

CINEMA STUDIES

(AS) {CINE}

SM 014. (COML107, ITAL100) TOPICS: FRESHMAN SEMINAR. (C)

SM 061. (FNAR061, FNAR661, VLST061) Video I. (C) Staff. Course Fee \$75.00

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.

SM 062. (FNAR062) Video II. (C) Reynolds/Novack. Prerequisite(s): CINE 061 / FNAR 061. Course Fee \$75.00

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.

SM 063. (FNAR063, FNAR663) Documentary Video. (C) Reynolds. Prerequisite(s): CINE 061 / FNAR 061. Course Fee \$75.00

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.

SM 065. (FNAR065, FNAR665) Cinema Production. (C) Mosley. Course Fee \$75.00

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.

074. (ENGL074) CONTEMP AMERICAN LIT. (M)

L/R 100. (COML117, ENGL101, GSWS101) STUDY OF AN AUTHOR. (C)

112. (COML245, ENGL102, GSWS102, PSYS102) Study of a Theme. (C) Arts & Letters Sector. All Classes. Staff.

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.

115. (COML114, NELC115) Study of An Author. (M) Staff.

This topic course explores aspects of a Cinema author 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.

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SM 116. (ENGL116) Screenwriting Workshop. (C) Kathy DeMarco Van Cleve.

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.

SM 125. (COML127, GSWS125, RUSS125) Adultery Novel. (C) Arts & Letters Sector. All Classes. Staff. All readings and discussions in English.

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.

SM 131. (THAR130) INTRO LIGHT, SET,COSTUME. (C)

160. (ENGL061) British Cinema. (M) Beckman. Penn-in-London

Francois 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 dismissal, 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.

164. (RUSS164, SLAV164) Russian Film 1900-1945. (M) Todorov.

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.

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165. (RUSS165, SLAV165) Russian and East European Film After WWII. (M) Todorov.

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.

L/R 167. (HIST165) HOLLYWOOD & AMER HISTORY. (C)

SM 201. (ARTH391, COML201, ENGL291) Topics in Film History. (M) Staff.

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.

SM 202. (ARTH289, COML292, ENGL292, SAST212) Topics in Film Studies. (M) Staff.

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.

204. (COMM262) Visual Communication. (C) Messaris.

Examination of the structure and effects of visual media (film, television, advertising, and other kinds of pictures).

203. (COMM140, COMM240) Film, Form, and Context. (C) Messaris.

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.

SM 206. (COML206, ITAL204) Italian History on Screen. (C) Arts & Letters Sector. All Classes. Veneziano.

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.

SM 210. (AFRC231, AFST231, FREN231) Topics in Narrative Cinema. (M) Met.

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.

SM 213. (ITAL213) CONTEMP ITALY THRU FILM. (M)

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220. (EALC125) 20th Century Chinese Literature & Film. (B) Arts & Letters Sector. All Classes. Wang.

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.

SM 225. (THAR273, THAR275) Topics Theatre & Cinema. (M) Staff.

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.

SM 232. (LALS240, PRTG240, SPAN223) Topics in Brazilian Culture. (M) Flannery.

L/R 244. (COML254, GRMN244) METROPOLIS: CULTR OF CITY. (M)

L/R 245. (FREN230) French Cinema. (A) Met.

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.

SM 250. (RUSS250) German Cinema. (M) Richter, MacLeod.

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.

257. (COML269, GRMN257) NAZI CINEMA. (C)

258. (COML270, GRMN258) GERMAN CINEMA. (M)

259. (COML261, GRMN259) TOPICS GERMAN CINEMA. (M)

SM 263. (ARTH301, ENGL263) Mixed Media Animation. (M) Mosley.

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.

SM 266. (ENGL266) TOPICS LAW & LITERATURE. (M)

SM 271. (ENGL274, THAR271) American Musical Theatre. (M)

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SM 272. (ASAM202, ENGL272) Asian-American Literature and Film. (M) Staff.

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.

279. (COML265, ENGL279, GRMN261, JWST261) JEWISH FILM & LIT.

SM 282. (ANTH282, ENGL282, RELS208) NATIVE AMERICAN LIT&FILM. (M)

SM 295. (AFRC296, ARTH293, COML295, ENGL295, SAST296) Topics in Cultural Studies. (M) Decherney.

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.

SM 300. (ITAL300) Topics in Italian History, Literature, and Culture. (M) STAFF.

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.

SM 301. (FREN301, GSWS301) FRENCH IDENTITY. (C)

SM 359. (COLL227, COML359, HEBR359, HEBR659, JWST359) Seminar in Modern Hebrew Literature and Film. (B) Gold.

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.

SM 340. (COML280, ITAL322) Italian Cinema. (M) Benini.

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.

SM 350. (AFRC349, ARTH301, COML351, ENGL295) Topics in Spanish Culture and Film. (M) Staff.

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.

L/R 352. (COML241, GRMN256, RELS236, RUSS188) Devil's Pact Literature and Film. (C) Arts & Letters Sector. All Classes. Richter.

For centuries the pact with the devil has signified humankind's desire to surpass the limits of human knowledge and power. From the reformation chap book to the rock lyrics of Randy Newman's Faust, from Marlowe and Goethe to key Hollywood films, the legend of the devil's pact continues to be useful for exploring our fascination with forbidden powers.

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SM 370. (AFRC400) Blacks in American Film and Television. (C) Bogle.

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."

L/R 382. (COML372, FREN382) Horror Cinema. (C) Met. The course will be taught in English. French credit by arrangement with Instructor.

The purpose of this course is to provide an introduction to the history and main themes of the supernatural/horror film from a comparative perspective. Films considered will include: the German expressionists masterworks of the silent era, the Universal classics of the 30's and the low-budget horror films produced by Val Lewton in the 40's for RKO in the US, the 1950's color films of sex and violence by Hammer studios in England, Italian Gothic horror or giallo (Mario Brava) and French lyrical macabre (Georges Franju) in the 60's, and on to contemporary gore. In an effort to better understand how the horror film makes us confront our worst fears and our most secret desires alike, we will look at the genre's main iconic figures (Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde, etc.) as well as issues of ethics, gender, sexuality, violence, spectatorship through a variety of critical lenses (psychoanalysis, socio-historical and cultural context, aesthetics,...).

SM 384. (SPAN384) Spanish Lit/Film. (M)

L/R 386. (FREN386) PARIS IN FILM. (M)

SM 387. (COML384, ITAL384) HOLOCST ITAL LIT & FILM. (M)

SM 392. (AFRC392, ARTH389, COML391, ENGL392, SLAV392) Topics in Cinema Studies. (M) Corrigan.

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.

SM 395. (FREN395) TOPICS IN AFRICAN LIT. (M)

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504. (COMM562) Out of Hollywood: Literature to Film. (B) Shawcross.

Since the beginnings of the motion picture industry, producers and directors have drawn from existing literary works for adaptation to the "big screen." The past decade has proven to be no exception. We will explore several screen adaptations from the recent past and consider the artistic challenges, the financial compromises, and the technical realities of translation from one medium to another, as well as the motivations behind these film adaptations. Films may include **The Age of Innocence** (1993), **Smoke** (1994), **Clueless** (1995), **Emma** (1996), *Trainspotting** (1996), **Fight Club** (1996), **L.A. Confidential** (1997), **Out of Sight** (1998), and **Bridget Jones's Diary** (2001). Listed films are based on: Edith Wharton's **The Age of Innocence** (1920), Paul Auster's *"Auggie Wren's Christmas Story"* (1992), Jane Austen's **Emma** (1816), Irvine Welsh's **Trainspotting** (1993), Chuck Palahniuk's **Fight Club** (1996), James Ellroy's **L. A. Confidential** (1990), Elmore Leonard's **Out of Sight** (1996), Helen Fielding's **Bridget Jones's Diary** (1996), and Jane Austen's **Pride and Prejudice** (1813).

SM 530. (AFRC526, ARTH504, COML529, ENGL570) BLACK CINEMAS. (M)

SM 595. (ENGL595) Copyright and Culture. (M) Decherney.

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.

SM 550. (COML552, GRMN550) Topics in German Cinema. (K) Staff.

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.

SM 572. (AFRC572, COML575, ENGL572) TOPICS IN AFRICAN LIT. (M)

SM 592. (COML581, COML592, ENGL592) 20th Century Lit & Theory. (M)

599. Independent Study. (C)

SM 611. (FREN611) TOPICS IN CINEMA STUDIES. (M)

SM 619. (COMM619) The Politics and Practices of Representation. Sender.

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.

SM 680. (COML595, FREN680) French Cinema. (M) Met.

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.

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SM 694. (LALS694, SPAN694) Mexican Cinema. (M) Staff.

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.

SM 793. (ARTH793, ENGL797, GSWS793) Topics in Cinema and Media. (M) Staff.

Topic varies.

SM 796. (ARTH796, ENGL778) TOPICS IN CONTEMP ART. (M)

SM 842. (ANTH842, COMM842) The Filmic. (C) Jackson.

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.

SM 846. (COMM846) 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.

899. Independent Study. (M)