

# CINEMA AND MEDIA STUDIES (CIMS)

## **CIMS 0021 Study of a Theme in Cinema**

This introduction to literary study examines a compelling theme central to a set of cinematic texts. The theme's function within specific historical contexts, within varying media technologies, and within contemporary culture, will all be emphasized. In presenting a range of materials and perspectives, this course is an ideal introduction to literary study. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Fall or Spring

Also Offered As: COML 0021, ENGL 0021

1 Course Unit

## **CIMS 0024 Study of a Theme: Monsters in Film and Literature**

This course studies literature and film featuring a wide assortment of monsters across a range of genres, cultures, and time periods. It also serves as an introduction to film analysis and readings in cultural studies and literary theory. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 0024

1 Course Unit

## **CIMS 0041 Study of a Period in Cinematic History**

This is an introduction to the study of cinema and culture through a survey of works from a specific historical period. This course is ideal for students wishing to explore a significant era, and it presents a range of films and contexts for understanding the cultural products of a period. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Fall or Spring

Also Offered As: COML 0041, ENGL 0041

1 Course Unit

## **CIMS 0050 In Dark Times: The Dystopian Imagination in Literature and Film**

This course will offer a guided introduction to the one of the most resilient genres of the human imagination: dystopian and apocalyptic fiction. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 1521

1 Course Unit

## **CIMS 0080 Laughter and Tricky Topics**

This course takes a comparative approach to studying the philosophy and praxis of laughter in a variety of artistic media — texts, films, performances and memes. We will seek to develop a critical apparatus to answer the following questions: How does laughter unite us? How does it divide us? How does it contribute to identity and community formation? We will focus on humoristic expression produced in contexts considered too serious for lightheartedness, such as death, race and gender-related oppression, and disenfranchisement. Together, we will wonder whether everything can be a laughing matter, if irony is even funny (and what does it mean anyway?), and whether humor has the potential to effect meaningful sociopolitical change. Our theoretical corpus will include works by Bakhtin, Baudelaire, Bergson, and Freud, who conceptualized laughter in wildly different ways—respectively as carnivalesque, satanic, social, and as a coping mechanism. In the 1940s, René Ménil, a Franco-Caribbean philosopher, synthesized these early theories and further developed them into a means of resistance for colonial subjects. To see these concepts in action, we will engage with materials spanning three centuries, from a short story written by Jonathan Swift to contemporary French comedies (subtitled in English). Should laughter occur throughout the semester, its causes will be dutifully analyzed and presented in diverse oral and written assignments.

Not Offered Every Year

Also Offered As: COML 0080, FREN 0080

1 Course Unit

## **CIMS 0085 Representations of Rome in Film and Literature (1848-present) - First Year Seminar**

The myth of Rome as "The Eternal City" stands as one of the longest enduring narratives in Western cultural history, spanning from the 1st century BC to contemporary times. In this course, students will delve into the historical trajectory of this term, with a specific focus on its literary and cinematic representations over the last two and a half centuries. Throughout the semester, fundamental questions will be explored: When and why did this myth originate? How was it politically and rhetorically wielded by historical figures such as Napoleon and Mussolini? Through engagement with an extensive array of sources, ranging from historical documents to literary and cinematic representations, along with 20th-century poetry, students will develop the critical and theoretical tools for the analysis of historical, literary, and cinematic texts. Simultaneously, they will immerse themselves in the history of one of the world's most enduring urban centers. Commencing with an exploration of the historical roots defining Rome's designation as "The Eternal City," the course will progress to an examination of the political exploitation of this myth throughout modern history, starting from the mid 18th-century. Key topics addressed will include representations of Rome during the Grand Tour, the city's transformation from the seat of the Catholic Church to the capital of a modern secular democracy, its pivotal role in the development of fascist culture, its significance during the Second World War and the 1968 student protests, culminating in its contemporary multicultural identity.

Not Offered Every Year

Also Offered As: ITAL 0085

1 Course Unit

## **CIMS 0088 First-Year Seminar: Italian Histories**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: ITAL 0088

1 Course Unit

**CIMS 0090 First-Year Seminar: Italian American Studies**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: ENGL 1299, GSWS 0090, ITAL 0090

1 Course Unit

**CIMS 0091 First-Year Seminar: Contemporary Italy**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: ITAL 0091

1 Course Unit

**CIMS 0092 First-Year Seminar: Italian Film and Media Studies**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0092, ITAL 0092

1 Course Unit

**CIMS 0093 First-Year Seminar: Race and Ethnicity in Italy**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0093, ITAL 0093

1 Course Unit

**CIMS 0094 First-Year Seminar: Italian Gender Studies**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0094, ITAL 0094

1 Course Unit

**CIMS 0095 First-Year Seminar: Italian Fashion**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0095, ITAL 0095

1 Course Unit

**CIMS 0096 First-Year Seminar: Italian Visual Studies**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0096, ITAL 0096

1 Course Unit

**CIMS 0097 First-Year Seminar: Italian Foods and Cultures**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0097, ITAL 0097

1 Course Unit

**CIMS 0098 First-Year Seminar: Italian Literature**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0098, ITAL 0098

1 Course Unit

**CIMS 0099 First-Year Seminar: Italian Innovations**

Topics vary. See the Department's website at <https://www.sas.upenn.edu/italians/courses> for a description of current offerings.

Fall or Spring

Also Offered As: GSWS 0099, ITAL 0099

1 Course Unit

**CIMS 0101 The Difficult Legacy of Eadweard Muybridge**

Best known for having captured the first clear photographic image of a horse at full gallop, Eadweard Muybridge completed his magnum opus on *Animal Locomotion* right here at the University of Pennsylvania between the years 1883 and 1886. Born Edward James Muggeridge and later working under the pseudonym Helios, among others, his most notable inventions include at once the zoopraxiscope, which paved the way for the cinematographic film strip, and the mysterious self-mythology of his own public persona. Adventurer, innovator, acquitted murder—this course will explore the troubled heritage of Muybridge with an eye both to his biography and to the impact he left on the development of film technology. Providing an introduction to the discipline of cinema and media studies, as well a reflection on how to discuss and evaluate problematic legacies, this class will critically examine photographic and cinematic claims to truth and the popular-cultural memory of Muybridge ranging from Thomas Edison to bullet time, from Rick and Morty to Jordan Peele.

Not Offered Every Year

1 Course Unit

**CIMS 0180 Acting for the Camera**

This class focuses on teaching students the creative and technical skills needed to excel in on-camera acting. Beginning by exploring theatre techniques to investigate character, relationship and conflict, this class will then focus on identifying the parameters of film & TV scripts of the last five years. Students will learn to identify the primary function of their character within that structure, and to imagine, create, and make playful choices that foster the story being told. By exploring acting techniques that bridge stage and screen, students will gain experience with producing professional self-tapes that reflect current industry standards, understanding the complexity of framing, vocal quality and eyelines in Zoom callbacks, and experimenting with the use of digital media in theatre.

Also Offered As: THAR 0180

1 Course Unit

**CIMS 0201 Sci-Fi Cinema**

Science Fiction has been a cinematic genre for as long as there has been cinema—at least since Georges Melies's visionary *Trip to the Moon* in 1902. However, though science fiction films have long been reliable box office earners and cult phenomena, critical acknowledgement and analysis was slow to develop. Still, few genres reflect the sensibility of their age so transparently—if often unconsciously—or provide so many opportunities for filmmakers to simultaneously address social issues and expand the lexicon with new technologies. Given budgetary considerations and the appetite for franchises, science fiction auteurs face a difficult negotiation between artistic expression and lowest common denominator imperatives, the controversy over Terry Gilliam's *Brazil* (1985) being perhaps the most infamous example. Nevertheless, many notable filmmakers have done their most perceptive and influential work in the sci-fi realm, including Gilliam, Ridley Scott, David Cronenberg, Paul Verhoeven, James Cameron and Alfonso Cuarón. This course will survey the scope of contemporary science fiction cinema, after looking first at seminal works like *Metropolis* (1927) and *2001: A Space Odyssey* (1968) that continue to cast their shadow over the genre. We will then devote considerable time to a pair of more modern films, Scott's *Alien* (1979) and *Blade Runner* (1982), which drew from earlier movements (German expressionism, noir), influenced new ones (cyberpunk) and inspired a rare wave of academic discourse. Over the course of the term we will sample smaller, more independent-minded projects, such as Michel Gondry's *Eternal Sunshine of the Spotless Mind* (2004) and Spike Jonze's *Her* (2013) as well as higher profile but much more risky epics from filmmakers such as Steven Spielberg and Christopher Nolan.

Spring

1 Course Unit

**CIMS 0240 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](http://cinemastudies.sas.upenn.edu/courses) for a description of the current offerings.

Not Offered Every Year

1 Course Unit

**CIMS 0274 Russian and East European Art and Cinema since 1900**

Since the turn of the twentieth century, art and politics have been uniquely intertwined in Eastern Europe, the Soviet Union, and its successor states. In the first decades of the century, across these territories, radical artistic movements such as suprematist abstraction, productivism, constructivist architecture, Bauhaus modernism, and, finally, Stalinist socialist realism sought to support revolutionary social transformation by literally reshaping the social world and human perception. Cinema, too, played its part—Vladimir Lenin, the Communist revolutionary founder of the Soviet Union, famously said that “of all the arts the most important for us is the cinema.” Propelled by this vision, the early USSR became a laboratory for cutting-edge film that sought to transform viewers into a new kind of person. Yet as the century wore on and Soviet socialism gave way first to state terror and then to moribund bureaucratism and cultural conservatism, it was non-conformist underground artists who took the lead in experimental and politically radical art in the region. Finally, in the post-Soviet era, art and cinema in these territories embraced democratic freedoms and market institutions, before finally, in some quarters, returning to revolutionary roots in response to rising authoritarianism. In this broad survey course, we will trace the history of art and film of the region through a series of case studies, including: Erik Bulatov, Sergei Eisenstein, Miloš Forman, Ilya and Emilia Kabakov, Oleg Kulik, Emir Kusturica, El Lilzitsky, Kazimir Malevich, Jiří Menzel, Kira Muratova, Pussy Riot, Aleksandr Rodchenko, Varvara Stepanova, Dziga Vertov, Andrzej Wajda, and others.

Not Offered Every Year

Also Offered As: ARTH 2951, REES 0240

1 Course Unit

**CIMS 0275 Montage and Revolution: Conceptual Cinema of Sergei Eisenstein**

The 1917 Russian Revolution was to inaugurate a new epoch in human history. Working with and within this time of political and cultural upheaval, Sergei Eisenstein inaugurated a revolution in montage technique that would usher a new age of cinema, a new practice of art, and a new way of thinking in images. Eisenstein's cinematic techniques aimed at producing concepts in the language of film. It also sought modes of expression inaccessible to discursive thought. Navigating a tenuous line between art and politics, Eisenstein's works explore the social and political power of affectivity and expressivity, and the cinematic potential for both representing and eliciting emotion in individual viewers and masses alike. In conversation with the tumultuous political and cultural shifts of the Soviet society from the revolutionary 1920s to the age of Stalinism and the World War II, this course will follow Eisenstein's filmography, from his monumental reconstruction of the revolutionary Petersburg in October to the engagement with representations of history during the Stalinist era in *Ivan the Terrible*. We will engage with Eisenstein's theoretical writings, his cartoons and sketches, public speeches, and his lost and unrealized projects, such as his collaboration with Hollywood and a plan to film Marx's *Capital*. In this process, we will learn basic tenets of film and aesthetic theory, while practicing the analysis of film with attention to form and content. Following the lead of Eisenstein's artistic and theoretical production, we will engage with questions his work raises: How can cinematography elicit and manipulate the emotions of its viewer? What is expressivity? Can film represent philosophical concepts? What is cinema's relation to propaganda and politics? What is revolutionary about the medium of film, and what is film's role in the revolution? No prior knowledge of Russian history, culture or society is required, nor is specialized knowledge of film history or film analysis. All readings will be in English, and all films will be subtitled in English.

Fall or Spring

Also Offered As: COML 0275, REES 0275

1 Course Unit

**CIMS 0320 Modern Hebrew Literature and Film in Translation**

This course is designed to introduce students to the rich art of Modern Hebrew and Israeli literature and film. Poetry, short stories, and novel excerpts are taught in translation. The course studies Israeli cinema alongside literature, examining the various facets of this culture that is made of national aspirations and individual passions. The class is meant for all: no previous knowledge of history or the language is required. The topic changes each time the course is offered. Topics include: giants of Israeli literature; the image of the city; childhood; the marginalized voices of Israel; the Holocaust from an Israeli perspective; and fantasy, dreams & madness.

Not Offered Every Year

Also Offered As: COML 0320, JWST 0320, MELC 0320

1 Course Unit

**CIMS 0390 Penn-in-Cannes**

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 introductory lectures will be held in late March and April on Penn's campus to enable students to learn about the business and art of film festival, in particular Cannes Film Festival, and contemporary international cinema.

Summer Term

Also Offered As: ENGL 1939

1 Course Unit

**CIMS 0518 Benjamin Franklin Seminar: Cinema and Globalization**

In this seminar, we will study a number of films (mainly feature films, but also a few documentaries) that deal with the complicated nexus of issues that have come to be discussed under the rubric of "globalization." See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: COML 0518, ENGL 0518

1 Course Unit

**CIMS 0578 Benjamin Franklin Seminar: The Contemporary Graphic Novel**

This seminar explores the rise of Comics Studies through a focus on the contemporary graphic novel. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 0578

1 Course Unit

**CIMS 0590 Benjamin Franklin Seminar: Film Studies**

This course explores an aspect of film studies intensively. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Not Offered Every Year

Also Offered As: ARTH 3890, COML 0590, ENGL 0590

1 Course Unit

**CIMS 0596 Benjamin Franklin Seminar: Charles Chaplin's Films and the Politics of Silence**

This BFS seminar focuses on the variety pantomime inherited by twentieth-century film from the Commedia dell'Arte and European Music Hall stages. Emphasis will be placed on how pantomime was used by filmmaker Charles Chaplin between the years 1914–1940. We shall consider important moments in the history of European pantomime that preceded and influenced Chaplin, then concentrate on how the tradition coalesced in his silent films.

Also Offered As: ENGL 0596

1 Course Unit

**CIMS 0790 The Religion of Anime**

Be it shrine maidens, gods of death, and bodhisattvas fighting for justice; apocalypse, the afterlife, and apotheosis... the popular Japanese illustrated media of manga and anime are replete with religious characters and religious ideas. This course uses popular illustrated media as a tool for tracing the long history of how media and religion have been deeply intertwined in Japan.

Fall

Also Offered As: EALC 1550, RELS 0790

1 Course Unit

**CIMS 1001 Introduction to Cinema Studies**

This course equips students with a working toolbox for studying cinema. Over the semester, students will have continuous and creative opportunities to acquire and practice the vocabulary and media literacy skills needed for analyzing cinema in a variety of ways. We will pay close attention to films' formal and stylistic techniques as well as to the narrative, non-narrative, and generic organizations of cinema. Using a variety of case studies, we will also examine the growth of cinema as industry, infrastructure, and entertainment; as a political and educational instrument; as a tool of personal and collective expression; and as a regime of sensory experience. Students will watch films from across the history of global cinema while reading and responding to historical, critical, and theoretical texts that investigate the development of cinema within a broader media landscape. There are no prerequisites. Students are required to watch films on their own.

Fall, Spring, and Summer Terms

1 Course Unit

**CIMS 1002 Introduction to Media Studies**

This course introduces students to the critical study of media – from social media and smart technologies of today to the audio transmissions and stone carvings of our predecessors. As we survey Instagram posts and tv shows, billboards and telegrams, we'll consider what we can learn by examining each medium as a text, as an aesthetic form, as a technical object, as a platform, as an infrastructure, as an industry, and as a social and cultural force. We'll study the creation, distribution, legislation, and consumption of media as both individual and social practices, focusing on how media define our social values and shape our collective behavior. Students will be invited to complete a series of reading responses, in the form of short texts and creative exercises that apply the course's core critical concepts in analyzing various contemporary and historical media; as well as a midterm and final project.

Fall, Spring, and Summer Terms

1 Course Unit

**CIMS 1003 Cinema and Revolution**

Can cinema be revolutionary? From Sergei Eisenstein's *Battleship Potemkin* to Boots Riley's *Sorry to Bother You*, filmmakers have long grappled with political revolution. In this course we'll study films that take moments of revolutionary upheaval as their subject, and cinema made during times of revolution. Can cinematic techniques challenge the status quo? How have filmmakers navigated the complex politics of cinematic production and distribution in moments of censorship and repression? Are art and propaganda always different? Students will give two oral presentations: one will be a detailed analysis of a single scene, and another will consider the politics of a film of their choosing. Open to all, including those with no prior background in cinema studies.

Fall

Also Offered As: COML 1003

1 Course Unit

**CIMS 1004 World Film History**

Focusing on various cinematic movements, trends, and regional/national cinemas throughout film history, this course allows students to examine from various angles the connection between historical and cinematic developments. From early cinema, German Expressionism, the Soviet Montage, various new wave movements signaled by the Italian Neo-Realism, to contemporary movements such as Iranian New Wave, Taiwanese New Wave, and Korean New Wave, we will follow diverse cinematic trajectories from around the globe, as well as their interconnectedness. The goal is to cover a broad historical, cultural, thematic and stylistic range, but also to explore longer, pre-cinematic histories of regional and national traditions, and their connection to other artforms (opera, theater, painting) that had profound influence on the evolution of cinematic medium. The history of cinema will thus be approached as an intermedial history, which tends to blur the divides between old and new media, theatrical, painterly and photographic, foreign and national styles, conceiving of art in its hybrid and "impure" manifestation. We will also explore numerous ways the medium of film has played an active role in, narrated, and shaped history. Finally, we will examine how the concept of "world cinema history" gets shaped as a discursive construct, determining both major and minor cinematic flows. By tracing both dominant and peripheral trajectories and cinemas, we will see how "placing the film on the map" accounts for structural (in)equality and reveals gendered, racial, ethnic, economic and political nature of transnational processes in world cinema.

Fall

1 Course Unit

**CIMS 1027 Sex and Representation**

This course explores literature that resists normative categories of gender and sexuality. By focusing on figures writing from the margins, we will explore how radical approaches to narrative form and subject-matter invite us to think in new ways about desire and identity. We will read texts that blur the boundaries between fact and fiction, hybridizing the genres of poetry, drama, and autobiography to produce new forms of expression, such as the graphic novel, auto-fiction, and prose poetry. From Virginia Woolf's gender-bending epic, *Orlando*, to Tony Kushner's *Angels in America*, this course traces how non-normative desire is produced and policed by social and literary contexts - and how those contexts can be re-imagined and transformed.

Fall or Spring

Also Offered As: COML 1027, GSWS 1027, REES 1481

1 Course Unit

**CIMS 1050 Metropolis: Culture of the City**

An exploration of modern discourses on and of the city. Topics include: the city as site of avant-garde experimentation; technology and culture; the city as embodiment of social order and disorder; traffic and speed; ways of seeing the city; the crowd; city figures such as the detective, the criminal, the flaneur, the dandy; film as the new medium of the city. Special emphasis on Berlin. Readings by, among others, Dickens, Poe, Baudelaire, Rilke, Döblin, Marx, Engels, Benjamin, Kracauer. Films include Fritz Lang's *Metropolis* and Tom Tykwer's *Run Lola Run*.

Not Offered Every Year

Also Offered As: GRMN 1050, URBS 1050

1 Course Unit



**CIMS 1051 The City in Literature and Film**

This course focuses on the central place of the city through the history of cinema. The city in question may change depending on the term this course is being offered. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 1951, URBS 1051

1 Course Unit

**CIMS 1055 Books on Film: Adapting the Victorians**

This course considers how stories are told differently through different media and to different audiences, and how such differences inform the many decisions involved in the translation of works across media and across time. To do so, we will consider key literary works (novels, stories, plays) from Victorian literature as well as their adaptations for film and television. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 1055

1 Course Unit

**CIMS 1056 Sherlock in the Multiverse**

This course will consider the transmedia phenomenon of Sherlock Holmes. We will begin with his detective antecedents, we'll then dive into Conan Doyle's Victorian-era Sherlock, and finally explore Sherlock's contemporary life in new novels, short stories, screenplays, tv series and computer games. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 1056

1 Course Unit

**CIMS 1070 Fascist Cinemas**

Cinema played a crucial role in the cultural life of Nazi Germany and other fascist states. As cinema enthusiasts, Goebbels and Hitler were among the first to realize the important ideological potential of film as a mass medium and saw to it that Germany remained a cinema powerhouse producing more than 1000 films during the Nazi era. In Italy, Mussolini, too, declared cinema "the strongest weapon." This course explores the world of "fascist" cinemas ranging from infamous propaganda pieces such as *The Triumph of the Will* to popular entertainments such as musicals and melodramas. It examines the strange and mutually defining kinship between fascism more broadly and film. We will consider what elements mobilize and connect the film industries of the Axis Powers: style, genre, the aestheticization of politics, the creation of racialized others. More than seventy years later, fascist cinemas challenge us to grapple with issues of more subtle ideological insinuation than we might think. Weekly screenings with subtitles.

Not Offered Every Year

Also Offered As: COML 1071, GRMN 1070, ITAL 1930

1 Course Unit

**CIMS 1080 German Cinema**

An introduction to the momentous history of German film, from its beginnings before World War One to developments following the fall of the Berlin Wall in 1989 and German reunification in 1990. With an eye to film's place in its historical and political context, the course will explore the "Golden Age" of German cinema in the Weimar Republic, when Berlin vied with Hollywood; the complex relationship between Nazi ideology and entertainment during the Third Reich; the fate of German film-makers in exile during the Hitler years; post-war film production in both West and East Germany; the call for an alternative to "Papa's Kino" and the rise of New German Cinema in the 1960s.

Not Offered Every Year

Also Offered As: COML 1080, GRMN 1080

1 Course Unit

**CIMS 1110 Poetics of Screenplay: The Art of Plotting**

This course studies screenwriting 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, auteur 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.

Not Offered Every Year

Also Offered As: COML 1018, REES 0470

1 Course Unit

**CIMS 1112 Religion and Cinema in India**

This seminar examines key themes in the study of religion and Indian cinema. The aim of the seminar is to foreground discussions of performativity, visual culture, representation, and politics in the study of modern South Asian religions. Themes include mythological cinema, gender and sexuality, censorship and the state, and communalism and secularism. The films we will be deploying as case studies will be limited to those produced in Hindi, Telugu and Tamil (the three largest cinema cultures of India). No knowledge of any South Asian language is needed for this course however.

Not Offered Every Year

Also Offered As: RELS 1112, SAST 1112

1 Course Unit

**CIMS 1130 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?

Not Offered Every Year

Also Offered As: COML 1130, ENVS 1040, GRMN 1130

1 Course Unit

**CIMS 1146 Queer German Cinema**

Taught in English. This course offers an introduction into the history of German-language cinema with an emphasis on depictions of lesbian, gay, bisexual, trans and queer themes. The course provides a chronological survey of Queer German Cinema from its beginnings in the Weimar Republic to its most recent and current representatives, accompanied throughout by a discussion of the cultural-political history of gay rights in the German-speaking world. Over the course of the semester, students will learn not only cinematic history but how to write about and close-read film. No knowledge of German or previous knowledge required.

Not Offered Every Year

Also Offered As: GRMN 1146, GSWS 1146

1 Course Unit

**CIMS 1160 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.

Fall or Spring

Also Offered As: ENGL 3600

1 Course Unit

**CIMS 1170 Writing for Television**

This is a workshop-style course for those who have an interest in writing for television. The course will consist of two parts: First, students will develop premise lines, beat sheets and outlines for an episode of an existing television show. Second, students will develop their own idea for a television series which will culminate in the writing of the first 30 pages of an original television pilot.

Fall or Spring

Also Offered As: ENGL 3603

1 Course Unit

**CIMS 1180 The Short Film: Writing, Producing, Directing**

In this class students will write and prepare a short film for production with the INTENT to direct it. The first half of class is devoted to coming up with an idea and writing a short film with a total run time of around 8-12 minutes. This is the ideal length for a short. The second half of the class is devoted to preparing to shoot the film which will include scheduling, budgeting, casting, crewing up, location scouting and creating a directorial look book for the film. At the end of class each student will have a short film script and all the necessary materials to start production of that film. The below documents are required to pass the class and presented as one all inclusive PDF document at the end of the semester.

Fall or Spring

Also Offered As: ENGL 3609

1 Course Unit

**CIMS 1190 Introduction to Postcolonial Literature**

English is a global language with a distinctly imperial history, and this course serves as an essential introduction to literary works produced in or about the former European colonies. The focus will be poetry, film, fiction and non fiction and at least two geographic areas spanning the Americas, South Asia, the Caribbean and Africa as they reflect the impact of colonial rule on the cultural representations of identity, nationalism, race, class and gender. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Not Offered Every Year

Also Offered As: AFRC 1190, COML 1190, ENGL 1190, GSWS 1190, SAST 1190

1 Course Unit

**CIMS 1230 Masterpieces of French Cinema**

This course will introduce students to key films of the French film canon, selected over a period ranging from the origins of French cinema to the present. Students will also be introduced to the key critical concepts (such as the notion of the "auteur" film genre) informing the discussion of films in France. The films will be studied in both a historical and theoretical context, related to their period styles (e.g. "le réalisme poétique," "la Nouvelle Vague," etc.), their "auteurs," the nature of the French star system, the role of the other arts, as well to the critical debates they have sparked among critics and historians. Students will acquire the analytical tools in French to discuss films as artistic and as cultural texts. Please note: This course follows a Lecture/Recitation format. The Lecture (FREN 1230-401/CIMS 1230-401) is taught in English. For French credit: please register for both FREN 1230-401 (lecture) and FREN 1230-402 (recitation); the FREN 1230-402 recitation is conducted in French. For Cinema Studies credit: please register for CIMS 1230-401 (lecture) and CIMS 1230-403 (recitation); both are taught in English. Prerequisite: Two 200-level courses taken at Penn or equivalent.

Fall

Also Offered As: FREN 1230

1 Course Unit

**CIMS 1271 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.

Not Offered Every Year

Also Offered As: ENGL 1271, THAR 1271

Mutually Exclusive: THAR 0271

1 Course Unit

**CIMS 1272 Nationalism and Ethnic Conflict in Film**

This course studies the cinematic representation of civil wars, ethnic conflicts, nationalistic doctrines, and genocidal policies. The focus is on the violent developments that took place in Russia and on the Balkans after the collapse of the Soviet Bloc and were conditioned by the new geopolitical dynamics that the fall of communism had already created. We study media broadcasts, documentaries, feature films representing the Eastern, as well as the Western perspective. The films include masterpieces such as "Time of the Gypsies", "Underground", "Prisoner of the Mountains", "Before the Rain", "Behind Enemy Lines", and others.

Not Offered Every Year

Also Offered As: REES 1272

1 Course Unit

**CIMS 1273 Dark Comedy in Theatre and Film**

This course will examine the "troublesome genre" of dark comedy by looking at the ways in which theatre and film use comic and tragic structures and traditions to explore concepts and stories seemingly at odds with those traditions. Although not always organized chronologically in time, we will examine the formal and structural characteristics of tragicomedy by tracing its development, from some of its earliest roots in Roman comedy, to its manifestation in contemporary films and plays. Aside from close readings of plays and analysis of films, we will read selected critical essays and theory to enhance our understanding of how dark comedies subvert categories and expectations. We will look at how dark comedies affect audiences and read sections of plays aloud in class. Issues to be considered include comparing the way the genre translates across theatre and film (adaptation) and examining the unique placement of the genre at the heart of contemporary American culture. Students will have the opportunity to experiment with creating tragicomic effect through performance in their presentations. The class is a seminar, with required participation in discussions. Other assignments include an 8-10 page paper and a presentation. We will read plays by authors as diverse as Plautus, Anton Chekhov, and Lynn Nottage, and filmmakers including Charlie Chaplin, Sofia Coppola, and Bong Joon-ho.

Also Offered As: ENGL 1273, THAR 1273

1 Course Unit

**CIMS 1274 The Musical Theatre of Stephen Sondheim**

Just days before Stephen Sondheim died in November 2021, he attended a revival of *Assassins* at Classic Stage Company, as well as a radical rethinking of *Company* that had transferred from London to New York. A few days later, a public performance of the song "Sunday" was organized in Duffy Square by Lin-Manuel Miranda. A new production of *Into the Woods* is currently on Broadway, and another of *Sweeney Todd* is planned for February 2023. Though it's been nearly 15 years since Sondheim's final new musical, he is very much part of our theatrical present—through his own works, which continue to be produced internationally, and through his influence on several generations of composers, lyricists, and more. Still today, among theatre critics and a large sector of the public, Sondheim is generally considered the most significant composer and lyricist in the contemporary theatre; he is, in fact, accorded the kind of serious consideration generally reserved for "legitimate" playwrights. In this seminar, we will examine in detail Stephen Sondheim's writing over six decades. We'll begin with Sondheim's earliest work as a lyricist, collaborating with composers Jule Styne (*Gypsy*), Leonard Bernstein (*West Side Story*), and later, Richard Rodgers (*Do I Hear a Waltz?*). Beginning in 1970, Sondheim – now both composer and lyricist – in partnership with director Harold Prince produced a series of musicals (including *Company*, *Follies* and *Sweeney Todd*), still thought to be among the most innovative and substantial in the history of the genre. We will also focus on Sondheim's musicals after his 1981 break with Prince. These later works, created with writers and directors including James Lapine (*Sunday in the Park with George*, *Into the Woods*, *Passion*), Jerry Zaks (*Assassins*), and John Doyle (*Road Show*) are often smaller in scale, intensely personal, and incorporate elements of performance art and popular culture. Finally, we will consider revival productions of Sondheim's work, which often are reconceived from their original form, often with Sondheim's involvement and occasional rewriting. This course is open to all students interested in theatre and musical theatre. The ability to read music is not required.

Also Offered As: ENGL 2874, THAR 1274

1 Course Unit

**CIMS 1275 Broadway Musicals in the 21st Century**

*Wicked*, *Spring Awakening*, *Dear Evan Hansen*, *Hadestown*. And of course, *Hamilton*. The innovations we see in Broadway musicals since 2000 are particularly fascinating in that they, so to speak, boldly go where no musicals have gone before—while at the same time honoring and building on the long-standing traditions of this beloved form. From the powerfully romantic *Light in the Piazza*, which nods to roots in European operetta, to the boundary-defying Black queerness of *A Strange Loop*... and everything in between. In this course, we will go year by year through musical theater from the quarter-century, to see where the form has gone recently... and where it's headed. In addition to the works already mentioned, we'll look at *Caroline or Change*, *The Color Purple*, *In the Heights*, *Fun Home*, and more. This course will also consider some recent "revisals," like director Daniel Fish's *Oklahoma!*, and Marianne Elliott's gender-reassigned *Company*; reinterpretations of classic American musicals that imagine them in more contemporary light.

Also Offered As: ENGL 1891, THAR 1272

1 Course Unit

**CIMS 1276 Movie Musicals: From Oz to La La Land**

The very first major sound film—*The Jazz Singer*, in 1927—featured not only speaking, but also singing. Audiences around the country hungrily consumed this new cinematic genre—one that was also strongly influenced by the stage musicals that were taking New York by storm. The synergy between Hollywood and Broadway was electric. Virtually every major composer and lyricist, including Irving Berlin, Cole Porter, and Rodgers and Hammerstein, worked both coasts. At the same time, the movies created new film celebrities, including Frank Sinatra, Lena Horne, Judy Garland, The Nicholas Brothers, and more. In the Depression *42nd Street*, *The Wizard of Oz*, and *Stormy Weather* provided entertaining escapism—and sometimes a critical lens into reality. As time moved on movie musicals moved with them... and continue to do so. *Jailhouse Rock*, *A Hard Day's Night*, *Sparkle*, *The Who's Tommy*, Robert Altman's *Nashville*, and Damien Chazelle's *La La Land* are just a few of the films that reinvent and even subvert the genres, while showcasing stars from Elvis Presley to Tina Turner to Ryan Gosling and Emma Stone. Movie Musicals will explore the development of this form and the artists who made it, including Busby Berkeley, Fred Astaire and Ginger Rogers, Bob Fosse, Baz Luhrmann... and of course, Walt Disney. The class will also present an international perspective: Bollywood, Nollywood, and the Scandinavian sensibility of Bjork and Lars von Trier's *Dancer in the Dark*.

Also Offered As: ENGL 1892, THAR 1276

1 Course Unit

**CIMS 1280 The Art of Revolution**

This course offers an international and multidisciplinary tour of revolutionary art from the 20th and 21st centuries, including cinema, literature, visual art, theater, and performance art. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: COML 1180, ENGL 1180, GSWS 1180, LALS 1180, THAR 1180

1 Course Unit



**CIMS 1300 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. Classes will consist of discussing student's work, as well as discussing relevant themes of the movie business and examining classic films and why they work as well as they do. Classic and not-so-classic screenplays will be required reading for every class in addition to some potentially useful texts like */What Makes Sammy Run?*

Fall or Spring

Also Offered As: ENGL 3601

1 Course Unit

**CIMS 1301 Topics German Cinema**

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.

Not Offered Every Year

Also Offered As: COML 1300, GRMN 1300

1 Course Unit

**CIMS 1302 Asian American Cinema Movement: Fighting For Representation**

Providing a broad introduction to the history of persons of Asian descent living in the United States, this course will specifically examine the Asian American & Pacific Islander American experience as told through the cinematic lens. Equal parts socio-political history and media studies, this course will comprehensively assess factors contributing to the historical under representation of AAPIs in mainstream American media. By contrast, the media texts that we study will reveal a cinematic history that runs parallel to the mainstream, consisting of independently produced films created by and/or starring AAPIs that feature authentic portrayals of the community they represent. Topics will include economics of film production, broadcast television ratings, film festivals as a mechanism of distribution, negative stereotyping, Hollywood whitewashing, cultural appropriation, and media activism. The course will take place once a week and will consist of a brief discussion of the previous week's readings, followed by a lecture, and ending with a full or partial film screening relating to the current week's topic. Additional out of class assignments will be given that involve attending the Philadelphia Asian American Film Festival, tentatively scheduled November 8-18, 2018. Students will have the opportunity to engage with and learn from AAPI filmmakers in attendance at the festival, with additional volunteer opportunities available for extra credit.

Fall

Also Offered As: ASAM 1300

1 Course Unit

**CIMS 1351 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.

Not Offered Every Year

Also Offered As: COML 1351, EALC 1351, GSWS 1351

1 Course Unit

**CIMS 1358 Histories of Egypt**

This course will explore Egypt's impact on the world in several historical eras – the ancient past and its unparalleled legacy; the nineteenth century and nationalism; the twentieth century's wars, peace and music and the twenty-first century's lessons in revolution. We will examine European Egyptomania and Orientalism in the 19th century, Afrocentrism's ambitions for Egypt, and Egypt's centrality to pan-Arabism and pan-Africanism. And we will explore the history as Egypt's writers, filmmakers, musicians and poets have imagined it from the nineteenth century to the present.

Also Offered As: AFRC 1358, HIST 1358

1 Course Unit

**CIMS 1359 Filming the Middle East**

This course will take us through the history of the modern Middle East as told by the region's many film-makers. We will explore how cinema developed and grew throughout countries like Egypt, Iran, Syria, Turkey, Lebanon, Israel and Palestine. Unusually for a typical course on the Middle East, we will also pay close attention to North Africa's film industry, with a deep exploration of the cinema of Algeria, Tunisia and Morocco. Sudanese films will be an important part of our study as well. What does it mean to have a national cinema? Many of these countries' film industries grew under European occupation and colonialism. With independence, were more markets available to Middle Eastern films? Where did directors and screenwriters train? Who were the intended audiences for these films? We will watch canonical films from the region, many of which focus on or reflect the political turmoil and aftermath of wars. But we will also examine the lightness of comedies, which were usually much more popular with Middle Eastern audiences, and which reveal every bit as much about the region's histories. And we will watch and discuss a phenomenon not found in Western cinema - the Ramadan soap operas and historical reenactments that are unique to the Middle East.

Also Offered As: HIST 1359, MELC 1970, NELC 1970

1 Course Unit

**CIMS 1360 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?

Fall or Spring

Also Offered As: HIST 1360, MELC 0675, NELC 0675

1 Course Unit

**CIMS 1371 New Korean Cinema**

In 2019, Bong Joon-ho's *Parasite* won the Palme d'Or at the 72nd Cannes Film Festival. This event marked the apex of South Korean cinematic renaissance, having steadily become a tour de force in the international film festival scene since 1997 onwards. This course explores the major auteurs, styles, themes, and currents of the so-called "New Korean Cinema" that emerged in the mid-to-late 1990s to continue to this day. Drawing from texts on critical film and Korean studies, we will pay particular attention to how the selected works re-present, resist, and interweave the sociopolitical climate they concern and are born out of. Using cinema as a lens with which to see the society, we will touch upon major events of the twentieth century including national division, military dictatorship and democratization movements, IMF economic crisis, youth culture, hallyu (the Korean wave), and more. In so doing, we will closely examine how each cinematic medium addresses the societal power structure and the role of the "Other" it represents in terms of class, race, gender, and sexuality in the construction of contemporary Korean society. No prior experience of Korean studies courses necessary; all films will be screened with English subtitles.

Also Offered As: EALC 1371

Mutually Exclusive: EALC 6371

1 Course Unit

**CIMS 1440 Film Music in Post 1950 Italy**

An exploration of cinematic sound through the lens of specific composer/director collaborations in post-1950 Italy, examining scores, soundtracks, and the interaction of diegetic and non-diegetic music with larger soundscapes. Composers Nino Rota and Ennio Morricone serve as case studies, in partnership with directors Fellini, Visconti, Leone, Pontecorve, Pasolini, and Coppola. Highlights include several excerpts from the Fellini/Rota collaboration, including *The White Sheik*, *I vitelloni*, *The Road*, *Nights of Cabiria*, *La dolce vita*, *8 1/2*, *Juliet of the Spirits*, *Satyricon*, *The Clowns*, *Roma*, *Amarcord*, *Casanova*, and *Orchestra Rehearsal*. Rota's music for Visconti will be examined in *Senso*, *The Leopard*, and *Rocco and his Brothers*, along with his Transatlantic collaboration for *The Godfather*. Morricone's work with various directors will be discussed in *The Good, the Bad, and the Ugly*, *The Battle of Algiers*, and *Teorema*, as well as for American films such as Malick's *Days of Heaven* and Tarantino's *The Hateful Eight*. Weekly screenings required. Open to all: music majors, minors, and non-majors; will count toward requirements for music minor. Knowledge of music and Italian helpful but not required. All readings and lectures in English.

Also Offered As: ITAL 1440, MUSC 1440

1 Course Unit

**CIMS 1470 Chekhov: Stage & Screen**

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.

Not Offered Every Year

Also Offered As: REES 1470

1 Course Unit

**CIMS 1520 Forest Worlds: Mapping the Arboreal Imaginary in Literature and Film**

The destruction of the world's forests through wild fires, deforestation, and global heating threatens planetary bio-diversity and may even, as a 2020 shows, trigger civilizational collapse. Can the humanities help us think differently about the forest? At the same time that forests of the world are in crisis, the "rights of nature" movement is making progress in forcing courts to acknowledge the legal "personhood" of forests and other ecosystems. The stories that humans have told and continue to tell about forests are a source for the imaginative and cultural content of that claim. At a time when humans seem unable to curb the destructive practices that place themselves, biodiversity, and forests at risk, the humanities give us access to a record of the complex inter-relationship between forests and humanity. *Forest Worlds* serves as an introduction to the environmental humanities. The environmental humanities offer a perspective on the climate emergency and the human dimension of climate change that are typically not part of the study of climate science or climate policy. Students receive instruction in the methods of the humanities - cultural analysis and interpretation of literature and film - in relation to texts that illuminate patterns of human behavior, thought, and affect with regard to living in and with nature.

Spring

Also Offered As: COML 1054, ENVS 1550, GRMN 1132

1 Course Unit

**CIMS 1640 Russian and East European Film from the October Revolution to World War II**

The purpose of this course is to present the Russian and East European contribution to world cinema in terms of film theory, experimentation with the cinematic language, and social and political reflex. We discuss major themes and issues such as the invention of montage, the means of revolutionary 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 in Soviet Russia before World War II.

Also Offered As: REES 1230

1 Course Unit

**CIMS 1650 Russian and East European Film after World War II**

The purpose of this course is to present the Russian and East European contribution to world cinema in terms of film theory, experimentation with the cinematic language, and social and political reflex. We discuss major themes and issues such as 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 in Russia and its subsequent installation in Eastern Europe after World War II.

Also Offered As: REES 1231

Mutually Exclusive: REES 6231

1 Course Unit

**CIMS 1800 Film Culture in Residence**

This flexible and immersive cinema experience introduces students to a wide range of films to learn about the art form. The list of movies will engage our viewers in such fundamental issues through many different film genres, narratives and cinematic experiences.

Two Term Class, Student must enter first term; credit given after both terms are complete

0.5 Course Units

**CIMS 1900 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. Lectures and readings are in English.

Fall or Spring

Also Offered As: ITAL 1900

1 Course Unit

**CIMS 1901 Topics in Portuguese, African and Brazilian Cultures**

This course explores aspects of Luso-Brazilian culture and film in light of its social context and reception. For current course content, please see department's webpage: <https://www.sas.upenn.edu/hispanic-portuguese-studies/pc>.

Fall or Spring

Also Offered As: LALS 1900, PRTG 1900

1 Course Unit

**CIMS 1910 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.

Summer Term

Also Offered As: ITAL 1910

1 Course Unit

**CIMS 2000 Virtual Reality Lab**

This course mixes virtual reality theory, history, and practice. We will read scholarship, manifestoes, and memoirs that examine virtual reality and other immersive technologies, stretching from the 18th century to today. We will explore virtual reality projects, including narrative and documentary films, commercial applications, and games. We will work with different virtual reality systems. And we will learn the basics of creating virtual reality, making fully immersive 3-D, 360-degree films with geospatial soundscapes. Finally, we will take what we have learned in the classroom, and partner with a local organization to create virtual reality experiences.

Not Offered Every Year

Also Offered As: ENGL 2951

1 Course Unit

**CIMS 2001 Modern Science Fiction Cinema**

Science Fiction has been a cinematic genre for as long as there has been cinema—at least since Georges Melies's visionary *Trip to the Moon* in 1902. However, though science fiction films have long been reliable box office earners and cult phenomena, critical acknowledgement and analysis was slow to develop. Still, few genres reflect the sensibility of their age so transparently—if often unconsciously—or provide so many opportunities for filmmakers to simultaneously address social issues and expand the lexicon with new technologies. Given budgetary considerations and the appetite for franchises, science fiction auteurs face a difficult negotiation between artistic expression and lowest common denominator imperatives, the controversy over Terry Gilliam's *Brazil* (1985) being perhaps the most infamous example. Nevertheless, many notable filmmakers have done their most perceptive and influential work in the sci-fi realm, including Gilliam, Ridley Scott, David Cronenberg, Paul Verhoeven, James Cameron and Alfonso Cuarón. This course will survey the scope of contemporary science fiction cinema, after looking first at seminal works like *Metropolis* (1927) and *2001: A Space Odyssey* (1968) that continue to cast their shadow over the genre. We will then devote considerable time to a pair of more modern films, Scott's *Alien* (1979) and *Blade Runner* (1982), which drew from earlier movements (German expressionism, noir), influenced new ones (cyberpunk) and inspired a rare wave of academic discourse. Over the course of the term we will sample smaller, more independent-minded projects, such as Michel Gondry's *Eternal Sunshine of the Spotless Mind* (2004) and Spike Jonze's *Her* (2013) as well as higher profile but much more risky epics from filmmakers such as Steven Spielberg and Christopher Nolan.

Spring

1 Course Unit

**CIMS 2002 Global Jewish Communities (Penn Global Seminar - PGS)**

This course will introduce students to emergent Jewish communities across the globe through a case study of the Abayudaya in Uganda. Students will learn about the origins of this more than one-hundred year old community and its recent rebirth within the context of modern Ugandan history. This course will entail a strong emphasis on writing as part of a larger effort to amplify stories from the Abayudaya community. At the same time, the course will introduce students to fieldwork and filmmaking theories and practice in preparation for a site visit to the Abayudaya in January (over winter break). During this trip, students will work in teams to create short profile films of community members. These may include religious and community leaders, physicians and nurses from the Abayudaya medical and dental clinics, Abayudaya business people, and more. Strong emphasis will be placed on understanding the ethics and rigors of written and visual fieldwork, as well as the intricacies of writing and creating short films. The course output will be housed on a Penn website and YouTube channel, and the films will be shared with community members as part of the faculty's ongoing collaboration with this community.

Not Offered Every Year

1 Course Unit

**CIMS 2010 Film Festivals**

This course is an exploration of multiple forces that explain the growth, global spread and institutionalization of international film festivals. The global boom in film industry has resulted in an incredible proliferation of film festivals taking place all around the world, and festivals have become one of the biggest growth industries. A dizzying convergence site of cinephilia, media spectacle, business agendas and geopolitical purposes, film festivals offer a fruitful ground on which to investigate the contemporary global cinema network. Film festivals will be approached as a site where numerous lines of the world cinema map come together, from culture and commerce, experimentation and entertainment, political interests and global business patterns. To analyze the network of film festivals, we will address a wide range of issues, including historical and geopolitical forces that shape the development of festivals, festivals as an alternative marketplace, festivals as a media event, programming and agenda setting, prizes, cinephilia, and city marketing. Individual case studies of international film festivals—Cannes, Berlin, Venice, Rotterdam, Karlovy Vary, Toronto, Sundance among others—will enable us to address all these diverse issues but also to establish a theoretical framework with which to approach the study of film festival. For students planning to attend the Penn-in-Cannes program, this course provides an excellent foundation that will prepare you for the on-site experience of the King of all festivals.

Not Offered Every Year

Also Offered As: ARTH 3910, ENGL 2901

1 Course Unit

**CIMS 2011 American Independents**

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.

Not Offered Every Year

Also Offered As: ARTH 3911, ENGL 2911

1 Course Unit

**CIMS 2012 Transnational Cinema**

This is a course in contemporary transnational film cultures and world cinema. The course will examine the idea of world cinema and set up a model of how it can be explored by studying contemporary film in various countries. We will explore ways in which cinemas from around the globe have attempted to come to terms with Hollywood, and look at forces that lead many filmmakers to define themselves in opposition to Hollywood norms. But we will also look at the phenomenon of world cinema in independent terms, as “waves” that peak in different places and times, and coordinate various forces. Finally, through the close case study of significant films and cinemas that have dominated the international festival circuit (Chinese, Korean, Iranian, Indian, etc.) we will engage with the questions of which films/cinemas get labeled as “world cinema,” what determines entry into the sphere of world cinema, and examine the importance of film festivals in creating world cinema.

Not Offered Every Year

Also Offered As: ARTH 3912, COML 2012, ENGL 2930

1 Course Unit

**CIMS 2013 Documentary Cinema**

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.

Not Offered Every Year

Also Offered As: ARTH 3913, ENGL 2940

1 Course Unit

**CIMS 2014 Contemporary American Cinema**

This topic course explores aspects of Film History intensively. Specific coursetopics vary from year to year. See the Cinema Studies website at <<http://cinemastudies.sas.upenn.edu/>> for a description of the current offerings.

Not Offered Every Year

Also Offered As: ARTH 3914, ENGL 2910

1 Course Unit

**CIMS 2015 Contemporary European Cinema**

This topic course explores aspects of Film History intensively. Specific coursetopics vary from year to year. See the Cinema Studies website at <<http://cinemastudies.sas.upenn.edu/>> for a description of the current offerings.

Not Offered Every Year

Also Offered As: ARTH 3915, COML 2920, ENGL 2920

1 Course Unit

**CIMS 2016 Bollywood and Beyond**

This topic course explores aspects of Film History intensively. Specific coursetopics vary from year to year. See the Cinema Studies website at <<http://cinemastudies.sas.upenn.edu/>> for a description of the current offerings.

Not Offered Every Year

Also Offered As: ARTH 3916, COML 2932, ENGL 2932

1 Course Unit

**CIMS 2020 Historical Films**

This course is a broad and eclectic introduction into the relationship between cinema and history. It explores a diverse range of films which claim to show that film can narrate and also shape history, and pays special attention to the manner in which films write and rewrite history by articulating and shaping popular memory. The course will be based on a premise that cinema, as a truly popular and global phenomenon, produces both the normative or institutional versions of history, as well as popular resistances to such official history. Because these issues are most prevalent in a genre called "historical films," we will view and analyze several examples of this genre to try to answer the following questions: What is a historical film? What is its relationship to history and historical narratives? What is its role in producing or reshaping our memory of historical events? By extensive analysis of diverse films, both fiction and documentaries, we will thus raise significant questions about the construction of memory, history, and identity.

Not Offered Every Year

Also Offered As: ARTH 3900, ENGL 2941

1 Course Unit

**CIMS 2021 Romantic Comedy**

We may know what it is like to fall in love, but how do movies tell us what it is like? Through an exciting tour of American and World cinema, we will analyze the moods and swings, successes and failures of love in romantic comedy, one of the most popular but generally overlooked and taken for granted genres. We will turn a spotlight on it by examining what elements and iconography constitute the "romcom" genre, what specific qualities inform its sub-groupings such as screwball, sex comedy or radical romantic comedy, how they are related to their historical, cultural and ideological contexts, and what we can learn about their audiences. Watching classic as well contemporary examples of the genre, from *City Lights* (1931), *It Happened One Night* (1934) and *Roman Holiday* (1953), to *Harold and Maude* (1971), *Annie Hall* (1977), *How to Lose a Guy in 10 Days* (2003) and *Her* (2013), we will problematize this overly-familiar cinema to make it new and strange again, and open it up to creative analysis.

Not Offered Every Year

Also Offered As: ARTH 3901, ENGL 2942

1 Course Unit

**CIMS 2022 World Cinema**

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.

Not Offered Every Year

Also Offered As: ARTH 3902, COML 2931, ENGL 2931

1 Course Unit

**CIMS 2030 Hollywood**

This is a course on the history of Hollywood. It seeks to unravel Hollywood's complex workings, explaining how business and politics have and continue to translate into the art of film, television, and new media. We will trace the American film industry from Edison to the internet, asking questions such as: What is the relationship between Hollywood and independent film? How has the global spread of Hollywood since the 1910s changed the film industry? How has Hollywood responded to political crises (e.g., world wars, the cold war, 9/11)? And how have new technologies such as synchronized sound, color cinematography, television, home video, computer graphics, streaming, and artificial intelligence changed Hollywood? We will look closely at individual studios, filmmakers, and films

Not Offered Every Year

1 Course Unit

**CIMS 2073 Modernist Animals: How to Rethink the Human-Animal Divide**

This course explores literary modernism through the lens of Animal Studies. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: COML 2073, ENGL 2073

1 Course Unit

**CIMS 2080 20th-Century Literature Seminar**

The course explores an aspect of 20th-century literature intensively. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Not Offered Every Year

Also Offered As: ENGL 2080, JWST 2080

1 Course Unit



**CIMS 2083 Faking it: Liars, Imitators and Cheats in Literature and Film**

Deception and lies are a constant theme and a mechanism of narrative art. For a genre literally synonymous with falsehood, fiction has always been touchy about its relationship to truth: Does the novel neutrally represent reality or does it recreate it? Are characters like living, breathing real people, or are they mere simulations? And if they're just words on a page (or images on a screen), why are we so moved by their adventures, loves and misfortunes? In this class, we will explore and expand on these questions by focusing on novels and films that deal explicitly and exclusively with fakers, shapeshifters and doppelgangers, lies of necessity and of opportunity, as well as with works that revel in exposing their own manipulative artificiality. We will read psychoanalysts, sociologists, philosophers, and postcolonial thinkers and ask, What does it mean to be authentic? How malleable are our individual identity, race, gender and sexuality? What forces shape it, and how constant is this shape? Are we the same selves when we have a conversation as when we give a presentation? Do we remain ourselves when we talk to customers at our service jobs, to teachers, to students? When we "pass" as a different race? When we speak in a different accent? How do we reconcile the conflicting demands of "be yourself" and "fake it till you make it"? What is the relation between our presentation of ourselves and our selves? Novels and short stories for discussion might include classics like Nella Larsen's *Passing*, Vladimir Nabokov's *Invitation to a Beheading* and Patricia Highsmith's *The Talented Mr. Ripley*, as well as movies like *Gaslight*, *The Battle of Algiers*, *The Yes Men*, and *American Psycho*. While much of the weekly work in this class will be reading-and-discussion based, oral presentations – keenly aware of their own artifice – will count toward half of the final grade. A final oral presentation will be based on a creative project in conversation with class materials. The course would satisfy those interested in fulfilling the Advanced Film and Literature and Global Literature and Film requirements. This is a CWiC course, Communication Within the Curriculum.

Spring, odd numbered years only

Also Offered As: COML 2083, ENGL 2083

1 Course Unit

**CIMS 2150 Adapting & Producing Films**

The course will examine the business of developing, adapting and producing films for the modern media landscape as consumer tastes evolve and distribution outlets change. Through the producers' professional experience and reflection, students will get an inside look at the movie-making process from two contemporary creative producers who have operated from both inside and outside the studio system. The course will examine industry trends and provide a practical analysis of how best to navigate them, utilizing 30+ years of career experience as a framework for study. Classes will include industry speakers bringing their own perspective to the class discussions as well as in-depth case studies of a handful of their personal projects, from pitch to programming.

Not Offered Every Year

1 Course Unit

**CIMS 2250 Artist Representation: Talent Agencies, Artist Management & The Manager-Producer's Job**

This course examines the technological, social, political, economic, and cultural developments that shape the current Hollywood landscape and specifically talent representation. An insider look at the business and personality of artist representation & producing, with application to any career. We will break down the media landscape students are consuming digitally and in theaters, and what's behind some of their favorite content. Students should leave the course feeling they've just been behind the scenes of Hollywood, it's players and product, and take for themselves true insights about the grit and strategy required, regardless of what their future career plans may be.

Not Offered Every Year

1 Course Unit

**CIMS 2270 Contemporary Russia Through Film**

This course continues developing students' advanced skills in Russian and offers intensive study of Russian film, arguably the most powerful medium for reflecting changes in modern society. This course will examine Russia's transition to democracy and market economy through the eyes of its most creative and controversial cinematographers. The course will focus on the often agonizing process of changing values and attitudes as the country moves from Soviet to Post-Soviet society. Russian films with English subtitles will be supplemented by readings from contemporary Russian media sources. The course provides an excellent visual introduction to the problems of contemporary Russia society.

Not Offered Every Year

Also Offered As: REES 2270

Mutually Exclusive: REES 5296

Prerequisite: RUSS 1200

1 Course Unit

**CIMS 2271 Post-Soviet Russia in Film**

This course is intended for students who have spoken Russian at home and seek to improve their capabilities in formal and professional uses of the Russian language. Film is arguably the most powerful medium for reflecting changes in modern society. This course will examine Russia's transition to democracy and market economy through the eyes of its most creative and controversial cinematographers. The course will focus on the often agonizing process of changing values and attitudes as the country moves from Soviet to Post-Soviet society. Russian films with English subtitles will be supplemented by readings from contemporary Russian media sources. The course provides an excellent visual introduction to the problems of contemporary Russia society.

Not Offered Every Year

Also Offered As: REES 2271

Mutually Exclusive: REES 5271

Prerequisite: RUSS 0401

1 Course Unit

**CIMS 2355 Classic Icons, Cinematic Images: Popular Culture in the Middle East**

The meaning of culture can sometimes best be understood through a look at its popular traditions and the routines of everyday life. This course will grapple with issues of ethnicity, political conflict, and identity in the Middle East by analyzing the culture produced for and consumed by a wide spectrum of the general public in different countries. Political cartoons, photography, novels, film, music, dance, and other modes of cultural expression will be used to explore the historical roots of the political anxieties and social conventions common to many modern Middle Eastern communities. In this way, we will recast studies of politics through an understanding of identity and culture.

Also Offered As: HIST 2355

1 Course Unit

**CIMS 2415 Fascism and Anti-Fascism**

This course examines fascism and anti-fascist struggles through the study of film, literature, political theory, visual art, and history. While situating fascism in a global context, it focuses on its history in North and South America and Europe from the early 20th century into the 21st. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: COML 2415, ENGL 2415, LALS 2415

1 Course Unit

**CIMS 2420 Cultural Studies Seminar**

This course explores an aspect of cultural studies intensively. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Not Offered Every Year

Also Offered As: ARTH 2930, COML 2420, ENGL 2420

1 Course Unit

**CIMS 2430 Twentieth-Century Russian Literature, Film and Culture: Utopia, Revolution and Dissent**

This course continues developing students' advanced skills in Russian, and introduces students to major movements and figures of twentieth-century Russian literature and culture. We will read the works of modern Russian writers, and watch and discuss feature films. The course will introduce the first Soviet films and works of the poets of the Silver Age and beginning of the Soviet era as well as the works from later periods up to the Perestroika and Glasnost periods (the late 1980s).

Not Offered Every Year

Also Offered As: REES 2430

Prerequisite: RUSS 1200

1 Course Unit

**CIMS 2460 Law and Literature Seminar**

This course explores an aspect of law and literature intensively. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Not Offered Every Year

Also Offered As: ENGL 2460

1 Course Unit

**CIMS 2500 Cultura E Letteratura**

Please check the website for a current course description at: <http://www.sas.upenn.edu/italians/courses>

Fall or Spring

Also Offered As: ITAL 2500

1 Course Unit

**CIMS 2501 Andrei Tarkovsky: Cinema, Spirit and the Art of the Long Take**

Andrei Tarkovsky is universally acknowledged to be the greatest Soviet filmmaker of the last half of the twentieth century. Kurosawa claimed that Tarkovsky had "no equal among film directors alive now." Bergman called his work "a miracle." His films are beautiful, intellectually challenging, and spiritually profound. They also represent a prolonged exploration of the potential of the long take - unusually extended, continuous shots. Tarkovsky's works range from "Ivan's Childhood", a study 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 Tarkovsky's films and life, with attention to his formal and artistic accomplishments, his thought and writings, and the cultural and political contexts of his work. Each student will learn to analyze film form and content and write two short and one longer paper on some longstanding aspect of Tarkovsky's work of the student's choice.

Not Offered Every Year

Also Offered As: REES 0280

1 Course Unit

**CIMS 2506 Ecocritical Seminar: Remediating the Environment**

In this course, we will interrogate the term "remediation" as meaning both environmental restoration and media representation. Students will be introduced to the fields of ecocriticism and ecocriticism by examining how a variety of materials—from bestselling books to billboards, documentaries, and websites—have informed the cultural imagination of the environment. Students will also discover how media communications and publications can help to remediate the environment in the face of climate catastrophe. This course can be counted as an elective toward the Environmental Humanities minor and as fulfilling the minor's public engagement component. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 2596

1 Course Unit

**CIMS 2512 Introduction to Italian Cinema**

Topics vary. Please check the department's website for a current course description at: <http://www.sas.upenn.edu/italians/courses>

Fall or Spring

Also Offered As: GSWS 2512, ITAL 2512

1 Course Unit

**CIMS 2522 Modern Italian Culture**

Please check the website for a current course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 2522, ITAL 2522

1 Course Unit

**CIMS 2550 Intro to Media Production**

This course is the foundation for many upper-level courses across media production. It will introduce students to the basic skills of camerawork, video editing, sound recording, sound design, and color correction. Students will have the opportunity to work in narrative, experimental, and multimodal (academic) modes of media creation. Assignments will include making short narrative, documentary and other media. After this course, students will be prepared for upper-level courses in cinematography, editing, motion picture production, experimental media and digital humanities.

Not Offered Every Year

1 Course Unit

**CIMS 2600 Italian Theater**

Please check the website for a current course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 2600

1 Course Unit

**CIMS 2665 Fakes, Forgeries and Forensics in Digital Media**

Fake images on social media are just one of the latest examples of fabrications and modifications that have taken media into dubious territory throughout history. This course will analyze the history of fakes and forgeries and consider whether they devalue the original or not, or even have value in themselves. Along the way, students will learn how fakes and forgeries have been created, what tools can be used to counter the onslaught of illicit creations, and the arts and humanities debates that have arisen surrounding them. After evaluating the ways various media have been modified over time, this course will show students how to use photo manipulation tools to modify digital media. It will also show students how to perform various detailed analyses of digital media to determine their legitimacy. A final project will bring these tools together, as groups of students create a fake or forgery, consider its implications and evaluate a tool's ability to detect it.

Fall

Also Offered As: ENGL 2665

1 Course Unit

**CIMS 2666 Algorithmic Ethics**

Algorithms and Artificial Intelligence have become ubiquitous in the 21st century. From the movies recommended by Netflix to the advertisements presented on social media and the routes suggested by Google Maps, AI and algorithms can make our lives more convenient. But what about AI that can earn a B+ on an MBA exam without studying, phones that unlock with facial recognition that doesn't work smoothly on all skin colors, or autonomous weaponized drones that mistake civilians for targets? As algorithms play an increasing role in various aspects of modern society, addressing their ethical considerations becomes increasingly crucial to ensure their responsible and beneficial use. This course explores the ethical dimensions and implications inherent in algorithms and their associated technologies in a wide variety of contexts. Topics will range from the intricacies of privacy invasion and the mitigation of bias to the establishment of accountability in the use of algorithms in fields such as education, healthcare, finance, criminal justice, employment, environmental issues, urban planning, and weapons of war. We will critically analyze academic research, policy debates, and case studies to develop a nuanced understanding of the ethical considerations surrounding algorithms. Students will engage with cutting-edge scholarship and contribute to ongoing discussions on algorithmic ethics. As part of the course, students will interact with AI and report on their findings.

Spring

Also Offered As: ENGL 2666

1 Course Unit

**CIMS 2667 Making Media**

Making increasingly undergirds the humanities, from the technological stacks that support digital exhibits to fully embroidered computers. In this course, we will touch, tinker, draw, and stitch our way to a collective understanding of where making in the humanities currently is, and where we might want it to take us. We will read and discuss key texts on making from disciplines such as design, library and information science, media studies, and digital humanities. Students will come away from the class with theoretical grounding on why and how humanists craft things, and with experience conceptualizing, designing, and executing their own media projects.

Not Offered Every Year

1 Course Unit

**CIMS 2705 Media and Culture in Contemporary Iran**

This course offers a comprehensive introduction to the culture and media of modern Iran, with a critical perspective on issues such as identity formation, ethnicity, race, and nation-building. It focuses on how these issues relate to various aspects of modern Iranian culture – such as religion, gender, sexuality, war, and migration – through the lens of media, cinema, and literature.

Not Offered Every Year

Also Offered As: GSWS 2705, MELC 2705, NELC 2705, RELS 2180

1 Course Unit

**CIMS 2750 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.

Not Offered Every Year

Also Offered As: REES 0270

Mutually Exclusive: REES 5270

1 Course Unit

**CIMS 2810 Method Acting: From Self to Stage and Screen**

What, exactly, is "method acting"? Jeremy Strong became notorious on television's *Succession* for "staying in character" while filming, to the great irritation of his castmates. Jared Leto "transformed" himself by gaining sixty pounds for a role in *Chapter 27*, then losing another thirty for a role in *Dallas Buyer's Club*. Are such approaches really "method" acting? Are they healthy and sustainable? And do they produce truly compelling performances? This course aims to demystify "the method" through a combination of historical inquiry and hands-on acting work. We will explore the cultural phenomenon of "the method" by tracing its historical, theatrical roots, from the core theories and practices of Russian actor-director Konstantin Stanislavsky through the American Group Theatre experiments of the 1930s, the heyday of New York's Actors Studio in the 1950s, and its culmination in iconic stage and film performances. (One prime example is Marlon Brando's famed portrayal of Stanley in Tennessee Williams's *A Streetcar Named Desire*, as directed by Elia Kazan). Our studies will involve reading historical, theoretical, and dramatic texts, viewing selected films, and practicing acting exercises. Course assessment will comprise participation, facilitation, short responses, and a final project that can take the form of a research paper, presentation, or performance.

Also Offered As: ENGL 2882, THAR 2810

1 Course Unit

**CIMS 2830 Backstage Drama in Theatre and Film**

Inviting audiences into a special relationship with illusion, backstage dramas (whether on film or on stage) and plays-within-plays reach beyond and alongside traditional plot-driven narratives, to reflect on the process of representation itself. Drawing from classical debates about the relationships between reality, illusion, representation, and imitation (mimesis), we will examine a variety of plays and films as we articulate the complex network of responses and underlying assumptions (whether cultural, political, or social), about art and life, that these works engage. Fall, odd numbered years only

Also Offered As: ENGL 1896, THAR 2830

1 Course Unit

**CIMS 2840 Icons in Performance: Actors and Others Who Have Shaped the Arts**

Many talented performers bring works to life on a stage or in film. But a select few artists are so distinctive they become icons, defining for audiences-often for many years beyond their careers-the art they serve. Marlon Brando defined a new kind of American acting. Sidney Poitier broke the color barrier for leading man movie stars. Maria Callas showed that opera was equal parts theatre and music. Greta Garbo helped us understand the visual power of a film image. This seminar course will focus on iconic performers, directors and others, and the roles they play in defining their art forms. It is part analysis (interpreting in detail what it is these artists do) and part cultural study (why it matters, and also seeking to understand the larger circumstances at play in forging an icon). In addition to the performers mentioned above, we'll also study Mae West, Fred Astaire, Marilyn Monroe, Elvis Presley, Judy Garland, Frank Sinatra, and more. We will also look at a handful of iconic directors-including Alfred Hitchcock, Douglas Sirk, and others-whose style makes a definitive mark on American film and theater. And we will also look at how critics (in addition to popular audiences) assess performers through comparisons, and by understanding the evolution and tradition of the art. To support our work, we will use film, audio recordings, scripts, criticism and analytical essays, biography, and more.

Also Offered As: ENGL 2890, THAR 2840

1 Course Unit

**CIMS 2850 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.

Fall or Spring

1 Course Unit

**CIMS 2900 Post War Japanese Cinema**

Mizoguchi Kenji, Ozu Yasujiro, and Kurosawa Akira are recognized today as three of the most important and influential directors in Japanese cinema. In their films of the late 1940s and 1950s, these directors focused upon issues surrounding the human condition and the perception of truth, history, beauty, death, and other issues of the postwar period. This lecture course places their films in period context, and pays particular attention to the connections to other visual media, and to how "art" and "history" are being defined in the cinematic context. How other directors also took up these issues, and referred to the "big three" is also be discussed.

Not Offered Every Year

Also Offered As: ARTH 2900, EALC 1340

1 Course Unit

**CIMS 2910 East Asian Cinema**

This survey course introduces students to major trends, genres, directors, and issues in the cinemas of East Asian countries/regions, including Japan, Korea, China, Hong Kong, and Taiwan. Charting key developments over more than a hundred years from the early twentieth century to the present, this course examines films as aesthetic objects, asking questions about film form, narrative, and style. It also pays attention to the evolution of cinema as an institution (e.g. modes of production, circulation, and exhibition) in different cultural and political contexts. Weekly course materials will include both films (primary sources) and analytical readings (secondary sources). By the end of the course, students are expected to gain broad knowledge of East Asian cinema, develop skills of film analysis, and apply these skills to perform historically informed and culturally sensitive analysis of cinema. Prior knowledge of East Asian languages is NOT required.

Also Offered As: ARTH 2910, EALC 1116

Mutually Exclusive: ARTH 6910, EALC 5116

1 Course Unit

**CIMS 2935 Culture on Trial: Race, Media & Intellectual Property**

This course explores the US intellectual property regime's impact on the production, distribution and consumption of media and art. By the end of the class, students will come away with historical, theoretical, and practical understandings of how media technology changes the law and how the law has subsequently responded to changes in media technology. This course is affiliated with CWIC (Communication Within the Curriculum). See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 2935, SOCI 2973

1 Course Unit

**CIMS 2943 The Politics of Truth in the Global Documentary**

This course is a study of documentary film practices internationally, beginning from the invention of cinema and ending in the contemporary landscape. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ARTH 3959, COML 2943, ENGL 2943

1 Course Unit

**CIMS 2951 Digital and New Media Seminar**

This course explores a particular topic in the study of digital and new media in an intensive and in-depth manner. See the English Department's website at: [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Not Offered Every Year

Also Offered As: ARTH 2920, COML 2960, ENGL 2950

1 Course Unit

**CIMS 2952 Mobile Phone Cultures**

Over the years, the cellphone or the mobile phone ceased to be just an extension of the landline telephone as a range of locative, social and networked media converged into it. Even as they have global impact, mobile media technologies influence and are influenced by socio-cultural factors in specific places, and so mobile phone cultures are both global and local at the same time. In this course, we will be studying the revolutions in youth culture, desire, gender norms, and political propaganda that are emerging as new hardware, apps, and internet services are being added to mobile media. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Also Offered As: ENGL 2952

1 Course Unit

**CIMS 2953 Digital Infrastructures & Platforms**

Platforms ranging from ride-hailing and food delivery apps (Uber and Swiggy) to subscription based audiovisual content providers (Netflix and SonyLIV) mediate multisided transactions (markets) and operate based on algorithmic collection, circulation, and monetization of user data. In this course, we will engage with a variety of readings about multi-situated study of apps, paying attention to both app interfaces as well as their connection to backend systems and infrastructures like content delivery networks and software development kits. In what ways do processes of data storage/distribution, content encryption/decryption and encoding/decoding make "seamless" streaming on Hulu/Prime Video and instantaneous digital payments on Venmo and PayTM possible? We will begin with how infrastructures have been studied in the past, and then in particular focus on media infrastructures such as satellite systems, optical fiber cables, cell antennas, and data centers. The course readings will consider the varied definitions of platforms and examine the socio-political effects of the proliferation of platforms in different regions of the world. In studying superapps and platforms like WeChat (China), LINE (Japan), and Jio (India), we will try to comprehend in what ways have discourses of platformization been shaped by governmental regulation, cultural practices, and socio-politics of regions. We will explore questions like: in what ways are infrastructures and apps related? How do content creators and SVoD audiences navigate algorithmic opacity? Why do BigTech companies float competing discourses about platforms? What are the connections between infrastructural investments and platform capitalism? What does it mean to have digital lives in a platform society? In what ways do digital infrastructures and platforms create the foundations for smart cities and Internet of Things?

Not Offered Every Year

Also Offered As: ENGL 2953, STSC 2692

1 Course Unit



**CIMS 2954 Collecting Media**

There are tens of billions of videos on YouTube; a similar number of photos on Instagram; seven million items in the Penn Libraries; remains from more than 12,000 people stored in the Physical Anthropology Section of the Penn Museum; roughly 250 surveillance cameras capturing footage across our campus; over one million seed varieties stored in the Svalbard Seed Vault; tens of thousands of meters of frozen samples in the U.S. Geological Survey's Ice Core Facility — and, most likely, one huge, messy folder into which you dump all of your email. For thousands of years, cultural critics have lamented the onslaught of “information overload,” and for just as long, people have derived systems for collecting, organizing, storing, and facilitating access (or not) to media — whether Spotify playlists or cuneiform tablets or massive image files from NASA's space telescopes. In this course we'll consider the past, present, and future — as well as the pragmatics, politics, and aesthetics — of organizing media and information in archives, libraries, and other media assemblages. Through readings, listening and screening exercises, occasional field trips and guest lectures, a few low-stakes student presentations and group collaborations, fun design exercises, art explorations, and potential collaborations with external cultural heritage organizations, we'll study why and how we collect media; why it matters for myriad scholarly fields, industries, creative practitioners, and communities; and how we might do it better. Because this new course is still in development, the assignments haven't yet been finalized — but students can tentatively expect to write one or two short papers; share one low-pressure in-class presentation; participate in a few small (and ideally enjoyable) design workshops and group exercises; and, in lieu of a final exam, complete a written or creative final project.

Not Offered Every Year

Also Offered As: ARTH 2954, ENGL 2954

Mutually Exclusive: CIMS 6954

1 Course Unit

**CIMS 3010 French Identity in the Twentieth Century**

Topics vary. Please see the department's website for a description of the current offerings: <https://www.sas.upenn.edu/french/pc>

Fall or Spring

Also Offered As: FREN 3010, GSWS 3010

1 Course Unit

**CIMS 3030 Queer Cinema**

Queer Cinema, in Theory: This course explores the role of cinema in shaping the history of gender and sexuality, at the same time introducing students to some of the most relevant texts in the field of queer, gender and trans studies. While the last decades have been characterized by increasing acceptance of gays, lesbians and trans people into mainstream society, this process has no doubt reproduced new inequalities and asymmetries — in terms of race, class, and gender presentation. Does “queer” still pose a threat to the mainstream or is it now part of the “normal”? Should one welcome the progressive acceptance or queer lives within the mainstream or should one reject it in the name of an indissoluble difference? How do whiteness and homonormativity participate in the structural marginalization of black and trans people? Some of the topics addressed by this course are the “closet” in classical Hollywood cinema and its critique in 1990s queer films such as *Happy Together* (Wong Kar-wai, 1997); the intersection of sexuality and race in black feminist films such as *Born in Flames* (Lizzie Borden, 1983) and *Watermelon Woman* (Cheryl Dunye, 1996); the treatment of reproductive labor in experimental feminist films such as *Jeanne Dielman* (Chantal Akerman, 1975); the representation of the AIDS crisis in new queer films such as *The Living End* (Gregg Araki, 1992); sex reassignment politics in 2000s Iranian films such as *Sex My Life* (Bahman Motemedian).

Not Offered Every Year

Also Offered As: GSWS 3020, ITAL 3030

1 Course Unit

**CIMS 3040 Japanese Cinema**

This course is a survey of Japanese cinema from the silent period to the present. Students will learn about different Japanese film genres and histories, including (but not limited to) the benshi tradition, jidaigeki (period films), yakuza films, Pink Film, experimental/arthouse, J-horror, and anime. Although the course will introduce several key Japanese auteurs (Mizoguchi, Ozu, Kurosawa, Oshima, Suzuki, etc), it will emphasize lesser known directors and movements in the history of Japanese film, especially in the experimental, arthouse, and documentary productions of the 1960s and 1970s. Finally, in addition to providing background knowledge in the history of Japanese cinema, one of the central goals of the course will be to interrogate the concept of “national” cinema, and to place Japanese film history within a international context.

Fall or Spring

Also Offered As: EALC 1352, ENGL 2933

1 Course Unit

**CIMS 3050 Rome in Cinema: Representations of The Eternal City**

In this course we will look at the different ways in which Rome's cityscape has been represented in 20th and 21st century Italian and American cinemas, intersecting with historical events such as the rise of Italian fascism, WWII, the 1960s economic boom, as well as the political impact of the current migratory crisis in the Mediterranean Sea. Why is Rome often referred to as "The Eternal City"? In what ways has the myth of Rome's eternity been politically exploited throughout Italy's modern history? Students will acquire technical vocabulary to improve their visual interpretation skills, as well as knowledge of some of the most impactful historical and cultural events of last century. Requirements will include readings in cultural and film history, an analytical essay, a research paper, weekly blog posts, and active participation in class discussion. Films may include *Roman Holiday* (William Wyler, 1953), *La Dolce Vita* (Federico Fellini, 1960), *Accattone* (Pier Paolo Pasolini, 1961), *The Talented Mr. Ripley* (Anthony Minghella, 1999), *The Great Beauty* (Paolo Sorrentino, 2013).

Not Offered Every Year

Also Offered As: ITAL 3050

1 Course Unit

**CIMS 3060 Mafia in the Movies**

This course examines representations of the mafia in Italian and American cinema from the early 20th-century until contemporary times, exploring the historical, economic and political causes that led to the mafia's rise in Italy and the USA. Beginning with an analysis of the social problems that led to its emergence in 19th-century Sicily, the course will trace the transformation of the mafia into an international criminal organization throughout the 20th and 21st centuries, focusing on historical events such as Italian migration to the Americas, the Second World War, the rise and consolidation of an Italian-American mafia in 1950s and 1960s New York, the Sicilian mafia's attack on the Italian justice system in the 1980s and 1990s, and its more recent transformation into a global financial player. Some of the films we will watch and discuss include Francis Ford Coppola's *The Godfather* (1972), Martin Scorsese's *Goodfellas* (1990), Marco Bellocchio's *The Traitor* (2019), and popular American and Italian TV shows such as David Chase's *The Sopranos* (1999-2007) and Stefano Sollima's *Romanzo criminale* (2008-10). In our discussions, we will pay particular attention to the ways that gender, class and race figure in cultural perceptions of the mafia and of Italy more broadly. Taught in English.

Also Offered As: ITAL 3060

1 Course Unit

**CIMS 3070 Pier Paolo Pasolini : Aesthetics, Politics, Sexuality**

Pier Paolo Pasolini—poet, filmmaker, and radical intellectual—created some of the most provocative and influential films of the 20th century, blending insights from Freudian psychoanalysis, Marxism and religious mysticism. This course, marking the 50th anniversary of Pasolini's death, explores his groundbreaking cinematic work in dialogue with the ideological struggles and artistic movements of the 20th century. We will trace Pasolini's evolution from his representation of the Rome's peripheries in *Accattone* (1961) through his mythological (*Oedipus Rex*, 1967; *Medea*, 1969) and experimental works (*Teorema*, 1968), culminating in his controversial *Salò, or the 120 Days of Sodom* (1975). In addition to his feature films, we will examine his documentary work, including *Notes for an African Orestes* (1970) and *Love Meetings* (1964), which offer key insights into his views on sexuality, political struggle, and the postcolonial world. At the core of our exploration will be Pasolini's radical vision of sexuality and desire, which challenged social norms while positioning him within a broader network of queer and avant-garde filmmakers such as Agnès Varda, Andy Warhol, and Rainer Werner Fassbinder, among others. Students will engage with his work through key theoretical frameworks—Gramsci, Freud, Lacan, Barthes—alongside contemporary approaches from queer theory, critical race studies, and ecocriticism. We will also examine his enduring influence on radical philosophy and feminist film criticism in the works of Teresa de Lauretis, Judith Mayne, Giorgio Agamben and Slavoj Žižek. This course is taught in English; no prior knowledge of Italian cinema or language is required.

Also Offered As: GSWS 3070, ITAL 3070

Mutually Exclusive: ITAL 6070

1 Course Unit

**CIMS 3100 Cinema and Socialism**

Films from socialist countries are often labeled and dismissed as "propaganda" in Western democratic societies. This course complicates this simplistic view, arguing for the value in understanding the ties between socialist governments, the cinematic arts, and everything in between. We will examine films from past and present socialist countries such as the Soviet Union, China, North Korea, and Cuba, as well as films made with socialist aspirations. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Not Offered Every Year

Also Offered As: ARTH 3100, EALC 2314, ENGL 2934, REES 3770

1 Course Unit

**CIMS 3200 The History of American Animation**

This course will look at American animation as an art form, a technology and an industry. We will explore the ways in which artistic, technical, historical, and cultural conditions shape the development of animation and in turn, how animation impacts viewers. Topics will include trends in animation and their relation to contemporary popular culture, issues of art versus commerce in the creation of cartoons, the intersection of animation and politics, and shifts in style and technique throughout the years. We will look at the personalities in animation who have shaped the art form and continue to influence it, the rise in animation's popularity, and current-day applications of animated imagery. Case studies will include Pixar, Walt Disney, UPA, television cartoons, stop motion animation, and the movie, *Who Framed Roger Rabbit*.

Not Offered Every Year

Also Offered As: ARTH 3870, FNAR 3181

1 Course Unit

**CIMS 3201 The History Computer Animation**

This course will look at computer animation as an art form, a series of technological innovations and an industry. We will explore the way in which artistic, technical, historical, and cultural conditions have shaped the development of computer animation. Topics will include the impact of early motion graphics experiments in the sixties, the contributions of university- and corporation-funded research, commercial production, and the rise of Pixar. We will consider the companies and personalities in computer animation who have shaped the art form and continue to influence it, the contributions to computer animation from visionaries around the world, and current day applications of animated imagery. Throughout the course, we will screen important works from the canon of computer animation, including the earliest computer-animated shorts, scenes from *Beauty and the Beast*, the first Pixar shorts, *Toy Story*, *Final Fantasy* and works done internationally to forward the art and the industry.

Not Offered Every Year

Also Offered As: ARTH 3871, ENGL 0591, FNAR 3182

1 Course Unit

**CIMS 3203 The Animation Of Disney**

No organization has exerted as much influence on popular culture and the art form of animation as The Walt Disney Company. For decades, Disney films were the standard by which all other animated films were measured. This course will examine the biography and philosophy of founder Walt Disney, as well as The Walt Disney Company's impact on animation art, storytelling and technology, the entertainment industry, and American popular culture. We will consider Disney's most influential early films, look at the 1960s when Disney's importance in popular culture began to erode, and analyze the films that led to the Disney renaissance of the late 1980s/early 1990s. We will also assess the subsequent purchase of Pixar Animation Studios and the overall impact Pixar has had on Disney. The class will also look at recent trends and innovations, including live-action remakes and Disney+.

Not Offered Every Year

Also Offered As: ARTH 3873, ENGL 0593, FNAR 3184

1 Course Unit

**CIMS 3204 History of Children's TV**

This course will survey the history of children's television from the invention of television through the present, with an emphasis on series development and production, artistry, and the colorful personalities who built this industry. We'll consider important figures including Fred Rogers, Bill Hanna and Joe Barbera, Joan Ganz Cooney, Jim Henson and Walt Disney. We will discuss the history of animated cartoons that were made specifically for television, Saturday morning production, the rise of Japanese cartoons from the 1960s through *Pokemon*, and the growth of children's cable channels in the 90s, as well as other landmark moments. We'll also assess the impact of streaming platforms on television and the future of children's media.

Not Offered Every Year

Also Offered As: ARTH 3874, ENGL 0594, FNAR 3185

1 Course Unit

**CIMS 3300 Global Film Theory**

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 an asynchronous weekly film screening for this course. No knowledge of film theory is presumed.

Not Offered Every Year

Also Offered As: ARTH 2952, COML 3303, ENGL 2902, GSWS 3300

Mutually Exclusive: CIMS 6300

1 Course Unit

**CIMS 3328 The Holocaust in Italian Literature and Film**

Please check the website for a current course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 3328

1 Course Unit

**CIMS 3350 Global Genres: Western, Horror, Road Movie**

This course will explore cinematic border-crossings and cultural connections through the global genres of Western, horror, and road movie. The premise of the course is that genre is a particularly productive gateway to map contemporary world cinema and understand various cross-currents shaping different film cultures. Genres such as the Western, horror movie, and road movie, are both culturally rooted as well as transnational genres that reflect both the particularities of a nation and its industry, and its position on a global stage. Through a close study of particular films—Westerns, horror films, road movies from Latin America, Sweden, India, South Korea, Japan, Australia, and beyond—we will address core issues about aesthetics, industry, culture, history, theory, and explore the tensions and dialogue between cross-cultural aesthetic and narrative models on the one hand, and local traditions and historical contingencies on the other.

Not Offered Every Year

1 Course Unit

**CIMS 3400 Italian American Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ENGL 2299, ITAL 3400

1 Course Unit

**CIMS 3401 Contemporary Italy**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3401, ITAL 3401

1 Course Unit

**CIMS 3402 Italian Film and Media Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3402, ITAL 3402

1 Course Unit

**CIMS 3403 Race and Ethnicity in Italy**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3403, ITAL 3403

1 Course Unit

**CIMS 3404 Italian Gender Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3404, ITAL 3404

1 Course Unit

**CIMS 3406 Italian Visual Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3406, ITAL 3406

1 Course Unit

**CIMS 3407 Italian Foods and Cultures**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3407, ITAL 3407

1 Course Unit

**CIMS 3410 Italian Renaissance Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3410, ITAL 3410

1 Course Unit

**CIMS 3411 Mediterranean Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3411, ITAL 3411

1 Course Unit

**CIMS 3412 Italian Performance Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3412, ITAL 3412

1 Course Unit

**CIMS 3413 Italian Science and Philosophy**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: GSWS 3413, ITAL 3413

1 Course Unit

**CIMS 3414 Italian Material Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 3414

1 Course Unit

**CIMS 3415 Italian Digital Humanities**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 3415

1 Course Unit

**CIMS 3502 Italian Film and Media Studies**

Taught in Italian. Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 3502

1 Course Unit

**CIMS 3503 Race and Ethnicity in Italy**

Taught in Italian. Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 3503

1 Course Unit

**CIMS 3505 Italian Fashion**

Taught in Italian. Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 3505

1 Course Unit

**CIMS 3506 Italian Visual Studies**

Topics vary. Please check the department's website for a course description at: <http://www.sas.upenn.edu/italians/courses>

Not Offered Every Year

Also Offered As: ITAL 3506

1 Course Unit

**CIMS 3510 TV and Politics**

This course addresses the intertwined fates of television and politics, focusing on the United States context. Even though television has often been seen as a stupefying, brain-rotting technology—in other words, the kind of thing we might want to keep separate from politics—it has nevertheless become a crucial political domain in our society, in terms of both electoral politics and politics more broadly conceived. We will study narrative television and the news, TV content and TV production, in order to figure out how TV influences our politics, how politics shows up on TV, and whether TV can change the world. Students will develop critical reading and viewing techniques. We will read academic research from a variety of disciplines, and train our eyes to watch TV closely in order to strengthen our interpretations. Students will also develop their writing skills, with a focus on writing media criticism and academic writing on media

Not Offered Every Year

1 Course Unit

**CIMS 3512 Duchamp Is My Lawyer**

This course examines the impact of copyright law on artists and creative industries. Looking at publishing, music, film, and software, we will ask how the law drives the adoption of new media, and we will consider how regulation influences artistic decisions. A mix of the theoretical with the practical, we will be using UbuWeb (the largest and oldest site dedicated to the free distribution of the avant-garde) as our main case study. To learn more about this course, visit the Creative Writing Program at <https://creative.writing.upenn.edu>.

Spring

Also Offered As: ENGL 3512

1 Course Unit

**CIMS 3600 Studies in Spanish, Latin American and Latinx Cinema**

This course explores fundamental aspects of Spanish, Latin American, and Latinx cinema. Course content may vary. Please see the department website for current course offerings: <https://www.sas.upenn.edu/hispanic-portuguese-studies/undergraduate/hispanic-studies>.

Fall or Spring

Also Offered As: SPAN 3600

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit

**CIMS 3602 Cyborgs, Robots, Gadgets: Technologies in Contemporary Hispanic Cinema**

Contemporary Latin American and Spanish Cinema offer a great reflection on the role that new technologies have in the film industry, and in our lives, in the digital era. Often, we find that technologies are used in an original way to overcome financial shortages in times of crisis, or when resources are limited. In this context, sometimes it is actually thanks to the new technologies that the work of new directors can be produced or distributed. Some recent Latin American and Spanish sci-fi movies find genuine ways to bring about social and political commentary through the use of technological narratives. Reflections on technology are often found in many other film genres too. Our aim in this course will be to explore the use of technology in film in the present and in the past, as well as to study narratives that place technology at the center. We will focus our study on films where technology is a key factor and will reflect on the impact of technologies in our experience as spectators as well.

Fall or Spring

Also Offered As: LALS 3602, SPAN 3602

1 Course Unit

**CIMS 3620 Contemporary Spanish Cinema**

A survey of Spanish cinema from the 1940's to the present. Special attention will be paid to the political, cultural, and social discourses that the films reproduce, adapt or question. This will allow an understanding of the implicit or explicit social dialogues that shaped cinematographic production in Spain from the post-civil war years, through Franco's dictatorship, the advent of the democratic state in the 1970's, and the economic and political crisis of the 21st century. At the same time films will be analyzed from the standpoint of their rhetorical construction, examining the specificity of cinematic language and its particular case.

Fall or Spring

Also Offered As: SPAN 3620

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit

**CIMS 3622 Spanish Non-Fictional Film**

This course will explore the flourishing of the genre of documentary and non-fiction film in the last decades in Spain. We will study poetic, experimental, and social documentaries in their socio-historical context. For this we will need to engage not only films and film theory texts, but also historical recounts of contemporary Spain. We will also analyze the limits between non-fiction and fiction film, focusing on some recent works that have critically blurred the distinction between both genres.

Fall or Spring

Also Offered As: SPAN 3622

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit

**CIMS 3624 Crossing Borders in Spanish Cinema**

Through the lens of border crossing, we will explore various current topics in Contemporary Spanish Cinema, such as immigration and emigration narratives in times of globalization and economic crisis, cinematic transgressions, and the emergence of glocal vs. national films. A fluid conceptualization of the border will guide our exploration on how Contemporary Spanish Cinema talks about gender, race, nationalisms, migration, history, and psychology.

Fall or Spring

Also Offered As: SPAN 3624

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit

**CIMS 3626 The Films of Pedro Almodóvar**

One of the most acclaimed filmmakers of the world, Almodóvar is unquestionably the most international of today's Spanish filmmakers. The aim of the course is to familiarize students with Pedro Almodóvar's films and to shed some light to the intricacies of its themes, cultural background, and visual style. Together with primary and secondary texts, we will offer an overview of Almodóvar's career from his early iconoclastic Post Franco films of the late 1970's and early 1980's to his most recent work that has gained him a reputation as an international auteur. Some of the topics covered will include questions of national identity, gender, sexuality, as well as Almodóvar's original use of genre, visual style, and the director's relationship to the postmodern concepts of performance and parody.

Fall or Spring

Also Offered As: SPAN 3626

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit

**CIMS 3650 Latin American Cinema**

This course aims to familiarize students with the major achievements and cultural moments of Latin American cinematography. We will cover a broad set of themes, nations and time periods employing multiple theoretical positions.

Fall or Spring

Also Offered As: LALS 3650, SPAN 3650

1 Course Unit

**CIMS 3652 Crossing Borders in Latin American Cinema**

Through the lens of border crossing this course will explore various current topics in Contemporary Latin American Cinema such as immigration, exile and travel narratives, gender crossing, social and political transgressions, transnationalism, and co-productions. The concept of the border will be fluid and central to the course, and through it we will reflect upon what separates and unites people at an individual, sexual, social, cultural, political, national, and geographical level. This focus will help us explore a wide variety of "movements", negotiations, and transgressions taking place in the Latin American Cinema of the last three decades.

Fall or Spring

Also Offered As: LALS 3652, SPAN 3652

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit



**CIMS 3664 Documentary Ethnography for Museum of Exhibition practices**

This course will investigate research modalities that center around documentary storytelling in the museum context. During the semester, we will examine research strategies that collaborate with curatorial experts. The class will utilize cinematic techniques that investigate cultural narratives revolving around cultural heritage sites, rituals and ceremonies, artifacts, materials and living traditions. Students will engage Solomon's process of her creation of the new digital and in-gallery content that will reframe the Metropolitan Museum's African art galleries. The semester will culminate in students creating their own short film content that will screen publicly in the gallery at the end of the semester.

Not Offered Every Year

Also Offered As: ANTH 3664, FNAR 3664

1 Course Unit

**CIMS 3667 Advanced Documentary Storytelling**

The course is intended for students who have already taken an earlier documentary course and have an interest in film work or research in the nonfiction realm. The course will isolate, highlight, and explore the aspect of narration (storytelling) in documentary cinema. The objective is to enhance students' understanding of the relation between content and form in documentary films; provide them with critical and aesthetic tools to think about nonfiction cinema and inspire them to find original and expressive ways to deliver their own non-fiction material to audiences. The very definition of a film as "nonfiction" implies (perhaps wrongly) that it is not written and directed in the way that a fiction film is. We must ask ourselves, then, where in craft of nonfiction filmmaking lies the storytelling? Over the trajectory of the course, we will be analyzing the narrative system of several documentary films. We will learn how story-telling tools are employed in nonfiction cinema and examine the aesthetical and ethical dilemmas unique to nonfiction storytelling. Rather than classifying films by their themes such as "war", "family" or "race relations" - or categorizing them by accepted taxonomies in documentary theory ("observational", "classical" or "performative") - our method we will suggest that an effective way to study a documentary film is to start by identifying its primary documentary material, and to observe how the tools of cinema (diegetic and non-diegetic elements) are applied to this material - creating the storytelling system of the film. The primary material, the element that instigates the making of a documentary, is often a character, a strong human story or an event, but it may also be something much more abstract: An experience, a memory; a place; a painting; an essay or theory, or many other possibilities. The course will begin with the exploration of texts on narrative and documentary theory which will help us define both nonfiction and narration - concepts that will be at the foundation of our discourse moving forward. Once the foundations for exploring narration in the context of nonfiction will have been laid, we will move into the second and third parts of the course, in which the class will study masterful documentaries, and explore the way their narration systems work, identifying elements that emerge as common narrating "tools". Then, we will reverse our approach. In the last unit of the course, we will "zoom in" on the specific story-telling elements we identified in our exploration and see how they are used by different filmmakers to achieve different objectives. By the end of the course students should have a grasp of the way characters and events are constructed in documentaries, as well as how filmmakers create storytelling systems and find narrative solutions for challenging and original nonfiction stories.

Also Offered As: ANTH 3667

Mutually Exclusive: ANTH 6667

1 Course Unit

**CIMS 3670 What's Love Got To Do With It?: Art and Desire**

Within this course, students will have the opportunity to make work in a variety of mediums that address desire, love, lust, romance, friendship, kinship, heartbreak and loss. We will look at work from visual artists, writers of all genres, film and performance that question and center matters of the heart and the libidinal. While placing sexual and relational dynamics at the core of our artistic endeavors we will address through readings of queer, feminist and left scholarship the social and political implications of acts of love and art. Students can make work in all artistic genres: video, writing, sculpture, performance, painting, photography, collage, drawing and mixed media. In class we will do a variety of writing and some drawing exercises; look at film, video and visual art; and discuss work read and viewed outside of class. Artists, writers, and filmmakers we will study will include Jean Genet, Juan Goytisolo, Tatiana de la tierra, Zadie Smith, Miranda July, Honey Lee Cottrell, Mel Odom, Rainer Werner Fassbinder, Lorraine O'Grady, Ai, Eileen Myles, Ana Maria Simo and many others. Work developed can be based in autobiography or history and as much about the desire for social justice as they are about the erotic. While work developed can be about the parent-child bond, lifelong friendships or sibling rivalry/solidarity, students should have ease in viewing, reading, discussing and critiquing art works that are sexually explicit.

Also Offered As: ENGL 3670, GSWS 3670, LALS 3670

1 Course Unit

**CIMS 3700 Cinematography**

This course is an introduction to the art and craft of cinematography. We will learn the theory and develop the technical skills to achieve our creative vision. These skills include all aspects of using digital cameras, composition, color science, and lighting. We will also closely analyze the work of cinematographers from different historical periods, countries, and filmmaking traditions. We will apply our skills in short exercises and a capstone micro-short film. An understanding of cinematography is foundational not only for directors of photography but also for directors, writers, actors, and informed media viewers.

Not Offered Every Year

1 Course Unit

**CIMS 3781 Global TV**

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](http://www.english.upenn.edu) for a description of the current offerings.

Fall or Spring

Also Offered As: ENGL 0595

1 Course Unit

**CIMS 3782 Local Media**

We may be tethered to global networks, streaming content from around the planet, joining in conversation (or conspiracy) with folks from all corners of the earth, but we also live in places with local characters and concerns, among people with local needs and contributions. What happens when we lose the local media — the newspapers and broadcast outlets — that bind and inform our localized communities? In this course we'll consider the important roles served by our place-based media, as well as what's lost when our local modes of communication collapse. But we'll also consider what might be gained if we think more generously about what constitutes local media — and if we imagine how they might be redesigned to better serve our communities, our broader society, and our planet. Through readings, listening and screening exercises, occasional in-class field trips and guest speakers, and low-barrier-to-entry in-class labs, we'll study local news; local book cultures, including libraries and bookshops and independent printers; local music scenes, including performance venues and record shops and music reviewers; local infrastructures of connection and distribution, including post offices and community digital networks; local data creators and collectors; local signage and interactive public media; local emergency communication resources; local whisper networks and town gossip; and a selection of other case studies that reflect students' interests. Because this new course is still in development, the assignments haven't yet been finalized — but students can tentatively expect to write one or two short papers; share one low-pressure in-class presentation; participate in a few small (and ideally enjoyable) design workshops and group exercises; and, in lieu of a final exam, contribute a written or creative piece to a collective class publication, perhaps a local media field guide that we'll design and publish in collaboration with local makers.

Not Offered Every Year

Also Offered As: ARTH 3782, ENGL 2982, URBS 3782

1 Course Unit

**CIMS 3806 Representations of Dictatorship in Latin America**

This course explores the phenomenon of Latin American dictatorship through literature, film, graphic novels, and visual and public art, asking how these different media and genres depict and respond to state violence, censorship, and trauma.

Not Offered Every Year

Also Offered As: LALS 3806, SPAN 3806

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit

**CIMS 3810 Film Exhibition and Moviegoing**

Cinema has always had an audience. From its first appearances in cafes, tea houses, and variety shows to today's fragmented, digital consumption, cinema continues to exist in relation to different ways of looking and experiencing. This course examines how films have been shown and how audiences have watched films in diverse historical and cultural contexts. We will explore how the ways in which film screenings were organized shape both the films being shown and audiences' moviegoing experiences. Based on historical and site-specific investigations, we will also reflect on how our modes of engaging with cinema impact conceptions of what cinema is, what it will be, and what it can be. Unlike most film courses, this course does not focus on analyzing films, but look into the operations of cinema as an institution. There will be field trips to local movie theaters and a final collective project that asks students to curate a special film screening (in-person or online) using innovative formats.

Also Offered As: ARTH 3820

1 Course Unit

**CIMS 3820 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 expressionists 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...).

Not Offered Every Year

Also Offered As: FREN 3820

1 Course Unit

**CIMS 3830 French & Italian Modern Horror**

This course will consider the horror genre within the specific context of two national cinemas: France and Italy. For France, the focus will be almost exclusively on the contemporary period which has been witnessing an unprecedented revival in horror. For Italy, there will be a marked emphasis on the 1960s-1970s, i.e. the Golden Age of Gothic horror and the giallo craze initiated by the likes of Mario Bava and Dario Argento. Various subgenres will be examined: supernatural horror, ghost story, slasher, zombie film, body horror, cannibalism, etc. Issues of ethics, gender, sexuality, violence, spectatorship will be examined through a variety of critical lenses (psychoanalysis, socio-historical and cultural context, aesthetics, politics, gender, etc.).

Fall or Spring

Also Offered As: COML 3830, FREN 3830, ITAL 3830

1 Course Unit

**CIMS 3860 Paris in Film**

Latter-day examples like Christophe Honoré's *Dans Paris*, Cedric Klapisch's *Paris* or the international omnibus *Paris, je t'aime* (with each director paying homage to a distinctive "arrondissement" of the capital), not to mention American blockbusters like *The Da Vinci Code* and *Inception* or Woody Allen's *Midnight in Paris*, are there to remind us that there is something special – indeed, a special kind of magic – about Paris in and on film. Despite the extreme polarization between Paris and provincial France in both cultural and socio-economic terms, cultural historians have argued that Paris is a symbol of France (as a centralized nation), more than Rome is of Italy and much more than Madrid is of Spain or Berlin of Germany, for example. The prevalence of the City of Lights on our screens, Gallic and otherwise, should therefore come as no surprise, be it as a mere backdrop or as a character in its own right. But how exactly are the French capital and its variegated people captured on celluloid? Can we find significant differences between French and non-French approaches, or between films shot on location that have the ring of "authenticity" and studio-bound productions using reconstructed sets? Do these representations vary through time and perhaps reflect specific historical periods or zeitgeists? Do they conform to genre-based formulas and perpetuate age-old stereotypes, or do they provide new, original insights while revisiting cinematic conventions? Do some (sub)urban areas and/or segments of the Parisian population (in terms of gender, race, or class, for example) receive special attention or treatment? These are some of the many questions that we will seek to address...with a view to offering the next best thing to catching the next non-stop flight to Paris! For French credit: Please register for both FREN 3860-401 (lecture) and FREN 3860-402 (recitation). The FREN 3860-402 recitation is conducted in French. For Cinema and Media Studies credit: Please register for CIMS 3860-401 (lecture) and CIMS 3860-403 (recitation). Both lecture and recitation are taught in English.

Spring

Also Offered As: FREN 3860

1 Course Unit

**CIMS 3912 Labor in Contemporary Latin American Literature and Film**

This course studies different forms of cultural production (film, novel, short story, critical essay) as entry-points into new settings and conditions for work in Latin America, in four sectors that have become especially salient in the region: services, finance, agro-industry and the informal economy (particularly drug trafficking). We will pay particular attention to how cultural production allows us to envision the coordinates of the larger, indeed global, economy into which workers are inserted. We will examine how cultural production allows us to map shifting class structures; we will also track how gender and race shape national and international divisions of labor.

Not Offered Every Year

Also Offered As: LALS 3912, SPAN 3912

Prerequisite: SPAN 1800 OR SPAN 1900

1 Course Unit

**CIMS 3930 Cinema and Civil Rights**

This undergraduate seminar will examine key moments in the history of civil rights through a cinematic lens. Over the course of the semester, we will explore how filmmakers have depicted the lives, aspirations, and strategies of those who have struggled for equal rights; how different struggles have intersected with each other; what aesthetic strategies have been adopted to represent freedom and the denial of it; and how effective cinematic efforts to contribute to increased freedom have been as well as what criteria we use to evaluate success or failure in the first place. Each week, we will watch a film and read a series of texts that will be drawn from a variety of arenas, including histories of civil rights; civil rights pamphlets and speeches; filmmaker interviews; film and media theory; memoirs; and theories of race, gender and sexuality. Course requirements: mutual respect; completion of all readings and screenings; participation in class discussion; weekly online responses; a final project that can be a research paper, film, art project, or community-based initiative.

Not Offered Every Year

Also Offered As: AFRC 3930, ARTH 3930, ENGL 0599, GSWS 3930  
1 Course Unit

**CIMS 3931 Participatory Community Media, 1970-Present**

What would it mean to understand the history of American cinema through the lens of participatory community media, collectively-made films made by and for specific communities to address personal, social and political needs using a range of affordable technologies and platforms, including 16mm film, Portapak, video, cable access television, satellite, digital video, mobile phones, social media, and drones? What methodologies do participatory community media makers employ, and how might those methods challenge and transform the methods used for cinema and media scholarship? How would such an approach to filmmaking challenge our understanding of terms like "authorship," "amateur," "exhibition," "distribution," "venue," "completion," "criticism," "documentary," "performance," "narrative," "community," and "success"? How might we understand these U.S.-based works within a more expansive set of transnational conversations about the transformational capacities of collective media practices? This course will address these and other questions through a deep engagement with the films that make up the national traveling exhibition curated by Louis Massiah and Patricia R. Zimmerman, *We Tell: Fifty Years of Participatory Community Media*, which foregrounds six major themes: Body Publics (public health and sexualities); Collaborative Knowledges (intergenerational dialogue); Environments of Race and Place (immigration, migration, and racial identities unique to specific environments); States of Violence (war and the American criminal justice system); Turf (gentrification, homelessness, housing, and urban space); and Wages of Work (job opportunities, occupations, wages, unemployment, and underemployment). As part of that engagement, we will study the history of a series of Community Media Centers from around the U.S., including Philadelphia's own Scribe Video Center, founded in 1982 by Louis Massiah, this course's co-instructor. This is an undergraduate seminar, but it also available to graduate students in the form of group-guided independent studies. The course requirements include: weekly screenings, readings, and seminar discussions with class members and visiting practitioners, and completing both short assignments and a longer research paper.

Also Offered As: AFRC 3932, ARTH 3931, COML 3931, ENGL 2970, GSWS 3931

Mutually Exclusive: ARTH 6931

1 Course Unit

**CIMS 3934 Cinema on the Brink of Revolution**

This co-taught course examines films with thematic and epochal focus on some of the major political and historical events of the 20th century that have resulted in revolutions. In this course, Brink and Revolution will be given equal emphasis, as many film makers document, or render plausible through fiction, failures as well as successes, new vistas as well as blind spots, in attempts at revolution. We seek to explore the arc of revolutions, their beginnings, conflicts, and propulsion as people in movement attempt to create new social, cultural and economic orders, and the efforts of film makers to chronicle their actions, manifestos, popular mobilization, conflicts and constraints. Marx's dictum "Men make history, but not as they choose" is evident in many films that capture cinematically the dialectical tensions between institutions and people seeking to maintain an existing order, often with high doses of repression, and those social movements and actors with oppositional imaginaries of the political present and future. Yet we are expanding Marx's dictum to encompasses people of all genders who make, act in, produce and serve as models for cinemas on the brink of revolution.

Fall or Spring

Also Offered As: AFRC 3934, LALS 3934, PSCI 3934  
1 Course Unit

**CIMS 3940 Chinese and Sinophone Cinemas**

This course is a survey of Chinese and Sinophone cinemas from the silent era to the present. The Sinophone refers to Sinitic film cultures both inside and outside the People's Republic of China that have been in relatively marginalized positions against the Han-Chinese mainstream, such as Taiwanese, Hong Kong, Tibetan, and transpacific cinemas. One major goal of the course is to interrogate the national cinema framework and to show how the meaning of "Chineseness" has been problematized by filmmakers and critics throughout modern history. Students will learn about important film movements and trends such as leftist cinema from the 1930s, socialist cinema, Taiwanese and Hong Kong New Waves, the Fifth and Sixth Generation filmmakers, and contemporary transnational productions. Attention will be paid to both films known for awards and artistic achievements and popular genres including thrillers, horror, and wuxia (martial art).

Also Offered As: ARTH 3940, EALC 1331

1 Course Unit

**CIMS 3965 The Art of Art Collecting**

This course is taught regularly and takes up different case studies of collectors and collecting. In Fall 2024, we will undertake a semester-long study of the Neumann family of collectors. We will examine and contextualize the business they built starting in the 1920s, Valmor, that developed and sold cosmetics for African-Americans. We will then look at the collection of modern and contemporary art that the family has developed over four generations. We will draw on archival material, visits with the Neumann family, and interviews with experts on collecting, the Neumanns, and related aspects of the history. Projects for the course will include research documents as well as multimedia presentations.

Not Offered Every Year

Also Offered As: ARTH 3965

1 Course Unit

**CIMS 3999 Independent Study**

Independent Study provide a way for well-motivated students to pursue a topic of interest that is not listed into our CIMS academic curriculum. In an independent study, students essentially create their own course on a topic of their choice, working in concert with our CIMS faculty advisor

Fall or Spring

1 Course Unit

**CIMS 4000 Blacks in American Film and Television**

This course is 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. 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).

Fall

Also Offered As: AFRC 4000

1 Course Unit

**CIMS 4516 One Series--Major Film**

This seminar offers students the opportunity to undertake a semester-long in-depth study of a major film regardless of origin. Discussions will address emergent research methods, advanced writing and critical thinking issues, and debates surrounding canonization. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of current offerings.

Also Offered As: ENGL 4516

1 Course Unit

**CIMS 4998 Cinema Studies Honor Thesis**

Majors in Cinema & Media Studies have the option to write a Senior Honors Thesis. CIMS 498 is a year-long Independent Study course students have to complete under the supervision of a CIMS Faculty advisor. 1 CU will be awarded upon completion of the year-long CIMS Honors Thesis.

Two Term Class, Student must enter first term; credit given after both terms are complete

0.5 Course Units

**CIMS 4999 Independent Study**

Independent Study provide a way for well-motivated students to pursue a topic of interest that is not listed into our CIMS academic curriculum. In an independent study, students essentially create their own course on a topic of their choice, working in concert with our CIMS faculty advisor.

Fall or Spring

1 Course Unit

**CIMS 5000 Food and Film**

Are you intrigued by the role food plays in our lives and our world? Have you noticed that the food film has become one of cinema's most durable subgenres not only in the US but in global cinema as well? Are you willing to test the proposition that the food film is more than entertainment? That the food film, in fact, provides us unique access to a range of fundamental questions about passion and desire, family, survival, art, gender, race, and ethnicity? This seminar explores numerous aspects of the food/film nexus, starting with the classics (*Babette's Feast* and *Tampopo*), and grazing across a menu of Hollywood, independent, and international documentaries and feature films that throw light on food production and global warming; chefs and the restaurant business; the erotics of food and cinema; eating and the self; and moral and religious aspects of consumption. Designed for lovers (or potential lovers) of food and film alike, this course will introduce you to the art of film analysis and the pleasures of cuisine.

Not Offered Every Year

1 Course Unit

**CIMS 5001 Cinema and Globalization**

In this course, we will study a number of films (mainly feature films, but also a few documentaries) that deal with a complicated nexus of issues that have come to be discussed under the rubric of "globalization." Among these are the increasingly extensive networks of money and power, the transnational flow of commodities and cultural forms, and the accelerated global movement of people, whether as tourists or migrants. At stake, throughout, will be the ways in which our present geographical, economic, social, and political order can be understood and represented. What new narrative forms have arisen to make sense of contemporary conditions? Films will include: *The Year of Living Dangerously*, *Perfumed Nightmare*, *Dirty Pretty Things*, *Monsoon Wedding*, *Babel*, *Y Tu Mama Tambien*, *Maria Full of Grace*, *In This Word*, *Darwin's Nightmare*, *Black Gold*, *Life and Debt*, *The Constant Gardener*, *Syriana*, and *Children of Men*. In addition to studying the assigned films carefully, students will also be expected to read a selection of theoretical works on globalization (including Zygmunt Baumann's *Globalization: The Human Consequences*) and, where appropriate, the novels on which the assigned films are based. Advance viewing of the films is required. (I find it is best to place films on reserve for students' use, or to ask that students get their own DVDs from Amazon or Netflix, but screenings can certainly be arranged.) Writing requirements: either a mid-term and final paper, or an in-class power point presentation and final paper.

Not Offered Every Year

Also Offered As: ENGL 5001

1 Course Unit



**CIMS 5002 Hollywood Film Industry**

This is a course on the history of Hollywood. It seeks to unravel Hollywood's complex workings and explains how the business and politics of the film industry translate into the art of film. We will trace the American film industry from Edison to the internet, asking questions such as: What is the relationship between Hollywood and independent film? How has the global spread of Hollywood since the 1920s changed the film industry? How has Hollywood responded to crises in American politics (e.g., world wars, the cold war, terrorism)? And how have new technologies such as synchronized sound, color cinematography, television, home video, computer graphics, and other digital technologies changed film and Hollywood? We will look closely at representative studios (Paramount, Disney, and others), representative filmmakers (Mary Pickford, Frank Capra, and George Lucas, among many others), and we will examine the impact of industrial changes on the screen.

Not Offered Every Year

Also Offered As: ENGL 5002

1 Course Unit

**CIMS 5003 Copyright and Culture**

In this course, we will look at the history of copyright law and explore the ways that copyright has both responded to new media and driven art and entertainment. How, for example, is a new medium (photography, film, the Internet, etc.) defined in relation to existing media? What constitutes originality in collage painting, hip hop music, or computer software? What are the limits of fair use? And how have artists, engineers and creative industries responded to various changes in copyright law? A major focus of the course will be the lessons of history for the current copyright debates over such issues as file sharing, online video, and remix culture. In this course, we will look at the history of copyright law and explore the ways that copyright has both responded to new media and driven art and entertainment. How, for example, is a new medium (photography, film, the Internet, etc.) defined in relation to existing media? What constitutes originality in collage painting, hip hop music, or computer software? What are the limits of fair use? And how have artists, engineers and creative industries responded to various changes in copyright law? A major focus of the course will be the lessons of history for the current copyright debates over such issues as file sharing, online video, and remix culture.

Not Offered Every Year

Also Offered As: ENGL 5003

1 Course Unit

**CIMS 5004 Horror Cinema**

The course will explore European Horror Cinema from the 1970s to the present time, focusing on a number of cult films that have helped rejuvenate and redefine the genre in a radically modern sense by pushing the envelope in terms of subversive representation of gore, violence and sex. We will look at various national cinemas (primarily Western Europe – Italy, France, Spain, Germany, Belgium, The Netherlands – with the occasional foray into Eastern Europe and Scandinavia) and at a range of subgenres (giallo, mondo, slasher, survival, snuff, ...) or iconic figures (ghosts, vampires, cannibals, serial killers, ...). Issues of ethics, ideology, gender, sexuality, violence, spectatorship will be discussed through a variety of critical lenses (psychoanalysis, socio-historical and cultural context, aesthetics, politics...). The class will be conducted entirely in English. Be prepared for provocative, graphic, transgressive film viewing experiences. Not for the faint of heart!

Not Offered Every Year

Also Offered As: ENGL 5004

1 Course Unit

**CIMS 5005 Sex/Love/Desire In Art 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](http://cinemastudies.sas.upenn.edu/courses) for a description of the current offerings.

Not Offered Every Year

Also Offered As: ENGL 5005

1 Course Unit

**CIMS 5010 Environmental Documentary Media**

Media is the objects, networks, and infrastructure that connect people in convoluted communicative webs: the internet, social media, smartphones, radio and television, photographic media, virtual reality, augmented reality, and all the rest. Today, it is widely recognized that media actively participate in the social construction of the world, yet we are less attuned to media's role in shaping material ecosystems. This course explores several key questions: How does mediation contribute to the conceptualization of living environments? How does the media affect the planet as a habitat? How can the media be utilized in struggles for land and energy justice? And how can we build on documentary traditions to create compelling documents of our own questions and findings? We will examine a diverse range of film, video, and digital works on themes such as the Anthropocene, environmentalism, urbanism, land dispossession, and migration routes through an ecocritical perspective. As an advanced theory-practice course, it combines seminar readings and discussions with regular screenings and a series of workshops on photo, video, audio, and post production skills. No previous knowledge is required.

Not Offered Every Year

1 Course Unit

**CIMS 5030 Transnational TV**

How are television and nation historically related, and how has television been part of new kinds of nationalization and globalization projects? Television content like telenovelas or BBC news have often transnationally moved and television infrastructures like satellites and optical fiber cables have had a global footprint. We will discuss both the local situatedness of televisual production and reception cultures as well as their ability to impact global issues and discourses. The course is interested in how television schedules historically have been part of everyday lives of people and how more recently, on-demand TV content shapes and is shaped by quotidian rhythms of people's lives in different countries with specific socio-cultural contexts. The course particularly focuses on how global television cultures have been transformed due to shifts from broadcasting technologies to (Internet) streaming services: In what ways has the television landscape changed and remained the same with the emergence of global subscription TV platforms like Netflix and Prime Video as they commission and develop content in collaboration with local and national artists and practitioners? How are regional streamers competing with and resisting the expansion of Netflix? What explains the growing transnational exports of Turkish dizi and Korean TV dramas? We will attend to both emerging genres of content and trace the new distribution circuits of transnational television.

Not Offered Every Year

Also Offered As: ENGL 5030

1 Course Unit

**CIMS 5045 Film, Revolution, and the 1960s**

This graduate class analyzes global film practices of the 1960s alongside revolutionary movements, from the 1960 Japanese anti-US-Japan Security Treaty (ANPO) protests to the global insurrections of May 1968 and beyond.

Not Offered Every Year

Also Offered As: EALC 6311, ENGL 5045, REES 6285

1 Course Unit

**CIMS 5050 Religion & Cinema**

This course looks at religion in film. As we will see, this is not just a question of how religion is represented onscreen, but how cinematic objects make religious subjects. We'll explore the ways films are crafted through technique, performance, and distribution, then consider how these components shape religious bodies and religious traditions in turn.

Spring

Also Offered As: RELS 5050

1 Course Unit

**CIMS 5051 Digital Humanities Studies**

This course is designed to introduce advanced undergraduate and graduate students to the range of new opportunities for literary research afforded by Digital Humanities and recent technological innovation. Digital Humanities: you've heard of it. Maybe you're excited about it, maybe you're skeptical. Regardless of your primary area of study, this course will give you the critical vocabularies and hands-on experience necessary to understand the changing landscape of the humanities today. Topics will include quantitative analysis, digital editing and bibliography, network visualization, public humanities, and the future of scholarly publishing. Although we will spend a good portion of our time together working directly with new tools and methods, our goal will not be technological proficiency so much as critical competence and facility with digital theories and concepts. We will engage deeply with media archaeology, feminist technology studies, critical algorithm studies, and the history of material texts; and we will attend carefully to the politics of race, gender, and sexuality in the field. Students will have the opportunity to pursue their own scalable digital project. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a description of the current offerings.

Fall or Spring

Also Offered As: COML 5050, ENGL 5050

1 Course Unit

**CIMS 5110 Topics in Cinema Studies**

Please see the department's website for current course description:

<https://www.sas.upenn.edu/french/pc>

Not Offered Every Year

Also Offered As: FREN 5110

1 Course Unit

**CIMS 5120 Film Noir**

Topics vary. Please see the department's website for the current course description: <https://www.sas.upenn.edu/french/pc>

Not Offered Every Year

Also Offered As: COML 5120, FREN 5120

1 Course Unit

**CIMS 5250 Queer Francophone Cinema**

Taught in English. This course will survey queer cinema in French from around the world, examining cult classics beside established masterpieces and avant-garde aesthetics alongside more mainstream productions in order to probe how film participates in both the representation and the formation of LGBT epistemologies and identities. Tracing the lineage of queer French cinema from Jean Genet's and Jean Cocteau's *A Song of Love* (*Un Chant d'amour*, 1950) to Christophe Honoré's *Love Songs* (*Les Chansons d'amour*, 2007), the course will cover a variety of films from France (by François Ozon, for example), Belgium (Chantal Akerman), Morocco (Abdellah Taia), Quebec (Xavier Dolan and Lea Pool) and elsewhere. Theoretical and critical perspectives will be provided by Judith Butler, Eve Kosofsky Sedgwick, José Esteban Muñoz, Jack Halberstam and others. No previous knowledge of cinema studies, queer studies or Francophone cultures is assumed. The course will meet for two and a half hours weekly by Zoom, complemented by asynchronous discussion of assigned film excerpts, which students will annotate online.

Also Offered As: GSWS 5150

1 Course Unit

**CIMS 5272 Nationalism and Ethnic Conflict in Film**

This course studies political violence, terrorism, civil wars, ethnic conflicts, and genocidal policies as represented in the social media, cable news, documentaries, feature films. We discuss various techniques and strategies of the propaganda wars, post-truth media environment, etc. The regions of interest are Former Soviet Union, Russia, the Caucasus, and the Balkans, US homegrown political violence, and the Middle East. The students are expected to develop and demonstrate a critical approach to different aspects of the cinematic, news, and social media representation of ethnic conflict. We focus on the violent developments that took place in Russia and the Balkans after the collapse of the Soviet Bloc, conditioned by the geopolitical dynamics that the fall of communism had created. We study media broadcasts, documentaries, feature films representing both, the Eastern and the Western perspective.

Not Offered Every Year

Also Offered As: REES 5272

1 Course Unit

**CIMS 5296 Contemporary Russia Through Film**

This course continues developing students' advanced skills in Russian and offers intensive study of Russian film, arguably the most powerful medium for reflecting changes in modern society. This course will examine Russia's transition to democracy and market economy through the eyes of its most creative and controversial cinematographers. The course will focus on the often agonizing process of changing values and attitudes as the country moves from Soviet to Post-Soviet society. Russian films with English subtitles will be supplemented by readings from contemporary Russian media sources. The course provides an excellent visual introduction to the problems of contemporary Russia society.

Not Offered Every Year

Also Offered As: REES 5296

Mutually Exclusive: REES 2270

Prerequisite: RUSS 1200

1 Course Unit

**CIMS 5390 Penn-in-Kenya**

Undergrads produced documentary and virtual-reality films with residents of the Kakuma Refugee Camp.

Summer Term

1 Course Unit

**CIMS 5400 Mediating Doubt**

At a time of increasing automation and proliferating conspiracy, faith in ubiquitous data capture and mistrust of public institutions, deep fakes and algorithmically-tuned authenticity, the ascendance of utilitarian technical knowledge and declining support for the arts and humanities, we might wonder what kind of epistemological world we're creating. Contemporary culture has tended to weaponize uncertainty or ambiguity, as we've seen with vaccine skepticism, election and climate denialism, book bans, curriculum purges, and myriad political scandals. But when can doubt be productive, when can humility be generative, when can ambiguity be an ethical imperative? In this hybrid seminar/workshop we'll consider the politics, ethics, and aesthetics of humility and doubt in various fields of study and practice, and we'll examine how we might use a range of methods and tools — diverse writing styles, modes of visualization and sonification, dialogic interfaces, network architectures, and media infrastructures — to express uncertainty thoughtfully and generatively, and to invite more reflective engagement with our own professional and public audiences, interlocutors, and collaborators.

Not Offered Every Year  
1 Course Unit

**CIMS 5550 Terrorism**

This course studies the emergence of organized terrorism in nineteenth-century Russia and its impact on public life in the West, the Balkans, and America. We investigate the political and cultural origins of terrorism, its conspiratorial routine, structures, methods, manuals, and manifestoes. Historical and cultural approaches converge in the discussion of intellectual movements that forged the formula of terrorism and influenced the professionalization of the underground, such as nihilism, anarchism, and populism. We discuss the stern terrorist personality, self-denial, revolutionary martyrdom, and conspiratorial militancy. The theatricals of terrorism are of particular interest, its bombastic acts, mystification, and techniques of spreading disorganizing fear in the global media environment. We trace the creation of counterterrorism police in late imperial Russia and its methods to infiltrate, demoralize, and dismantle the terrorist networks, and reengineer their social base. First Red Scare and the formation of the FBI constitutes a unique case of managing rampant political violence and countering the asymmetrical threat of terrorism.

Fall or Spring  
Also Offered As: REES 5550  
1 Course Unit

**CIMS 5555 Queer European Cinema**

This graduate seminar will explore the intertwined histories of queer European cinemas, focusing on French, German, and Italian films. From the inherent queerness of early cinema's attractions (e.g., Méliès, the Lumière brothers, the Skladanowsky brothers) to the gender-bending comedies of the Weimar Republic; from the queer auteurism of new wave cinema (Visconti, Fassbinder, Pasolini, Démy) to the fluid, boundary-pushing sensibilities of more recent works by filmmakers like Akerman, Ozon, Guadagnino and Rohrwacher, this course will examine how representations of gender and sexuality emerge and evolve across different national contexts. In doing so, we will also take a transnational perspective, tracing connections and influences those cross borders and complicate traditional cinematic narratives. The seminar provides an introduction to both film history and queer studies, open to graduate students and qualified undergraduates by permission of the instructors. No prior knowledge of film or queer theory is required.

Not Offered Every Year  
Also Offered As: FIGS 5550, GSWS 5555  
1 Course Unit

**CIMS 5730 Topics in Criticism & Theory: Object Theory**

Topics vary annually  
Not Offered Every Year  
Also Offered As: ARTH 5730, COML 5730, ENGL 5730, GRMN 5730, REES 6683  
1 Course Unit

**CIMS 5750 Russian History in Film**

The course draws on the cinematic/fictional representation of the Russian/Soviet history based on Russian as well as non-Russian sources. The analysis targets major modes of imagining, staging and reenacting history, construction of images that satisfy dominant political, cultural and ideological stereotypes, and help create national identities. Bias, eye-witness accounts, propaganda uses and abuses of history, forgeries and the production of alt-facts become topics of particular interest. The discussions involve nation builders, iconic heroes and charismatic antiheroes, great commanders and revolutionaries such as Alexander Nevsky, Ivan the Terrible, Rasputin and the Fall of the Romanovs, Lenin and the October Revolution, Stalin and the construction of the Soviet Colossus, the Storming of the Winter Palace, the Civil War, the Great Purge, the Red Scare in the US, etc.

Also Offered As: REES 5270  
Mutually Exclusive: REES 0270  
1 Course Unit

**CIMS 5792 Biography and Art History**

Beginning with the ancient Greeks, people have created specific biographical structures as a way to understand and explain the artistic process. Artists have often been labeled as natural prodigies possessing creative powers on par with the divine. This seminar will examine the role that biography plays in the assessment of visual art and the creative process over time and across European and American culture. During the semester we will read art historical texts, watch biographical films, and debate the historical and post-structuralist critical theory that has helped to shape the current cultural construction of the artist. Throughout the seminar we will discuss the underlying debates around these various approaches to biography. This course is open to graduate students and undergraduate students with permission of the instructor.

Not Offered Every Year  
Also Offered As: AFRC 5792, ARTH 5792, GSWS 5792, LALS 5792  
1 Course Unit

**CIMS 5793 Fake!**

This seminar explores issues of fakery, forgery, reproduction, magic, and authenticity in history, art, literature, and film. Students will gain an understanding of these issues within both a historical and contemporary context by reading works of criticism, non-fiction, and fiction; watching both avant grade and popular film; and examining works of art and visual culture. This course is open to graduate students and undergraduate students with permission of the instructor.

Not Offered Every Year  
Also Offered As: ARTH 5793  
1 Course Unit

**CIMS 5820 Topics: Literature and Film**

Please see department website for a current course description at: <http://www.sas.upenn.edu/italians/graduate/courses>  
Not Offered Every Year  
Also Offered As: COML 5821, ITAL 5820  
1 Course Unit

**CIMS 5821 Fantastic Literature 19th/20th Centuries**

This course will explore fantasy and the fantastic in short tales of 19th- and 20th-century French literature. A variety of approaches – thematic, psychoanalytic, cultural, narratological – will be used in an attempt to test their viability and define the subversive force of a literary mode that contributes to shedding light on the dark side of the human psyche by interrogating the "real," making visible the unseen and articulating the unsaid. Such broad categories as distortions of space and time, reason and madness, order and disorder, sexual transgressions, self and other will be considered. Readings will include "recits fantastiques" by Merimee, Gautier, Nerval, Maupassant, Breton, Pieyre de Mandiargues, Jean Ray and others.

Not Offered Every Year

Also Offered As: COML 5840, FREN 5820

1 Course Unit

**CIMS 5830 Art, Sex and the Sixties**

With a distinct emphasis on performance, film, installation art, video and painting, this course explores the explosion of body-based, nude and erotic work from the 1950 to the 1970s, with particular focus on the 1960s. And it seeks to explore this dynamic not only within the familiar confines of North America and Europe but within Latin America and Asia, too, in what was a nearly simultaneous international emergence of the erotic as a political force in the art world. Reading a range of key voices from Frankfurt School philosopher Herbert Marcuse, to performance artists Carolee Schneemann and Yoko Ono, Neo-Freudian theorist Norman O. Brown and Brazilian theorist and poet Oswald de Andrade, we will examine how and why sexuality became a privileged form of politics at this historical juncture in a range of different contexts across the globe. We will pay particular attention to how and why an art about sex became a camouflaged form of political dissidence in the confines of repressive political dictatorships, as were then rising in Brazil, Argentina, and ultimately Chile. Students interested in feminist, gender or queer theory, Latin American Studies, social revolution, performance studies, post war art and Frankfurt School thought should find the course particularly appealing, but it assumes no background in any of these fields.

Fall or Spring

Also Offered As: ARTH 5830, GSWS 5200, LALS 5830

1 Course Unit

**CIMS 5840 20th-Century Italian Fiction and Film**

Please see department website for current description at: <http://www.sas.upenn.edu/italians/graduate/courses>

Not Offered Every Year

Also Offered As: ITAL 5840

1 Course Unit

**CIMS 5850 Italian Thought**

What is Italian philosophy? Does Italian philosophy have a peculiar character? Can we speak of "Italian philosophy" if Italy became a unified country only recently, and its history is complex and fragmented? Yet "Italian Thought" and its genealogy are central to today's theoretical debates on concepts such as biopolitics, reproductive labor and "empire" among others. This course will offer a diachronic review of the most important Italian thinkers, highlighting the political vocation of Italian philosophy, and its engagement with history and science, while discussing the modern supporters and opponents of the "Italian Thought" category. Readings might include Dante, Machiavelli, Bruno, Vico, Beccaria, Gramsci, Cavarero and Agamben among others.

Fall or Spring

Also Offered As: COML 5850, ITAL 5850

1 Course Unit

**CIMS 5901 The Lessons of Horror**

The pedagogy of horror is ancient, as Michel Foucault shows in *Discipline and Punish*. Exhibiting mangled bodies served as a warning for others, the Law being reinforced by the spectacle of torture and painful death. There is a Spanish saying: "the letter can only enter with blood." Goya painted it ("La letra con sangre entra," in the Museum of Zaragoza). Jack London presented a similar pedagogy with his Nietzschean captain in *The Sea Wolf*. We will start from what Julia Kristeva called "the powers of horror" by looking at philosophical texts, literary texts, and films. We will first need to distinguish between Horror and Terror, and see how Hegel discusses the "Terror" moment in the French Revolution. We will explore parallels between Marquis de Sade and Immanuel Kant with Adorno, Horkheimer and Lacan. What are Sade's Libertines trying to teach in "The philosophy in the bedroom" and in revolutionary political pamphlets? We will follow Derrida when he meditates on cruelty and its links with the death sentence. We will ask about the rationale of terrifying acts of violence in *Prometheus Bound*, *The Spanish Tragedy*, and *Titus Andronicus*. Is there something to be learned from "torture porn" in films like *Hostel*, *Green Inferno* and *Martyrs*, from strategies of suicide bombing presented either in films (*The Terrorist*) or in historical analyses (Terror in the name of God)? What is the point of the pedagogy of horror deployed by Kafka ("The Penitentiary Colony") and Samuel Beckett (*How It Is*)? Is an ethics of care possible after one has perused Maggy Nelson's *On Cruelty*, and meditated on Conrad's denunciation of colonialism in *Heart of Darkness*? For more information, please visit: <https://www.english.upenn.edu/courses/graduate>.

Not Offered Every Year

Also Offered As: COML 5902, ENGL 5901

1 Course Unit

**CIMS 5910 Cinema and the Museum**

Cinema and the museum are both important modern cultural institutions that have global relevance. How do cinema and the museum interact with each other conceptually, artistically, and spatially? In this graduate seminar, we will cross the disciplinary boundaries between film and media studies, museum studies, visual studies, and art history. A wide range of phenomena at the intersection of cinema and the museum will be considered, including the museum in films, the museum as an institution of cinema, video arts and moving images in museums, museum exhibitions that interrogate the cinematic medium, and film museums. Examples will be drawn from diverse historical periods and cultural contexts. This course is supported by Spiegel-Wilks funding and will include at least one class field trip.

Also Offered As: ARTH 5910

1 Course Unit

**CIMS 5920 20th-Century Literature and Theory**

This course treats some aspect of literary and cultural politics in the 20th-Century with emphasis varying by instructor. See the English Department's website at [www.english.upenn.edu](http://www.english.upenn.edu) for a complete description of the current offerings.

Not Offered Every Year

Also Offered As: COML 5921, ENGL 5920

1 Course Unit



**CIMS 5925 The Language of Comics**

This graduate seminar introduces students to the marvelously complex and versatile language of comics. In this course, students will be exposed to some of the most innovative and wide-ranging contemporary graphic novels from around the globe. In today's attention economy, comics have risen as one of the biggest success stories of the digital age—and the graphic novel's increasing popularity has further come hand-in-hand with its growing legitimacy in academia as cutting-edge literature. As we explore the secret resources of comics via an array of genres—speculative fiction, journalism, memoir, horror, Shōnen manga, self-help, realism, experimental fiction, etc—we will also read comics theory and test the limits of our visual literacy. We will take advantage of Penn Libraries' special collections of comics, and you will be asked to select one of our hidden comics treasures to share with the group. Other possible assignments may include incorporating comics language into your criticism and writing a research paper on a comic of your choosing. Come for the visual literacy, stay for the funny pictures. For more information, please visit: <https://www.english.upenn.edu/courses/graduate>.

Not Offered Every Year

Also Offered As: COML 5925, ENGL 5925

1 Course Unit

**CIMS 5930 Classical Film Theory**

At a moment when contemporary film and media theory has become increasingly interested in how earlier film theories can help us understand our moment of transition, this course will give students the opportunity to read closely some of those key early texts that are preoccupied with questions and problems that include: the ontology of film, the psychology of perception, the transition to sound, the politics of mass culture, realism, and ethnography. Course requirements: ; completion of all readings and screenings; participation in class discussion; weekly online responses; 20-25 page paper.

Not Offered Every Year

Also Offered As: ARTH 5930, COML 5930, ENGL 5930, GSWS 5930

1 Course Unit

**CIMS 5931 Contemporary Film Theory**

In this course, we will dig in to a variety of contemporary film theory debates in the context of earlier texts with which they engage or against which they define themselves. We will also watch films weekly and consider the relationship between theory and practice. Course requirements: ; completion of all readings and screenings; participation in class discussion; weekly online responses; 20-25 page paper.

Not Offered Every Year

Also Offered As: ARTH 5931, ENGL 5931, GSWS 5931

1 Course Unit

**CIMS 5932 The Place of Film and Media Theory**

Taking its title from a recent special issue in the journal *Framework*, this seminar will engage the where of film and media theory. At a moment when this discourse, often presumed to have roots in Anglo and Western European traditions, is purportedly undergoing a global turn, we will consider how some of film and media theory's key terms and preoccupations including realism, documentary, genre, identity, sound, spectatorship, nation, auteur, and screens are being inflected by expanded geographic, linguistic, aesthetic and cultural frames. We will grapple with some of the logistical challenges, motivations, resistances, and questions that scholars encounter as they attempt to shift film and media theory's borders; compare contemporary efforts to broaden the discourse's geographic horizon with earlier efforts to do the same; and consider what happens to the viewer's sense of space and place in different media environments. Course requirements: full participation in readings, screenings, discussion, and class presentations; 20-25 page research paper + annotated bibliography.

Not Offered Every Year

Also Offered As: ARTH 5932, ENGL 5932, GSWS 5932

1 Course Unit

**CIMS 5933 Cinema and Media Studies Methods**

This proseminar will introduce a range of methodological approaches (and some debates about them) informing the somewhat sprawling interdisciplinary field of Cinema and Media Studies. It aims to equip students with a diverse—though not comprehensive—toolbox with which to begin conducting research in this field; an historical framework for understanding current methods in context; and a space for reflecting on both how to develop rigorous methodologies for emerging questions and how methods interact with disciplines, ideologies, and theories. Students in this class will also engage scholars participating in the Cinema and Media Studies colloquium series in practical discussions about their methodological choices. The course's assignments will provide students with opportunities to explore a particular methodology in some depth through a variety of lenses that might include pedagogy, the conference presentation, grant applications, the written essay, or an essay in an alternative format, such as the graphic or video essay. Throughout, we will be trying to develop practical skills for the academic profession. Although our readings engage a variety of cinema and media objects, this course will be textually based. No prior experience needed. The course is open to upper-level undergraduates with relevant coursework in the field by permission of instructor only. Course Requirements: Complete assigned readings and actively participate in class discussion: 20%; Reading responses: 10%; Annotated bibliography or course syllabus on a particular methodology: 20%; SCMS methodology-focused conference paper proposal according to SCMS format: 10%; Research paper, grant proposal, or essay in an alternative format using the methodology explored in the syllabus or bibliography: 40%.

Fall

Also Offered As: ARTH 5933, COML 5940, ENGL 5933, GSWS 5933

1 Course Unit



**CIMS 5934 The Politics of Truth in the Global Documentary**

This course is a study of documentary film practices internationally, beginning from the invention of cinema and ending in the contemporary landscape. It analyzes how documentary worldwide serves a paradoxical function: both a testament to the power of the "real," and a critique of its representation. The class thus challenges preconceived notions of a medium often connected to "cinema-truth." This class will also pay special attention to the intersection of documentary and politics to think through how the art of documentary has been historically instrumental for revolutionary politics, while also deeply complicit in fascist regimes. The course will include short writing assignments as well as a critical-creative project. The course is suitable for both graduate students and advanced undergraduate students, and advanced undergraduate students are more than welcome to apply. For more information, please visit: <https://www.english.upenn.edu/courses/graduate>

Not Offered Every Year

Also Offered As: COML 5934, ENGL 5934, REES 6286

1 Course Unit

**CIMS 5940 Media, Platform, Experience**

This graduate seminar explores processes and sites of production, distribution, and consumption of audio-visual contents in the contemporary media environment with a focus on both platform logics and user interaction experiences. While "new" media, such as social media, cellphone apps, streaming platforms, video games, and drones increasingly dominate everyday life, "old" media including film, television, and books do not disappear but continue to be consumed and transformed in a new media ecology. Crossing the old/new divide, this course seeks to delineate a fuller picture of the choices, constraints, and experiences available for contemporary media users situated in both the Global North and South. We will attend to both the infrastructures and platforms shaping the circulatory dynamics of the current global media landscape as well as the phenomenological dimensions of media consumption by combining broad discussions of interface, algorithms, temporality, screen, and post-cinema, etc., with case studies that examine specific platforms (e.g. Netflix, Bilibili) and media forms (e.g. GIFs, reaction videos, etc.).

Not Offered Every Year

Also Offered As: ARTH 5940, ENGL 5991

1 Course Unit

**CIMS 5995 Digital Humanities Praxis**

This course puts digital and material archives into productive conversation by working collaboratively on existing and in-progress digital collections, maps, and exhibits. Through hands-on experience digitizing and researching these materials, students will learn how to formulate a digital (or public) humanities research question, devise a research plan, curate digital assets, present a digitally-based research project to a variety of audiences, and develop the infrastructures necessary to sustain a web-based digital collection or archive.

Not Offered Every Year

Also Offered As: ENGL 5995

1 Course Unit

**CIMS 5999 Independent Study**

Independent Study provide a way for well-motivated students to pursue a topic of interest that is not listed into our CIMS academic curriculum. In an independent study, students essentially create their own course on a topic of their choice, working in concert with our CIMS faculty advisor.

Fall or Spring

1 Course Unit

**CIMS 6001 Theory and Methods**

This proseminar will introduce a range of theoretical frameworks and methodological approaches (and some debates about them) informing the somewhat sprawling interdisciplinary field of Cinema and Media Studies. It aims to equip students with a diverse—though not comprehensive—toolbox with which to begin conducting research in this field; an historical framework for understanding current theories and methods in context; and a space for reflecting on how theories, methods, ideologies, and epistemologies inform one another – as well as how to choose appropriate theories and methods for various research projects. Students in this class will also engage scholars participating in the Cinema and Media Studies colloquium series in practical discussions about their theoretical and methodological choices. The course's assignments will provide students with opportunities to explore a set of theories and method in some depth through a variety of lenses that might include pedagogy, the conference presentation, grant applications, the written essay, or an essay in an alternative format, such as the graphic or video essay. Throughout, we will aim to develop practical skills for the academic profession. Although our readings engage a variety of cinema and media objects, this course will be textually based. No prior experience is needed.

Fall

1 Course Unit

**CIMS 6060 Theory Proseminar: A Critique of Violence**

This course will examine theories regarding the fraught relationship between violence, justice and the institution of the law across key texts in French, German, Italian and English. Taking the recent centennial of Walter Benjamin's "Toward the Critique of Violence" (1921) as its impetus and conceptual center, the class will examine that essay's influences (Georges Sorel, Carl Schmitt) as well as its influence on later thinkers (Giorgio Agamben, Werner Hamacher, Jacques Derrida, Judith Butler). Readings and discussions in English, though students are invited to read in the original wherever possible.

Not Offered Every Year

Also Offered As: COML 6060, FIGS 6060

1 Course Unit

**CIMS 6070 Pier Paolo Pasolini: Aesthetics, Politics, Sexuality**

Pier Paolo Pasolini—poet, filmmaker, and radical intellectual—created some of the most provocative and influential films of the 20th century, blending insights from Freudian psychoanalysis, Marxism and religious mysticism. This course, marking the 50th anniversary of Pasolini's death, explores his groundbreaking cinematic work in dialogue with the ideological struggles and artistic movements of the 20th century. We will trace Pasolini's evolution from his representation of the Rome's peripheries in *Accattone* (1961) through his mythological (*Oedipus Rex*, 1967; *Medea*, 1969) and experimental works (*Teorema*, 1968), culminating in his controversial *Salò, or the 120 Days of Sodom* (1975). In addition to his feature films, we will examine his documentary work, including *Notes for an African Orestes* (1970) and *Love Meetings* (1964), which offer key insights into his views on sexuality, political struggle, and the postcolonial world. At the core of our exploration will be Pasolini's radical vision of sexuality and desire, which challenged social norms while positioning him within a broader network of queer and avant-garde filmmakers such as Agnès Varda, Andy Warhol, and Rainer Werner Fassbinder, among others. Students will engage with his work through key theoretical frameworks—Gramsci, Freud, Lacan, Barthes—alongside contemporary approaches from queer theory, critical race studies, and ecocriticism. We will also examine his enduring influence on radical philosophy and feminist film criticism in the works of Teresa de Lauretis, Judith Mayne, Giorgio Agamben and Slavoj Žižek. This course is taught in English; no prior knowledge of Italian cinema or language is required. Also Offered As: GSWS 6070, ITAL 6070  
Mutually Exclusive: ITAL 3070  
1 Course Unit

**CIMS 6300 Global Film Theory**

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 an asynchronous weekly film screening for this course. No knowledge of film theory is presumed.  
Not Offered Every Year  
Also Offered As: ARTH 6952, COML 6592, GSWS 6300  
Mutually Exclusive: CIMS 3300  
1 Course Unit

**CIMS 6371 New Korean Cinema**

In 2019, Bong Joon-ho's *Parasite* won the Palme d'Or at the 72nd Cannes Film Festival. This event marked the apex of South Korean cinematic renaissance, having steadily become a tour de force in the international film festival scene since 1997 onwards. This course explores the major auteurs, styles, themes, and currents of the so-called "New Korean Cinema" that emerged in the mid-to-late 1990s to continue to this day. Drawing from texts on critical film and Korean studies, we will pay particular attention to how the selected works re-present, resist, and interweave the sociopolitical climate they concern and are born out of. Using cinema as a lens with which to see the society, we will touch upon major events of the twentieth century including national division, military dictatorship and democratization movements, IMF economic crisis, youth culture, hallyu (the Korean wave), and damunghwa (multiculturalism initiative). In so doing, we will closely examine how each cinematic medium addresses the societal power structure and the role of the "Other" it represents in terms of class, race, gender, and sexuality in the construction of contemporary Korean society. We will also briefly survey the history of South Korean cinema that has evolved hand-in-hand with the history of modern Korea itself, walking through its five different phases (1945-Korean War era; 1955-1972 "Golden Age"; 1973-1979 censorship era; 1980-1996 democratization era; and 1997 onwards). No prior experience of Korean studies courses necessary; all films will be screened with English subtitles.  
Not Offered Every Year  
Also Offered As: EALC 6371  
Mutually Exclusive: EALC 1371  
1 Course Unit

**CIMS 6782 Local Media**

We may be tethered to global networks, streaming content from around the planet, joining in conversation (or conspiracy) with folks from all corners of the earth, but we also live in places with local characters and concerns, among people with local needs and contributions. What happens when we lose the local media — the newspapers and broadcast outlets — that bind and inform our localized communities? In this course we'll consider the important roles served by our place-based media, as well as what's lost when our local modes of communication collapse. But we'll also consider what might be gained if we think more generously about what constitutes local media — and if we imagine how they might be redesigned to better serve our communities, our broader society, and our planet. Through readings, listening and screening exercises, occasional in-class field trips and guest speakers, and low-barrier-to-entry in-class labs, we'll study local news; local book cultures, including libraries and bookshops and independent printers; local music scenes, including performance venues and record shops and music reviewers; local infrastructures of connection and distribution, including post offices and community digital networks; local data creators and collectors; local signage and interactive public media; local emergency communication resources; local whisper networks and town gossip; and a selection of other case studies that reflect students' interests. Students can tentatively expect to contribute brief dossiers to our class discussions; participate in a few small (and ideally enjoyable!) design workshops and group exercises; and, in lieu of a final exam, contribute a creative, research-based, illustrated entry to our collective class publication, a local media field guide that we'll design and publish in collaboration with local makers.  
Not Offered Every Year  
Also Offered As: ARTH 7782, ENGL 6782, URBS 6782  
1 Course Unit

**CIMS 6942 Impossible Innocence: the Films of Luis Buñuel**

This seminar provides an overview and introduction to the cinema of Luis Buñuel with a particular focus on the Spanish filmmaker's engagement with Surrealism. Drawing on the expertise of Professors Ignacio Javier López and Michael Solomon, each seminar session will unfold in two parts: first, Solomon will offer a general introductory lecture and discussion covering various aspects of Buñuel's filmography including technical and formal analyses that touch on cinematic form, montage, and adaptation, and a contextualization of Buñuel's cinema within the Spanish, Mexican, Latin American, and European (inter) national cinemas and cinematic movements; second, López will offer a close examination of individual films focusing on Buñuel's longstanding ties with (the ideas of) Surrealism from the movement's initial moment of scandal and provocation—understood by its participants as a new philosophy, a new way of seeing in an endless process of discovery—to a second moment in which Surrealism admits its failure to enact its revolutionary goals. Films covered in the seminar include Buñuel's *Un Chien Andalou* (1929), *L'Age d'or* (1930) *Menjant garotes*, *Las Hurdes/Terre sans pain* (1933/36) *Los Olvidados* (1950) *Susana* (1951) *Ensayo de un crimen* (1955), *Death in the Garden* (1956), *Nazarín* (1959), *Viridiana* (1961) *The Exterminating Angel* (1962), *Belle de jour* (1967), *Tristana* (1970), and *Obscure Object of Desire* (1977). Students will start working early on a final project (seminar paper), reworking the draft several times during the semester.

Fall or Spring

Also Offered As: COML 6942, SPAN 6942

1 Course Unit

**CIMS 6954 Collecting Media**

There are tens of billions of videos on YouTube; a similar number of photos on Instagram; seven million items in the Penn Libraries; remains from more than 12,000 people stored in the Physical Anthropology Section of the Penn Museum; roughly 250 surveillance cameras capturing footage across our campus; over one million seed varieties stored in the Svalbard Seed Vault; tens of thousands of meters of frozen samples in the U.S. Geological Survey's Ice Core Facility — and, most likely, one huge, messy folder into which you dump all of your email. For thousands of years, cultural critics have lamented the onslaught of “information overload,” and for just as long, people have derived systems for collecting, organizing, storing, and facilitating access (or not) to media — whether Spotify playlists or cuneiform tablets or massive image files from NASA's space telescopes. In this course we'll consider the past, present, and future — as well as the pragmatics, politics, and aesthetics — of organizing media and information in archives, libraries, and other media assemblages. Through readings, listening and screening exercises, occasional field trips and guest lectures, a few low-stakes student presentations and group collaborations, fun design exercises, art explorations, and potential collaborations with external cultural heritage organizations, we'll study why and how we collect media; why it matters for myriad scholarly fields, industries, creative practitioners, and communities; and how we might do it better.

Not Offered Every Year

Mutually Exclusive: ARTH 2954, CIMS 2954

1 Course Unit

**CIMS 7911 East Asian Screen/Bodies**

How have screen media interacted with bodies in East Asia? This graduate seminar hopes to use the “/” symbol to bring to light different ways screens have recorded, archived, addressed, and transformed both human and non-human bodies in East Asia. A central narrative thread of the course is the archeology of screen-based media. We will connect the contemporary proliferations of screens of various sizes, shapes, and properties to the television screen, the collective screen of cinema, and the traditional furniture screen. Course readings will be interdisciplinary, bringing into dialogues inquiries and methodologies found in art history, cinema and media studies, science and technology studies (STS), and performance studies. Another focus of the course is reflecting on and developing strategies for grounding broad, theoretical frameworks in the specific geopolitical space of East Asia. Any given screen situation will be examined in relation to both the nation state and transnational forces, as the intersection between the technological, the material, the cultural, and the historical.

Not Offered Every Year

Also Offered As: ARTH 7911, EALC 7301

1 Course Unit

**CIMS 7920 Reading Against Racism**

This course takes as its starting point Audre Lorde's 1981 Keynote presentation at the National Women's Studies Association Conference, "The Uses of Anger: Women Responding to Racism." Lorde, critiquing white feminists, states, "I cannot hide my anger to spare you guilt, nor hurt feelings, nor answering anger; for to do so insults and trivializes all our efforts. Guilt is not a response to anger; it is a response to one's own actions or lack of action. If it leads to change then it can be useful, since it is then no longer guilt but the beginning of knowledge. Yet all too often, guilt is just another name for impotence, for defensiveness destructive of communication; it becomes a device to protect ignorance and the continuation of things the way they are, the ultimate protection for changelessness." Eschewing defensiveness, ignorance, and innocence, and opening to meaningful change by engaging the writings of anti-racist and anti-imperialist thinkers, including those focused on the transformation of higher education, this course examines the responsibilities scholars take on when we affirm that "Black Lives Matter," and acknowledges that higher education, including the humanities, is actively implicated in the structures and operations of white privilege. Eschewing defensiveness, ignorance, and innocence, and opening to meaningful change by engaging the writings of anti-racist and anti-imperialist thinkers, including those focused on the transformation of higher education, this course examines the responsibilities scholars take on when we affirm that "Black Lives Matter," and acknowledges that higher education, including the humanities, is actively implicated in the structures and operations of white privilege and anti-black racism as well as in other intersectional modes of exclusion, including all forms of discrimination based on race, ethnicity, national origin, ability, class, sexuality, gender, and beliefs. The course aims to approach these urgent but longstanding issues in ways that help us to understand some of the complexities, practicalities, and temporalities of the work of change; to grapple with what Rosalyn Deutsche in *Hiroshima After Iraq* (2011) describes as "the inseparability of the social and the psychic"; and to seek out effective alternatives to the tendency of politicized academic writing in time of conflict to regress to what Deutsche calls "heroic masculinism." "Reading Against Racism" is imagined as a way of catalyzing active, collective, and long-term anti-racist, anti-imperialist intellectual work. It seeks to participate in the development of more just and inclusive academic modes and spaces by fostering time and structure for thought and self-reflection, by generating ideas for implementation, and by learning from our readings as well as from each other. All students, white and BIPOC, are welcome to participate, but we will begin this course by working together to establish a community agreement that takes account of the different ways in which such a course is likely to be experienced by white and BIPOC people. For example, recognizing that discussions about race and racism require immense emotional labor from BIPOC people in particular, BIPOC students should not be asked to use their personal experiences to frame questions under discussion or to represent any group. We will establish together other guidelines to create as safe and supportive a space (or spaces) for reading, thinking, and acting against racism as we can muster, including deciding how we would like to include in our process tools like trigger warnings, opt-out mechanisms, smaller subgroups, etc. Requirements: Weekly reading; weekly journal for self-reflection (required, but not for submission); participation in discussion; design a syllabus for an introductory course in your field. Thanks to all the students who have generously participated in developing this course and to the scholars who have written the materials we will read.

Also Offered As: ARTH 7920

1 Course Unit

**CIMS 7953 Energy Media**

The course thinks through the constitutive role of media devices and infrastructures in environmental and energy matters. We will examine both media/cinematic/documentary representations of energy resource extraction and distribution (depictions of coal mines, oil pipelines) and media infrastructures like data centers that depend on tons of energy for their operation. Media representations and media infrastructures are imbricated in questions about energy transitions (from coal to wind, for instance) and intersecting energy cultures which are also crucial questions for socio-environmental justice. Histories of energy media can be found interweaved with history of computation, history of waste, and history of heating among other histories. Students will read across fields such as media ecologies, energy humanities, and environmental science, and then draw connections and make comparisons. As we endeavor to make sense of the relationship between energy and media, we will address entangled questions/issues of work, labor, mediations, aesthetic regimes, radiance, signal, information, identity and materiality. Students will write a research paper of 5000 words.

Not Offered Every Year

Also Offered As: ENGL 7953

1 Course Unit

**CIMS 8001 Pedagogy**

The pedagogy seminar is required for all second-year graduate students, who will be either be grading or TAing (and running discussion/recitation sections) for a CIMS undergrad course. Each grader or TA group will meet with the course's respective faculty member on a weekly basis to discuss assigned readings (usually a few articles on the course readings and/or on some aspect of pedagogy). The seminar will be devoted to discussing course texts and teaching methods, and managing pedagogical issues as they arise during the semester. There will be modules on syllabus development and collaboration with Center for Excellence in Teaching, Learning, and Innovation workshops. The course examines general pedagogy texts such as those by Paulo Freire and bell hooks as well as attends to the specifics of Cinema & Media Studies pedagogy dealing with documentary pedagogy, teaching with social media and cinema archives, and designing innovative student assignments such as the video essay.

Not Offered Every Year

1 Course Unit

**CIMS 8500 CIMS Fields List**

A reading list as well as exam areas must be chosen by the end of Fall semester of the third year, and students receive one credit for the Independent Study they take to help them prepare this material. Field Exam lists focus on three areas of specialization or emphasis. The number of texts in each list should be around 20 (including articles and books) but the exact number is left to the discretion of the advisor and advisee.

Fall

1 Course Unit

**CIMS 8510 Dissertation Proposal**

The Dissertation Proposal will be developed in an independent study with the advisor in students' sixth semester (third year). The Proposal is a 10-15 page document + bibliography that lays out the scope, method(s) (including any multi-modal work), and significance of the planned dissertation. The document should identify the project's opportunities for new discovery, known research resources, and major lines of inquiry, and should be submitted to the Dissertation Committee by the first week of April. The dissertation chair will convene a meeting of the dissertation committee at the end of the sixth semester where PhD students will present their dissertation proposal and receive feedback. Upon the successful completion of the dissertation proposal and its approval by the dissertation committee, the PhD student will reach the All But Dissertation (ABD) stage.

Not Offered Every Year

1 Course Unit

**CIMS 8999 Independent Study**

Independent Study provide a way for well-motivated students to pursue a topic of interest that is not listed into our CIMS academic curriculum. In an independent study, students essentially create their own course on a topic of theirs choice, working in concert with our CIMS faculty advisor.

Not Offered Every Year

1 Course Unit

**CIMS 9999 Independent Study**

Independent Study provide a way for well-motivated students to pursue a topic of interest that is not listed into our CIMS academic curriculum. In an independent study, students essentially create their own course on a topic of theirs choice, working in concert with our CIMS faculty advisor.

Not Offered Every Year

1 Course Unit