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 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
Why do monsters have such lasting popular appeal in film and literature? From medieval dragons to intergalactic aliens, monsters reveal our fascination with the supernatural and the grotesque, with scientific experimentation and the boundaries of what it means to be human. Every culture has its own way of representing the unknown and sublimating its deep-seated fears of contamination and invasion—often through the figure of the monster. In this course we will study films featuring a wide assortment of monsters and the gothic and science fiction literature that inspires and reproduces them across a range of genres, cultures, and time periods. Films may include: Nosferatu, Frankenstein, The Fly, 28 Weeks Later, King Kong, Freaks, Alien, Godzilla. Authors may include: Mary Shelley, Horace Walpole, William Beckford, and Octavia Butler. This course includes an introduction to film analysis and readings in cultural studies and literary theory. There are no prerequisites.
Also Offered As: ENGL 1521
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 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 CWiC course will offer a guided introduction to the one of the most resilient genres of the human imagination: dystopian and apocalyptic fiction. Like a group of survivors huddled around a campfire, we will turn to literature and cinema to debate some of the big questions about the future of science, technology, religion, and capitalism. This course is designed as a Critical Speaking Seminar, and the majority of class assignments will be devoted to oral presentations: including a Parliamentary-style debate and a video essay. We will begin by reading some of the early, influential works in the dystopian genre by authors like Mary Shelley, H.G. Wells, and Aldous Huxley. Next, we will explore the paranoid, schizophrenic world of Cold-War-era dystopias by J.G Ballard, Philip K. Dick and Octavia Butler. We will conclude by reading contemporary climate fiction by the likes of Margaret Atwood and Kim Stanley Robinson. Alongside the literary material, we will also track the changing nature of dystopian cinema—from classics like Metropolis (1927) and La Jetee (1962) to the latest Zombie film. By the end of course, students will have a firm grasp of the history of the genre and will be able to draw on this knowledge to effectively debate issues related to privacy, big business, animal rights, climate change, migration etc.
Also Offered As: ENGL 1521
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 0089 First-Year Seminar: Italian Music
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 0089, MUSC 0810
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 0097, ITAL 0097
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 0098, ITAL 0098
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 0099, ITAL 0099
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: REES 0275
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 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 for a description of the current offerings.
Not Offered Every Year
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: 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.
Fall or Spring
Also Offered As: COML 0320, JWST 0320, NELC 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 particularly Cannes Film Festival, and contemporary international cinema.
Summer Term
Also Offered As: ENGL 1939
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 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
"Where words leave off, gesture begins." -- Charlie Chaplin, 1925 This course focuses on pantomime, especially as it was used by filmmaker Charles Chaplin. 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. Pantomime is a communication system that empowers popular resistance to authority and to cultural hierarchies, including the hierarchies built into language. As an art form, pantomime is capable of operating outside the system of one-to-one metaphorical representation (this word stands for that thing) that dominates Western language structures. Pantomime is also capable of satirizing that system's operating assumptions. It values play, repetition-with-difference. Pantomime seeks to evoke feeling, create effects in its audience. It values recognition over the transference of a fixed meaning or a so-called original story. It prizes open-endedness over linear narrative sequence and closure. Historically, pantomime often has been used to foreground the absurdity of human pretensions, particularly pretensions that create social hierarchies – not least the pretensions built into any claim to represent the world reliably using metaphorical language. After considering the historical functions of some varieties of pantomime that influenced Chaplin, we shall look closely at what pantomime could achieve – affectively, aesthetically, philosophically, and ideologically – in the hands of its most virtuosic 20th-century practitioner. We shall also ask where the fault-lines and limitations of Chaplin's vision lay. Students will have opportunities to experience what it feels like to perform pantomime in front of an audience, and interact in real time with experts on pantomime, Commedia dell'Arte, silent film, and Chaplin's films. At the end of the semester, students will create and perform brief original interpretations of Chaplin's silent work or pantomimes of their own.
Also Offered As: ENGL 0596
1 Course Unit

CIMS 0610 Video I
In this studio based course, students are introduced to video production and postproduction as well as to selected historical and theoretical texts addressing the medium of video. Students will be taught basic camera operation, sound recording and lighting, as well as basic video and sound editing and exporting using various screening and installation formats. In addition to a range of short assignment-based exercises, students will be expected to complete three short projects over the course of the semester. Critiques of these projects are crucial to the course as students are expected to speak at length about the formal, technical, critical and historical dimensions of their works. Weekly readings in philosophy, critical theory, artist statements and literature are asigned. The course will also include weekly screenings of films and videos, introducing students to the history of video art as well as to other contemporary practices. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu
Fall or Spring
Also Offered As: FNAR 1010, VLST 2610
1 Course Unit
CIMS 0620 Video II
Video II offers opportunities to further explore the role of cinematic narrative technique, non-narrative forms, digital video cinematography, editing, and screen aesthetics. Through a series of several video projects and a variety of technical exercises, students will refine their ability to articulate technically and conceptually complex creative projects in digital cinema. In addition, one presentation on a contemporary issue related to the application of cinematic storytelling and/or the cultural context of digital video is required.
Fall or Spring
Also Offered As: FNAR 2020
1 Course Unit

CIMS 0630 Documentary Video
Documentary Video is an intensive production course involving the exploration of concepts, techniques, concerns, and aesthetics of the short form documentary. Building on camera, sound, and editing skills acquired in Video I, students will produce a portfolio of short videos and one longer project over the course of the semester using advanced level camera and sound equipment. One short presentation on a genre, technique, maker, or contemporary concern selected by the student is required.
Fall
Also Offered As: FNAR 2010
1 Course Unit

CIMS 0650 Cinema Production
This course focuses on the practices and theory of producing narrative based cinema. Members of the course will become the film crew and produce a short digital film. Workshops on producing, directing, lighting, camera, sound and editing will build skills necessary for the hands-on production shoots. Visiting lecturers will critically discuss the individual roles of production in the context of the history of film.
Fall
Also Offered As: FNAR 2030
1 Course Unit

CIMS 0700 Iranian Cinema: Gender, Politics and Religion
This seminar explores Iranian culture, society, history and politics through the medium of film. We will examine a variety of cinematic works that represent the social, political, economic and cultural circumstances of contemporary Iran, as well as the diaspora. Along the way, we will discuss issues pertaining to gender, religion, nationalism, ethnicity, and the role of cinema in Iranian society and beyond. Discussions topics will also include the place of the Iranian diaspora in cinema, as well as the transnational production, distribution, and consumption of Iranian cinema. Films will include those by internationally acclaimed filmmakers, such as Rakhshan Bani-Etemad, Asghar Farhadi, Bahman Ghobadi, Abbas Kiarostami, Mohsen Makhmalbaf, Dariush Mehrjui, Tahmineh Milani, Jafar Panahi, Marjane Satrapi and others. All films will be subtitled in English.
No prior knowledge is required.
Fall
Also Offered As: COML 0700, GSWS 0700, NELC 0700
1 Course Unit

CIMS 0750 Image and Sound Editing
This course presents an in-depth look at the storytelling power of image and sound in both narrative and documentary motion pictures. Students apply a theoretical framework in ongoing workshops, exploring practical approaches to picture editing and sound design. Students edit scenes with a variety of aesthetic approaches, and create story-driven soundtracks with the use of sound FX, dialogue replacement, foleys, music and mixing. Students not only learn critical skills that expand creative possibilities, but also broaden their understanding of the critical relationship between image and sound.
Spring
Also Offered As: FNAR 2050
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 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 1010 World Film History to 1945
This course surveys the history of world film from cinema’s precursors to 1945. We will develop methods for analyzing film while examining the growth of film as an art, an industry, a technology, and a political instrument. Topics include the emergence of film technology and early film audiences, the rise of narrative film and birth of Hollywood, national film industries and movements, African-American independent film, the emergence of the genre film (the western, film noir, and romantic comedies), ethnographic and documentary film, animated films, censorship, the MPPDA and Hays Code, and the introduction of sound. We will conclude with the transformation of several film industries into propaganda tools during World War II (including the Nazi, Soviet, and US film industries). In addition to contemporary theories that investigate the development of cinema and visual culture during the first half of the 20th century, we will read key texts that contributed to the emergence of film theory. There are no prerequisites. Students are required to attend screenings or watch films on their own.
Fall or Spring
Also Offered As: ARTH 1080, COML 1011, ENGL 1900
1 Course Unit
CIMS 1020 World Film History 1945-Present
Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic revolution signaled by the Italian Neo-Realism (of Rossellini and De Sica), we will follow the evolution of postwar cinema through the French New Wave (of Godard, Resnais, and Varda), American movies of the 1950s and 1960s (including the New Hollywood cinema of Coppola and Scorsese), and the various other new wave movements of the 1960s, 1970s and 1980s (such as the New German Cinema). We will then selectively examine some of the most important films of the last two decades, including those of U.S. independent film movement and movies from Iran, China, and elsewhere in an expanding global cinema culture. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no prerequisites. Requirements will include readings in film history and film analysis, an analytical essay, a research paper, a final exam, and active participation.
Fall or Spring
Also Offered As: ARTH 1090, COML 1022, ENGL 1901
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 1030 Television and New Media
How and when do media become digital? What does digitization afford and what is lost as television and cinema become digitized? As lots of things around us turn digital, have we started telling stories, sharing experiences, and replaying experiences differently? What has happened to television and life after New Media? How have television audiences been transformed by algorithmic cultures of Netflix and Hulu? How have (social) media transformed socialities as ephemeral snaps and swiped intimacies become part of the "new" digital/phone cultures? This is an introductory survey course and we discuss a wide variety of media technologies and phenomena that include: cloud computing, Internet of Things, trolls, distribution platforms, optical fiber cables, surveillance tactics, social media, and race in cyberspace. We also examine emerging mobile phone cultures in the Global South and the environmental impact of digitization. Course activities include Tumblr blog posts and Instagram curation. The final project could take the form of either a critical essay (of 2000 words) or a media project.
Spring
Also Offered As: ARTH 1070, COML 1031, ENGL 1950
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, Doeblin, 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, with a specific concentration on London for this course. Within this framework we will examine the different dimensions of film form and the importance of historical and cultural contexts, attending especially to themes of ideology, race, and gender. Film to be discussed will include Alfred Hitchcock's 39 Steps (1938), Michelangelo Antonioni's Blow Up (1967) and Stephen Frears's My Beautiful Laundrette (1985) among others. We will also attend screenings at London film theaters and venues, such as The British Film Institute, and offer visiting lectures by several British film scholars. Links will be provided for the films that will be discussed each week. The objectives and aims of the course are several: to introduce students to precise film analysis and strategies for writing about film, to provide a focused model (centered on British cinema and culture) on the different movements in postwar film history, to explore the complexities of film production and reception, particularly as they engage questions of technology, ideology, gender, and race, and to investigate the dynamic relationship between film culture and urban life in the 20th and 21st centuries. Assignments will include 1) regular classroom attendance and class participation, 2) five two-page essays (one submitted each week), 3) a journal, and 4) a final examination. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Also Offered As: ENGL 1951, URBS 1051
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: GRMN 1080
1 Course Unit

CIMS 1092 Contemporary American Literature
The readings for this course expose students to a wide range of American fiction and poetry since World War II, giving considerable attention to recent work. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: AFRC 1092, ENGL 1092
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 evolvement 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 1116 Screenwriting Workshop
This is a workshop-style course for those who have thought they had a terrific idea for a movie but didn't know where to begin. The class will focus on learning the basic tenets of classical dramatic structure and how this (ideally) will serve as the backbone for the screenplay of the aforementioned terrific idea. Each student should, by the end of the semester, have at least thirty pages of a screenplay completed. Classic and not-so-classic screenplays will be required reading for every class, and students will also become acquainted with how the business of selling and producing one's screenplay actually happens. Students will be admitted on the basis of an application by email briefly describing their interest in the course to the instructor.
Fall or Spring
Also Offered As: ENGL 3600
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 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 for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1190, ENGL 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 realisme poetique," "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 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 Yasujirō, 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 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, 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 examine 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, 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 damunhwa (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. IMPORTANT: This class has TWELVE total Monday evening film screenings, of which you are required to attend AT LEAST SEVEN. Screening times are Mondays 5:20-7:30 PM, Williams Hall 440.
Also Offered As: EALC 1371
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, Pontecorvo, 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 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 Tomatore’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 1911 Sicily on Page and Screen
This course explores aspects of 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 1911
1 Course Unit

CIMS 2000 Virtual Reality Lab
In this collaboration between Penn and the Philadelphia Museum of Art (PMA), students will work with with curators to create virtual reality projects connected to the museum’s collections. This course mixes virtual reality theory, history, and practice. We will read a wide range of 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 many 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 out of the classroom, working with the Philadelphia Museum of Art curators to create virtual reality experiences based around the museum’s objects and exhibits. Students will gain an understanding of the unique approaches needed to appeal to museum visitors in a public setting, so we can make viable experiences for them. No previous knowledge of VR or experience is necessary. Interested students should email Prof. Peter Decherney to obtain a permit for the course.
Not Offered Every Year
Also Offered As: ENGL 2951
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 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 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 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 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 3914, ENGL 2910
1 Course Unit

CIMS 2015 Contemporary European 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 3915, COML 2920, ENGL 2920
1 Course Unit

CIMS 2016 Bollywood and Beyond
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 3916, COML 2932, ENGL 2932
1 Course Unit

CIMS 2020 Historical Films
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 3900, ENGL 2941
1 Course Unit

CIMS 2021 Romantic Comedy
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 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 2073 Modernist Animals: How to Rethink the Human-Animal Divide
The last century has witnessed a radical transformation in the way we perceive animals as opposed to humans, a change that was announced and represented by novels, poems, films and philosophical discussions. We will begin by surveying theoretical controversies about animals, one opposing Jacques Derrida, Emmanuel Levinas and Giorgio Agamben (The Animal that therefore I am, « The Name of a dog », and The Open) on the one hand, the other J. M. Coetzee and Thomas Nagel (« What is is like to be a bat ? » and Elizabeth Costello). These philosophical discussions will serve as an introduction to the rich field of contemporary animal studies. We will limit our examples to works from the 20th and 21st centuries, a corpus that is nevertheless extremely varied, ranging from the Japanese classic I Am a Cat by Natsume Sōseki to animal poems by Marianne Moore, Elizabeth Bishop and Ted Hughes, and stories by Franz Kafka, Virginia Woolf and George Langelaan. Films will be discussed, including Alfred Hitchcock’s The Birds, Werner Herzog’s Grizzly Man, David Cronenberg’s The Fly, and Yorgos Lanthimos’s The Lobster, along with Mick Jackson’s biopic on Temple Grandin and the animated feature My Dog Tulip. We will conclude with imaginary animals sketched by Jorge Luis Borges in his book of fantastic zoology.
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 for a description of the current offerings.
Not Offered Every Year
Also Offered As: ENGL 2080, JWST 2080
1 Course Unit
CIMS 2145 Failure to Communicate
The phrase "failure to communicate" became iconic in American English from the 1967 film "Cool Hand Luke," in which Paul Newman played a convict who refuses to listen or follow orders. The film raised questions about the multiple ways we understand "failure to communicate" and its consequences. Is it sometimes a decision to resist a presumption, a premise, an interpretation, an argument, a directive from authority? Is it at other times simply a mechanical failure? This course examines "failure to communicate" in a variety of cultural areas, among them literature, romance, politics, theater, law, science, war, and education. We'll bring literary, philosophical, psychological and historical perspectives to these issues. Materials will include literary fiction (e.g., short stories by Jhumpa Lahiri, Herman Melville, Toni Morrison), drama (e.g., Edward Albee's "Who's Afraid of Virginia Woolf?"), poetry (e.g., Robert Frost's "Home Burial") film ("Cool Hand Luke" among others) TV (e.g., an episode from "House"), and assorted nonfiction, journalism and scholarship. We'll also experiment, trying some role-playing communication exercises with students: a couple breaking up, a U.S. general talking to a Russian general, a novelist trying to explain to an editor why some material shouldn't be cut, a back-and-forth between a stopped driver and a police officer. Finally, we'll have to ask whether failure to communicate is always a bad thing, and how to avoid its worst consequences.
Also Offered As: ENGL 2145
1 Course Unit

CIMS 2155 Gender History and American Film
More than any other medium, the motion pictures fostered new ideals and images of modern womanhood and manhood in the United States. Throughout the twentieth century, gender representations on the screen bore a complex relationship to the social, economic, and political transformations marking the lives and consciousness of American men and women. This course explores the history of American gender through film. It treats the motion pictures as a primary source that, juxtaposed with other kinds of historical evidence, opens a window onto gendered work, leisure, sexuality, family life, and politics. We will view a wide range of Hollywood motion pictures since 1900, as well as films by blacklisted artists, feminists, and independent producers.
Spring
Also Offered As: GSWS 2155, HIST 2155
1 Course Unit

CIMS 2420 Cultural Studies Seminar
This course explores an aspect of cultural studies intensively. See the English Department's website at wwwenglish.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 2460 Law and Literature Seminar
This course explores an aspect of law and literature intensively. See the English Department's website at wwwenglish.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 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 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 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 2670 Computer Animation
Through a series of studio projects this course introduces techniques of 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling through animation performance and montage. Students will develop new sensitivities to movement, composition, cinematography, editing, sound, color and lighting.
Fall or Spring
Also Offered As: FNAR 2100
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, NELC 2705, RELS 2180
1 Course Unit

CIMS 2740 Facing America
This course explores the visual history of race in the United States as both self-fashioning and cultural mythology by examining the ways that conceptions of Native American, Latino, and Asian identity, alongside ideas of Blackness and Whiteness, have combined to create the various cultural ideologies of class, gender, and sexuality that remain evident in historical visual and material culture. We also investigate the ways that these creations have subsequently helped to launch new visual entertainments, including museum spectacles, blackface minstrelsy, and early film, from the colonial period through the 1940s.
Not Offered Every Year
Also Offered As: AFRC 2740, ARTH 2740, LALS 2740
Mutually Exclusive: ARTH 6740
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
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 2890 Mixed Media Animation
Mixed Media Animation is a contemporary survey of stop-motion animation concepts and techniques. Students use digital SLR cameras, scanners and digital compositing software to produce works in hand-drawn animation, puppet and clay animation, sand animation, and multiplane collage animation. Screenings and discussions in the course introduce key historical examples of animation demonstrating how these techniques have been used in meaningful ways. Students then learn how to composite two or more of these methods with matte painting, computer animation or video.
Fall or Spring
Also Offered As: FNAR 1050
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. We will consider intellectual property’s seminal role in the formation of emerging media landscapes including cinema, television, social media, and new streaming platforms. We will also develop an understanding of how the structural commitments of the law — copyright, trademark, and patents — contribute to racial hierarchy, economic inequality, and environmental injustice. Topics include intellectual property’s ability to manage Civil Rights discourse on film, television, and the web; examining how copyright has historically deprived Black artists of control over their works; the role of the “author” in the age of artificial intelligence; and the racial disparities of intellectual property on global ecological crises. 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).
Also Offered As: ENGL 2935, SOCI 2973
1 Course Unit

CIMS 2950 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 2950, ARTH 2950, COML 2950, ENGL 2900, GSWS 2950
Mutually Exclusive: ARTH 6950
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 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. Thus, the complicated mobile device that scholars research today might more appositely be termed “mobile media” rather than just “mobile phone.” And yet, particular histories and futures of telephone, including proto-skype technologies like videophone, are elided in the shift of nomenclature from mobile phone to mobile media. 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. The mobile phone subject as a national and global citizen today uses smartphone capabilities for many different everyday needs and desires, including interfacing with the government services, entrepreneurial pursuits, and organizing social movements. 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. Some of the questions we will be addressing are: How have social media transformed socialities as ephemeral snaps and swiped intimacies become part of the “new” phone cultures? In countries like India and Brazil, how are WhatsApp and viral spread of political propaganda connected? How is mobile TV consumed differently in Cuba and the United States? In what ways has the success of WeChat in China thrown up new challenges to data analytics strategies? How has mobile internet revolutionized streaming video cultures in different parts of the world? What platforms and infrastructures enable the smartphone to function so efficiently? What are the ethics of using cell phone-only dating apps and the complications with taking pictures through the mobile phone camera? In what ways have memory cards changed the way people listen to and access “pirated” music? How are immigrants and diasporic subjects using the cell phone as connective infrastructures? Assignments will include using mobile phones to create Instagram curations as well as a written final paper (about 2000 words).

Also Offered As: ENGL 2952

1 Course Unit

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**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?

Course assignments include a final research paper (2000 words) as well as project-based case studies of platform companies and socio-material assessments of infrastructures.

Not Offered Every Year

Also Offered As: ENGL 2953

1 Course Unit

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**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

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**CIMS 3030 Queer Cinema**

Queerness has often been understood as a threat to society whether social institutions like marriage or monogamy or familial practices have been characterized by increasing acceptance of gays and lesbians into mainstream society, this process has no doubt reproduced new inequalities and asymmetries - in terms of race, class and access to institutional spaces. Does “queer” still pose a threat to society or is it now part of the “normal”? Should one welcome the progressive acceptance of queer lives within the mainstream or should one reject it in the name of an indissoluble difference? In this course we will range across movies and theories that engage with these questions, particularly focusing on negative reactions to processes of assimilation. Topics will include sex and death, queerness and neoliberalism, intersections of race and sexuality. Some of the films we will watch and discuss are Paolini’s Pigsty, Fassbiner’s In a Year of 13 Moons, Jennie Livingstone’s Paris is Burning, Cheryl Dunye’s Watermelon Woman, Kimberly Peirce’s Boys Don’t Cry.

Also Offered As: GSWS 3020

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: ENGL 2933
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 the past and present socialist countries such as the Soviet Union, China, North Korea, and Cuba, as well as films made with socialist aspirations. As this course will argue, the formal features of socialist films cannot be understood without reference to how cinema as an institution is situated: both in relation to socialism as ideology, and the lived experiences of socialism. We will consider topics such as socialist cultural theory, film exhibition, and reception, tracing over 100 years of film history: from 1917 to the present day. This course connects different global traditions of socialism, as well as disparate global regions, arguing for a transnational and transhistorical connection that cuts against the grain of most North American cultural discourse.
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 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 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 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 3405 Italian Fashion
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 3405, ITAL 3405
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 3408 Italian Literature
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 3408, ITAL 3408
1 Course Unit

CIMS 3409 Italian Innovations
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 3409
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
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 3506
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. The course will cover both the history of copyright law and current debates, legislation, and cases. We will also follow major copyright stories in the news. Readings cover such diverse topics as the player piano, Disney films, YouTube, video game consuls, hip hop, the Grateful Dead, file sharing, The Catcher in the Rye, and many more. We will also examine the critical role of “shadow libraries,” (free culture hubs) in regards how the cultural artifact is produced and distributed in the digital age, alongside today’s gatekeepers of algorithmic culture, such as Netflix, Amazon, and Spotify.
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
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 age. 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
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
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
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
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
1 Course Unit

CIMS 3661 Filming the Future of Philadelphia
This workshop is a rare opportunity to learn to use film to engage Philadelphia and its future from personal, political, social, and historical perspectives. Over one semester, we will simultaneously think, learn, and imagine Philadelphia through music, dance, anthropology, art, theater, architecture, literature, history, night life, day life, school life, social life, and life after school. We will read, we will write, and we will learn how to make films with an anthropologist. We will also approach Philadelphia from the perspectives of race, gender, sexuality, wealth, democracy, urban life, suburban life, job prospects, creative projects, industrial boom, post-industrial decline, activism, police violence, and gentrification. In thinking about the future, we will think about the extent to which Philadelphia is representative of American futures more broadly, and to what extent it is an exceptional city. We will also examine Philadelphia’s place in the world. This project will be a collaboration between activists and artists from Philadelphia, and students from Penn. It will end in public screenings on campus and in the city.
Not Offered Every Year
Also Offered As: ANTH 3661, COMM 3661
Mutually Exclusive: ANTH 6661
1 Course Unit

CIMS 3662 Autoethnography in the Age of Online Profiles and Selfies
What drives people to make work about themselves? What qualifies as autoethnography, and what distinguishes autoethnography from other forms of autobiographical storytelling? We all have stories to tell. Long before people curated semi-public and public personas through selfies and online profiles on numerous corporate digital platforms, marginalized people were driven to make visual media about themselves that circulated via mail and festivals. Media becomes autoethnographic when media-makers connect their personal experiences and life trajectories with larger societal and global issues, understanding themselves to be implicated in broader historical processes. Autoethnography is an activist performance of the self that seeks to destabilize imposed forms of identity and dominant representations. Historically subaltern groups have used autoethnographic filmmaking to challenge negative representations and power dynamics. This course provides a hands-on approach to learning the ethics, practices, and methods of autoethnographic filmmaking in conjunction with a survey of the history of the genre, including how it has evolved in the digital age. We will interrogate the power dynamics inherent in the filmmaking process and knowledge production more broadly, focusing specifically on the roles and relationships of filmmakers, researchers, and subjects. We will explore the possibilities and pitfalls of representing others and ourselves (and our communities) publicly. Course readings will draw from the growing literature on how to establish researcher/activist partnerships, as well as from case studies that exemplify the controversies, debates, and pivotal moments in the history of non-fiction film. Students will develop and produce their own autoethnographic films, while learning to think critically about the stakes of this kind of media-making. These films will be showcased at the end of the semester.
Also Offered As: ANTH 3662, COMM 3662, FNAR 3662
Mutually Exclusive: ANTH 6662
1 Course Unit
CIMS 3780 Global Media
This course explores a broad media landscape through new critical and conceptual approaches. It is designated as a Benjamin Franklin Seminar. This course maps the footprints of television at a global scale. Adopting comparative approaches, we will be studying TV’s formation of national and global discourses, and thereby recognizing not only television’s impact on processes of globalization, but also the ability of television to matter globally. Working through concepts of “broadcasting,” “flow,” “circulation,” and “circumvention,” the course examines the movement of (and blocks encountered by) television programs and signals across national borders and cultures. The course particularly focuses on how global television cultures have been transformed due to shifts from broadcasting technologies to (Internet) streaming services? Navigating from United States and Cuba to India and Egypt, the readings in the course illuminate how particular televisural genres, institutions, and reception practices emerged in various countries during specific historical periods. We shall be addressing a range of questions: what kind of global phenomenon is television? Can we study television in countries where we do not know the existing local languages? In what different ways (through what platforms, interfaces, and screens) do people in different continents access televisual content? What explains the growing transnational exports of Turkish and Korean TV dramas? What is the need to historically trace the infrastructural systems like satellites (and optical fiber cables) that made (and continue to make) transmission of television programming possible across the world? How do fans circumvent geo-blocking to watch live sporting events? Assignments include submitting weekly discussion questions and a final paper. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
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 televisural genres, institutions, and reception practices emerged in various countries during specific historical periods. We shall be addressing a range of questions: what kind of global phenomenon is television? Can we study television in countries where we do not know the existing local languages? In what different ways (through what platforms, interfaces, and screens) do people in different continents access televisual content? What explains the growing transnational exports of Turkish and Korean TV dramas? What is the need to historically trace the infrastructural systems like satellites (and optical fiber cables) that made (and continue to make) transmission of television programming possible across the world? How do fans circumvent geo-blocking to watch live sporting events? Assignments include submitting weekly discussion questions and a final paper. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: ENGL 0595
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
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 Honore’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
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 those 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 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 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 4998 Cinema Studies Honor Thesis
 Majors in Cinema & Media Studies have the option to write a Senior Honors Thesis. CIMS 4998 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 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 for a description of the current offerings.
Not Offered Every Year
Also Offered As: ENGL 5005
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 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/pct
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/pct
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 LBGT 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 Honore’s Love Songs (Les Chansons d’mour, 2007), the course will cover a variety of films from France (by Francois 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, Jose Esteban Munoz, 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 5390 Penn-in-Kenya
Undergrads produced documentary and virtual-reality films with residents of the Kakuma Refugee Camp.
Summer Term
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 role of 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 as a 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 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
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 the fantastic 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, Piyre 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 Topics in Criticism & Theory: Race, Nation, and Sex
This course will consider the political and cultural implications of race, nation, and gender in mid-twentieth-century French literature. Beginning with the 1920s, we will explore the interweaving of national identity, literary discourse, and colonialism in both the Francophone and non-Francophone worlds. We will examine how authors from France and overseas colonies, such as the Saharan and Moroccan communities, negotiate the space of colonialism and the mores of the French assimilationist policy.
Not Offered Every Year
Also Offered As: COML 5840, FREN 5820
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

This graduate seminar will explore how Italian writers, philosophers and film-makers responded to the impact of European modernity, touching upon difficult episodes such as the formation of race and nationalism in the nineteenth century, the rise of fascism in the 1920s, the Second World War and the legacy of the Holocaust in contemporary liberal democracies. A late-comer in the league of modern European nations and "backward" from many economic and cultural standards, Italy became, within a few short decades, a political laboratory of some of the most defining ideological forces of the 20th-century, including the rise of racial science and criminal anthropology, which paved the way to Nazi eugenics, Mussolini’s fascism, Gramsci’s original contribution of an ‘Italian-way’ to Communism, and the birth of so-called Italian theory in contemporary philosophy. How did writers, authors and film-makers react to these ideological formations and political events? What forms and genres emerged in response to these dramatic historical forces?
In tackling these questions, this course will put novels and films in conversation with theoretical texts at the intersection of postcolonial studies, queer studies, feminist studies, critical theory, and cultural anthropology, focusing on a number of overlapping areas. We will address, for example, the long-lasting impact that the Holocaust had in European culture in Primo Levi’s The Drowned and the Saved through Giorgio Agamben’s analysis of the relationship between biopolitics and fascism in Homo Sacer. We will read Elsa Morante’s novel History in conversation with Carlo Ginzburg’s notion of micro-history. And we will analyze Pasolini’s cinema in connection to scholarship in postcolonial studies, reading his representation of the Roman periphery as a synecdoche of the Global South. Critical readings may include texts by Ernesto De Martino, Antonio Gramsci, Pier Paolo Pasolini, Giorgio Agamben, Dipesh Chakrabarty, Walter Benjamin, Sigmund Freud, Fredric Jameson, Gilles Deleuze, Heather Love, Carla Freccero, Lee Edelman among others.
Fall or Spring
Also Offered As: COML 5850, ITAL 5850
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 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. The course's assignments will provide students with opportunities to explore a particular methodology in some depth through the lenses of pedagogy, the conference presentation, the written essay, or an essay in another medium of your choice, 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 particular cinema and media objects, this course will be textually based. The methods studied will be organized around the following concepts and challenges: History/Time; Archive/Gaps/Limits; Ethics and Access; Space/Location/Position/Perspective; Sharing Media: Technology/Exhibition/Experience; National/Transnational/Global/Glocal Frameworks; Voice/Listening/Volume; Against/Beyond Representation; Infrastructures & Environments; and Elements. No prior experience needed. The course is also open to upper-level undergraduates with relevant coursework in the field by permission of instructor. Course Requirements: Complete assigned readings and screenings and actively participate in class discussion: 20% Canvas postings: 10% Annotated bibliography or course syllabus on a particular methodology: 20% SCMS methodology-focused conference paper proposal according to SCMS format: 10% Research paper (5,000 words) or essay in other format (such as graphic or video essay) 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 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 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 6740 The Portrait as/in Ethnography
When cameras are ubiquitous and millions of people post pictures of themselves online, what counts as a portrait today? In an age of selfies, surveillance, biometric “smart” identity cards, and movements like Black Lives Matter, #MeToo, and indigenous decolonization, can the portrait do a different kind of representational work? How do visual portraits (whether photographic, painted, drawn, or sculpted) operate differently from textual portraits (such as biographies, life histories, or profiles)? This seminar aims to resituate and rethink the portrait in ethnography, and by extension, the practice of portraiture as an ethnographic method, by exploring portraiture as a culturally conditioned, socially resonant form of knowledge production. All portraits, even self-portraits, rely upon a relationship: between the portrayed and the pointer, the sitter and the artist, the interlocutor and the ethnographer. We will interrogate how portraits have shaped identity politics, and how portraiture, as a scholarly and artistic act, can radically re-theorize forms of social engagement. Drawing on multimodal and decolonial turns in anthropology, seminar participants will produce portraits of their own, using whatever medium/media might be best suited for their interpretive work.
Not Offered Every Year
Also Offered As: ANTH 6740, COMM 8080, FNAR 6080
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 original, 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 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