CINEMA AND MEDIA STUDIES (CIMS)

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

CIMS 016 Freshman Seminar in Cinema and Media Studies
This topic course explores aspects of Cinema and Media Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website <cinemastudies.sas.upenn.edu/> for a description of the current offerings.
One-term course offered either term
Also Offered As: ARTH 100, ENGL 016, URBS 106
Activity: Seminar
1 Course Unit

CIMS 021 Medieval Lit & Culture
Course not offered every year
Also Offered As: COML 021, ENGL 021
Activity: Seminar
1 Course Unit

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

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

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

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

CIMS 074 Contemp American Lit
Course not offered every year
Also Offered As: ENGL 074
Activity: Lecture
1 Course Unit

CIMS 100 Study of An Author
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: COML 117, ENGL 101, GSWS 101
Activity: Lecture
1 Course Unit

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

CIMS 113 Religion & Cinema India
Course not offered every year
Also Offered As: RELS 118, SAST 112
Activity: Lecture
1 Course Unit
CIMS 116 Screenwriting Workshop
This is a workshop-style course for those who have thought they had a
terrific idea for a movie but didn’t know where to begin. The class will
focus on learning the basic tenets of classical dramatic structure and
how this (ideally) will serve as the backbone for the screenplay of the
aforementioned terrific idea. Each student should, by the end of the
semester, have at least thirty pages of a screenplay completed. Classic
and not-so-classic screenplays will be required reading for every class,
and students will also become acquainted with how the business of
selling and producing one’s screenplay actually happens. Students will be
admitted on the basis of an application by email briefly describing their
interest in the course to the instructor.
Taught by: Kathy DeMarco Van Cleve
One-term course offered either term
Also Offered As: ENGL 116
Activity: Seminar
1 Course Unit

CIMS 125 Adultery Novel
The object of this course is to analyze narratives of adultery from
Shakespeare to the present and to develop a vocabulary for thinking
critically about the literary conventions and social values that inform
them. Many of the themes (of desire, transgression, suspicion, discovery)
at the heart of these stories also lie at the core of many modern
narratives. Is there anything special, we will ask, about the case of
adultery—once called “a crime which contains within itself all others”? What might these stories teach us about the way we read in general?
By supplementing classic literary accounts by Shakespeare, Pushkin,
Flaubert, Chekhov, and Proust with films and with critical analyses, we
will analyze the possibilities and limitations of the different genres and
forms under discussion, including novels, films, short stories, and theatre. What can these forms show us (or not show us) about desire, gender,
family and social obligation? Through supplementary readings and
class discussions, we will apply a range of critical approaches to place
these narratives of adultery in a social and literary context, including
formal analyses of narrative and style, feminist criticism, Marxist and
sociological analyses of the family, and psychoanalytic understandings of
desire and family life.
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: COML 127, GSWS 125, RUSS 125
Activity: Seminar
1 Course Unit
Notes: All readings and discussions in English.

CIMS 131 Intro Light, Set, Costume
One-term course offered either term
Also Offered As: THAR 130
Activity: Seminar
1 Course Unit

CIMS 160 British Cinema
François Truffaut once famously suggested that there was a certain
incompatibility between the terms cinema and Britain; Satyajit Ray
declared, I do not think the British are temperamentally equipped to
make the best use of the movie camera; and throughout the history
of film criticism, British cinema has been condemned for its theatrical
style, lack of emotion, imitation of Hollywood and/or European cinema,
and failure to achieve a national character. Yet in spite of this history of
dissmissal, British cinema has a long and complex history that we will
begin to explore through film screenings, critical reading, and visits to
archives and museums. Topics covered will include: Early Cinema of
Attractions; British cinema’s relation to other countries; war propaganda
and the British documentary film; cinematic adaptations of British
literature; British film theory; British experimental film/moving images in
the art gallery; British cinema and identity. Requirements: attendance at
screenings/discussions/trips; final paper; film journal.
Taught by: Beckman
Course not offered every year
Also Offered As: ENGL 061
Activity: Lecture
1 Course Unit
Notes: Penn-in-London

CIMS 164 Russian Film 1900-1945
This course presents the Russian contribution to world cinema before
WWII - nationalization of the film industry in post revolutionary Russia,
the creation of institutions of higher education in filmmaking, film theory,
experimentation with the cinematic language, and the social and political
reflex of cinema. Major themes and issues involve: the invention of
montage, Kuleshov effect, the means of visual propaganda and the
cinematic component to the communist cultural revolutions, party
ideology and practices of social-engineering, cinematic response to
the emergence of the totalitarian state. Great filmmaker and theorist in
discussion include Vertov, Kuleshov, Eisenstein, Pudovkin, Medvedkin and
others.
Taught by: Todorov
Course not offered every year
Also Offered As: EEUR 164, RUSS 164
Activity: Lecture
1 Course Unit

CIMS 165 Russian and East European Film After WWII
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 wave. Major filmmakers in discussion
include Kalatozov, Tarkovsky, Wajda, Polanski, Forman, Mentsel, Sabo,
Kusturitsa, Konchalovsky, Mikhalkov and others.
Taught by: Todorov
Course not offered every year
Also Offered As: EEUR 165, RUSS 165
Activity: Lecture
1 Course Unit
CIMS 166 Arab-Israeli Conflict Through Literature and Film
This course will explore the origins, the history and, most importantly, the literary and cinematic art of the struggle that has endured for a century over the region that some call the Holy Land, some call Eretz Israel and others call Palestine. We will also consider religious motivations and interpretations that have inspired many involved in this conflict as well as the political consequences of world wars that contributed so greatly to the reconfiguration of the Middle East after the fall of the Ottoman Empire, and after the revelations of the Holocaust in Western Europe. While we will rely on a textbook for historical grounding, the most significant material we will use to learn this history will be films, novels, and short stories. Can the arts lead us to a different understanding of the lives lived through what seems like unending crisis?
Taught by: Troutt-Powell
One-term course offered either term
Also Offered As: HIST 166, NELC 137
Activity: Recitation
1 Course Unit

CIMS 167 Hollywood & Amer History
One-term course offered either term
Also Offered As: HIST 165
Activity: Lecture
1 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 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, SAST 212
Activity: Seminar
1 Course Unit

CIMS 203 Film, Form, and Context
Movies as a form of audio-visual communication: their formal language, their relationship to other means of communication (music, stories, theater, pictures), their place in the media industry, their role in culture.
Taught by: Messaris
One-term course offered either term
Also Offered As: COMM 240
Activity: Lecture
1 Course Unit

CIMS 204 Visual Communication
Examination of the structure and effects of visual media (film, television, advertising, and other kinds of pictures).
Taught by: Messaris
One-term course offered either term
Also Offered As: COMM 262
Activity: Lecture
1 Course Unit

CIMS 206 Italian History on Screen
How has our image of Italy arrived to us? Where does the story begin and who has recounted, rewritten, and rearranged it over the centuries? In this course, we will study Italy’s rich and complex past and present. We will carefully read literary and historical texts and thoughtfully watch films in order to attain an understanding of Italy that is as varied and 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 Course Unit

CIMS 210 Topics in Narrative Cinema
This topic course explores aspects of Film Narrative intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Met
Course not offered every year
Also Offered As: AFRC 231, AFST 231, FREN 231
Activity: Seminar
1 Course Unit

CIMS 213 Contemp Italy Thru Film
Course not offered every year
Also Offered As: ITAL 213
Activity: Seminar
1 Course Unit

CIMS 220 20th Century Chinese Literature & Film
This course serves as a thematic introduction to modern Chinese literature and cinema in mainland China, Taiwan, Hong Kong, and transnational Chinese communities in the twentieth century. By discussing a wide range of key literary and filmic texts, this class looks into major issues and discourses in China’s century of modernization: enlightenment and revolution, politics and aesthetics, sentimental education and nationalism, historical trauma and violence, gender and sexuality, social hygiene and body politics, diaspora and displacement, youth sub-culture and urban imagination.
For BA Students: Arts and Letters Sector
Taught by: Wang
Course usually offered in spring term
Also Offered As: EALC 125
Activity: Lecture
1 Course Unit

CIMS 225 Topics Theatre & Cinema
This topic course explores aspects of Film and Theater intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 273, THAR 275
Activity: Seminar
1 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 Course Unit

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

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

CIMS 250 German Cinema
This topic course explores aspects of German Cinema. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Richter, MacLeod
Course not offered every year
Also Offered As: RUSS 250
Activity: Seminar
1 Course Unit

CIMS 257 Fascist Cinemas
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: COML 269, GRMN 257, ITAL 257
Activity: Lecture
1 Course Unit

CIMS 258 German Cinema
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: COML 270, GRMN 258
Activity: Lecture
1 Course Unit

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

CIMS 263 Mixed Media Animation
This animation course fuses hands-on studio drawing, modeling and cinematic processes with digital tools. Real world techniques such as stop-motion, clay animation, hand-drawn and multi-plane animation will be practiced in the studio. Other techniques, such as keyframe animation, editing and blue-screen composition compositing will be practiced in the digital labs. Both production teams and individuals will create short mixed-media animations in form, material and time.
Taught by: Mosley
Course not offered every year
Also Offered As: ARTH 301, ENGL 263
Activity: Seminar
1 Course Unit

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

CIMS 271 American Musical Theatre
Course not offered every year
Also Offered As: ENGL 274, THAR 271
Activity: Seminar
1 Course Unit

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

CIMS 279 Jewish Film & Lit
Also Offered As: COML 265, ENGL 279, GRMN 261, JWST 261
Activity: Lecture
1 Course Unit

CIMS 282 Native American Rel/Lit
Course not offered every year
Also Offered As: ANTH 282, ENGL 282, RELS 208
Activity: Seminar
1 Course Unit

CIMS 295 Topics in Cultural Studies
This topic course explores aspects of Film Cultural Studies intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Decherney
Course not offered every year
Also Offered As: AFRC 296, ARTH 293, COML 295, ENGL 295
Activity: Seminar
1 Course Unit

CIMS 297 Tpcs Theories Gender/Sex
Course not offered every year
Also Offered As: COML 297, ENGL 296, GSWS 297
Activity: Seminar
1 Course Unit
CIMS 300 Topics in Italian History, Literature, and Culture
This topic course explores aspects of Film in others arts intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: COML 300, ITAL 300
Activity: Seminar
1 Course Unit

CIMS 301 French Identity
One-term course offered either term
Also Offered As: FREN 301, GSWS 301
Activity: Seminar
1 Course Unit

CIMS 340 Italian Cinema
This topic course explores multiple and different aspects of Italian Cinema. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Trentin
Course not offered every year
Also Offered As: COML 280, ITAL 322
Activity: Seminar
1 Course Unit

CIMS 350 Topics in Spanish Culture and Film
This topic course explores aspects of Spanish Culture and Film. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Course not offered every year
Also Offered As: AFRC 349, ARTH 301, COML 351, ENGL 295
Activity: Seminar
1 Course Unit

CIMS 359 Seminar in Modern Hebrew Literature and Film
This topic course explores aspects of Modern Hebrew Literature and Film. Specific course topics vary from semester to semester. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Taught by: Gold
Course usually offered in spring term
Also Offered As: COLL 227, COML 359, HEBR 359, HEBR 659, JWST 359
Activity: Seminar
1 Course Unit

CIMS 370 Blacks in American Film and Television
An examination and analysis of the changing images and achievements of African Americans in motion pictures and television. The first half of the course focuses on African-American film images from the early years of D.W. Griffith's "renegade bucks" in The Birth of a Nation (1915); to the comic servants played by Steppin Fetchit, Hattie McDaniel, and others during the Depression era; to the post-World War II New Negro heroes and heroines of Pinky (1949) and The Defiant Ones (1958); to the rise of the new movement of African American directors such as Spike Lee (Do the Right Thing), Julie Dash (Daughters of the Dust), Charles Burnett, (To Sleep With Anger) and John Singleton (Boyz N the Hood). The second half explores television images from the early sitcoms "Amos 'n Andy" and "Beulah" to the "Cosby Show," "Fresh Prince of Bel Air," and "Martin.
Foremost this course will examine Black stereotypes in American films and television—and the manner in which those stereotypes have reflected national attitudes and outlooks during various historical periods. This course will also explore the unique "personal statements" and the sometimes controversial "star personas" of such screen artists as Sidney Poitier, Dorothy Dandridge, Paul Robeson, Richard Pryor, Oscar Micheaux, Spike Lee, Bill Cosby, Eddie Murphy, and Whoopi Goldberg. The in-class screenings and discussions will include such films as Show Boat (1936), the independently produced "race movies" of the 1930s and 1940s, Cabin in the Sky (1943), The Defiant Ones (1958), Imitation of Life (the 1959 remake), Super Fly (1972), and She's Gotta Have It (1986) and such television series as "I Spy," "Julia," "Good Times," "The Jeffersons," "Roots," "A Different World," "I'll Fly Away," "LA Law," and "Hangin' With Mr. Cooper.
Taught by: Bogle
One-term course offered either term
Also Offered As: AFRC 400
Activity: Seminar
1 Course Unit

CIMS 382 Horror Cinema
The purpose of this course is to provide an introduction to the history and main themes of the supernatural/horror film from a comparative perspective. Films considered will include: the German 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,...).
Taught by: Met
One-term course offered either term
Also Offered As: COML 372, FREN 382
Activity: Lecture
1 Course Unit
Notes: The course will be taught in English. French credit by arrangement with Instructor.

CIMS 384 Spanish Lit/Film
Course not offered every year
Also Offered As: SPAN 384
Activity: Seminar
1 Course Unit
CIMS 386 Paris in Film
Course not offered every year
Also Offered As: FREN 386
Activity: Lecture
1 Course Unit

CIMS 387 Holocaust Ital Lit & Film
Course not offered every year
Also Offered As: COML 384, ITAL 384
Activity: Seminar
1 Course Unit

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

CIMS 395 Topics in African Lit
Course not offered every year
Activity: Seminar
1 Course Unit

CIMS 416 Screenwriting
One-term course offered either term
Also Offered As: ENGL 416
Activity: Online Course
1 Course Unit

CIMS 504 Out of Hollywood: Literature to Film
Taught by: Shawcross
Course usually offered in spring term
Also Offered As: COMM 562
Activity: Lecture
1 Course Unit

CIMS 530 Black Cinemas
Course not offered every year
Also Offered As: AFRC 526, ARTH 504, COML 529, ENGL 570
Activity: Seminar
1 Course Unit

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

CIMS 550 Topics in German Cinema
This graduate topic course explores aspects of German 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 offered spring: odd-numbered years
Also Offered As: COML 552, GRMN 550
Activity: Seminar
1 Course Unit

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

CIMS 575 Russian History in Film
Also Offered As: RUSS 575
Activity: Seminar
1 Course Unit

CIMS 592 20th Century Lit & Theory
Course not offered every year
Also Offered As: COML 581, COML 592, ENGL 592
Activity: Seminar
1 Course Unit

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

CIMS 596 Topics in Contemp Art
One-term course offered either term
Also Offered As: ARTH 596, ENGL 596
Activity: Seminar
1 Course Unit

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

CIMS 611 Topics in Cinema Studies
Course not offered every year
Also Offered As: FREN 611
Activity: Seminar
1 Course Unit
CIMS 619 The Politics and Practices of Representation
This course engages with the following question from both theoretical and practical perspectives: Who says what about whom, under what circumstances, in which medium, with what effects? We will spend the first two thirds of the semester investigating different approaches to this question, looking at insider accounts, processes of othering, realism and other narrative conventions, the ethics of consent, "objective" and "biased" shooting techniques, the politics of editing, the role of the intended audience in the production of a work, and so on. We will simultaneously cover the technical aspects of production that will enable you to produce digital video projects: shooting (Canon GL1s), lighting, sound, editing (Final Cut Pro on Mac), graphics, music, and so on. During the final third of the semester all students will produce short (5-10 minute) documentary and/or experimental digital videos.

Taught by: Sender
Activity: Seminar
1 Course Unit

CIMS 680 French Cinema
This graduate topic course explores aspects of French 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.

Taught by: Met
Course not offered every year
Also Offered As: FREN 680
Activity: Seminar
1 Course Unit

CIMS 694 Mexican Cinema
This seminar will address the specificity and uniqueness of Spanish America's cultural production, that is, those elements that make the Spanish American case differ from the paradigmatic postcolonial situation, and which make recent developments in postcolonial studies not fully applicable to it. We will explore these issues in the context of the literary production of the twentieth century in Spanish America from roughly the twenties to the present, that is, the epoch encompassing the larger metropolitan cultural phenomena of Modernism and Postmodernism.

Course not offered every year
Also Offered As: LALS 694, SPAN 694
Activity: Seminar
1 Course Unit

CIMS 793 Topics in Cinema and Media
Topic varies.

Course not offered every year
Also Offered As: ARTH 793, ENGL 797, GSWS 793
Activity: Seminar
1 Course Unit

CIMS 796 Topics in Contemp Art
Course not offered every year
Also Offered As: ARTH 796, ENGL 778
Activity: Seminar
1 Course Unit

CIMS 842 The Filmic
This interdisciplinary graduate course takes "film" as its object of study, theorizing it as a medium/mode of representation. We draw on film theory, psychoanalysis, literary analysis, cognitive theory, communication studies, and visual anthropology to discuss several key issues related to the state of film/filmmaking in an age of "digital" media. We interrogate contentious notions of authority, reflexivity, and objectivity. We analyze film's claim to "realistic" (iconic and indexical) representation. We interrogate how "film" and "video" get imagined in all their visual particularity, sometimes conflated into a single visual form and at other moments distinguished as a function of the difference between photochemical and electro-magnetic processes. We also highlight the kinds of techniques filmmakers use to thematize these same issues "on screen." Students will be responsible for watching one film each week (along with the the course readings), and part of the final project involves helping to produce a group documentary/ethnographic "film" that engages the course's central concerns.

Taught by: Jackson
One-term course offered either term
Also Offered As: ANTH 842, COMM 842
Activity: Seminar
1 Course Unit

CIMS 846 Ordinary People and the Media: The Demotic Turn
This course will explore the proposition that we are witnessing a 'demotic turn' in media culture: the development of a broader, possibly even a new, field of relations between media and culture in which the participation of ordinary people has become a more fundamental component than ever before. Rather than necessarily signifying the rise of a democratic politics or a process of media democratization, the politics of that participation are contingent and instantiated rather than determined in advance. The course will explore how this politics of participation actually plays out in a range of contemporary media 'hot spots' - reality television, user-generated content online, debates about the future of journalism in an online environment heavily populated by bloggers and citizen journalists, the connection between the commodification of celebrity and the construction of social identities, utopian and dystopian readings of the potential of new media, and populist formations of talk radio.

Also Offered As: COMM 846
Activity: Seminar
1 Course Unit

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