CINEMA AND MEDIA STUDIES (CIMS)

CIMS 014 Topics: Freshman Seminar
One-term course offered either term
Also Offered As: COML 107, ITAL 100
Activity: Seminar
1.0 Course Unit

CIMS 015 Topics in Literature
An introduction to Writing about Literature, with emphasis on a particular theme, genre, or period. See the English Department's website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Also Offered As: CLST 019, ENGL 015, GSWS 017, LALS 016
Activity: Seminar
1.0 Course Unit

CIMS 016 Freshman Seminar in Cinema and Media Studies
The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small sitting devoted to a significant intellectual endeavor. Specific topics be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings https://www.college.upenn.edu/node/403.
One-term course offered either term
Also Offered As: ARTH 100, ENGL 017, URBS 106
Activity: Seminar
1.0 Course Unit

CIMS 024 Introduction to American and British Film and Media
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at cinemastudies.sas.upenn.edu/courses for a description of the current offerings.
Taught by: Decherney
Course not offered every year
Also Offered As: ENGL 024
Activity: Lecture
1.0 Course Unit

CIMS 036 The Middle East through Many Lenses
This freshman seminar introduces the contemporary Middle East by drawing upon cutting-edge studies written from a variety of disciplinary perspectives. These include history, political science, and anthropology, as well as studies of mass media, sexuality, religion, urban life, and the environment. We will spend the first few weeks of the semester surveying major trends in modern Middle Eastern history. We will spend subsequent weeks intensively discussing assigned readings along with documentary films that we will watch in class. The semester will leave students with both a foundation in Middle Eastern studies and a sense of current directions in the field.
Taught by: Sharkey H
Course not offered every year
Also Offered As: NELC 036
Activity: Seminar
1.0 Course Unit

CIMS 039 Perspectives on International Cinema (Cannes Film Festival)
Penn-in-Cannes is designed for students interested in the film industry and international cinema. Using the Cannes Film Festival as its focal point, the program examines the ways in which international film functions in the context of celebrity, marketing, and festivals. The scope and substance of the festival provide a unique opportunity, not only for students of cinema, but also for liberal arts students studying cultural diversity and international relations. In preparation for fieldwork at the Cannes Film Festival in May, two three-hours introductory lectures will be held in late March and April on Penn's campus to enable students to establish a critical vocabulary for film study. The lectures and subsequent discussions will examine: a) The Business and Art of the Film Festival; b) Contemporary International Cinema. Those introductory lectures will be coordinated with the Philadelphia Film Festival, which is held on April 5-18, 2007. During both the Philadelphia Film Festival and the Cannes Film Festival, students attend screenings of current international films, applying the critical tools and knowledge of the film industry gained from their earlier work. Students research and critique both the artistic aspects and the commercial p
Course usually offered summer term only
Also Offered As: ENGL 039
Activity: Seminar
1.0 Course Unit

CIMS 061 Video I
This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.
For BA Students: Humanities and Social Science S
One-term course offered either term
Also Offered As: FNAR 061, FNAR 661, VLST 261
Activity: Seminar
1.0 Course Unit

CIMS 062 Video II
Video II offers opportunities to further explore the role of cinematic narrative technique, non-narrative forms, digital video cinematography, editing, and screen aesthetics. Through a series of several video projects and a variety of technical exercises, students will refine their ability to articulate technically and conceptually complex creative projects in digital cinema. In addition, one presentation on a contemporary issue related to the application of cinematic storytelling and/or the cultural context of digital video is required.
Taught by: Reynolds/Novack
One-term course offered either term
Also Offered As: FNAR 062, FNAR 662
Prerequisite: CINE 061 / FNAR 061
Activity: Seminar
1.0 Course Unit
CIMS 063 Documentary Video
Documentary Video is an intensive production course involving the exploration of concepts, techniques, concerns, and aesthetics of the short form documentary. Building on camera, sound, and editing skills acquired in Video I, students will produce a portfolio of short videos and one longer project over the course of the semester using advanced level camera and sound equipment. One short presentation on a genre, technique, maker, or contemporary concern selected by the student is required.
Taught by: Reynolds
One-term course offered either term
Also Offered As: FNAR 063, FNAR 663
Prerequisite: CINE 061 / FNAR 061
Activity: Seminar
1.0 Course Unit

CIMS 065 Cinema Production
This course focuses on the practices and theory of producing narrative based cinema. Members of the course will become the film crew and produce a short digital film. Workshops on producing, directing, lighting, camera, sound and editing will build skills necessary for the hands-on production shoots. Visiting lecturers will critically discuss the individual roles of production in the context of the history of films.
Taught by: Mosley
One-term course offered either term
Also Offered As: FNAR 065, FNAR 665
Activity: Seminar
1.0 Course Unit

CIMS 073 Literature and the Visual Art
Course not offered every year
Also Offered As: ARTH 299, COML 073, ENGL 073, LALS 073, THAR 073
Activity: Lecture
1.0 Course Unit

CIMS 074 Contemporary American Literature
Course not offered every year
Also Offered As: AFRC 085, ENGL 074
Activity: Lecture
1.0 Course Unit

CIMS 075 Image and Sound Editing
This course presents an in-depth look at the storytelling power of image and sound in both narrative and documentary motion pictures. Students apply a theoretical framework in ongoing workshops, exploring practical approaches to picture editing and sound design. Students edit scenes with a variety of aesthetic approaches, and create story-driven soundtracks with the use of sound FX, dialogue replacement, foleys, music and mixing. Students not only learn critical skills that expand creative possibilities, but also broaden their understanding of the critical relationship between image and sound.
Taught by: Novack/Novack
One-term course offered either term
Also Offered As: FNAR 075, FNAR 675
Prerequisite: CINE 061/FNAR 061
Activity: Seminar
1.0 Course Unit

CIMS 081 Film Mpusc Post 1950Italy
One-term course offered either term
Also Offered As: ITAL 081, MUSC 081
Activity: Seminar
1.0 Course Unit

CIMS 093 Introduction to Postcolonial Literature
Course not offered every year
Also Offered As: COML 093, ENGL 093
Activity: Lecture
1.0 Course Unit

CIMS 101 World Film History to 1945
This course surveys the history of world film from cinema s precursors to 1945. We will develop methods for analyzing film while examining the growth of film as an art, an industry, a technology, and a political instrument. Topics include the emergence of film technology and early film audiences, the rise of narrative film and birth of Hollywood, national film industries and movements, African-American independent film, the emergence of the genre film (the western, film noir, and romantic comedies), ethnographic and documentary film, animated films, censorship, the MPPDA and Hays Code, and the introduction of sound.
We will conclude with the transformation of several film industries into propaganda tools during World War II (including the Nazi, Soviet, and US film industries). In addition to contemporary theories that investigate the development of cinema and visual culture during the first half of the 20th century, we will read key texts that contributed to the emergence of film theory. There are no prerequisites. Students are required to attend screenings or watch films on their own.
For BA Students: Arts and Letters Sector
Taught by: Decherney
One-term course offered either term
Also Offered As: ARTH 108, COML 123, ENGL 091
Activity: Lecture
1.0 Course Unit
Notes: Fulfills the Arts and Letters Sector (All Classes)

CIMS 102 World Film History 1945-Present
Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic revolution signaled by the Italian Neo-Realism (of Rossellini and De Sica), we will follow the evolution of postwar cinema through the French New Wave (of Godard, Resnais, and Varda), American movies of the 1950s and 1960s (including the New Hollywood cinema of Coppola and Scorsese), and the various other new wave movements of the 1960s, 1970s and 1980s (such as the New German Cinema). We will then selectively examine some of the most important films of the last two decades, including those of U.S. independent film movement and movies from Iran, China, and elsewhere in an expanding global cinema culture. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no requisites. Requirements will include readings in film history and film analysis, an analytical essay, a research paper, a final exam, and active participation.
For BA Students: Arts and Letters Sector
Taught by: Corrigan
One-term course offered either term
Also Offered As: ARTH 109, COML 124, ENGL 092
Activity: Lecture
1.0 Course Unit
Notes: Fulfills the Arts and Letters Sector (All Classes)
CIMS 103 Television and New Media
How and when do media become digital? What does digitization afford and what is lost as television and cinema become digitized? As lots of things around us turn digital, have we started telling stories, sharing experiences, and replaying memories differently? What has happened to television and life after New Media? How have television audiences been transformed by algorithmic cultures of Netflix and Hulu? How have (social) media transformed socialities as ephemeral snaps and swiped intimacies become part of the "new" digital/phone cultures? This is an introductory survey course and we discuss a wide variety of media technologies and phenomena that include: cloud computing, Internet of Things, trolls, distribution platforms, optical fiber cables, surveillance tactics, social media, and race in cyberspace. We also examine emerging mobile phone cultures in the Global South and the environmental impact of digitization. Course activities include Tumblr blog posts and Instagram curations. The final project could take the form of either a critical essay (of 2000 words) or a media project.
Taught by: Mukherjee
Course usually offered in spring term
Also Offered As: ARTH 107, COML 099, ENGL 078
Activity: Lecture
1.0 Course Unit

CIMS 104 Study of A Period
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: COML 104, ENGL 104
Activity: Lecture
1.0 Course Unit

CIMS 111 Poetics of Screenwriting
This course studies scriptwriting in a historical, theoretical and artistic perspective. We discuss the rules of drama and dialogue, character development, stage vs. screen-writing, adaptation of nondramatic works, remaking of plots, author vs. genre theory of cinema, storytelling in silent and sound films, the evolution of a script in the production process, script doctoring, as well as screenwriting techniques and tools. Coursework involves both analytical and creative tasks.
Taught by: Todorov
Course not offered every year
Also Offered As: COML 118, REES 111
Activity: Seminar
1.0 Course Unit

CIMS 112 Study of a Theme
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at cinemastudies.sas.upenn.edu/courses for a description of the current offerings.
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: COML 245, ENGL 102, GSWS 102
Activity: Lecture
1.0 Course Unit

CIMS 113 Religion and Cinema in India
Course not offered every year
Also Offered As: RELS 118, SAST 112
Activity: Lecture
1.0 Course Unit

CIMS 116 Screenwriting Workshop
This is a workshop-style course for those who have thought they had a terrific idea for a movie but didn’t know where to begin. The class will focus on learning the basic tenets of classical dramatic structure and how this (ideally) will serve as the backbone for the screenplay of the aforementioned terrific idea. Each student should, by the end of the semester, have at least thirty pages of a screenplay completed. Classic and not-so-classic screenplays will be required reading for every class, and students will also become acquainted with how the business of selling and producing one’s screenplay actually happens. Students will be admitted on the basis of an application by email briefly describing their interest in the course to the instructor.
Taught by: Kathy DeMarco Van Cleve
One-term course offered either term
Also Offered As: ENGL 116
Activity: Seminar
1.0 Course Unit

CIMS 118 Iranian Cinema: Gender, Politics and Religion
This seminar explores Iranian culture, art, history and politics through film in the contemporary era. We will examine a variety of works that represent the social, political, economic and cultural circumstances of post-revolutionary Iran. Along the way, we will discuss issues pertaining to gender, religion, nationalism, ethnicity, and the function of cinema in present day Iranian society. Films to be discussed will be by internationally acclaimed filmmakers, such as Abbas Kiarostami, Mohsen Makhmalbaf, Rakshan Bani-Etemad, Tahmineh Milani, Jafar Panahi, Bahman Ghobadi, among others.
Taught by: Entezari
Course not offered every year
Also Offered As: COML 120, GSWS 118, NELC 118, NELC 618
Activity: Seminar
1.0 Course Unit
CIMS 125 Freaks, Creeps & Cheats
The object of this course is to analyze representations of adultery, cheating, and "perverted" or non-normative sexualities in literature and film. We will study how sex and sexual desire is represented, and think critically about the narrative conventions used for describing taboo desires and behaviors, and the social values that inform them. The themes of desire, transgression, suspicion and discovery lie at the heart of many classic narratives in drama, literature and film, from antiquity to the present. Is there anything special, we will ask, about representing sex, especially "wrong" kinds of sex? What might these stories teach us about the way we read in general? Along the way, the course will also provide an introduction to the study of sexuality and queer studies, as well as training in critical reading and cultural analysis. By supplementing classic literary accounts by authors such as Shakespeare, Pushkin, Flaubert, Chekhov, Bataille, de Sade, Proust with films by such figures as Fellini and Pasolini, we will analyze the possibilities and limitations of the different genres and forms under discussion, including novels, films, short stories, and drama. What can these forms show us (or not show us) about desire, gender, family and social obligation? We will apply a range of critical approaches to place these narratives of "bad" or "kinky" or "sinful" sexuality in a social and literary context, including formal analyses of narrative and style, feminist criticism, Marxist and sociological analyses of the family, and psychoanalytic understandings of desire and family life.
For BA Students: Arts and Letters Sector
Taught by: Knudson
One-term course offered either term
Also Offered As: COML 127, GSWS 125, REES 125
Activity: Seminar
1.0 Course Unit
Notes: All readings and discussions in English.

CIMS 130 Advanced Screenwriting
This is a workshop style course for students who have completed a screenwriting class, or have a draft of a screenplay they wish to improve or want to learn everything in one shot and are ready to do a lot of writing, and even more rewriting.
Taught by: Kathleen DeMarco Van Cleve
One-term course offered either term
Also Offered As: ENGL 130
Activity: Seminar
1.0 Course Unit

CIMS 132 Chinese Cinema
This course examines the visual culture of China during the early republican and revolutionary periods by focusing on documentaries and operas designed for political purposes. It proposes to investigate the relation between cultural production and political ideologies. It is expected that the students develop a rigorous understanding and comprehensive knowledge of cinematic language and methodological issues related to the field. The course requirement includes two exams, terms papers, pop quiz, and some possible additional assignments.
Taught by: Lin
Course not offered every year
Also Offered As: EALC 132, EALC 532
Activity: Lecture
1.0 Course Unit

CIMS 150 Water Worlds: Cultural Responses to Sea Level Rise & Catastrophic Flooding
As a result of climate change, the world that will take shape in the course of this century will be decidedly more inundated with water than we're accustomed to. The polar ice caps are melting, glaciers are retreating, ocean levels are rising, polar bear habitat is disappearing, countries are jockeying for control over a new Arctic passage, while low-lying cities and small island nations are confronting the possibility of their own demise. Catastrophic flooding events are increasing in frequency, as are extreme droughts. Hurricane-related storm surges, tsunamis, and raging rivers have devastated regions on a local and global scale. In this seminar we will turn to the narratives and images that the human imagination has produced in response to the experience of overwhelming watery invasion, from Noah to New Orleans. Objects of analysis will include mythology, ancient and early modern diluvialism, literature, art, film, and commemorative practice. The basic question we'll be asking is: What can we learn from the humanities that will be helpful for confronting the problems and challenges caused by climate change and sea level rise?
For BA Students: Arts and Letters Sector
Taught by: Richter, Simon
Course not offered every year
Also Offered As: COML 151, ENVS 150, GRMN 150
Activity: Lecture
1.0 Course Unit

CIMS 151 Contemporary Fiction & Film in Japan
This course will explore fiction and film in contemporary Japan, from 1945 to the present. Topics will include literary and cinematic representation of Japan's war experience and post-war reconstruction, negotiation with Japanese classics, confrontation with the state, and changing ideas of gender and sexuality. We will explore these and other questions by analyzing texts of various genres, including film and film scripts, novels, short stories, manga, and academic essays. Class sessions will combine lectures, discussion, audio-visual materials, and creative as well as analytical writing exercises. The course is taught in English, although Japanese materials will be made available upon request. No prior coursework in Japanese literature, culture, or film is required or expected; additional secondary materials will be available for students taking the course at the 600 level. Writers and film directors examined may include: Kawabata Yasunari, Hayashi Fumiko, Abe Kobo, Mishima Yukio, Oe Kenzaburo, Yoshimoto Banana, Ozu Yasujiro, Naruse Mikio, Kurosawa Akira, Imamura Shohei, Koreeda Hirokazu, and Beat Takeshi.
For BA Students: Arts and Letters Sector
Taught by: Kano
Course not offered every year
Also Offered As: COML 256, EALC 151, EALC 551, GSWS 257
Activity: Lecture
1.0 Course Unit
CIMS 159 Modern Hebrew Literature and Film in Translation: Autobiography
This course examines cinematic and literary portrayals of childhood. While Israeli works constitute more than half of the course's material, European film and fiction play comparative roles. Many of the works are placed, and therefore discussed, against a backdrop of national or historical conflicts. Nonetheless, private traumas (such as madness, abuse, or loss) or an adult's longing for an idealized time are often the central foci of the stories. These issues and the nature of individual and collective memory will be discussed from a psychological point of view. Additionally, the course analyzes how film, poetry and prose use their respective languages to reconstruct the image of childhood; it discusses the authors and directors struggle to penetrate the psyche of a child and to retrieve fragments of past events.
For BA Students: Arts and Letters Sector
Taught by: Gold
One-term course offered either term
Also Offered As: COML 282, JWST 154, NELC 159
Activity: Lecture
1.0 Course Unit

CIMS 164 Russian and East European Film from the October Revolution to World War II
This course presents the Russian contribution to world cinema before WWII - nationalization of the film industry in post revolutionary Russia, the creation of institutions of higher education in filmmaking, film theory, experimentation with the cinematic language, and the social and political reflex of cinema. Major themes and issues involve: the invention of montage, Kuleshov effect, the means of visual propaganda and the cinematic component to the communist cultural revolutions, party ideology and practices of social-engineering, cinematic response to the emergence of the totalitarian state. Great filmmaker and theorist in discussion include Vertov, Kuleshov, Eisenstein, Pudovkin, Medvedkin and others.
Taught by: Todorov
Course not offered every year
Also Offered As: REES 164
Activity: Lecture
1.0 Course Unit

CIMS 165 Russian and East European Film after World War II
This course examines the Russian and East European contribution to world cinema after WWII - Stalinist aesthetics and desalinization, WWII in film, the installation of totalitarianism in Eastern Europe and the Cold War in film, the fall of the Berlin Wall, the collapse of the Soviet Union and the post-soviet condition, cinematic representations of Yugoslavia's violent breakup; the new Romanian waive. Major filmmakers in discussion include Kalatozov, Tarkovsky, Wajda, Polanski, Forman, Mentzel, Sabo, Kusturitsa, Konchalovsky, Mikhalkov and others.
Taught by: Todorov
Course not offered every year
Also Offered As: REES 165
Activity: Lecture
1.0 Course Unit

CIMS 166 Arab/Israeli Conflict in Literature and Film
This course will explore the origins, the history and, most importantly, the literary and cinematic art of the struggle that has endured for a century over the region that some call the Holy Land, some call Eretz Israel and others call Palestine. We will also consider religious motivations and interpretations that have inspired many involved in this conflict as well as the political consequences of world wars that contributed so greatly to the reconfiguration of the Middle East after the fall of the Ottoman Empire, and after the revelations of the Holocaust in Western Europe. While we will rely on a textbook for historical grounding, the most significant material we will use to learn this history will be films, novels, and short stories. Can the arts lead us to a different understanding of the lives lived through what seems like unending crisis?
Taught by: Troutt-Powell
One-term course offered either term
Also Offered As: HIST 166, NELC 137
Activity: Lecture
1.0 Course Unit

CIMS 180 Film Culture in Residence
Taught by: Gentili, Donovan
Two terms. student must enter first term.
Activity: Seminar
0.5 Course Units

CIMS 201 Topics in Film History
This topic course explores aspects of Film History intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 391, COML 201, ENGL 291
Activity: Seminar
1.0 Course Unit

CIMS 202 Topics in Film Studies
This topic course explores aspects of Film Practice intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 289, COML 292, ENGL 292
Activity: Seminar
1.0 Course Unit
CIMS 204 Sicily on Page and Screen
What images come to mind when we hear the words Sicily and Sicilians? Often our thoughts range from scenic vacation spots, delicious seafood and cannoli, and sweet grandmothers dressed in black, to mafia violence, vendettas, and the deep-rooted code of silence, omerta. But, how did these ideas get to us? Is there truth in them? Is there more to this island and its people? Through careful analysis of literary and cinematic representations of this Italian region, and those that do and have inhabited it, we will trace and analyze how Sicilians have represented themselves, how mainland Italians have interpreted Sicilian culture, how outsiders have understood these symbols, how our own perceptions shaped what we thought we knew about this place and, finally, how our own observations will have evolved throughout our studies. We will watch films such as Tornatore's Cinema paradiso and Coppola's The Godfather II, and read texts such as Lampedusa's The Leopard and Maraini’s Bagheria. This course aims to increase students' understanding and knowledge of the Sicilian socio-cultural system. It will help students develop their ability to understand and interpret Sicilian culture through close analysis of its history, values, attitudes, and experiences, thereby allowing them to better recognize and examine the values and practices that define their own, as well as others', cultural frameworks.
Taught by: Broccia
Course usually offered summer term only
Also Offered As: COML 208, ENGL 083, ITAL 205
Activity: Seminar
1.0 Course Unit
Notes: Course taught in English. Course Materials in English. There are no prerequisites for this course.

CIMS 206 Italian History on Screen: How Movies Tell the Story of Italy
How has our image of Italy arrived to us? Where does the story begin and who has recounted, rewritten, and rearranged it over the centuries? In this course, we will study Italy's rich and complex past and present. We will carefully read literary and historical texts and thoughtfully watch films in order to attain an understanding of Italy that is as varied and multifaceted as the country itself. Group work, discussions and readings will allow us to examine the problems and trends in the political, cultural and social history from ancient Rome to today. We will focus on: the Roman Empire, Middle Ages, Renaissance, Unification, Turn of the Century, Fascist era, World War II, post-war and contemporary Italy.
For BA Students: Arts and Letters Sector
Taught by: Veneziano
One-term course offered either term
Also Offered As: COML 206, ITAL 204
Activity: Seminar
1.0 Course Unit

CIMS 223 Post War Japanese Cinema
Course not offered every year
Also Offered As: ARTH 290, ARTH 690, EALC 156, EALC 556
Activity: Lecture
1.0 Course Unit

CIMS 225 Topics Theatre & Cinema
This topic course explores aspects of Film and Theater intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ENGL 276, THAR 275, URBS 274
Activity: Seminar
1.0 Course Unit

CIMS 230 Topics in Brazilian Culture
Taught by: Flannery
Course not offered every year
Also Offered As: LALS 240, PRTG 240
Activity: Seminar
1.0 Course Unit

CIMS 240 Modern Italian Culture
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ITAL 288
Activity: Seminar
1.0 Course Unit

CIMS 244 Metropolis: Culture of the City
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: COML 254, GRMN 244, URBS 244
Activity: Lecture
1.0 Course Unit

CIMS 245 French Cinema
This topic course explores aspects of French Cinema. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Met
Course usually offered in fall term
Also Offered As: FREN 230
Activity: Lecture
1.0 Course Unit

CIMS 250 German Cinema
Andrei Tarkovsky is universally acknowledged to be the greatest Soviet filmmaker of the last half of the twentieth century. In Kurosawas assessment following Tarkovskys death in the late 1980s, he had no equal among film directors alive now. In Ingmar Bergmans words, Tarkovskys work was a miracle. His films are beautiful, intellectually challenging, and spiritually profound. They range from Ivans Childhood, an exploration of wartime experience through the eyes of a child; to Solaris, a philosophical essay in the form of a science-fiction thriller; to Andrei Rublev, an investigation of the power of art and spirituality. In this course, we will study Tarkovskys films and life, with attention both to his formal and artistic accomplishments, his thought and writings concerning art and film, and the cultural and political contexts of his work.
Taught by: Richter, MacLeod
Course not offered every year
Also Offered As: REES 250
Activity: Seminar
1.0 Course Unit
### CIMS 258 German Cinema
Course not offered every year  
Also Offered As: COML 270, GRMN 258  
Activity: Lecture  
1.0 Course Unit

### CIMS 259 Topics German Cinema
Course not offered every year  
Also Offered As: COML 261, GRMN 259, GRMN 550  
Activity: Lecture  
1.0 Course Unit

### CIMS 261 Topics In 20th-Century Literature
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at [http://cinemastudies.sas.upenn.edu/](http://cinemastudies.sas.upenn.edu/) for a description of the current offerings.  
Course not offered every year  
Also Offered As: ENGL 261, JWST 262  
Activity: Seminar  
1.0 Course Unit

### CIMS 266 Topics Law & Literature
Course not offered every year  
Also Offered As: ENGL 266  
Activity: Seminar  
1.0 Course Unit

### CIMS 267 Computer Animation
Through a series of studio projects this course introduces techniques of 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling through animation performance and montage. Students will develop new sensitivities to movement, composition, cinematography, editing, sound, color and lighting.  
One-term course offered either term  
Also Offered As: FNAR 267, FNAR 567  
Prerequisite: FNAR 264  
Activity: Studio  
1.0 Course Unit

### CIMS 268 Topics In Film and Media
This topic course explores aspects of Asian-American Literature and Cinema intensively. Specific course topics vary from year to year. See the Cinema Studies website at [http://cinemastudies.sas.upenn.edu/](http://cinemastudies.sas.upenn.edu/) for a description of the current offerings.  
Course not offered every year  
Also Offered As: ASAM 202, ENGL 272  
Activity: Lecture  
1.0 Course Unit

### CIMS 269 Topics In 20th-Century American Literature
This course examines American literature and culture of the 20th century by looking at and through major literary movements, key writers, and significant events that have had a profound impact on American culture. It explores the cultural, historical, and social contexts that shaped the major literary movements and genres of the 20th century, and examines the role of American literature in society.  
Course not offered every year  
Also Offered As: ENGL 272, THAR 272  
Activity: Lecture  
1.0 Course Unit

### CIMS 270 Topics In Russian History In Film
This course draws on fictional, dramatic and cinematic representations of Russian history based on Russian as well as non-Russian sources and interpretations. The analysis targets major modes of imagining, such as narrating, showing and reenacting historical events, personae and epochs justified by different, historically mutating ideological postulates and forms of national self-consciousness. Common stereotypes of picturing Russia from "foreign" perspectives draw special attention. The discussion involves the following themes and outstanding figures: the mighty autocrats Ivan the Terrible, Peter the Great, and Catherine the Great; the tragic ruler Boris Godunov; the brazen rebel and royal impostor Pugachev; the notorious Rasputin, his uncanny powers, sex-appeal, and court machinations; Lenin and the October Revolution; images of war; times of construction and times of collapse of the Soviet Colossus.  
Course not offered every year  
Also Offered As: REES 275  
Activity: Lecture  
1.0 Course Unit

### CIMS 271 American Musical Theatre
The American musical is an unapologetically popular art form, but many of the works that come from this tradition have advanced and contributed to the canon of theatre as a whole. In this course we will focus on both music and texts to explore ways in which the musical builds on existing theatrical traditions, as well as alters and reshapes them. Finally, it is precisely because the musical is a popular theatrical form that we can discuss changing public tastes, and the financial pressures inherent in mounting a production. Beginning with early roots in operetta, we will survey the works of prominent writers in the American musical theatre, including Kern, Berlin, Gershwin, Porter, Rodgers, Hart, Hammerstein, Bernstein, Sondheim and others. Class lecture/discussions will be illustrated with recorded examples.  
Taught by: Fox  
Course not offered every year  
Also Offered As: ENGL 285, THAR 271  
Activity: Seminar  
1.0 Course Unit

### CIMS 272 Topics In Asian American Literature
This topic course explores aspects of Asian-American Literature and Cinema intensively. Specific course topics vary from year to year. See the Cinema Studies website at [http://cinemastudies.sas.upenn.edu/](http://cinemastudies.sas.upenn.edu/) for a description of the current offerings.  
Course not offered every year  
Also Offered As: ASAM 202, ENGL 272  
Activity: Seminar  
1.0 Course Unit

### CIMS 273 American Theatre and Performance
This course examines the development of the modern American theatre from the turn of the century to the present day. Progressing decade by decade the course investigates the work of playwrights such as Eugene O'Neil, Arthur Miller, Tennessee Williams, Edward Albee, David Mamet, August Wilson and Tony Kushner; theatre companies such as the Provincetown Players and the Group Theatre, directors, actors, and designers. Some focus will also be given to major theatrical movements such as the Federal Theatre Project, Off-Broadway, regional theatre, experimental theatre of the Sixties, and feminist theatre.  
Taught by: Schlatter and Malague  
Course not offered every year  
Also Offered As: ENGL 267, THAR 272  
Activity: Lecture  
1.0 Course Unit

### CIMS 275 Russian History in Film
This course draws on fictional, dramatic and cinematic representations of Russian history based on Russian as well as non-Russian sources and interpretations. The analysis targets major modes of imagining, such as narrating, showing and reenacting historical events, personae and epochs justified by different, historically mutating ideological postulates and forms of national self-consciousness. Common stereotypes of picturing Russia from "foreign" perspectives draw special attention. The discussion involves the following themes and outstanding figures: the mighty autocrats Ivan the Terrible, Peter the Great, and Catherine the Great; the tragic ruler Boris Godunov; the brazen rebel and royal impostor Pugachev; the notorious Rasputin, his uncanny powers, sex-appeal, and court machinations; Lenin and the October Revolution; images of war; times of construction and times of collapse of the Soviet Colossus.  
Course not offered every year  
Also Offered As: REES 275  
Activity: Lecture  
1.0 Course Unit

### CIMS 276 Topics In 20th-Century American Literature
This course examines the development of the modern American theatre from the turn of the century to the present day. Progressing decade by decade the course investigates the work of playwrights such as Eugene O'Neil, Arthur Miller, Tennessee Williams, Edward Albee, David Mamet, August Wilson and Tony Kushner; theatre companies such as the Provincetown Players and the Group Theatre, directors, actors, and designers. Some focus will also be given to major theatrical movements such as the Federal Theatre Project, Off-Broadway, regional theatre, experimental theatre of the Sixties, and feminist theatre.  
Taught by: Schlatter and Malague  
Course not offered every year  
Also Offered As: ENGL 267, THAR 272  
Activity: Lecture  
1.0 Course Unit

### CIMS 277 Russian History in Film
This course draws on fictional, dramatic and cinematic representations of Russian history based on Russian as well as non-Russian sources and interpretations. The analysis targets major modes of imagining, such as narrating, showing and reenacting historical events, personae and epochs justified by different, historically mutating ideological postulates and forms of national self-consciousness. Common stereotypes of picturing Russia from "foreign" perspectives draw special attention. The discussion involves the following themes and outstanding figures: the mighty autocrats Ivan the Terrible, Peter the Great, and Catherine the Great; the tragic ruler Boris Godunov; the brazen rebel and royal impostor Pugachev; the notorious Rasputin, his uncanny powers, sex-appeal, and court machinations; Lenin and the October Revolution; images of war; times of construction and times of collapse of the Soviet Colossus.  
Course not offered every year  
Also Offered As: REES 275  
Activity: Lecture  
1.0 Course Unit

### CIMS 278 Art and Business of Film
The course will explore how a screenplay is conceptualized and developed, the role of agency relationships in the film business, and - casting as wide a net as possible - the financing, production, direction, distribution, exhibition and marketing of both independent and studio films. A combination of lectures by instructors and practitioners, case studies, film screenings, and consulting projects with independent and Hollywood creators, packagers, financiers, exhibitors, distributors and publicists will illustrate the relationship between the art of film and the business of film. Guests will include screenwriters, agents, producers, directors, distributors, film festival curators and film critics. In short, we will try to cover all aspects of making a film, and explore that often-tricky intersection of art and commerce.  
Taught by: DeMarco & Van Cleve  
One-term course offered either term  
Activity: Seminar  
1.0 Course Unit
CIMS 289 Mixed Media Animation
Mixed Media Animation is a contemporary survey of stop-motion animation concepts and techniques. Students use digital SLR cameras, scanners and digital compositing software to produce works in hand-drawn animation, puppet and clay animation, sand animation, and multiplane collage animation. Screenings and discussions in the course introduce key historical examples of animation demonstrating how these techniques have been used in meaningful ways. Students then learn how to composite two or more of these methods with matte painting, computer animation or video.
Course usually offered in spring term
Also Offered As: FNAR 289, FNAR 589
Prerequisite: FNAR 264
Activity: Studio
1.0 Course Unit

CIMS 293 Facing America
This course explores the visual history of race in the United States as both self-fashioning and cultural mythology by examining the ways that conceptions of Native American, Latino, and Asian identity, alongside ideas of Blackness and Whiteness, have combined to create the various cultural ideologies of class, gender, and sexuality that remain evident in historical visual and material culture. We also investigate the ways that these creations have subsequently helped to launch new visual entertainments, including museum spectacles, blackface minstrelsy, and early film, from the colonial period through the 1940s.
Taught by: Shaw, Staff
Course not offered every year
Also Offered As: AFRC 294, ARTH 274, ARTH 674, ASAM 294, LALS 274
Activity: Lecture
1.0 Course Unit

CIMS 295 Topics in Cultural Studies
This topic course explores aspects of Film Cultural Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Decherney
Course not offered every year
Also Offered As: ARTH 293, COML 295, ENGL 295
Activity: Seminar
1.0 Course Unit

CIMS 300 Topics in Italian History, Literature, and Culture
This topic course explores aspects of Film in others arts intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: COML 300, ENGL 231, ITAL 300
Activity: Seminar
1.0 Course Unit

CIMS 301 French Identity in the Twentieth Century
One-term course offered either term
Also Offered As: FREN 301, GSWS 301
Activity: Seminar
1.0 Course Unit

CIMS 303 Queer Cinema
Course not offered every year
Also Offered As: COML 303, GSWS 302
Activity: Seminar
1.0 Course Unit

CIMS 305 Cinema and Media
This course will provide an introduction to some of the most important film theory debates, and allow us to explore how writers and filmmakers from different countries and historical periods have attempted to make sense of the changing phenomenon known as "cinema," to think cinematically. Topics under consideration may include: spectatorship, authorship, the apparatus, sound, editing, realism, race, gender and sexuality, stardom, the culture industry, the nation and decolonization, what counts as film theory and what counts as cinema, and the challenges of considering film theory in a global context, including the challenge of working across languages. There will be no screenings for this course. No knowledge of film theory is presumed. Course requirements: attendance at lecture and participation in lecture and section discussions; canvas postings; 1 in-class midterm; 1 take-home final.
Taught by: Redrobe
Course not offered every year
Also Offered As: ARTH 295, ARTH 695, COML 299, ENGL 305, GSWS 295
Activity: Lecture
1.0 Course Unit

CIMS 320 Topics in Animation
This topic course explores multiple and different aspects of Animation. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 387, ENGL 302, FNAR 320
Activity: Seminar
1.0 Course Unit

CIMS 340 Italian Cinema
This topic course explores multiple and different aspects of Italian Cinema. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Trentin
Course not offered every year
Activity: Seminar
1.0 Course Unit
CIMS 344 Documentary Experiments in Urban Research
What can video art, experimental documentary, and sensory ethnography teach us about the practice of urban research? How can we build on the traditions of first person and essay cinema to produce compelling documents of our own questions and findings? This course surveys a range of film and video works on themes such as the production of space, urban nature, infrastructure, and collective memory. Taken as a genre, these time-based works provide a powerful model for training scholars’ observational skills, conceptualizing scales of analysis, and engaging broader publics in urban research. In this course, we will explore this audiovisual genre in dialogue with selected theoretical, ethnographic, and case study readings in urban studies. As an advanced theory-practice course, it combines seminar readings and discussion with regular screenings and a series of workshops on photo, video, audio, and postproduction skills. The course will provide a general fluency in contemporary urban research, with particular emphasis on urban political ecology. In dialogue with this scholarship, students will develop and situate their own experimental documentary research projects.
Taught by: Mendelsohn
Course not offered every year
Also Offered As: ANTH 344, URBS 344
Activity: Seminar
1.0 Course Unit

CIMS 347 Gender History and American Film
More than any other medium, the motion pictures fostered new ideals and images of modern womanhood and manhood in the United States. Throughout the twentieth century, gender representations on the screen bore a complex relationship to the social, economic, and political transformations marking the lives and consciousness of American men and women. This course explores the history of American gender through film. It treats the motion pictures as a primary source that, juxtaposed with other kinds of historical evidence, opens a window onto gendered work, leisure, sexuality, family life, and politics. We will view a wide range of Hollywood motion pictures since 1900, as well as films by blacklisted artists, feminists, and independent producers.
Taught by: Peiss
Course usually offered in spring term
Also Offered As: GSWS 347, HIST 347
Activity: Seminar
1.0 Course Unit

CIMS 346 Russian Cinema and Culture
What’s so funny, Mr. Chekhov? This question is often asked by critics and directors who still are puzzled with Chekhov’s definition of his four major plays as comedies. Traditionally, all of them are staged and directed as dramas, melodramas, or tragedies. Should we cry or should we laugh at Chekhovian characters who commit suicide, or are killed, or simply cannot move to a better place of living? Is the laughable synonymous to comedy and the comic? Should any fatal outcome be considered tragic? All these and other questions will be discussed during the course. The course is intended to provide the participants with a concept of dramatic genre that will assist them in approaching Chekhov’s plays as comedies. In addition to reading Chekhov’s works, Russian and western productions and film adaptations of Chekhov’s works will be screened. Among them are, Vanya on 42nd Street with Andre Gregory, and Four Funny Families. Those who are interested will be welcome to perform and/or direct excerpts from Chekhov’s works.
Course not offered every year
Also Offered As: REES 426
Activity: Seminar
1.0 Course Unit

CIMS 370 Blacks in American Film and Television
An examination and analysis of the changing images and achievements of African Americans in motion pictures and television. The first half of the course focuses on African-American film images from the early years of D.W. Griffith’s “renegade bucks” in The Birth of a Nation (1915); to the comic servants played by Steppin Fetchit, Hattie McDaniel, and others during the Depression era; to the post-World War II New Negro heroes and heroines of Pinky (1949) and The Defiant Ones (1958); to the rise of the new movement of African American directors such as Spike Lee (Do the Right Thing), Julie Dash (Daughters of the Dust), Charles Burnett, (To Sleep With Anger) and John Singleton (Boyz N the Hood). The second half explores television images from the early sitcoms “Amos ‘n Andy” and “Beulah” to the “Cosby Show,” “Fresh Prince of Bel Air,” and “Martin.” Foremost this course will examine Black stereotypes in American films and television—and the manner in which those stereotypes have reflected national attitudes and outlooks during various historical periods. This course will also explore the unique “personal statements” and the sometimes controversial “star personas” of such screen artists as Sidney Poitier, Dorothy Dandridge, Paul Robeson, Richard Pryor, Oscar Micheaux, Spike Lee, Bill Cosby, Eddie Murphy, and Whoopi Goldberg. The in-class screenings and discussions will include such films as Show Boat (1936), the independently produced “race movies” of the 1930s and 1940s, Cabin in the Sky (1943), The Defiant Ones (1958), Imitation of Life (the 1959 remake), Super Fly (1972), and She’s Gotta Have It (1986) and such television series as “I Spy,” “Julia,” “Good Times,” “The Jeffersons,” “Roots,” “A Different World,” “I’ll Fly Away,” “LA Law,” and “Hangin’ With Mr. Cooper.”
Taught by: Bogle
One-term course offered either term
Also Offered As: AFRC 400
Activity: Seminar
1.0 Course Unit
CIMS 378 Global Media
This course explores a broad media landscape through new critical and conceptual approaches. It is designated as a Benjamin Franklin Seminar. This course maps the footprints of television at a global scale. Adopting comparative approaches, we will be studying TV's formation of national and global discourses, and thereby recognizing not only television's impact on processes of globalization, but also the ability of television to matter globally. Working through concepts of "broadcasting," "flow," "circulation," and "circumvention," the course examines the movement of (and blocks encountered by) television programs and signals across national borders and cultures. The course particularly focuses on how global television cultures have been transformed due to shifts from broadcasting technologies to (Internet) streaming services? Navigating from United States and Cuba to India and Egypt, the readings in the course illuminate how particular televisual genres, institutions, and reception practices emerged in various countries during specific historical periods. We shall be addressing a range of questions: what kind of global phenomenon is television? Can we study television in countries where we do not know the existing local languages? In what different ways (through what platforms, interfaces, and screens) do people in different continents access televisual content? What explains the growing transnational exports of Turkish and Korean TV dramas? What is the need to historically trace the infrastructural systems like satellites (and optical fiber cables) that made (and continue to make) transmission of television programming possible across the world? How do fans circumvent geo-blocking to watch live sporting events? Assignments include submitting weekly discussion questions and a final paper. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Taught by: Mukherjee
One-term course offered either term
Also Offered As: ARTH 379, ENGL 378
Activity: Seminar
1.0 Course Unit

CIMS 380 Contemp Spanish Lit
Course not offered every year
Also Offered As: SPAN 380
Activity: Seminar
1.0 Course Unit

CIMS 382 Horror Cinema
The purpose of this course is to provide an introduction to the history and main themes of the supernatural/horror film from a comparative perspective. Films considered will include: the German expressionist masterworks of the silent era, the Universal classics of the 30's and the low-budget horror films produced by Val Lewton in the 40's for RKO in the US, the 1950's color films of sex and violence by Hammer studios in England, Italian Gothic horror or giallo (Mario Brava) and French lyrical macabre (Georges Franju) in the 60's, and on to contemporary gore. In an effort to better understand how the horror film makes us confront our worst fears and our most secret desires alike, we will look at the genre's main iconic figures (Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde, etc.) as well as issues of ethics, gender, sexuality, violence, spectatorship through a variety of critical lenses (psychoanalysis, socio-historical and cultural context, aesthetics...).
Taught by: Met
Course not offered every year
Also Offered As: FREN 382
Activity: Lecture
1.0 Course Unit
Notes: Two 200-level French courses taken at Penn or equivalent are required for FREN 382. There are no pre-requisites for CIMS 382. The course will be taught in English.

CIMS 385 Studies in Spanish Culture
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at cinemastudies.sas.upenn.edu/courses for a description of the current offerings.
One-term course offered either term
Also Offered As: LALS 386, SPAN 386
Activity: Seminar
1.0 Course Unit

CIMS 386 Paris in Film
Course not offered every year
Also Offered As: FREN 386
Activity: Lecture
1.0 Course Unit

CIMS 387 The Holocaust in Italian Literature and Film
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
Course not offered every year
Also Offered As: ITAL 384
Activity: Seminar
1.0 Course Unit

CIMS 390 Introduction to Spanish American Literature
Course offered spring; odd-numbered years
Also Offered As: COML 390, GSWS 391, LALS 396, SPAN 390
Activity: Seminar
1.0 Course Unit

CIMS 392 Topics In Film Studies
This topic course explores aspects of Cinema Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Corrigan
Course not offered every year
Also Offered As: ARTH 389, COML 391, ENGL 392
Activity: Seminar
1.0 Course Unit
CIMS 393 Topics in Cinema & Media
Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Redrobe
Course not offered every year
Also Offered As: AFRC 393, ARTH 393, ENGL 301, GSWS 394
Activity: Seminar
1.0 Course Unit

CIMS 396 Studies in Spanish American Culture
Course not offered every year
Also Offered As: GSWS 396, LALS 397, SPAN 396
Prerequisite: SPAN 219 or SPAN 223
Activity: Seminar
1.0 Course Unit

CIMS 397 History of Spanish American Culture
Course not offered every year
Also Offered As: GSWS 397, LALS 398, SPAN 397
Activity: Seminar
1.0 Course Unit

CIMS 430 Nationalism and Ethnic Conflict in Film
Course not offered every year
Also Offered As: REES 430
Activity: Seminar
1.0 Course Unit

CIMS 432 Fate and Chance in Literature and Film
Course not offered every year
Also Offered As: COML 196, REES 432
Activity: Seminar
1.0 Course Unit

CIMS 498 Cinema Studies Honor Thesis
Two terms. student must enter first term.
Prerequisites: Completion of 13 Cinema Studies courses, a GPA of 3.5 or higher in the major, and a grade of A- or above for the senior thesis.
Activity: Independent Study
0.5 Course Units
Notes: This is a year-long course. 1 c.u. will be awarded upon completion.

CIMS 500 MLA Seminars in Cinema
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at cinemastudies.sas.upenn.edu/courses for a description of the current offerings.
Course not offered every year
Also Offered As: ENGL 466
Activity: Seminar
1.0 Course Unit

CIMS 502 Masters in Liberal Arts Proseminar
Topic varies. Summer 2019: Murals have long seduced the imagination of American artists and viewers. Rendered on a grand scale, murals address groups rather than individuals; cladding the walls and ceilings of courthouses, schools, lobbies, and private homes, they insert fine art into the flows and currents of daily life. This class uses the mural as a means to explore broader questions about nation, history, identity, and public space in American art from the nineteenth century through the present day. What are the politics of making art for display on a city building rather than inside a museum? How have artists used scale and architectural space to craft compelling narratives and monuments? Topics covered will include murals of the American Renaissance, the modern Mexican mural movement, architectural decoration, the New Deal art programs, and today's community mural movement, among others. We will focus in particular on the rich history of mural making in Philadelphia, known around the world for its contemporary mural scene.
Course not offered every year
Also Offered As: ARTH 505, COML 510, GSWS 574
Activity: Seminar
1.0 Course Unit

CIMS 505 Electronic Literary Studies Proseminar
One-term course offered either term
Also Offered As: ARTH 506, COML 504, ENGL 505
Activity: Seminar
1.0 Course Unit

CIMS 506 Religion & Cinema
Course usually offered in spring term
Also Offered As: RELS 505
Activity: Seminar
1.0 Course Unit

CIMS 515 Topics in Criticism and Theory
This graduate topic course explores aspects of Cinema Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 573, COML 570, ENGL 573, GRMN 573, REES 683
Activity: Seminar
1.0 Course Unit

CIMS 528 Modern Spain and Hispanic America
Topics vary. Please see the Spanish Department's website for the current course description: https://www.sas.upenn.edu/hispanic-portuguese-studies/pc
Course not offered every year
Also Offered As: SPAN 528
Activity: Seminar
1.0 Course Unit

CIMS 539 Penn-In-Kenya
Course usually offered summer term only
Activity: Seminar
1.0 Course Unit

CIMS 572 Topics in African Literature
Course not offered every year
Also Offered As: AFRC 572, COML 575, ENGL 572
Activity: Seminar
1.0 Course Unit
CIMS 575 Russian History in Film
Also Offered As: REES 574
Activity: Seminar
1.0 Course Unit

CIMS 580 Rec Issue in Crit Theory
Course not offered every year
Also Offered As: COML 590, ENGL 590, GSWS 589, LALS 590
Activity: Seminar
1.0 Course Unit

CIMS 584 20th-Century Italian Fiction and Film
Course not offered every year
Also Offered As: ITAL 584
Activity: Seminar
1.0 Course Unit

CIMS 590 Topics in Cinema & Media
This topic course explores multiple and different aspects of Cinema and Media. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 593, COML 599, ENGL 593
Activity: Seminar
1.0 Course Unit

CIMS 592 20th Century Lit & Theory
Course not offered every year
Also Offered As: COML 592, ENGL 592
Activity: Seminar
1.0 Course Unit

CIMS 595 Copyright and Culture
This graduate topic course explores aspects of copyright in Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Decherney
Course not offered every year
Also Offered As: AFRC 594, ENGL 595
Activity: Seminar
1.0 Course Unit

CIMS 596 Topics in Contemporary Art
Topic varies. An experimental class for artists and scholars. Organized around a series of case studies of artists, collectives, infrastructures, and curatorial projects, the course includes: in-class discussion and viewing; workshops with class visitors; site visits; participation in small reading groups. In the first half of the class, students will complete some short assignments. In addition, students will complete a final project that is intentionally open in terms of form. The project, which can be collective or individual in nature, will enable an in-depth material investigation of one of the threads of the class.
One-term course offered either term
Also Offered As: ARTH 596, ENGL 596, FNAR 605, GSWS 596
Activity: Seminar
1.0 Course Unit

CIMS 599 Independent Study
One-term course offered either term
Activity: Independent Study
1.0 Course Unit

CIMS 612 Film Noir
Course not offered every year
Also Offered As: FREN 612
Activity: Seminar
1.0 Course Unit

CIMS 682 Topics: Literature and Film
Course not offered every year
Also Offered As: COML 680, GSWS 682, ITAL 682
Activity: Seminar
1.0 Course Unit

CIMS 694 Mexican Cinema
This seminar will address the specificity and uniqueness of Spanish America’s cultural production, that is, those elements that make the Spanish American case differ from the paradigmatic postcolonial situation, and which make recent developments in postcolonial studies not fully applicable to it. We will explore these issues in the context of the literary production of the twentieth century in Spanish America from roughly the twenties to the present, that is, the epoch encompassing the larger metropolitan cultural phenomena of Modernism and Postmodernism.
Course not offered every year
Also Offered As: LALS 694, SPAN 694
Activity: Seminar
1.0 Course Unit

CIMS 793 Topics in Cinema and Media
Topic varies.
Course not offered every year
Also Offered As: ARTH 793
Activity: Seminar
1.0 Course Unit

CIMS 899 Independent Study
Course not offered every year
Activity: Independent Study
1.0 Course Unit