 124A , ARTHIST 152, ENGLISH 124, POLISCI 124A)
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. Terms: Spr | Units: 5 | UG Reqs: GER:DB-Hum, GER:EC-AmerCul, WAY-A-II, WAY-SI

HISTORY 254: Popular Culture and American Nature. NOT GIVEN IN 2020-21
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.

LIFE 124: Counterstory in Literature and Education (CSRE 141E, EDUC 141/341) NOT GIVEN IN 2020-21
Counterstory is a method developed in critical legal studies that emerges out of the broad "narrative turn" in the humanities and social science. This course explores the value of this turn, especially for marginalized communities, and the use of counterstory as analysis, critique, and self-expression. Using an interdisciplinary approach, we examine counterstory as it has developed in critical theory, critical pedagogy, and critical race theory literatures, and explore it as a framework for liberation, cultural work, and spiritual exploration.

LINGUIST 35: Minds and Machines (PHIL 99, PSYCH 35, SYMSYS 1)
(Formerly SYMSYS 100). An overview of the interdisciplinary study of cognition, information, communication, and language, with an emphasis on foundational issues: What are minds? What is computation? What are rationality and intelligence? Can we predict human behavior? Can computers be truly intelligent? How do people and technology interact, and how might they do so in the future? Lectures focus on how the methods of philosophy, mathematics, empirical research, and computational modeling are used to study minds and machines. Undergraduates considering a major in symbolic systems should take this course as early as possible in their program of study.
Terms: Aut | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

ME101: Visual Thinking
ME101 is at the foundation class for all designers and creative people at Stanford. It teaches you how to access your creativity through a series of projects, all of which have been redesigned so that they can be accomplished in an online learning environment. Visual thinking, a powerful adjunct to other problem solving modalities, is developed and exercised in the context of solving some fun and challenging design problems. Along the way, the class expands you access to your imagination, helps you see more clearly with the "mind's eye:¿, and learn how to do rapid visualization and prototyping. The emphasis on basic creativity, learning to build in the 3D world, and fluent and flexible idea production.
Terms: Aut, Win, Spr | Units: 4 | UG Reqs: GER:DB-EngrAppSci, WAY-CE

MUSIC 8A: Rock, Sex, and Rebellion
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. Terms: Spr | Units: 3 | UG Reqs: GER:DB-Hum, GER:EC-AmerCul, WAY-A-II, WAY-ED

MUSIC 103: Live Listening Lab (TAPS 130M). NOT GIVEN IN 2020-21

The course is a one unit, discussion-based experience for non-musicians and musicians to explore live concerts, learn how to describe their listening experiences and reflect on their aesthetic preferences. In this course, we will attend live music concerts, some as a group and some individually, and reflect critically on those multi-modal sensory and cognitive experiences. Along the way, we will build our own listening toolkits and practice communicating our personal experiences. Students attend 5 course meetings and 5 concerts.

MUSIC 150P: The Changing World of Popular Music (ARTSINST 150)

This course will cover changes in the business, economics, and practices of the popular music industry. It will provide a brief historical overview of the industry and its business models. The majority of the course will focus on the industry as it works today and on forces that are causing it to change rapidly. The course will feature guest artists and executives with current experience in the field, as well as project-based assignments designed to give students hands-on experience.Topics will include: Economics and business models of commercial music business,Technology and music production, Technology and music distribution, Technology and marketing, Leadership in the music industry: case studies, Managing creative projects, Copyright and legal issues. To secure your spot in the course, enroll in Axess and attend the first class session. Terms: Win | Units: 2

OB 110N: Savvy: Learning How to Communicate with Purpose. NOT GIVEN IN 2020-21

Our seminar is designed for students interested in improving their communication skills. Right now, you probably don't spend much time thinking about the way you communicate, nor are you likely, in the academic setting, to get much feedback on the messages you send. Yet the quality of your communication will have a large impact on your overall effectiveness in building relationships and getting things done, both in the university setting and later in your career. Each of the sessions in our seminar will help you appreciate the nature and complexity of communication and provide guidelines for both improving your communication style and recognizing the unique styles of others. In each class session, we'll consider a number of well-studied forms of interpersonal communication. And, we'll rely heavily on experiential learning to bring the concepts to life. For example, to better understand the dynamics of unstructured, spontaneous communication, we will participate in an improvisational theatre workshop, taught by one of the artists-in-residence at the Groundlings Theater in Los Angeles. To better understand persuasive communication tactics, we'll participate in role-play exercises, competitive games, and negotiation simulations. For each tactic, we'll talk about why it works, when it works best, and what its limitations might be. We'll discuss how you can put these approaches to work in order to support your goals. After taking this course, you will be better able to: (1) identify strategies for crafting effective communication in the form of everyday conversation, written work, and public presentations, (2) develop techniques for building strong, long-term relationships with your peers, and (3) become more persuasive in advancing an agenda, acquiring resources, or gaining support from others. These skills will be invaluable to you as you grow and develop here at Stanford and beyond.

OSPFLOR 11: Film, Food and the Italian Identity

Food in Italian cinema staged as an allegory of Italy's social, political and cultural milieu. Intersections between food, history and culture as they are reflected in and shaped by Italian cinema from the early 1900s until today. Topics include: farmer's tradition during Fascism; lack of food during WWII and its aftermath; the Economic Miracle; food and the Americanization of Italy; La Dolce Vita; the Italian family; ethnicity, globalization and the re-discovery of regional culinary identity in contemporary Italy. Impact of cinema in both reflecting and defining the relationship between food and culture. Terms: Aut | Units: 4 | UG Reqs: GER:DB-Hum, GER:EC-GlobalCom, WAY-A-II, WAY-ED | Grading: Letter (ABCD/NP)

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

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. Terms: Spr | Units: 4 | UG Reqs: GER:DB-Hum, GER:EC-Gender, WAY-A-II, WAY-ED

OSPHONGK 41: Introduction to Creative and New Media

Introduction to the creative aspects of the mass media, media art, new media and popular culture. Enhance students' creative, aesthetic as well as intellectual ability to evaluate different media art forms and expression. Topics include art theory, aesthetics, theories on creativity, technical and commercial aspects of various forms of production and popular culture. Terms: Aut | Units: 4 | UG Reqs: WAY-CE

OSPKYOTO 55: Exploring Japan's Media Landscape. NOT GIVEN IN 2020-21
This course will examine Japanese media through the lenses of economics, politics, and media studies. A key goal: understand the forces that shape the creation of content across different demands that individuals in Japan have for information as consumers, producers, entertainment seekers, and voters. Broad themes include the ways that markets transform information into news, the operation of the marketplace of ideas, the economics of digital entertainment markets, and the operation of social networks. Distinctive features of Japanese media include anime, manga, national newspapers, and the NHK public broadcasting system. Media coverage of preparations for the 2020 Olympics in Tokyo will be a key focal point for discussion. (Note: no previous study of economics, politics, or media studies required).

OSPPARIS 30: The Avant Garde in France through Literature, Art, and Theater
Multiple artistic trends and esthetic theories from Baudelaire to the Nouveau Roman, from the Surrealists to Oulipo, from the theater of cruelty to the theater of the absurd, from the Impressionists to Yves Klein. Interdisciplinary approach to reflect on the meaning of avant garde and modernity in general, and on the question of why revolutionary artists in France remained in search of institutional recognition, nonetheless.
Terms: Aut | Units: 4 | UG Reqs: GER:DB-Hum, WAY-A-II

OSPPARIS 72: The Ceilings of Paris.
Seventeenth century transformation of the ceilings of Paris, private and public. Itinerary of this transformation from artists' initial drawings to their finished work. Under the guidance of the curator of 17th century French Drawings in the Louvre Museum, study the original drawings as well as the venues in and around Paris. Sites vary from the most illustrious (Versailles) to the lesser known (Hotel Lauzun). Reflection on the changing social and political aspirations as represented in these new artistic forms. Language of instruction: French. Terms: Spr | Units: 4 | UG Reqs: GER:DB-Hum, WAY-A-II

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: Aut | Units: 5 | UG Reqs: GER:DB-SocSci, GER:EC-GlobalCom, WAY-ED

PHIL 99: Minds and Machines (LINGUIST 35, PSYCH 35, SYMSYS 1)
(Formerly SYMSYS 100). An overview of the interdisciplinary study of cognition, information, communication, and language, with an emphasis on foundational issues: What are minds? What is computation? What are rationality and intelligence? Can we predict human behavior? Can computers be truly intelligent? How do people and technology interact, and how might they do so in the future? Lectures focus on how the methods of philosophy, mathematics, empirical research, and computational modeling are used to study minds and machines. Undergraduates considering a major in symbolic systems should take this course as early as possible in their program of study.
Terms: Aut | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

POLISCI 102: Introduction to American Politics and Policy: The Good, The Bad, and The Ugly (AMSTUD 123X, PUBLPOL 101/ 201)
This is a course about American politics, which means this is a course about individuals, identities, and institutions. How do Americans come to think andnreason about politics? What is the role that identities play in affecting the political judgments that individuals make? How do our political institutionsnrespond to the demands of a diverse public that disagrees about issues related to race and justice, income and wealth inequality, climate change, gunncontrol, reproductive rights, the power of the executive, and the role that government ought to play in the lives of the governed? And how do we makensense of this seemingly peculiar contemporary moment in American politics? These are not easy questions, but they are ones for which political sciencenprovides a useful foundation to guide our inquiry. The objective of this course is to introduce students to various concepts and theoretical frameworks thatnhelp us understand the messiness and complexity of American politics. In addition to classroom lectures and discussion sections, students will benrequired to apply concepts and theoretical frameworks to contemporary issues in American politics. Undergraduate Public Policy students are required to enroll in this class for 5 units.
Terms: Spr | Units: 4-5 | UG Reqs: GER:DB-SocSci, WAY-SI

POLISCI 124A: THE AMERICAN WEST (AMSTUD 124A , ARTHIST 152, ENGLISH 124, HISTORY 151)
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. Terms: Spr | Units: 5 | UG Reqs: GER:DB-Hum, GER:EC-AmerCul, WAY-A-II, WAY-SI

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: Aut, Win, Spr | Units: 1-3 | Repeatable for credit

PSYCH 35: Minds and Machines (LINGUIST 35, PHIL 99, SYMSYS 1)
(Formerly SYMSYS 100). An overview of the interdisciplinary study of cognition, information, communication, and language, with an emphasis on foundational issues: What are minds? What is computation? What are rationality and intelligence? Can we predict human behavior? Can computers be truly intelligent? How do people and technology interact, and how might they do so in the future? Lectures focus on how the methods of philosophy, mathematics, empirical research, and computational modeling are used to study minds and machines. Undergraduates considering a major in symbolic systems should take this course as early as possible in their program of study.
Terms: Aut, Win | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

PSYCH 75: Introduction to Cultural Psychology NOT GIVEN IN 2020-21
The cultural sources of diversity in thinking, emotion, motivation, self, personality, morality, development, and psychopathology.

PUBLPOL 101/ 201: Introduction to American Politics and Policy: The Good, The Bad, and The Ugly (AMSTUD 123X, POLISCI 102)
This is a course about American politics, which means this is a course about individuals, identities, and institutions. How do Americans come to think andnreason about politics? What is the role that identities play in affecting the political judgments that individuals make? How do our political institutionsnrespond to the demands of a diverse public that disagrees about issues related to race and justice, income and wealth inequality, climate change, gunncontrol, reproductive rights, the power of the executive, and the role that government ought to play in the lives of the governed? And how do we makensense of this seemingly peculiar contemporary moment in American politics? These are not easy questions, but they are ones for which political sciencenprovides a useful foundation to guide our inquiry. The objective of this course is to introduce students to various concepts and theoretical frameworks thatnhelp us understand the messiness and complexity of American politics. In addition to classroom lectures and discussion sections, students will benrequired to apply concepts and theoretical frameworks to contemporary issues in American politics. Undergraduate Public Policy students are required to enroll in this class for 5 units.
Terms: Spr | Units: 4-5 | UG Reqs: GER:DB-SocSci, WAY-SI

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 | Units: 4-5 | UG Reqs: WAY-AQR

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: Win | Units: 4 | UG Reqs: WAY-A-II, WAY-CE

SINY 122: The Agile City NOT GIVEN IN 2020-21
Examine the economic, cultural and environmental forces transforming the urban experience globally and understand how cities become agile to adapt to rapidly evolving urban challenges. This course would draw from case studies in New York and elsewhere, using guest experts and site visits or walking tours.

SINY 124: New York and the Art World NOT GIVEN IN 2020-21
In an influential essay of 1964 responding to the work of Andy Warhol and Jasper Johns, the philosopher Arthur Danto defined an "artworld" as "an atmosphere of artistic theory." More generally, the term art world has come to mean a social, cultural and economic milieu consisting of art professionals (artists, collectors, dealers, historians, educators and critics) and institutions (the media, museums, galleries, schools, auction houses and other markets, such as art fairs). Since the end of World War II and the migration of European artists associated with the School of Paris, New York has been considered the capital of the art world. This course considers the definitions and practices associated with the New York art world through readings in history and theory and extensive on-the-ground engagement with its pivotal figures and sites. Field trips to museums, galleries and other cultural institutions showcase the wider implications and professional aspects of current art making, as well as the exhibition, distribution and reception of contemporary art. Some background in art history is helpful but not required.

SINY 130: Disrupting the News: How Technology is Transforming the Media.

Examine how technology has transformed the way news is produced, delivered and consumed from disruption in business models to changes in access. Students read works by leading media scholars, study user data from news organizations and meet key executives in New York City's digital-media market. Terms: Win | Units: 4 | UG Reqs: WAY-SI

SINY 132: Ingenious Entrepreneurship.

Examine factors impacting entrepreneurship, including idea generation, writing a business plan, raising capital, developing products or services, the art of marketing and incorporating an entrepreneurial mindset into internships, coursework and future employment. An emphasis will be on media and marketing and leveraging the resources of a major city such as New York. Terms: Win | Units: 4

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

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: Aut, Win, Spr | Units: 1-3 | Repeatable for credit

STATS 101: Data Science 101. NOT GIVEN IN 2020-21

http://web.stanford.edu/class/stats101/ . This course will provide a hands-on introduction to statistics and data science. Students will engage with the fundamental ideas in inferential and computational thinking. Each week, we will explore a core topic comprising three lectures and two labs (a module), in which students will manipulate real-world data and learn about statistical and computational tools. Students will engage in statistical computing and visualization with current data analytic software (Jupyter, R). The objectives of this course are to have students (1) be able to connect data to underlying phenomena and to think critically about conclusions drawn from data analysis, and (2) be knowledgeable about programming abstractions so that they can later design their own computational inferential procedures. No programming or statistical background is assumed. Freshmen and sophomores interested in data science, computing and statistics are encouraged to attend. Open to graduates as well.

STS 181: Techno-metabolism: Technology, Society, and the Anthropocene NOT GIVEN IN 2020-21

In the Anthropocene epoch, humanity has become a geological force. As the sum of all technological systems and their human components, the technosphere metabolizes energy, materials, and information. Techno-metabolism's waste products- greenhouse gases, microplastics, nuclear waste, etc. - are transforming the biosphere and the geosphere, with radically different effects on disparate peoples and places. Scientists, historians, and others have proposed new ways to conceptualize techno-metabolism in order to reduce energy requirements and material waste. Meanwhile, "data exhaust" - the "waste" data generated by individual activity, from web searches to Facebook and Instagram - is increasingly "recycled" to detect patterns, trends, and individual preferences. In this project-centered course, students will seek creative ways to visualize, understand, and change the interplay of energy, materials, information, and waste. Assignments include reading logs and a term-long group project.

SYMSYS 1: Minds and Machines (LINGUIST 35, PHIL 99, PSYCH 35)

(Formerly SYMSYS 100). An overview of the interdisciplinary study of cognition, information, communication, and language, with an emphasis on foundational issues: What are minds? What is computation? What are rationality and intelligence? Can we predict human behavior? Can computers be truly intelligent? How do people and technology interact, and how might they do so in the future? Lectures focus on how the methods of philosophy, mathematics, empirical research, and computational modeling are used to study minds and machines. Undergraduates considering a major in symbolic systems should take this course as early as possible in their program of study.
Terms: Aut, Win | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

TAPS 130M: Live Listening Lab (MUSIC 103). NOT GIVEN IN 2020-21

The course is a one unit, discussion-based experience for non-musicians and musicians to explore live concerts, learn how to describe their listening experiences and reflect on their aesthetic preferences. In this course, we will attend live music concerts, some as a group and some individually, and reflect critically on those multi-modal sensory and cognitive experiences. Along the way, we will build our own listening toolkits and practice communicating our personal experiences. Students attend 5 course meetings and 5 concerts.

TAPS 178C/278C: Play Writing Workshop
In 2018, instructor Young Jean Lee became the first Asian-American female to have had her play produced in Broadway. This workshop will guide you through the process of of creating a script for a full-length piece of theater, and will focus on helping you to make significant progress on and/or complete a draft. You'll be required to write every week and give feedback on each others' work. You can be anywhere in your process¿from having no idea what you want to do to being close to a final draft. This class is open to a wide range of approaches and styles¿including adaptations and devised work. Both students who have never written for theater and students who have worked on a script with Young Jean in a previous class are welcome. Students must email the instructor at yjl@stanford.edu for permission to enroll in the class.
Terms: Aut, Win | Units: 1-4 | UG Reqs: WAY-CE

TAPS 253T: Virtual Realities: Art, Technology, Performance NOT GIVEN IN 2020-21
Contemporary virtual reality extends a long-standing quest to create a fully immersive, multisensory environment, a quest that may go back to the earliest cave paintings and includes such projects as cathedrals, operas, panoramas, theme parks, video games, and multimedia happenings. What is VRs relation to this long and varied history? What are the ethics, aesthetics, promises, and perils of this new medium? What is meant by immersion, interactivity, and presence, and how is VR changing those terms? How might VR relate to contemporary immersive theater and installation art, as well as to the mediatization of society more generally?

END