CINEMA AND MEDIA STUDIES (CIMS)

CIMS 014 Adaptations: From Paper To Screen
One-term course offered either term
Activity: Seminar
1 Course Unit

CIMS 015 Freshman Seminar in Cinema and Media Studies
This topic course explores aspects of Cinema and Media Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website <cinemastudies.sas.upenn.edu/> for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1 Course Unit

CIMS 016 Freshman Seminar in Cinema and Media Studies
This topic course explores aspects of Cinema and Media Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website <cinemastudies.sas.upenn.edu/> for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1 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
Activity: Lecture
1 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
Activity: Seminar
1 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
Activity: Seminar
1 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
Activity: Seminar
1 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
Prerequisite: CINE 061 / FNAR 061
Activity: Seminar
1 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
Prerequisite: CINE 061 / FNAR 061
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

CIMS 070 Film Sound: History, Aesthetics & Subversion
Sound and Image as experienced in the cinema, are not divisible. One perception influences the other, and transforms it. While a preexisting harmony between these two senses may exist, its conventions are subject to manipulation and the whims of subversion. Film Sound tracks the technological and aesthetic history of sound for film including psychoacoustics, dialogue, music, sound fx and audio s gradual and triumphant march towards fidelity, stereo and surround sound. This course, through an historical and pedagogical romp loaded with examples throughout film history and visits by lauded audio professionals from the film world, seeks to instruct students to engage in the process of sound perception, gaining an appreciation for the art of sound as it relates to the varied phenomenological dimensions of that unique audio-visual encounter we call movies.
Taught by: Novack
One-term course offered either term
Activity: Seminar
1 Course Unit

CIMS 073 Radical Arts: Literature, Visual Arts, Theater and Cinema in the Americas
Course not offered every year
Activity: Lecture
1 Course Unit

CIMS 074 Contemp American Lit: Cont American Lit & Film
Course not offered every year
Activity: Lecture
1 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
Prerequisite: CINE 061/FNAR 061
Activity: Seminar
1 Course Unit

CIMS 081 Film Musc Post 1950 Italy
One-term course offered either term
Activity: Seminar
1 Course Unit

CIMS 093 Intro Postcolonial Lit: South African Lit/Film
Course not offered every year
Activity: Lecture
1 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
Activity: Lecture
1 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
Activity: Lecture
1 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
Activity: Lecture
1 Course Unit

CIMS 104 Study of A Period
For BA Students: Arts and Letters Sector
One-term course offered either term
Activity: Lecture
1 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 evolvement 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
Activity: Seminar
1 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
Activity: Lecture
1 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
Activity: Seminar
1 Course Unit

CIMS 118 Iranian Cinema: Gender, Politics, 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, Rakshshan Bani-Etemad, Tahmineh Milani, Jafar Panahi, Bahman Ghobadi, among others.
Taught by: Entezari
Course not offered every year
Activity: Seminar
1 Course Unit
CIMS 125 Adultery Novel
The object of this course is to analyze narratives of adultery from Shakespeare to the present and to develop a vocabulary for thinking critically about the literary conventions and social values that inform them. Many of the themes (of desire, transgression, suspicion, discovery) at the heart of these stories also lie at the core of many modern narratives. Is there anything special, we will ask, about the case of adultery—once called "a crime which contains within itself all others"? What might these stories teach us about the way we read in general? By supplementing classic literary accounts by Shakespeare, Pushkin, Flaubert, Chekhov, and Proust with films and with critical analyses, we will analyze the possibilities and limitations of the different genres and forms under discussion, including novels, films, short stories, and theatre. What can these forms show us (or not show us) about desire, gender, family and social obligation? Through supplementary readings and class discussions, we will apply a range of critical approaches to place these narratives of adultery 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
One-term course offered either term
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

CIMS 132 Chinese Cinema
One-term course offered either term
Activity: Lecture
1 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
Activity: Lecture
1 Course Unit

CIMS 159 Modern Hebrew Literature and Culture in Translation
This topic course explores aspects of Hebrew Literature, Film, and Culture. Specific course topics vary from semester to semester. See the Cinema and Media Studies website for a description of the current offerings
For BA Students: Arts and Letters Sector
Taught by: Gold
One-term course offered either term
Activity: Lecture
1 Course Unit

CIMS 164 Russian Film 1900-1945
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
Activity: Lecture
1 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
Activity: Lecture
1 Course Unit

CIMS 166 Arab-Israeli Conflict Through 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: Truitt-Powell
One-term course offered either term
Activity: Recitation
1 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
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

CIMS 205 Topics in Chinese Cinema
This course is an introduction to Chinese cinema in mainland China, Taiwan, and Hong Kong, with emphasis on the way it represents or negotiates notions of China and Chineseness, as well as national and cultural indentity. We will examine Chinese cinematic traditions in light of significant topics such as: the foundation of Chinese cinema and the rise of nationalism; film's relationship to literary and popular cultural discourses; the pursuit of modernization; aesthetic responses to political and historical upheavals and transformations; the aesthetics of revolution, diaspora and transnationalism; visualized sexualities, violence, and youth subculture; collective desires to imagine and reinvent the cultural past; the politics of memory, mourning and amnesia, among others.
Taught by: Wang, X
One-term course offered either term
Activity: Seminar
1 Course Unit

CIMS 206 Italian History on Screen
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 multifacted 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
Activity: Seminar
1 Course Unit

CIMS 210 Topics in Narrative Cinema
This topic course explores aspects of Film Narrative 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: Met
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 223 Post War Japanese Cinema
Course not offered every year
Activity: Lecture
1 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
Activity: Seminar
1 Course Unit

CIMS 232 Topics in Brazilian Culture
Taught by: Flannery
Course not offered every year
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

CIMS 244 Metropolis: Cult of City
For BA Students: Arts and Letters Sector
Course not offered every year
Activity: Lecture
1 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
Activity: Lecture
1 Course Unit

CIMS 250 German Cinema
This topic course explores aspects of German 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: Richter, MacLeod
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 257 Fascist Cinemas
For BA Students: Arts and Letters Sector
Course not offered every year
Activity: Lecture
1 Course Unit

CIMS 258 German Cinema
Course not offered every year
Activity: Lecture
1 Course Unit

CIMS 259 Topics German Cinema
Course not offered every year
Activity: Lecture
1 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/> for a description of the current offerings.
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 262 Documentary Media and Ecological Advocacy
Students will learn the history of ecology in media and create works that inform the public about ecological policy questions, considering different institutions that must be navigated along the way: information sources to funding, production, and reception. We'll consider the grant proposals to fund a documentary film and placing op-eds in magazines and newspapers and experiments in online media. We will consider works such as Pare Lorentz's 1938 film The River to Silent Spring and Al Gore's various endeavors. We will talk with filmmakers such as Josh Fox, director of Gasland. We will take a specific issue, such as plastic waste, and look at examples of advocacy across different media platforms, from photography showing the carcasses of albatross chicks with stomachs burst full of plastic scraps to documentaries about the plastic zone in the Pacific—analyzing the rhetorical strategies and aesthetic and practical effects of different approaches.
Taught by: Zuzga J.
Course not offered every year
Activity: Lecture
1 Course Unit

CIMS 266 Topics Law & Literature
Course not offered every year
Activity: Seminar
1 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
Prerequisite: FNAR 264
Activity: Studio
1 Course Unit

CIMS 271 American Musical Theatre
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 272 Asian-American Literature and Film
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/> for a description of the current offerings.
Course not offered every year
Activity: Seminar
1 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
Activity: Lecture
1 Course Unit
CIMS 275 Russian History in Film  
Course not offered every year  
Activity: Lecture  
1 Course Unit

CIMS 282 A History of Films By and About Native Americans  
Course not offered every year  
Activity: Seminar  
1 Course Unit

CIMS 285 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 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  
Prerequisite: FNAR 264  
Activity: Studio  
1 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 will 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  
Course not offered every year  
Activity: Lecture  
1 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  
Activity: Seminar  
1 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  
Activity: Seminar  
1 Course Unit

CIMS 301 Women, Film & Society Since 1944  
One-term course offered either term  
Activity: Seminar  
1 Course Unit

CIMS 303 Queer Cinema: Queer Cinema, in Theory  
Course not offered every year  
Activity: Seminar  
1 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  
Activity: Lecture  
1 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  
Activity: Seminar  
1 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 Course Unit

CIMS 365 Russian Cinema and Culture
This topic course explores aspects of Russian Culture and Film. 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
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

CIMS 380 Contemp Spanish Lit
Course not offered every year
Activity: Seminar
1 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 out 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-historial and cultural context, aesthetics,...).
Taught by: Met
One-term course offered either term
Activity: Lecture
1 Course Unit

Notes: The course will be taught in English. French credit by arrangement with Instructor.

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.
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 386 Paris in Film
Course not offered every year
Activity: Lecture
1 Course Unit

CIMS 387 Holocaust Ital Lit & Film
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 390 Intro Span Amer Lit
Course offered spring; odd-numbered years
Activity: Seminar
1 Course Unit

CIMS 392 Topics in Cinema 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
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit
CIMS 396 Studies in Spanish American Culture
Course not offered every year
Prerequisite: SPAN 219 or SPAN 223
Activity: Seminar
1 Course Unit

CIMS 397 Labor in Contemporary Latin American Literature and Film
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 416 Screenwriting
One-term course offered either term
Activity: Online Course
1 Course Unit

CIMS 430 Nationalism and Ethnic Conflict in Film
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 432 Fate/Chance in Lit & Film
Course not offered every year
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

CIMS 502 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
Activity: Seminar
1 Course Unit

CIMS 505 Electronic Lit Seminar: Copyright and Culture
One-term course offered either term
Activity: Seminar
1 Course Unit

CIMS 506 Religion & Cinema
Course usually offered in spring term
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

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

CIMS 572 Colonial/Postcolonial Fiction and Film
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 575 Russian History in Film
Activity: Seminar
1 Course Unit

CIMS 580 Rec Issue in Crit Theory: Global Media Theory
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 584 Rome and the Margins of Modernism
Course not offered every year
Activity: Seminar
1 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
Activity: Seminar
1 Course Unit

CIMS 592 20th Century Lit & Theory
Course not offered every year
Activity: Seminar
1 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
Activity: Seminar
1 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  
Activity: Seminar  
1 Course Unit

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

**CIMS 612 Film Noir**  
Course not offered every year  
Activity: Seminar  
1 Course Unit

**CIMS 682 Topics: Lit and Film**  
Course not offered every year  
Activity: Seminar  
1 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  
Activity: Seminar  
1 Course Unit

**CIMS 793 Topics in Cinema and Media**  
Topic varies.  
Course not offered every year  
Activity: Seminar  
1 Course Unit

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