CINEMA AND MEDIA STUDIES (CIMS)

CIMS 005 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—classics like Metropolis (1927) and La Jetée (1962) to the latest Zombie film. By the end of the 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.
Taught by: Dadawala
Also Offered As: ENGL 005
Activity: Seminar
1.0 Course Unit

CIMS 009 Introduction to Digital Humanities
This course provides an introduction to foundational skills common in digital humanities (DH). It covers a range of new technologies and methods and will empower scholars in literary studies and across humanities disciplines to take advantage of established and emerging digital research tools. Students will learn basic coding techniques that will enable them to work with a range data including literary texts and utilize techniques such as text mining, network analysis, and other computational approaches.
Taught by: Trettien
One-term course offered either term
Also Offered As: COML 009, ENGL 009, HIST 009
Activity: Lecture
1.0 Course Unit

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

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

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

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

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

CIMS 039 Perspectives on International Cinema (Cannes Film Festival)
Penn-in-Cannes is designed for students interested in the film industry and international cinema. Using the Cannes Film Festival as its focal point, the program examines the ways in which international film functions in the context of celebrity, marketing, and festivals. The scope and substance of the festival provide a unique opportunity, not only for students of cinema, but also for liberal arts students studying cultural diversity and international relations. In preparation for fieldwork at the Cannes Film Festival in May, two three-hours introductory lectures will be held in late March and April on Penn’s campus to enable students to establish a critical vocabulary for film study. The lectures and subsequent discussions will examine: a) The Business and Art of the Film Festival; b) Contemporary International Cinema. Those introductory lectures will be coordinated with the Philadelphia Film Festival, which is held on April 5-18, 2007. During both the Philadelphia Film Festival and the Cannes Film Festival, students attend screenings of current international films, applying the critical tools and knowledge of the film industry gained from their earlier work. Students research and critique both the artistic aspects and the commercial p
Course usually offered summer term only
Also Offered As: ENGL 039
Activity: Seminar
1.0 Course Unit
CIMS 061 Video I
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 assigned. 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.
For BA Students: Humanities and Social Science S
One-term course offered either term
Also Offered As: FNAR 061, FNAR 661, VLST 261
Activity: Seminar
1.0 Course Unit

CIMS 062 Video II
Video II offers opportunities to further explore the role of cinematic narrative technique, non-narrative forms, digital video cinematography, editing, and screen aesthetics. Through a series of several video projects and a variety of technical exercises, students will refine their ability to articulate technically and conceptually complex creative projects in digital cinema. In addition, one presentation on a contemporary issue related to the application of cinematic storytelling and/or the cultural context of digital video is required.
Taught by: Reynolds/Novack
One-term course offered either term
Also Offered As: FNAR 062, FNAR 662
Prerequisite: FNAR 061
Activity: Seminar
1.0 Course Unit

CIMS 063 Documentary Video
Documentary Video is an intensive production course involving the exploration of concepts, techniques, concerns, and aesthetics of the short form documentary. Building on camera, sound, and editing skills acquired in Video I, students will produce a portfolio of short videos and one longer project over the course of the semester using advanced level camera and sound equipment. One short presentation on a genre, technique, maker, or contemporary concern selected by the student is required.
Taught by: Reynolds
Course usually offered in fall term
Also Offered As: FNAR 063, FNAR 663
Prerequisite: FNAR 061
Activity: Seminar
1.0 Course Unit

CIMS 065 Cinema Production
This course focuses on the practices and theory of producing narrative based cinema. Members of the course will become the film crew and produce a short digital film. Workshops on producing, directing, lighting, camera, sound and editing will build skills necessary for the hands-on production shoots. Visiting lecturers will critically discuss the individual roles of production in the context of the history of film.
Taught by: Mosley
Course usually offered in fall term
Also Offered As: FNAR 065, FNAR 665
Prerequisite: FNAR 061
Activity: Seminar
1.0 Course Unit

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

CIMS 074 Contemporary American Literature
The readings for this course expose the student to a wide range of American fiction and poetry since World War II, giving considerable attention to recent work. Works may include All The King's Men by Robert Penn Warren, Herzog by Saul Bellow, On The Road by Jack Kerouac, V by Thomas Pynchon, Of Love and Dust by Ernest J.Gaines, A Flag For Sunrise by Robert Stone, The Killing Ground by Mary Lee Settle, and selected poem by Ginsberg, Plath, and Walcott. Readings vary from term to term.
Course not offered every year
Also Offered As: AFRC 085, ENGL 074
Activity: Lecture
1.0 Course Unit

CIMS 075 Image and Sound Editing
This course presents an in-depth look at the storytelling power of image and sound in both narrative and documentary motion pictures. Students apply a theoretical framework in ongoing workshops, exploring practical approaches to picture editing and sound design. Students edit scenes with a variety of aesthetic approaches, and create story-driven soundtracks with the use of sound FX, dialogue replacement, foleys, music and mixing. Students not only learn critical skills that expand creative possibilities, but also broaden their understanding of the critical relationship between image and sound.
Taught by: Novack/Novack
Course usually offered in spring term
Also Offered As: FNAR 075, FNAR 675
Prerequisite: FNAR 061
Activity: Seminar
1.0 Course Unit
**CIMS 081 Film Music in Post 1950 Italy: Nino Rota and Ennio Morricone**
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. Taught by: Samuel
One-term course offered either term
Also Offered As: ITAL 081, MUSC 081
Activity: Seminar
1.0 Course Unit

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

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

**CIMS 102 World Film History 1945-Present**
Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic revolution signaled by the Italian Neo-Realism (of Rossellini and De Sica), we will follow the evolution of postwar cinema through the French New Wave (of Godard, Resnais, and Varda), American movies of the 1950s and 1960s (including the New Hollywood cinema of Coppola and Scorsese), and the various other new wave movements of the 1960s, 1970s and 1980s (such as the New German Cinema). We will then selectively examine some of the most important films of the last two decades, including those of U.S. independent film movement and movies from Iran, China, and elsewhere in an expanding global cinema culture. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no perquisites. Requirements will include readings in film history and film analysis, an analytical essay, a research paper, a final exam, and active participation. For BA Students: Arts and Letters Sector Taught by: Corrigan
One-term course offered either term
Also Offered As: ARTH 109, COML 124, ENGL 092
Activity: Lecture
1.0 Course Unit
Notes: Fulfills the Arts and Letters Sector (All Classes)

**CIMS 103 Television and New Media**
How and when do media become digital? What does digitization afford and what is lost as television and cinema become digitized? As lots of things around us turn digital, have we started telling stories, sharing experiences, and replaying memories differenty? What has happened to television and life after New Media? How have television audiences been transformed by algorithmic cultures of Netflix and Hulu? How have (social) media transformed socialities as ephemeral snaps and swiped intimacies become part of the "new" digital/phone cultures? This is an introductory survey course and we discuss a wide variety of media technologies and phenomena that include: cloud computing, Internet of Things, trolls, distribution platforms, optical fiber cables, surveillance tactics, social media, and race in cyberspace. We also examine emerging mobile phone cultures in the Global South and the environmental impact of digitization. Course activities include Tumblr blog posts and Instagram curations. The final project could take the form of either a critical essay (of 2000 words) or a media project. Taught by Mukherjee
Course usually offered in spring term
Also Offered As: ARTH 107, COML 099, ENGL 078
Activity: Lecture
1.0 Course Unit

**CIMS 104 Study of A Period**
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: COML 104, ENGL 104
Activity: Lecture
1.0 Course Unit
CIMS 105 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.
Taught by: Schlesinger
Course usually offered in fall term
Also Offered As: EALC 109
Activity: Seminar
1.0 Course Unit

CIMS 109 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.
Taught by: Lee
Also Offered As: EALC 109
Activity: Seminar
1.0 Course Unit

CIMS 110 Poetics of Screenwriting
This course studies scriptwriting in a historical, theoretical and artistic perspective. We discuss the rules of drama and dialogue, character development, stage vs. screenwriting, adaptation of nondramatic works, remaking of plots, author vs. genre theory of cinema, storytelling in silent and sound films, the evolvement of a script in the production process, script doctoring, as well as screenplay techniques and tools. Coursework involves both analytical and creative tasks.
Taught by: Todorov
Course not offered every year
Also Offered As: COML 118, REES 111
Activity: Seminar
1.0 Course Unit

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

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

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

CIMS 118 Iranian Cinema: Gender, Politics and Religion
This seminar explores Iranian culture, art, history and politics through film in the contemporary era. We will examine a variety of works that represent the social, political, economic and cultural circumstances of post-revolutionary Iran. Along the way, we will discuss issues pertaining to gender, religion, nationalism, ethnicity, and the function of cinema in present day Iranian society. Films to be discussed will be by internationally acclaimed filmmakers, such as Abbas Kiarostami, Mohsen Makhmalbaf, Rakhshah Bani-Etemad, Tahmineh Milani, Jafar Panahi, Bahman Ghobadi, among others.
Taught by: Entezari
Course not offered every year
Also Offered As: COML 120, GSWS 118, NELC 118, NELC 618
Activity: Seminar
1.0 Course Unit
CIMS 125 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.
For BA Students: Arts and Letters Sector
Taught by: Halstead
One-term course offered either term
Also Offered As: COML 127, GSWS 125
Activity: Seminar
1.0 Course Unit
Notes: All readings and discussions in English.

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

CIMS 142 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.
Taught by: Decherney
Course usually offered in spring term
Also Offered As: ENGL 142
Activity: Seminar
1.0 Course Unit

CIMS 149 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.
Taught by: Troutt-Powell
Also Offered As: HIST 149, NELC 149
Activity: Lecture
1.0 Course Unit

CIMS 150 Water Worlds: Cultural Responses to Sea Level Rise & Catastrophic Flooding
As a result of climate change, the world that will take shape in the course of this century will be decidedly more inundated with water than we’re accustomed to. The polar ice caps are melting, glaciers are retreating, ocean levels are rising, polar bear habitat is disappearing, countries are jockeying for control over a new Arctic passage, while low-lying cities and small island nations are confronting the possibility of their own demise. Catastrophic flooding events are increasing in frequency, as are extreme droughts. Hurricane-related storm surges, tsunamis, and raging rivers have devastated regions on a local and global scale. In this seminar we will turn to the narratives and images that the human imagination has produced in response to the experience of overwhelming watery invasion, from Noah to New Orleans. Objects of analysis will include mythology, ancient and early modern diluvialism, literature, art, film, and commemorative practice. The basic question we’ll be asking is: What can we learn from the humanities that will be helpful for confronting the problems and challenges caused by climate change and sea level rise?
For BA Students: Arts and Letters Sector
Taught by: Richter, Simon
Course not offered every year
Also Offered As: COML 151, ENVS 150, GRMN 150
Activity: Lecture
1.0 Course Unit
CIMS 151 Contemporary Fiction & Film in Japan
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 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.
For BA Students: Arts and Letters Sector
Taught by: Kano
Course not offered every year
Also Offered As: COML 256, EALC 151, EALC 551, GSWS 257
Activity: Lecture
1.0 Course Unit

CIMS 152 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 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.
For BA Students: Arts and Letters Sector
Taught by: Richter
Course offered in spring term
Also Offered As: COML 154, ENVS 151, GRMN 151
Activity: Lecture
1.0 Course Unit

CIMS 156 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.
Taught by: Fleishman
Course not offered every year
Also Offered As: COML 156, GRMN 156, GSWS 156
Activity: Lecture
1.0 Course Unit

CIMS 159 Modern Hebrew Literature and Film in Translation: Autobiography
Like James Joyce’s Dublin, Carl Sandburg’s Chicago, or even Woody Allen’s Paris, cities have long been the object of yearning and the subject of art. In the time of a pandemic, the idea of the city is associated with new challenges and emotions. This course examines how cities are forged in cinema, literature and scholarship as well as the role of their architecture. While we focus on Israeli cities like Jerusalem, Tiberias, or Tel Aviv, we’ll compare their artistic portrayals to those of American, German, and Iraqi cities, among others. The psychological and physical bond between writers or directors and their respective places is metabolized in their poetry, prose, and films, and so artistic representations of cities often reflect the inner world, personal relations, or social and national conflicts.
For BA Students: Arts and Letters Sector
Taught by: Gold
One-term course offered either term
Also Offered As: COML 282, JWST 154, NELC 159
Activity: Lecture
1.0 Course Unit

CIMS 164 Russian and East European Film from the October Revolution to World War II
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.
Taught by: Todorov
Also Offered As: REES 164, REES 664
Activity: Lecture
1.0 Course Unit
**CIMS 165 Russian and East European Film after World War II**
This course examines the Russian and East European contribution to world cinema after WWII - Stalinist aesthetics and desalinization, WWII in film, the installation of totalitarianism in Eastern Europe and the Cold War in film, the fall of the Berlin Wall, the collapse of the Soviet Union and the post-soviet condition, cinematic representations of Yugoslavia's violent breakup; the new Romanian waive. Major filmmakers in discussion include Kalatozov, Tarkovsky, Wajda, Polanski, Forman, Mentzel, Sabo, Kusturitsa, Konchalovsky, Mikhalkov and others.
Taught by: Todorov
Course not offered every year
Also Offered As: REES 165
Activity: Lecture
1.0 Course Unit

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

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

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**CIMS 200 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.
Taught by: Decherney
Course not offered every year
Also Offered As: ENGL 201
Activity: Seminar
1.0 Course Unit

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

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

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

CIMS 218 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.
Taught by: Esmaeili
One-term course offered either term
Also Offered As: GSWS 218, NELC 218, NELC 518, RELS 219
Activity: Seminar
1.0 Course Unit

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

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

CIMS 232 Topics in Brazilian Culture
Taught by: Flannery
Course not offered every year
Also Offered As: LALS 240, PRTG 240
Activity: Seminar
1.0 Course Unit

CIMS 240 Modern Italian Culture: Italian American Experiences
Please check the website for a current course description at: http://www.sas.upenn.edu/italians/courses
Taught by: Veneziano, Broccia
Course not offered every year
Also Offered As: ITAL 288
Activity: Seminar
1.0 Course Unit

CIMS 244 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 dadny; 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. All lectures and reading in English.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: COML 254, GRMN 244, URBS 244
Activity: Lecture
1.0 Course Unit
CIMS 245 French Cinema
This 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 poétique,” “la Nouvelle Vague,” etc.), their “auteurs;” the nature of the French star system, the role of the other arts, as well to the critical debates they have sparked among critics and historians. Students will acquire the analytical tools in French to discuss films as artistic and as cultural texts.
For BA Students: Arts and Letters Sector
Taught by: Met
Course usually offered in fall term
Also Offered As: FREN 230
Activity: Lecture
1.0 Course Unit

CIMS 250 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. The student's choice.
Taught by: Platt
Course not offered every year
Also Offered As: REES 250
Activity: Seminar
1.0 Course Unit

CIMS 257 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. All readings and discussions in English.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: COML 269, GRMN 257, ITAL 257
Activity: Lecture
1.0 Course Unit

CIMS 258 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 1960's. All readings and discussions in English.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: COML 270, GRMN 258
Activity: Lecture
1.0 Course Unit

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

CIMS 260 Topics In 20th-Century Literature
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ENGL 261, JWST 262
Activity: Seminar
1.0 Course Unit

CIMS 261 Topics Law & Literature
Course not offered every year
Also Offered As: ENGL 266
Activity: Seminar
1.0 Course Unit

CIMS 267 Computer Animation
Through a series of studio projects this course introduces techniques of 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling through animation performance and montage. Students will develop new sensitivities to movement, composition, cinematography, editing, sound, color and lighting.
Taught by: Mosley
One-term course offered either term
Also Offered As: FNAR 267, FNAR 567
Activity: Studio
1.0 Course Unit
CIMS 271 American Musical Theatre
The American musical is an unapologetically popular art form, but many of the works that come from this tradition have advanced and contributed to the canon of theatre as a whole. In this course we will focus on both music and texts to explore ways in which the musical builds on existing theatrical traditions, as well as alters and reshapes them. Finally, it is precisely because the musical is a popular theatrical form that we can discuss changing public tastes, and the financial pressures inherent in mounting a production. Beginning with early roots in operetta, we will survey the works of prominent writers in the American musical theatre, including Kern, Berlin, Gershwin, Porter, Rodgers, Hart, Hammerstein, Bernstein, Sondheim and others. Class lecture/discussions will be illustrated with recorded examples.
Taught by: Fox
Course not offered every year
Also Offered As: ENGL 285, THAR 271
Activity: Seminar
1.0 Course Unit

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

CIMS 273 American Theatre and Performance
This course examines the development of the modern American theatre from the turn of the century to the present day. Progressing decade by decade the course investigates the work of playwrights such as Eugene O’Neil, Arthur Miller, Tennessee Williams, Edward Albee, David Mamet, August Wilson and Tony Kushner, theatre companies such as the Provincetown Players and the Group Theatre, directors, actors, and designers. Some focus will also be given to major theatrical movements such as the Federal Theatre Project, Off-Broadway, regional theatre, experimental theatre of the Sixties, and feminist theatre.
Taught by: Schlatter and Malague
Course not offered every year
Also Offered As: ENGL 067, THAR 272
Activity: Lecture
1.0 Course Unit

CIMS 274 Dark Comedy in Theatre and Film
This course will examine the "troublesome genre" of dark comedy by looking at the ways in which theatre and film use comic and tragic structures and traditions to explore concepts and stories seemingly at odds with those traditions. Although not always organized chronologically in time, we will examine the formal and structural characteristics of tragicomedy by tracing its development, from some of its earliest roots in Roman comedy, to its manifestation in contemporary films and plays. Aside from close readings of plays and analysis of films, we will read selected critical essays and theory to enhance our understanding of how dark comedies subvert categories and expectations. We will look at how dark comedies affect audiences and read sections of plays aloud in class. Issues to be considered include comparing the way the genre translates across theatre and film (adaptation) and examining the unique placement of the genre at the heart of contemporary American culture. Students will have the opportunity to experiment with creating tragicomic effect through performance in their presentations. The class is a seminar, with required participation in discussions. Other assignments include an 8-10 page paper and a presentation. We will read plays by authors as diverse as Plautus, Anton Chekhov, and Lynn Nottage, and filmmakers including Charlie Chaplin, Sofia Coppola, and Bong Joon-ho.
Taught by: Ferguson
Also Offered As: ENGL 014, THAR 273
Activity: Seminar
1.0 Course Unit

CIMS 275 Russian History in Film
This course draws on fictional, dramatic and cinematic representations of Russian history based on Russian as well as non-Russian sources and interpretations. The analysis targets major modes of imagining, such as narrating, showing and reenacting historical events, personae and epochs justified by different, historically mutating ideological postulates and forms of national self-consciousness. Common stereotypes of picturing Russia from "foreign" perspectives draw special attention. The discussion involves the following themes and outstanding figures: the mighty autocrats Ivan the Terrible, Peter the Great, and Catherine the Great; the tragic ruler Boris Godunov; the brazen rebel and royal impostor Pugachev; the notorious Rasputin, his uncanny powers, sex-appeal, and court machinations; Lenin and the October Revolution; images of war; times of construction and times of collapse of the Soviet Colossus.
Taught by: Todorov
Course not offered every year
Also Offered As: REES 275
Activity: Lecture
1.0 Course Unit
CIMS 279 Jewish Films and Literature
From the 1922 silent film "Hungry Hearts" through the first "talkie," "The Jazz Singer," produced in 1927, and beyond "Schindler's List," Jewish characters have confronted the problems of their Jewishness on the silver screen for a general American audience. Alongside this Hollywood tradition of Jewish film, Yiddish film blossomed from independent producers between 1911 and 1939, and interpreted literary masterpieces, from Shakespeare's "King Lear" to Sholom Aleichem's "Teyve the Dairyman," primarily for an immigrant, urban Jewish audience. In this course, we will study a number of films and their literary sources (in fiction and drama), focusing on English language and Yiddish films within the framework of three dilemmas of interpretation: a) the different ways we "read" literature and film, b) the various ways that the media of fiction, drama, and film "translate" Jewish culture, and c) how these translations of Jewish culture affect and are affected by their implied audience. All readings and lectures in English.
For BA Students: Arts and Letters Sector
Taught by: Hellerstein
Course not offered every year
Also Offered As: COML 265, ENGL 279, GRMN 261, JWST 263
Activity: Lecture
1.0 Course Unit

CIMS 283 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.
Taught by: Ferguson
Course offered fall; odd-numbered years
Also Offered As: ENGL 202, THAR 283
Activity: Seminar
1.0 Course Unit

CIMS 284 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.
Taught by: Fox
Also Offered As: ENGL 289, THAR 284
Activity: Seminar
1.0 Course Unit

CIMS 285 Art and Business of Film
The course will explore how a screenplay is conceptualized and developed, the role of agency relationships in the film business, and - casting as wide a net as possible - the financing, production, direction, distribution, exhibition and marketing of both independent and studio films. A combination of lectures by instructors and practitioners, case studies, film screenings, and consulting projects with independent and Hollywood creators, packagers, financiers, exhibitors, distributors and publicists will illustrate the relationship between the art of film and the business of film. Guests will include screenwriters, agents, producers, directors, distributors, film festival curators and film critics. In short, we will try to cover all aspects of making a film, and explore that often-tricky intersection of art and commerce.
Taught by: DeMarco & Van Cleve
One-term course offered either term
Activity: Seminar
1.0 Course Unit

CIMS 289 Mixed Media Animation
Mixed Media Animation is a contemporary survey of stop-motion animation concepts and techniques. Students use digital SLR cameras, scanners and digital compositing software to produce works in hand-drawn animation, puppet and clay animation, sand animation, and multiplane collage animation. Screenings and discussions in the course introduce key historical examples of animation demonstrating how these techniques have been used in meaningful ways. Students then learn how to composite two or more of these methods with matte painting, computer animation or video.
One-term course offered either term
Also Offered As: FNAR 289, FNAR 589
Prerequisite: FNAR 123 AND FNAR 264
Activity: Studio
1.0 Course Unit
CIMS 291 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.
Taught by: Zhou
Also Offered As: ARTH 291, ARTH 691, EALC 106, EALC 506
Activity: Lecture
1.0 Course Unit

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

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

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

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

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

CIMS 304 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 an international context.
Taught by: Alekseyeva
One-term course offered either term
Also Offered As: EALC 268, ENGL 304
Activity: Seminar
1.0 Course Unit

CIMS 305 Cinema and Media
This course will provide an introduction to some of the most important film theory debates and allow us to explore how writers and filmmakers from different countries and historical periods have attempted to make sense of the changing phenomenon known as "cinema," to think cinematically. Topics under consideration may include: spectatorship, authorship, the apparatus, sound, editing, realism, race, gender and sexuality, stardom, the culture industry, the nation and decolonization, what counts as film theory and what counts as cinema, and the challenges of considering film theory in a global context, including the challenge of working across languages. There will be an asynchronous weekly film screening for this course. No knowledge of film theory is presumed.
Taught by: Redrobe/Mazaj
Course not offered every year
Also Offered As: ARTH 295, ARTH 695, COML 299, ENGL 305, GSWS 295
Activity: Lecture
1.0 Course Unit
CIMS 310 Cinema and Socialism
Films from socialist countries are often labeled and dismissed as “propaganda” in Western democratic societies. This course complicates this simplistic view, arguing for the value in understanding the ties between socialist governments, the cinematic arts, and everything in between. We will examine films from past and present socialist countries such as the Soviet Union, China, North Korea, and Cuba, as well as films made with socialist aspirations. 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 regional and national histories, arguing for a transnational and transtemporal connection that cuts against the grain of most North American cultural discourse.
Taught by: Alekseyeva, Zhou
Course not offered every year
Also Offered As: ARTH 387, EALC 104, ENGL 310, REES 269
Activity: Seminar
1.0 Course Unit

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

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

CIMS 350 Russian Cinema and Culture
What’s so funny, Mr. Chekhov? This question is often asked by critics and directors who still are puzzled with Chekhov’s definition of his four major plays as comedies. Traditionally, all of them are staged and directed as dramas, melodramas, or tragedies. Should we cry or should we laugh at Chekhovian characters who commit suicide, or are killed, or simply cannot move to a better place of living? Is the laughable synonymous to comedy and the comic? Should any fatal outcome be considered tragic? All these and other questions will be discussed during the course. The course is intended to provide the participants with a concept of dramatic genre that will assist them in approaching Chekhov’s plays as comedies. In addition to reading Chekhov’s works, Russian and western productions and film adaptations of Chekhov’s works will be screened. Among them are, Vanya on 42nd Street with Andre Gregory, and Four Funny Families. Those who are interested will be welcome to perform and/or direct excerpts from Chekhov’s works.
Course not offered every year
Also Offered As: REES 426
Activity: Seminar
1.0 Course Unit

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

Taught by: Mukherjee
One-term course offered either term
Also Offered As: ARTH 379, ENGL 378
Activity: Seminar
1.0 Course Unit

CIMS 380 Contemporary Spanish Literature
Topics vary. Please see the Spanish Department’s website for the current course description: https://www.sas.upenn.edu/hispanic-portuguese-studies/pc
Course not offered every year
Also Offered As: SPAN 380
Prerequisite: SPAN 219 OR SPAN 223
Activity: Seminar
1.0 Course Unit

CIMS 381 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.

Taught by: Zhou
Also Offered As: ARTH 382
Activity: Seminar
1.0 Course Unit

CIMS 382 Horror Cinema
The purpose of this course is to provide an introduction to the history and main themes of the supernatural/horror film from a comparative perspective. Films considered will include: the German 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-historial and cultural context, aesthetics...). Prerequisite: Two 200-level French courses taken at Penn or equivalent are required for FREN 382. There are no pre-requisites for CIMS 382. This course will be taught in English.

Taught by: Met
Course not offered every year
Also Offered As: FREN 382
Activity: Lecture
1.0 Course Unit
Notes: Two 200-level French courses taken at Penn or equivalent are required for FREN 382. There are no pre-requisites for CIMS 382. The course will be taught in English.
CIMS 383 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.).
Taught by: Met
One-term course offered either term
Also Offered As: COML 383, FREN 383, ITAL 383
Activity: Seminar
1.0 Course Unit

CIMS 385 Studies in Spanish Culture
This course covers topics in contemporary Spanish Culture, its specific emphasis varying with the instructor. Please see the Spanish Department's website for the course description: https://www.sas.upenn.edu/hispanic-portuguese-studies/pc
One-term course offered either term
Also Offered As: LALS 386, SPAN 386
Prerequisite: SPAN 219 OR SPAN 223
Activity: Seminar
1.0 Course Unit

CIMS 386 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?
Course usually offered in spring term
Also Offered As: FREN 386
Activity: Lecture
1.0 Course Unit

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

CIMS 388 Topics in Spanish and Latin American Cinema
Topics vary. Please see the Spanish Department's website for the current course description: https://www.sas.upenn.edu/hispanic-portuguese-studies/pc
One-term course offered either term
Also Offered As: LALS 388, SPAN 388
Prerequisite: SPAN 219 OR SPAN 223
Activity: Seminar
1.0 Course Unit

CIMS 390 Introduction to Spanish American Literature
Topics vary. Please see the Spanish Department's website for the current course description: https://www.sas.upenn.edu/hispanic-portuguese-studies/pc
Course not offered every year
Also Offered As: COML 390, GSWS 391, LALS 396, SPAN 390
Prerequisite: SPAN 219 OR SPAN 223
Activity: Seminar
1.0 Course Unit

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

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

CIMS 396 Studies in Spanish American Culture
Specific course topics vary from year to year. See the Spanish Department's website for the current course description:
Course not offered every year
Also Offered As: GSWS 396, LALS 397, SPAN 396
Prerequisite: SPAN 219 OR SPAN 223
Activity: Seminar
1.0 Course Unit

CIMS 397 History of Spanish American Culture
Topics vary. Please see the Spanish Department's website for the current course description: https://www.sas.upenn.edu/hispanic-portuguese-studies/pc
Course not offered every year
Also Offered As: GSWS 397, LALS 398, SPAN 397
Prerequisite: SPAN 219 OR SPAN 223
Activity: Seminar
1.0 Course Unit
**CIMS 430 Nationalism and Ethnic Conflict in Film**
This course studies the cinematic representation of civil wars, ethnic conflicts, nationalistic doctrines, and genocidal policies. The focus is on the violent developments that took place in Russia and on the Balkans after the collapse of the Soviet Bloc and were conditioned by the new geopolitical dynamics that the fall of communism had already created. We study media broadcasts, documentaries, feature films representing the Eastern, as well as the Western perspective. The films include masterpieces such as "Time of the Gypsies", "Underground", "Prisoner of the Mountains", "Before the Rain", "Behind Enemy Lines", and others.
Taught by: Todorov
Course not offered every year
Also Offered As: REES 430, REES 630
Activity: Seminar
1.0 Course Unit

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

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

**CIMS 500 MLA Seminars in Cinema**
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at cinemastudies.sas.upenn.edu/courses for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 505, COML 510, GSWS 574
Activity: Seminar
1.0 Course Unit

**CIMS 501 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.
Taught by: Todorov
Course not offered every year
Also Offered As: REES 501
Activity: Seminar
1.0 Course Unit

**CIMS 502 Masters in Liberal Arts Seminar**
This MLA course in the history of art explores an aspect of Art History and Theory, specific course topics vary. Please see the College of Liberal and Professional Studies Course Guide for a description of current offerings.
Course not offered every year
Also Offered As: ARTH 506, COML 504, ENGL 505
Activity: Seminar
1.0 Course Unit

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

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

**CIMS 515 Topics in Criticism & Theory**
Topic for Spring 2021: Cultures of Reading in Imperial Russia What did it mean to be a reader in imperial Russia? What did people read, and to what ends? How was literacy cultivated, and what were the social implications? In this course, students will read several canonical works of nineteenth-century Russian literature that thematize and foreground the act of reading: as a pursuit undertaken for the betterment of self, society, nation, and world; as a light pastime for the bored or underemployed; but also as an enterprise fraught with potential for moral or civic ruin. In addition to closely investigating allusions to the specific texts and authors read by literary characters, we will also examine the reading habits of our own authors as both consumers and producers of literary culture. We will consider these dynamics against a backdrop of constant fluctuations in educational policies, the book market, and the circulation of texts within and beyond Russia as we work together to develop an understanding of the imperial Russian reading public(s).
Taught by: Kim, Brian
Course not offered every year
Also Offered As: ARTH 573, COML 570, ENGL 573, GRMN 573, REES 683
Activity: Seminar
1.0 Course Unit
CIMS 525 Queer Francophone Cinema
Taught in English. This course will survey queer cinema in French from around the world, examining cult classics beside established masterpieces and avant-garde aesthetics alongside more mainstream productions in order to probe how film participates in both the representation and the formation of LGBT epistemologies and identities. Tracing the lineage of queer French cinema from Jean Genet’s and Jean Cocteau’s A Song of Love (Un Chant d’amour, 1950) to Christophe Honore’s Love Songs (Les Chansons d’amour, 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.
Taught by: Fleishman
Also Offered As: GSWS 515
Activity: Seminar
1.0 Course Unit

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

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

CIMS 555 Terrorism
This course studies the emergence of organized terrorism in nineteenth-century Russia and its impact on public life in the West, the Balkans, and America. We investigate the political and cultural origins of terrorism, its conspiratorial routine, structures, methods, manuals, and manifestoes. Historical and cultural approaches converge in the discussion of intellectual movements that forged the formula of terrorism and influenced the professionalization of the underground, such as nihilism, anarchism, and populism. We discuss the stern terrorist personality, self-denial, revolutionary martyrdom, and conspiratorial militancy. The theatricals of terrorism are of particular interest, its bombastic acts, mystification, and techniques of spreading disorganizing fear in the global media environment. We trace the creation of counterterrorism police in late imperial Russia and its methods to infiltrate, demoralize, and dismantle the terrorist networks, and reengineer their social base. First Red Scare and the formation of the FBI constitutes a unique case of managing rampant political violence and countering the asymmetrical threat of terrorism.
Taught by: Todorov
One-term course offered either term
Also Offered As: REES 555
Activity: Seminar
1.0 Course Unit

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

CIMS 575 Russian History in Film
Also Offered As: REES 574
Activity: Seminar
1.0 Course Unit

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

CIMS 582 Fantastic Literature 19th/20th Centuries
This course will explore fantasy and the fantastic in short tales of 19th- and 20th-century French literature. A variety of approaches – thematic, psychoanalytic, cultural, narratological – will be used in an attempt to test their viability and define the subversive force of a literary mode that contributes to shedding light on the dark side of the human psyche by interrogating the "real," making visible the unseen and articulating the unsaid. Such broad categories as distortions of space and time, reason and madness, order and disorder, sexual transgressions, self and other will be considered. Readings will include "recits fantastiques" by Merimee, Gautier, Nerval, Maupassant, Breton, Pieyre de Mandiargues, Jean Ray and others.
Course not offered every year
Also Offered As: COML 589, FREN 582
Activity: Seminar
1.0 Course Unit

CIMS 584 20th-Century Italian Fiction and Film
Course not offered every year
Also Offered As: ITAL 584
Activity: Seminar
1.0 Course Unit
CIMS 585 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 nationalisms 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.
Taught by: Trentin
One-term course offered either term
Also Offered As: COML 576, ITAL 585
Activity: Seminar
1.0 Course Unit

CIMS 590 Topics in Cinema and Media
Spring 2016: 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. Permission of instructor required for advanced undergraduates.
Taught by: Redrobe
Course not offered every year
Also Offered As: ARTH 593, COML 599, ENGL 593
Activity: Seminar
1.0 Course Unit

CIMS 591 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.
Taught by: Zhou
Also Offered As: ARTH 591
Activity: Seminar
1.0 Course Unit

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

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

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

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

CIMS 612 Film Noir
Course not offered every year
Also Offered As: FREN 612
Activity: Seminar
1.0 Course Unit
CIMS 674 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 portrayer, 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.
Taught by: Chio
Course not offered every year
Also Offered As: ANTH 674, COMM 808, FNAR 608
Activity: Seminar
1.0 Course Unit

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

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

CIMS 791 African Film and Media Pedagogy
This graduate seminar offers an intensive, critical, and collaborative study of contemporary African film and media production. The past three decades have seen an unprecedented shift in the African media landscape. Not only has the wide availability of satellite media across the continent made international film and television programming part of African popular culture, but moreover the growing film industries within the continent, most notably Nollywood, have altered how Africans are carving an image of themselves on the big and small screens. In partnership with local, regional, and international film and media centers, we will study a range of films—features, shorts, documentaries, and television shows—paying close attention to the means and sites of production as well as the formal qualities that distinguish these works. Many of the films we will analyze stand out both for their exceptional aesthetic quality as well as their remarkable ability to confront pressing political and social themes. But we will also think about trash: what counts as trashy media, and for whom? Who watches it, where, and why? Other questions we will ask include: What particular indigenous modes of storytelling do African films employ? What categories begin to emerge under the umbrella category of “African film and media,” and where do diasporan film and media practitioners and critics fit in this landscape? How are these films tackling some of the urgent questions of our times, including migration and globalization; ethnic, political, and economic polarization; gender and sexuality; and massive urbanization and industrialization sweeping Africa and other parts of the Global South? What role do festivals in various countries play in shaping media production and distribution? How important is the concept of authorship in this context? And how do these films challenge the dominant western trope of Africa as a spectacle, instead offering novel ways of picturing everyday African experiences that we rarely glimpse in western media? To explore these questions, we will visit multiple sites of film production, distribution, exhibition, and education, including Scribe Video Center in Philadelphia, Sankofa Films in Washington, D.C., and the College of Performing and Visual Art at Addis Ababa University in Ethiopia. Location and knowledge production are inextricably connected, and by considering African media production from these multiple sites, and collaborating with multiple stakeholders, this course offers a directly engaged pedagogy of the complex artistic, cultural, social, and political dynamics of African audiovisual creation. The travel component of this course entails a day trip to Washington, D.C. during the semester (tentative date: April 2, 2020) and a week-long trip to Addis Ababa at the end of the spring term (students applying for this course should be prepared to travel to Addis Ababa May 30, 2020-June 7, 2020). All expenses for travel, accommodation, and food will be covered, but students will need to hold a passport. Ultimately, this course aims to use film and media production to intervene in a larger discourse on how Africa is figured in the global humanities, not as an absent or passive actor but one actively engaged in producing art and humanist knowledge that has much to teach us and the world. Admission to the course will be by permission only and students are required to submit a short statement of interest (max. 250 words) to dagw@english.upenn.edu and redkaren@sas.upenn.edu. Students must be prepared to travel to Addis Ababa and Washington D.C. as described in the syllabus, and must hold a passport.
Taught by: Redrobe/Woubshet
Course not offered every year
Also Offered As: AFRC 791, ARTH 791, COML 791, ENGL 777
Activity: Seminar
1.0 Course Unit
**CIMS 792 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 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.

**Taught by:** Redrobe

Also Offered As: ARTH 792

Activity: Seminar

1.0 Course Unit

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**CIMS 793 Topics in Cinema and Media**

Topic varies

**Taught by:** Beckman

Course not offered every year

Also Offered As: ARTH 793

Activity: Seminar

1.0 Course Unit

**CIMS 899 Independent Study**

Course not offered every year

Activity: Independent Study

1.0 Course Unit