

Stanford University

Department of Communication

Stanford University Courses – 2022-23 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 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 not be counted towards the minimum unit requirement for the master's degree.

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

Communication Coterm Students, Journalism Track

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

COURSES

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 coterm. 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.

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.

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

HUMBIO 88: Introduction to Statistics for the Health Sciences

Students will learn the statistical tools used to describe and analyze data in the fields of medicine and epidemiology. This very applied course will rely on current research questions and publicly available data. Students will gain proficiency with Stata to do basic analyses of health-related data, including linear and logistic regression, and will become sophisticated consumers of health-related statistical results.

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

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. Units: 3 | UG Reqs: GER:DB-Math, WAY-AQR

MS&E 120: Introduction to Probability

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

STATS 101: Data Science 101.

<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. Units: 5 | UG Reqs: GER: DB-NatSci, WAY-AQR

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. 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. Units: 4-5 | 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. Readings include work by Michael Omi & Howard Winant, Patricia Hill Collins, Jodi Melamed, Stuart Hall, Lisa Duggan and bell hooks. Films to be discussed include *Moonlight*, *Mosquita y Mari*, *Kumu Hina*, *Hustlers*, and *Crazy Rich Asians*. To enroll in the course, please fill out the following form: <https://forms.gle/RKqURW6niyB1LRyEA>
Terms: Win | Units: 4-5

AFRICAAM 118X: Critical Family History: Narratives of Identity and Difference (AMSTUD 118, ASNAMST 118S, CSRE 118S). NOT GIVEN IN 2022-23

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. Units: 4 | UG Reqs: WAY-ED

AFRICAAM 163: Fly Folk in the Buttermilk: A Black Music and Culture Writing Workshop (CSRE 163, MUSIC 153C)

This course in honor of the late, great music journalist and thinker, Greg Tate, is designed to introduce popular music writing as a genre to students from all academic backgrounds. From cultural criticism, liner notes, music journalism, and DJ scholarship and more - this course explores the art of music writing with lectures, discussion and ongoing feedback on student writing from Special Guest Artists DJ Lynnée Denise and Daniel Gray-Kontar. Students will also have the opportunity to read and analyze various types of music writing in public and scholarly venues, and if they choose, to build a portfolio of their own working across several possible genres. Nationally and internationally renowned guests will visit with the class regularly to share their journeys as writers and offer their views on craft, aesthetics, and principles for writers to consider as they work on their own craft. These guests will include: Cheo Hodari Coker, journalist at *The Source Magazine* turned television/film writer of *Creed II*; Joan Morgan, long-time music and culture writer who coined the phrase *Hip-Hop Feminism*; Fredara Hadley, ethnomusicology professor at *The Juilliard School*; Scott Poulsen Bryant, co-founding editor of *Vibe Magazine*, and others. This spring course is presented by the Institute for Diversity in the Arts, IDA.
Terms: Spr | Units: 1-4

AMSTUD 43X: Starstuff: Space and the American Imagination

(Same as [AMSTUD 143X](#). Students who wish to take it for 5 units, register for [AMSTUD 143X](#).) 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: 3 |

AMSTUD 114X: Reading Comics (FILMEDIA 114/314) NOT GIVEN IN 2022-23

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. Units: 3-5 | UG Reqs: GER:DB-Hum, WAY-A-II

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. Readings include work by Michael Omi & Howard Winant, Patricia Hill Collins, Jodi Melamed, Stuart Hall, Lisa Duggan and bell hooks. Films to be discussed include *Moonlight*, *Mosquita y Mari*, *Kumu Hina*, *Hustlers*, and *Crazy Rich Asians*. To enroll in the course, please fill out the following form: <https://forms.gle/RKqURW6niyB1LRyEA>
Terms: Win | Units: 4-5

AMSTUD 118: Critical Family History: Narratives of Identity and Difference (AFRICAAM 118X, ASNAMST 118S, CSRE 118S). NOT GIVEN IN 2022-23

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, FILMEDIA 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 digital. Terms: Spr | Units: 3-5 | UG Reqs: WAY-A-II

AMSTUD 123X: Introduction to American Politics and Policy: Democracy Under Siege? (POLISCI 102, PUBLPOL 101/201) NOT GIVEN IN 2022-23

This course both looks at the ways American political institutions shape policy outcomes and how Federal, state and local government have handled challenges related to increasing party polarization, climate change, heightened racial tensions and rising economic inequality. Instruction will include lectures, guest speakers, and moderated discussions.

Units: 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, FILMEDIA 165B) NOT GIVEN IN 2022-23

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 143X: Starstuff: Space and the American Imagination (ARTHIST 264B, FILMEDIA 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

AMSTUD 200J: Doing Oral History (HISTORY 200J) NOT GIVEN IN 2022-23

Students explore exemplary historical works based on oral histories and develop a range of practical skills while completing their own interviews. Topics include oral history and narrative theory, interview techniques, transcript preparation, and digital archiving. Students also learn how to analyze interviews using both qualitative and quantitative

methods, practice writing history using oral evidence, and experiment with digital humanities approaches for disseminating oral history, including the Stanford Oral History Text Analysis Project. This course forms part of the "Doing History" series: rigorous undergraduate colloquia that introduce the practice of history within a particular field or thematic area.

ANTHRO 119B: Tech Ethics and Ethnography: the human in human-computer interaction NOT GIVEN IN 2022-23

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.

ARTHIST 120/320: Superhero Theory (AMSTUD 120B, FILMEDIA 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 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 165B: American Style and the Rhetoric of Fashion (AMSTUD 127, FILMEDIA 165B) NOT GIVEN IN 2022-23

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 264B: Starstuff: Space and the American Imagination (AMSTUD 143X, FILMEDIA 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: 3-5 | UG Reqs: WAY-A-II

ARTSINST 197: Industry Immersion: Film and Media NOT GIVEN IN 2022-23

This course is designed to give students the opportunity to immerse themselves in the exciting and ever-changing TV, Film, and emerging media industries. The entertainment industry as a whole is facing issues and trends surrounding inclusivity and equity, the democratization of content development, and evolving revenue and distribution models. This course will introduce and explore these topics via readings, lectures, workshops and projects. Eight weeks of the course will include visits to our class by influential industry professionals who will share information about their company and current role, and their perspectives on one or more of the topics above. In addition to the lecture, each class will include a workshop element drawn from everyday efforts to address these issues. Guest lecturers will have a range of experience and viewpoints of the changing landscape of the industry. The course will be 10 weeks long. Priority will be given to Sophomores, Juniors and Seniors interested in careers in TV, Film, and emerging media. Credit will be based on attendance, class participation, assignments and a final presentation. Units: 2

ARTSTUDI 136: The Portable Studio. NOT GIVEN IN 2022-23

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 NOT GIVEN IN 2022-23

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 Pipilotti 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.

ARTSTUDI 169: Virtual Reality: the possibility and peril of immersive artwork

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 technopianism surrounding VR, by using the medium itself? What is left out of the current conversation around VR that you would like to explore? In 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 1990s through current examples - in order to inform our own work. Students 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. While 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.

Terms: Aut | Units: 4 | UG Req: WAY-CE

ARTSTUDI 173E/S: Cell Phone Photography

The course combines the critical analysis of cell phone photography with the creation of photographic art works that explore this specific medium's experimental, social and documentary potential. The increasing ubiquity of cell phone photography has had a widespread impact on the practice of photography as an art form. We will consider and discuss the ways in which the platforms of cell phone photography (Instagram, Snapchat) are democratizing image-making and transforming notions of authorship and subjectivity to an unprecedented extent, but also how the use of new technological tools help expand notions of creativity and aesthetic standards. Terms: Win, Spr | Units: 4

ARTSTUDI 174B: Creativity in the Age of Facebook: Making Art for and from Networks NOT GIVEN IN 2022-23

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.

ARTSTUDI 179: Digital Art I NOT GIVEN IN 2022-23

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 computer as interface and object. (lower level)

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. Readings include work by Michael Omi & Howard Winant, Patricia Hill

Collins, Jodi Melamed, Stuart Hall, Lisa Duggan and bell hooks. Films to be discussed include Moonlight, Mosquita y Mari, Kumu Hina, Hustlers, and Crazy Rich Asians. To enroll in the course, please fill out the following form: <https://forms.gle/RKqURW6niyB1LRyEA>
Terms: Win | Units: 4-5

ASNAMSTUD 118S: Critical Family History: Narratives of Identity and Difference (AFRICAAM 118X, AMSTUD 118, CSRE 118S). NOT GIVEN IN 2022-23

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.

CS 24: Minds and Machines (LINGUIST 35, PHIL 99, PSYCH 35, SYMSYS 1/200)

(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. Students must take this course before being approved to declare Symbolic Systems as a major. All students interested in studying Symbolic Systems are urged to take this course early in their student careers. The course material and presentation will be at an introductory level, without prerequisites. If you have any questions about the course, please email symsys1staff@gmail.com.

Terms: Aut, Win | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

CS 101: Introduction to Computing Principles NOT GIVEN IN 2022-23

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, Sum | 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: Aut | Units: 3-5

CS 181: Computers, Ethics, and Public Policy NOT GIVEN IN 2022-23

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 (SOC 174/274)

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 systems and the foundational ideas that underpin them. Students will engage with the course topic via readings, reading responses, and in-class discussions. Course available for 3-4 units; students enrolling in the 4-unit option will have the opportunity to create new computationally-mediated social environments through a group project. This group project will have weekly project work sections starting Week 2. Terms: Spr | Units: 3-4

CS 347: Human-Computer Interaction: Foundations and Frontiers

(Previously numbered [CS376](#).) How will the future of human-computer interaction evolve? This course equips students with the major animating theories of human-computer interaction, and connects those theories to modern innovations in research. Major theories are drawn from interaction (e.g., tangible and ubiquitous computing), social computing (e.g., Johansen matrix), and design (e.g., reflective practitioner, wicked problems), and span domains such as AI+HCI (e.g., mixed initiative interaction), accessibility (e.g., ability based design), and interface software tools (e.g., threshold/ceiling diagrams). Students read and comment on multiple research papers per week, and perform a quarter-long research project. Prerequisites: For CS and Symbolic Systems undergraduates/masters students, CS147 or [CS247](#). Terms: Win | Units: 3-4 | Repeatable for credit

CS 547: Human-Computer Interaction Seminar

Weekly speakers on human-computer interaction topics. May be repeated for credit. Terms: Aut, Win, Spr | Units: 1

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. Readings include work by Michael Omi & Howard Winant, Patricia Hill Collins, Jodi Melamed, Stuart Hall, Lisa Duggan and bell hooks. Films to be discussed include Moonlight, Mosquita y Mari, Kumu Hina, Hustlers, and Crazy Rich Asians. To enroll in the course, please fill out the following form: <https://forms.gle/RKqURW6niyB1LRyEA> Terms: Win | Units: 4-5

CSRE 118S: Critical Family History: Narratives of Identity and Difference (AFRICAAM 118X, AMSTUD 118, ASNAMSTUD 118S). NOT GIVEN IN 2022-23

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 141E : Counterstory in Literature and Education (EDUC 141/341, LIFE 124) NOT GIVEN IN 2022-23

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. Units: 3

CSRE 163: Fly Folk in the Buttermilk: A Black Music and Culture Writing Workshop (AFRICAAM 163, MUSIC 153C)

This course in honor of the late, great music journalist and thinker, Greg Tate, is designed to introduce popular music writing as a genre to students from all academic backgrounds. From cultural criticism, liner notes, music journalism, and DJ scholarship and more - this course explores the art of music writing with lectures, discussion and ongoing feedback on student writing from Special Guest Artists DJ Lynnée Denise and Daniel Gray-Kontar. Students will also have the opportunity to read and analyze various types of music writing in public and scholarly venues, and if they choose, to build a portfolio of their own working across several possible genres. Nationally and internationally renowned guests will visit with the class regularly to share their journeys as writers and offer their views on craft, aesthetics, and principles for writers to consider as they work on their own craft. These guests will include: Cheo Hodari Coker, journalist at The Source

Magazine turned television/film writer of Creed II; Joan Morgan, long-time music and culture writer who coined the phrase Hip-Hop Feminism; Fredara Hadley, ethnomusicology professor at The Juilliard School; Scott Poulsen Bryant, co-founding editor of Vibe Magazine, and others. This spring course is presented by the Institute for Diversity in the Arts, IDA.
Terms: Spr | Units: 1-4

EARTHSYS 149/249: Wild Writing.

What is the wild? What is our relationship to nature, and why does this relationship matter? We will interrogate these questions through the work of influential, diverse, primarily American environmental writers who have given voice to many ways of knowing the wonder, fragility, complexity, and power of the natural world and have inspired readers to act on behalf of social-environmental causes. This course centers the work of diverse voices, including Indigenous, Black, and Chicana writers, enabling us to consider some of the many ways that people have understood and experienced nature throughout history and the relevance of these manifold ways of knowing to our conceptualizations of nature today. Students will develop their responses to the question of what is the wild and why it matters through a series of synchronous and asynchronous in-the-field writing exercises that integrate personal narrative 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. If you are interested in signing up for the course, complete this pre-registration

form: https://stanforduniversity.qualtrics.com/jfe/form/SV_9XqZeZs036Wlvop 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 2022-23

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. Units: 3

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

Cross-listed with Law ([LAW 7071](#)), 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 3 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 | 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 2022-23

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 | Units: 5 | UG Reqs: WAY-A-II, WAY-CE

ENGLISH 91DF: Documentary Fictions. NOT GIVEN IN 2022-23

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: d.media - Designing Media that Matters.

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. Terms: Win | Units: 2-3

ENVRES 245: Psychological Insights for Science Communication. NOT GIVEN IN 2022-23

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. Readings include work by Michael Omi & Howard Winant, Patricia Hill Collins, Jodi Melamed, Stuart Hall, Lisa Duggan and bell hooks. Films to be discussed include *Moonlight*, *Mosquita y Mari*, *Kumu Hina*, *Hustlers*, and *Crazy Rich Asians*. To enroll in the course, please fill out the following form: <https://forms.gle/RKqURW6niyB1LRyEA>
Terms: Win | Units: 4-5

FEMGEN 147: Feminism and Technology

How can a feminist lens help us understand technology? What can technology teach us about gender? This course explores the mutual shaping of gender and technology using an intersectional feminist approach. We will draw on theories from feminist science and technology studies (STS) to examine contemporary and historical case studies with attention to how race, sexuality, disability, and class impact the relationship between gender and technology. Topics include the history of computing, digital labor and the gig economy, big data and surveillance, bias and algorithms, reproductive technologies, videogames, and social media.

Terms: Win | Units: 3-5

FILMEDIA 4: Introduction to Film Study

Introduction to Film Study introduces you to film as art, as entertainment, a field of study, and an everyday cultural practice. This course enables you to analyze films in terms of their formal elements, themes, and narrative structures. You learn to 'read' details of cinematic 'language' such as the arrangement of shots (editing), the composition and framing of a shot (cinematography), the overall look of a film (mise-en-scene), and its sound environment. We not only identify such cinematic details, but also consider how they contribute to the overall meaning of a film. Thinking about film and writing about film are intricately linked and inform each other deeply. Learning to write about film with sophistication requires a grasp of the mechanics of writing, familiarity with film terminology, and an understanding of film theory and history. This course helps you develop skills in critical viewing, reading, and writing. We explore basic concepts that have been important to the study of film, such as genre, authorship, and stardom to comprehend how films make meaning within their social, political, cultural, and historical contexts. Terms: Aut | Units: 4-5 | UG Reqs: GER:DB-Hum, WAY-A-II

FILMEDIA 4S: Language of Film. NOT GIVEN IN 2022-23

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 storytelling.

FILMEDIA 6 / 306: Introduction to Media.

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. Terms: Aut | Units: 3-5

FILMEDIA 114/314: Reading Comics (AMSTUD 114X) NOT GIVEN IN 2022-23

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. Units: 3-5 | UG Reqs: GER:DB-Hum, WAY-A-II

FILMEDIA 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 digital. Terms: Spr | Units: 3-5 | UG Reqs: WAY-A-II

FILMEDIA 165B: American Style and the Rhetoric of Fashion (AMSTUD 127, ARTHIST 165B) NOT GIVEN IN 2022-23

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.

FILMEDIA 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: 3-5 | UG Reqs: WAY-A-II

FILMPROD 101: Screen Writing I: Visual Writing. NOT GIVEN IN 2022-23

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.

FILMPROD 104/304: 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: Win | Units: 4

FILMPROD 106: Image and Sound: Filmmaking for the Digital Age. NOT GIVEN IN 2022-23

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 2022-23Win

Advanced writing workshop in which students develop and complete a feature-length screenplay. Prerequisites: FP101 Screenwriting and approval of the instructor. Enrollment is limited. Units: 5

FILMPROD 114: Introduction to Film and Video Production.

Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing. Enrollment limited to 12 students. Priority to junior/senior Film & Media Studies majors. Admission determined on the first day of class. Terms: Win | Units: 5

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 200J: Doing Oral History (AMSTUD 200J) NOT GIVEN IN 2022-23

Students explore exemplary historical works based on oral histories and develop a range of practical skills while completing their own interviews. Topics include oral history and narrative theory, interview techniques, transcript preparation, and digital archiving. Students also learn how to analyze interviews using both qualitative and quantitative methods, practice writing history using oral evidence, and experiment with digital humanities approaches for disseminating oral history, including the Stanford Oral History Text Analysis Project. This course forms part of the "Doing History" series: rigorous undergraduate colloquia that introduce the practice of history within a particular field or thematic area.

HISTORY 254: Popular Culture and American Nature. NOT GIVEN IN 2022-23

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.

HISTORY 254G: The News Media and American Democracy NOT GIVEN IN 2022-23

The role of the news media in a democracy has been a source of controversy throughout American history. This colloquium will examine how technology, capitalism, law, and politics have reshaped the press over time and how the press, in turn, has impacted democratic discourse and formed partisan, gender, and ethnic identities. Students will be expected to write a primary source paper using historical newspapers to engage with debates about the history of news media. Terms: Win | Units: 5

LIFE 124: Counterstory in Literature and Education (CSRE 141E, EDUC 141/341) NOT GIVEN IN 2022-23

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. Units: 3

ITALIAN 302: The Interruption of the Machine: Introduction to Sound Studies through Literature

This course will introduce students to the field of Sound Studies (methodology, vocabulary, main claims) with a focus on the various sonic articulations of human-machine interactions in literature. The world of fiction as a sonic machine that articulates noise, sound, music, voice, or silence offers an excellent archive. We will read works by Nathaniel Hawthorne, Eça de Queirós, Mark Twain, the Italian Futurists, Zora Neale Hurston, and Luigi Pirandello. Secondary readings will include seminal contributions by R. Murray Schafer (the soundscape), Leo Marx (U.S. industrialization), Jacques Attali (noise and music), Mladen Dolar (philosophy and voice), Adriana Cavarero (gender, voice, and the body), Jonathan Crary (culture, aesthetics, and perception), Friedrich Kittler (media), and Daphne Brooks (black feminist sound).

Terms: Aut

LINGUIST 35: Minds and Machines (CS 24, PHIL 99, PSYCH 35, SYMSYS 1/200)

(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. Students must take this course before being approved to declare Symbolic Systems as a major. All students interested in studying Symbolic Systems are urged to take this course early in their student careers. The course material and presentation will be at an introductory level, without prerequisites. If you have any questions about the course, please email symsys1staff@gmail.com.

Terms: Aut, Win | 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 your 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-EDP

MUSIC 153C: Fly Folk in the Buttermilk: A Black Music and Culture Writing Workshop (AFRICAAM 163, CSRE 163)

This course in honor of the late, great music journalist and thinker, Greg Tate, is designed to introduce popular music writing as a genre to students from all academic backgrounds. From cultural criticism, liner notes, music journalism, and DJ scholarship and more - this course explores the art of music writing with lectures, discussion and ongoing feedback on student writing from Special Guest Artists DJ Lynnée Denise and Daniel Gray-Kontar. Students will also have the opportunity to read and analyze various types of music writing in public and scholarly venues, and if they choose, to build a portfolio of their own working across several possible genres. Nationally and internationally renowned guests will visit with the class regularly to share their journeys as writers and offer their views on craft, aesthetics, and principles for writers to consider as they work on their own craft. These guests will include: Cheo Hodari Coker, journalist at The Source Magazine turned television/film writer of Creed II; Joan Morgan, long-time music and culture writer who coined the phrase Hip-Hop Feminism; Fredara Hadley, ethnomusicology professor at The Juilliard School; Scott Poulsen Bryant, co-founding editor of Vibe Magazine, and others. This spring course is presented by the Institute for Diversity in the Arts, IDA.

Terms: Spr | Units: 1-4

OB 110N: Savvy: Learning How to Communicate with Purpose. NOT GIVEN IN 2022-23

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 NOT GIVEN IN 2022-23

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

OSPFLOR 33: The Body of Love: Romance, Love and Sex in Italian Cinema

This course looks at the many ways in which cinema has represented and thematized the seemingly universal concept of love. Discussion of the "love" genres of classical Hollywood melodrama. Focus on Italian cinema and its multifaceted portrayals of love, many of which question and challenge the Hollywood canon.

Terms: AUT, Spr | Units: 4 | UG Reqs: WAY-A-II

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: Win | 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.

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).

Terms: Spr | Units: 3-4

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 52: French Media and Film Workshop

The workshop will give students the opportunity to learn about France through the prism of its television and documentary production. This comparative approach to media and film will encourage students to analyze the ethical stakes

surrounding creative and editorial decisions in France and the United States. Through visits to television sets and control rooms, interviews with producers and directors, and screenings of documentaries and films, students will learn to decipher French culture through the specific storytelling techniques used in news reports, series, documentaries and films. Each class session will focus on a television program, news broadcast, documentary or fiction film. Industry professionals working in television and film will be invited to class to share their expertise and interact with students. With more than 373 movie theaters located throughout 20 arrondissements, Paris, is truly the world capital of Cinema. Approximately a hundred theaters are considered independent movie houses, some of which are classified as historical monuments. This unique situation will allow students to learn about the origins of cinema and the importance of film to French culture during class field trips. The professor will provide technical guidance about news reporting and film production in general and how to make a short documentary. As a final project each student will create a personal 2-3 minute short film using their smart phone about a theme relating to their time in Paris. Class time will be spent on finding a story idea, creating an outline, and filming and editing their film. Language of Instruction: French Prerequisites: none
Terms: Aut, Win, Spr | Units: 3

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: Spr | Units: 5 | UG Reqs: GER:DB-SocSci, GER:EC-GlobalCom

PHIL 99: Minds and Machines (CS 24, 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. Students must take this course before being approved to declare Symbolic Systems as a major. All students interested in studying Symbolic Systems are urged to take this course early in their student careers. The course material and presentation will be at an introductory level, without prerequisites. If you have any questions about the course, please email symsys1staff@gmail.com.
Terms: Aut, Win | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

POLISCI 102: Introduction to American Politics and Policy: Democracy Under Siege? (AMSTUD 123X, PUBLPOL 101/201) NOT GIVEN IN 2022-23

This course both looks at the ways American political institutions shape policy outcomes and how Federal, state and local government have handled challenges related to increasing party polarization, climate change, heightened racial tensions and rising economic inequality. Instruction will include lectures, guest speakers, and moderated discussions.
Units: 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 7071](#)), 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 3 units. Terms: Aut, Win, Spr | Units: 1-3 | Repeatable for credit

PSYCH 35: Minds and Machines (CS 24, 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. Students must take this course before being approved to declare Symbolic Systems as a major. All students interested in studying Symbolic Systems are urged to take this course early in their student careers. The course material and presentation will be at an introductory level, without prerequisites. If you have any questions about the course, please email symsys1staff@gmail.com.

Terms: Aut, Win | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

PSYCH 75: Introduction to Cultural Psychology NOT GIVEN IN 2022-23

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

PUBLPOL 101/ 201: Introduction to American Politics and Policy: Democracy Under Siege? (AMSTUD 123X, POLISCI 102) NOT GIVEN IN 2022-23

This course both looks at the ways American political institutions shape policy outcomes and how Federal, state and local government have handled challenges related to increasing party polarization, climate change, heightened racial tensions and rising economic inequality. Instruction will include lectures, guest speakers, and moderated discussions.

Units: 5 | UG Reqs: GER:DB-SocSci, WAY-SI. 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

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. Terms: Aut | Units: 4

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

SINY 146: Imaging Change: Global Arts and Social Change

This course will examine some of the people, collectives, and organizations working globally that use the realm of the visual to address and advocate for human rights and social justice. Students will learn about practitioners in socially engaged art, concerned photography, cultural organizing, public art, interactive film, and more. The class will include regular visits to (or guests from) artists, and photographers, studios, and the esteemed foundations and organizations supporting this work. A final paper will be required. Terms: Aut | Units: 4

SOC 120/220: Interpersonal Relations NOT GIVEN IN 2022-23

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.

SOC 174/274: Social Computing (CS 278) NOT GIVEN IN 2022-23

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 systems and the foundational ideas that underpin them. Students will engage in the creation of new computationally-mediated social environments. Course available for 3-4 units; students enrolling in the 4-unit option will conduct deeper engagement with the topic via additional readings and discussions.

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

Cross-listed with Law ([LAW 7071](#)), 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 3 units. Terms: Aut, Win, Spr | Units: 1-3 | Repeatable for credit

STATS 101: Data Science 101.

<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. Terms: Spr | Units: 5

SYMSYS 1: Minds and Machines (CS 24, 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. Students must take this course before being approved to declare Symbolic Systems as a major. All students interested in studying Symbolic Systems are urged to take this course early in their student careers. The course material and presentation will be at an introductory level, without prerequisites. If you have any questions about the course, please email symsys1staff@gmail.com. Terms: Aut, Win | Units: 4 | UG Reqs: GER:DB-SocSci, WAY-FR

TAPS 135M: Introduction to Multimedia Production

Students will learn filmmaking basics and apply them by creating a number of short multimedia projects to be shown and discussed in class. Hands-on practical instruction will cover the fundamentals of story, cinematography, sound recording, picture and sound editing, directing for camera, and producing. Critical analysis will focus on a variety of uses of prerecorded sound and video in theater productions, podcasts, web series and other digital media, as well as film and television. Terms: Win | Units: 3 | UG Reqs: WAY-CE

TAPS 178C/278C: Dramatic Writing Workshop

Instructor Young Jean Lee is the first Asian-American woman to have had a play produced in Broadway. This workshop will guide you through the process of creating a script for a full-length play, musical, or screenplay, and will focus on helping you to make significant progress on and/or complete a draft. You will 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. Due to space limitations, you must be a second-year or above to take this course. Please contact Young Jean at yjl@stanford.edu for application instructions. Terms: Spr | Units: 1-4 | UG Reqs: WAY-CE

END
