Courses

DLCL 1. History and Theory of Novel Group. 1 Unit.
This reading group, organized by the Undergraduate Initiative of the Center for the Study of the Novel (CSN), is intended for undergraduates interested in the study of the novel. The group will meet four times in the Spring Quarter, to discuss works by major theorists of the novel, including Lukács, Watt, Bakhitin, Barthes, Foucault, Moretti, Sedgwick, and others. Discussions will be led by CSN’s graduate coordinators, Elena Dancu (DLCL) and Mark Taylor (English). All readings will be available on CourseWork.
Same as: ENGLISH 1

DLCL 98. Independent Study for Modern Languages Minor. 1-2 Unit.
Independent study for language students pursuing a Modern Languages minor. Instructor consent required before enrolling in this course.

For students interested in translation, interpreting, and translation studies. The course will highlight guest speakers who apply translation in a variety of professional contexts (e.g., medical, legal, literary, religious, localization, machine-translation).

DLCL 105. Going Medieval: Introduction to Freiburg, Germany, and its Surrounding Region. 1 Unit.
This course offers an introduction to materials that are pertinent to the BOSP summer seminar “Going Medieval” offered in summer 2015. It is a required course for participants of the seminar.
Same as: GERMAN 105

DLCL 111Q. Spanish-English Literary Translation Workshop. 3 Units.
This course introduces students to the theoretical knowledge and practical skills necessary to translate literary texts from Spanish to English and English to Spanish. Topics may include comparative syntaxes, morphologies, and semantic systems; register and tone; audience; the role of translation in the development of languages and cultures; and the ideological and socio-cultural forces that shape translations. Students will work in pairs and then prepare an original translation project throughout the quarter.
Same as: ILAC 111Q

DLCL 113Q. Borges and Translation. 3-5 Units.
Borges's creative process and practice as seen through the lens of translation. How do Borges's texts articulate the relationships between reading, writing, and translation? Topics include authorship, fidelity, irreverence, and innovation. Readings will draw on Borges's short stories, translations, and essays. Taught in Spanish. Prerequisite: 100-level course in Spanish or permission of instructor.
Same as: ILAC 113Q

DLCL 121. Performing the Middle Ages. 3-5 Units.
Through an analysis of medieval love, satirical and Crusade lyrics in the Old Occitan, Old French, and Galician-Portuguese traditions, we will study deictic address, corporeal subjectivity, the female voice, love debates, and the body as a figure of political conflict. Special attention will be given to the transmission of vernacular song from live performance to manuscripts. Authors include Ovid, Bernard de Ventadorn, Bertran de Born, La Comtesse de Dia, Thibaut de Champagne, Dante, and Pound. Taught in English.
Same as: FRENCH 151

DLCL 122. The Digital Middle Ages. 3-5 Units.
How can we make historical materials, social and cultural practices and extant sites accessible in the present day? In this course, students will have the opportunity to design and create an innovative digital project based on a medieval primary source. In the first part of the course, we will familiarize ourselves with medieval European cultural history, focusing on different kinds of sources, including historical and religious texts, narrative and music, architecture, images, objects, and textiles. Then we will examine and evaluate digital resources and approaches to medieval sources, including digital facsimiles, experiments with virtual spaces, and informational sites.
In order to contemporize and vivify the medieval, an integral component of this course will be the California Missions, since they so dramatically represent a medieval modus operandi in a modern, and, for Stanford, local, world.

DLCL 123. Medieval Journeys: Tales of Devotion and Discovery. 3-5 Units.
This course explores the experience and imagination of medieval journeys through interdisciplinary, cross-cultural, and skills-based approaches. As a foundations class, this survey of medieval culture engages with an array of written texts from the period. Narratives of medieval journeys are studied across a wide range of categories, including pilgrimages, crusades, quests, and sagas. The journey as metaphor, along with the resulting and very real cultural interactions, will provide a main focus for examining this rich tradition of literature. Students will have the opportunity to produce a creative project that brings medieval ideas about travel into dialogue with modern conceptions. The course will satisfy the Ways-Engaging Difference requirement as well as one of the following two: Ways-Analytical Interpretive or Ways-Engaging Difference.
Same as: ARTHIST 105B

DLCL 152A. DLCL Film Series: Monsters. 1 Unit.
Join us this quarter for an investigation of monsters and monstrosity across international cinema history! Starting with Murnau's classic monster movie Nosferatu (1922) and Jean Cocteau's beloved La Belle et la Bécécipe (1946), we will move from supernatural monsters to the unforgettable yet all-too-human antagonists of Fritz Lang's M (1930) and Charles Laughton's The Night of the Hunter (1955). Recent films on monstrosity, including The Hunt (Thomas Vinterberg, 2012), Let the Right One In (Thomas Alfredson, 2008), and The Skin I Live In (Pedro Almodóvar, 2011) will give us a chance to discuss the ways that modern society produces and excludes so-called monsters. We will also watch Paul Thomas Anderson's There Will Be Blood (2007), Roman Polanski's Rosemary's Baby (1968), and Guillermo del Toro's Pan's Labyrinth (2006), films that blur the boundaries of fantasy and reality and offer new perspectives on what is at stake in identifying a monster. Discussion topics will include how monstrosity challenges ideas about humanity, morality, the body, gender, class, and society, as well as the different ways that films have represented monstrosity across cultures, schools of cinema, film technologies, and time. Please be aware that some films may include graphic or disturbing content. All screenings are free and open to the public and audience members are encouraged to participate in the discussions following the films.
Same as: ARTS 105B

DLCL 189A. Honors Thesis Seminar. 4 Units.
For undergraduate majors in DLCL departments; required for honors students. Planning, researching, and writing an honors thesis. Oral presentations and peer workshops. Research and writing methodologies, and larger critical issues in literary studies.

DLCL 189B. Honors Thesis Seminar. 2-4 Units.
For undergraduate majors in DLCL departments; required for honors students. Planning, researching, and writing an honors thesis. Oral presentations and peer workshops. Research and writing methodologies, and larger critical issues in literary studies.
DLCL 189C. Honors Thesis Seminar. 2-4 Units.
For undergraduate majors in DLCL departments; required for honors students. Planning, researching, and writing an honors thesis. Oral presentations and peer workshops. Research and writing methodologies, and larger critical issues in literary studies.

DLCL 197. Designing a Digital Community: Human Rights. 2 Units.
This course will focus on helping to design, conceptualize, and populate an international human rights website. No knowledge of web design or of human rights is necessary to get started on this project. We have technical assistance available; though hopefully this course will attract students with those skills as well. Similarly, we will be learning about human rights as we build the site, explore and share resources and ideas, and reflect on the content. Preliminary site viewable at teachinghumanrights.org.
Same as: COMPLMT 197

DLCL 199. Honors Thesis Oral Presentation. 1 Unit.
For undergraduate majors in DLCL departments; required for honors students. Oral presentations and peer workshops. Regular advisory meetings required.

DLCL 202. Humanities+Design. 2 Units.
How might visualization tools effect the way Humanities scholars work in the digital age? Humanities research relies increasingly on digitized source material and, consequently, on data visualization as an interface for organizing and assessing as well as analyzing information. We will explore different ways of thinking about data visually, using visualization software under development to discover themes, questions and relationships on an age where visual forms hold the force of persuasion, data visualization skills not only shape arguments but also help researchers engage critically with the information behind their analyses. Humanities+Design investigates the role of the humanities in the challenges of interpreting data - especially 'big data'. Each student will participate in the design of visualization tools for humanities research, learning about the design process and design theory as it applies to digital humanities research. The course is targeted to students interested in using visualization in their own work, as well as students new to data-driven research. All of our course meetings will take place in the at CESTA (Center for Spatial and Textual Analysis) on the 4th floor of Wallenberg Hall. There are no prerequisites for the class and the class is open to graduate students as well as advanced undergraduates.

DLCL 209. Paleography of Medieval and Early Modern Manuscripts. 3-5 Units.
Introductory course in the history of writing and of the book, from the late antique period until the advent of printing. Opportunity to learn to read and interpret medieval manuscripts through hands-on examination of original materials in Special Collections of Stanford Libraries as well as through digital images. Offers critical training in the reading of manuscripts for students from departments as diverse as Classics, History, Philosophy, Religious Studies, English, and the Division of Languages Cultures and Literatures.
Same as: CLASSICS 215, HISTORY 309G, RELIGST 204

DLCL 220. Humanities Education. 1 Unit.
Humanities Education explores issues concerning teaching and learning in the humanities, including research on student learning, innovation in pedagogy, the role of new technologies in humanities instruction, and professional issues for humanities teachers at all educational levels.

DLCL 222. Philosophy and Literature. 1 Unit.
The Focal Group in Philosophy and Literature brings together scholars and students from eight departments to investigate questions in aesthetics and literary theory, philosophically-inflected literary texts, and the form of philosophical writings. Fields of interest include both continental and analytic philosophy, as well as cognitive science, political philosophy, rational choice theory, and related fields.

DLCL 223. Renaissances. 1 Unit.
The Renaissances Group brings together faculty members and students from over a dozen departments at Stanford to consider the present and future of early modern literary studies (a period spanning the fourteenth through the seventeenth centuries). Taking seriously the plural form of the group's name, we seek to explore the early modern period from a wide range of disciplinary, cultural, linguistic, and geographical perspectives. Topic for 2012-14: "Nodes, Networks, Names."

DLCL 224. Workshop in Poetics. 1 Unit.
The Workshop in Poetics is concerned with the theoretical and practical dimensions of the reading and criticism of poetry. During the three years of its existence, the Workshop has become a central venue at Stanford enabling participants to share their individual projects in a general conversation outside of disciplinary and national confinements. The two dimensions that the workshop sees as urgent are: poetics in its specificity as an arena for theory and interpretive practice, and historical poetics as a particular set of challenges for the reader and scholar.

DLCL 225. Digital Humanities. 1 Unit.
The Digital Humanities Focal Group (DHFG) will promote faculty and graduate research in the digital humanities through lectures series, praxis workshops, curriculum, and the identification and development of digital humanities research projects, especially those eligible for grant-funding opportunities. DHFG sponsors a lecture series and convenes regular workshops alternating between praxis and theory. These activities provide fora in which faculty and graduate students can share work in progress, discuss the state of the field, and identify important research that should be shared with the DLCL and broader academic communities. Crucially, the DHFG will promote digital research on underrepresented literatures and cultures to counteract the English-language dominance of much work in the field.

DLCL 228. Introduction to Digital Humanities: Concepts, Technologies, Tools. 1-3 Unit.
In this course, we will explore the perspectives of scholars who have thought about what "digital humanities" means and the technologies and tools that are shaping new kinds of research, scholarship, and publishing. Topics will include history of the digital humanities, textual studies, electronic literature, computational and new media, and emerging work around text, image, and new media curation and visualization. This seminar is ideal for anyone interested in digital methods and digital in the humanities, teaching with new digital methods, or to learn about all the digital humanities projects at Stanford.mThis course is organized as a mix of seminar and workshop and will be featuring a new platform called "Lucana Stories," designed for Stanford students, that presents multiple platforms, media, and texts to digitally engage with narratives surrounding 9/11; active engagement by all participants is expected. Students may contribute to the field with a creative final project that they develop over the course of the quarter if they select the 3-unit option.
Same as: COMPLMT 228D, COMPLMT 338D

DLCL 239. Borges and Translation. 3-5 Units.
Borges's creative process and practice as seen through the lens of translation. How do Borges's texts articulate the relationships between reading, writing, and translation? Topics include authorship, fidelity, irreverence, and innovation. Readings will draw on Borges's short stories, translations, and essays. Taught in Spanish. Prerequisite: 100-level course in Spanish or permission of instructor.
Same as: ILAC 239

DLCL 293. Literary Translation. 4 Units.
An overview of translation theories and practices over time. The aesthetic, ethical, and political questions raised by the act and art of translation and how these pertain to the translator's tasks. Discussion of particular translation challenges and the decision processes taken to address these issues. Coursework includes assigned theoretical readings, comparative translations, and the undertaking of an individual translation project.
Same as: ENGLISH 293
DLCL 299. DLCL CS+ CAPSTONE. 2 Units.  
Only DLCL/CS+ joint majors may enroll in this course.

DLCL 300. Medieval Methodologies. 3 Units.  
An introduction to the essential tool-kit for medievalists, this course will give all medievalists a great head start in knowing how to access and interpret major works and topics in the field. Stanford’s medieval faculty will explain the key sources and methods in the major disciplines from History to Religion, French to Arabic, English to Chinese, and Art History to German and Music. In so doing, students will be introduced to the breadth and interdisciplinary potential of Medieval Studies. A workshop devoted to Digital Technologies and Codicology/Palaeography will offer elementary training in these fundamental skills.  
Same as: ENGLISH 300, MUSIC 300C

DLCL 301. The Learning and Teaching of Second Languages. 3 Units.  
Prepares DLCL graduate students to teach first- and second-year foreign languages. Participants learn about second-language acquisition research and participate in the initial stages of Oral Proficiency Interview (OPI) training.

DLCL 302. The Learning and Teaching of Second-Language Literatures. 1-3 Unit.  
Focuses on the research on advanced level reading and writing in second language contexts with a special focus on upper-level cultural texts. Discussion of second language writing and reading assessment including a writing familiarization workshop. Participants will focus on their cognizant language and literature for the completion of their assignments.  
Prerequisite: DLCL 301.

DLCL 303. Language Program Management. 1-3 Unit.  
Administrative Internship in Language Program Management. Experiences can include, but are not limited to, the following: Shadow faculty and staff in select areas of administration and supervision within the Language Center and DLCL; Placement testing and student advisement; Technology in teaching and learning; Processes for teacher observation and feedback; Procedures in staff supervision and Human Resources; Course scheduling, budgeting, staffing, and searches; Interface with external programs (e.g. BOSP, Bechtel, CTL).

DLCL 311. Professional Workshop. 1-2 Unit.  
Meets regularly throughout the year to discuss issues in the professional study of literature. Topics include the academic job market and the challenges of research and teaching at different types of institutions. Supervised by the graduate affairs committee of the DLCL. May be repeated for credit.

DLCL 320. Humanities Education in the Changing University. 3 Units.  
Advanced study in the humanities faces changes within fields, the university and the wider culture. Considers the debate over the status of the humanities with regard to historical genealogies and current innovations. Particular attention on changes in doctoral education. Topics include: origins of the research university; disciplines and specialization; liberal education in conflict with professionalization; literature and literacy education; interdisciplinarity as a challenge to departments; education policy; digital humanities; accountability in education, assessment and student-centered pedagogies.  
Same as: COMPLIT 275, GERMAN 250

DLCL 321. Classical Seminar: Rethinking Classics. 4-5 Units.  
Literary and philosophical texts from Antiquity (including Homer, the Greek tragedians, Plato, Aristotle, Virgil, and Augustine). In each case, we will examine the cultural contexts in which each text was composed (e.g. political regimes and ideologies; attitudes towards gender and sexuality; hierarchies of class and status; discourses on “barbarians” and resident aliens). We will study various theoretical approaches to these books in an effort to “rethink” these texts in the 21st century.  
Same as: CLASSICS 244

DLCL 322. Medieval Seminar. 3-5 Units.  
The cultural, literary, and artistic evolution of the Middle Ages. The barbary and Muslim invasions and the Germanic ethnos, the Celtic heritage, and the monastic tradition. Romanesque art and architecture, pilgrimages, and the Crusades. Gothic aesthetics, chivalry and courtly love, scholasticism, and the rise of universities. The late Middle Ages, humanism, and the threshold of the Renaissance. Texts include: Beowulf, Malbyngon, Song of Roland, Chretien de Troyes’ Lancelot et Yvain, Dante’s Divine Comedy, Boccaccio’s Decameron, and Chaucer’s Canterbury Tales, nn3-5 units.

DLCL 323. Early Modern Seminar. 3-5 Units.  
Explores some of the key texts of European early modernity and the critical paradigms according to which the idea of the “Renaissance” has been formed, analyzed, and questioned since the 19th century. Will aim to provide a broad introduction to Early Modern studies from the point of view of the Italian Renaissance and its reception in different European contexts. Taught in English.  
Same as: ITALIAN 220

DLCL 324. The Enlightenment. 3-5 Units.  
The Enlightenment as a philosophical, literary, and political movement. Themes include the nature and limits of philosophy, the grounds for critical intellectual engagement, the institution of society and the public, and freedom, equality and human progress. Authors include Voltaire, Montesquieu, Rousseau, Hume, Diderot, and Condorcet.  
Same as: HISTORY 234, HISTORY 334, HISTORY 432A, HUMNTIES 324

DLCL 325. Modern Seminar. 3-5 Units.  
The postmodern condition as post-WWII rupture in Western tradition; moral, political, cultural, and aesthetical dimensions. Sources include literature, philosophy, essays, films, and painting. Authors and artists include: Primo Levi, Hannah Arendt, Alain Resnais, Samuel Beckett, Georges Bataille, Michel Foucalt, Theodor Adorno, David Riesman, Georges Perec, Juliet Mitchell, and Francis Bacon.

DLCL 333. Philosophy, Literature, and the Arts Core Seminar. 2-4 Units.  
Same as: PHIL 333

DLCL 354A. DLCL Film Series: Monsters. 1 Unit.  
Join us this quarter for an investigation of monsters and monstrosity across international cinema history! Starting with Murnau’s classic monster movie Nosferatu (1922) and Jean Cocteau’s beloved La Belle et la Bécu(r)e (1946), we will move from supernatural monsters to the unforgettable yet all-too-human antagonists of Fritz Lang’s M (1930) and Charles Laughton’s The Night of the Hunter (1955). Recent films on monstrosity, including The Hunt (Thomas Vinterberg, 2012), Let the Right One In (Thomas Alfredson, 2008), and The Skin I Live In (Pedro Almodóvar, 2011) will give us a chance to discuss the ways that modern society produces and excludes so-called monsters. We will also watch Paul Thomas Anderson’s There Will Be Blood (2007), Roman Polanski’s Rosemary’s Baby (1968), and Guillermo del Toro’s Pan’s Labyrinth (2006), films that blur the boundaries of fantasy and reality and offer new perspectives on what is at stake in identifying a monster. Discussion topics will include how monstrosity challenges ideas about humanity, morality, the body, gender, class, and society, as well as the different ways that films have represented monstrosity across cultures, schools of cinema, film technologies, and time. Please be aware that some films may include graphic or disturbing content. All screenings are free and open to the public and audience members are encouraged to participate in the discussions following the films.  
Same as: DLCL 152A

DLCL 369. Introduction to the Profession of "Literary Studies" for Graduate Students. 1-2 Unit.  
A history of literary theory for entering graduate students in national literature departments and comparative literature.  
Same as: COMPLIT 369, FRENCH 369, GERMAN 369, ITALIAN 369
DLCL 396. Humanities+Design: Visualizing the Grand Tour. 4-5 Units.
Study of the eighteenth-century Grand Tour of Italy through visualization tools of the digital age. Critical readings in both visual epistemology and current Grand Tour studies; interrogating the relationship between quantitative and qualitative approaches in digital humanities; what new insights in eighteenth-century British travel to Italy does data visualization offer us? Students will transform traditional texts and documents into digital datasets, developing individual data analysis projects using text mining, data capture and visualization techniques.
Same as: CLASSICS 396, HISTORY 336E