

Hello!

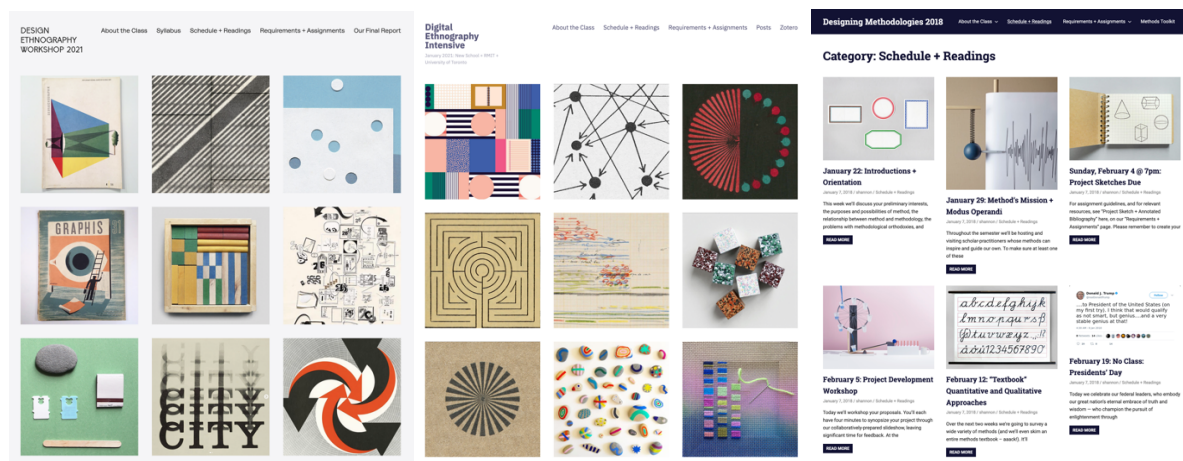
I've recently joined the Penn faculty after 18.5 years at The New School in New York. I'll be developing the syllabus for "Cinema & Media Studies Methods" over the summer, so I don't yet have a full syllabus to share with you – but I *can* point you toward some of my previous classes and share Professor Karen Redrobe's syllabus for the course.

I create an open-access website for each of my classes; you'll find them all collected [here](#). Those most relevant to "CIMS Methods" are the various other methods courses I've taught in both anthropology and media studies departments over the years. You might be interested in my graduate "[Design Ethnography Workshop](#)," my undergraduate "[Digital Ethnography](#)" intensive course, or my graduate-level "[Designing Methodologies](#)" class (for the latter, you'll be prompted to enter a password: "fairuseisgreat!") On the next page you'll find Prof. Redrobe's syllabus.

I hope to see some of you in the fall!

Shannon Mattern

Penn Presidential Compact Professor of Media Studies + Art History
wordsinspace.net



ARTH 5933-401: Cinema and Media Studies Methods

Instructor: Professor Karen Redrobe

Pronouns: she/her/hers

Email: redkaren@sas.upenn.edu (I'll try to respond within 24 hours; feel free to nudge me if you don't hear from me after that)

Bio: <https://arth.sas.upenn.edu/people/karen-redrobe>

If you are thinking of working in or overlapping with CIMS, please consider signing up for the CIMS Graduate Certificate, which has proved to be a very helpful qualification for students on the job market, and gives you priority for paid TAs and Grader positions: <https://cinemastudies.sas.upenn.edu/graduate>

Please also note the CIMS colloquium events taking place this year. All welcome, lunch provided. It is a great way to meet graduate students outside of your department and to build a network with scholars outside of Penn: <https://cinemastudies.sas.upenn.edu/events>

Graduate education in CIMS town hall meeting with lunch: September 30th @ noon. Please RSVP to Nicola: ngentili@sas.upenn.edu if you would like to come, learn more, give suggestions, make requests, etc.

The Price Lab for Digital Humanities runs a separate Graduate Certificate: <https://pricelab.sas.upenn.edu/graduate-certificate-digital-humanities> [Links to an external site.](#). Contact Prof. Jim English (jenglish@sas.upenn.edu) and/or Stewart Varner (svarner@upenn.edu) for more information.

Course meeting time and location:

Time: Monday 1.45pm-4.45pm

Location: Jaffe 113

Course Description:

This proseminar will introduce a range of methodological approaches (and some debates about them) informing the somewhat sprawling interdisciplinary field of Cinema and Media Studies. It aims to equip students with a diverse—though not comprehensive—toolbox with which to begin conducting research in this field; an historical framework for understanding current methods in context; and a space for reflecting on both how to develop rigorous methodologies for emerging questions and how methods interact with disciplines, ideologies, and theories. The course's assignments will provide students with opportunities to explore a particular methodology in some depth through the lenses of pedagogy, the conference presentation, the written essay, or an

essay in another medium of your choice, such as the graphic or video essay. Throughout, we will be trying to develop practical skills for the academic profession. Although our readings engage a variety of particular cinema and media objects, this course will be textually based. The methods studied will be organized around the following concepts and challenges: History/Time; Archive/Gaps/Limits; Ethics and Access; Space/Location/Position/Perspective; Sharing Media: Technology/Exhibition/Experience; National/Transnational/Global/Glocal Frameworks; Voice/Listening/Volume; Against/Beyond Representation; Infrastructures & Environments; and Elements. No prior experience needed. The course is also open to upper-level undergraduates with relevant coursework in the field by permission of instructor.

Office hours:

Thursday 1-3pm and by appointment

Zoom link: <https://upenn.zoom.us/j/92058092792>.

Meeting ID: 920 5809 2792.

Please sign up for an appointment at: redkaren.youcanbook.me

Office hours are open ended times for you to ask questions in a 1:1 setting about the course and related questions, including those about your journey through higher education at Penn and beyond. You are also welcome to attend office hours with one or more students in the class if you would prefer a group conversation. Office hours can provide a useful space for: building your relationship with professors; digging into something you'd like to learn more about; trying out paper ideas; practicing a method; discussing fellowship applications, letters of recommendation, pedagogical questions, or conference paper preparation; raising questions you'd prefer not to ask in class; clarifying areas of confusion; finding out how to get additional support from Penn's wide range of available services. Please make use of this time!

Weekly Assignments to be completed prior to class (all readings are available on Canvas, so there are no costs associated with this course):

You will notice that many weeks feature the introductions of books as this is where writers tend to lay out their methodologies and what is at stake in choosing them. It would be beneficial to read further in these books in order to see examples of what is laid out, and while I sometimes do this, often I don't in order to make the reading load manageable. Sometimes I ask you to look at websites: please bring the same level of curiosity and analytic thinking to them as you do to the assigned readings and take notes on what you discover.

Some key questions that might be useful to think about as you read the materials for this course are:

- What method is this person using and why?
- What do you understand about the history of this methodological approach?

- Can you identify specific features of this methodology?
- What are the pros and cons of this approach?
- If you were to adopt or adapt a particular methodology for your own work, are there skills that you would need to acquire, or changes that you would want to make?
- How would you begin to put the assigned readings for the week in dialogue with each other?
- What questions do you have?

While you should come to class prepared to discuss all of these questions, the last of these is most pertinent for the Canvas posting.

As often as possible, we will co-create opportunities to practice some of the methodologies we discuss. This is an experiment!

Week 1. 9/12: Introduction

Part 1:

Introductions

Syllabus Review

Part 1:

For an overview of some of the recent methodological debates around surface and depth, close and distant reading:

Karen Redrobe and Jeff Scheible, Introductions, Karen Redrobe and Jeff Scheible, eds., *Deep Mediations: Thinking Space in Cinema and Media Cultures* (U of Minneapolis: Minnesota P, 2021): 1-10; 89-100; 197-200; 305-308

For a polemic argument for Radical Formalism:

Eugenie Brinkema, "Exordia" and "Ch.1: HORRĒRE OR," *Life-Destroying Diagrams* (Durham and London: Duke UP, 2022): xv-35

Part 2: Formalism workshop

In-class workshop: tools and vocabulary for close formal analysis of audiovisual materials

Glossaries of technical terms are available in the texts listed below, but we will also be creating our own glossary of terms we need that don't exist:

Timothy Corrigan, *A Short Guide To Writing About Film* (2007): 177-181 and Michel Chion, *Audio-Vision: Sound on Screen*, ed. and trans. Claudia Gorbman (1994): 221-224.

HISTORY, TIME, ARCHIVES, EPISTEMOLOGY

Week 2. 9/19: Time, Historicism, Histories

Part 1:

Bliss Cua Lim, "Introduction: Clocks for Seeing: Cinema, the Fantastic, and the Critique of Homogenous Time" and "Ch. 1: Two Modes of Temporal Critique: Bergsonianism and Postcolonial Thought," *Translating Time: Cinema, the Fantastic, and Temporal Critique*, 1-96

James J. Hodge, "Introduction: Another History," *Sensations of History: Animation and New Media Art* (Minneapolis: U of Minnesota P, 2019): 1-26

Part 2: Multimodal Scholarship and Digital Publishing Workshop

This workshop will be led by Dr. Cosette Bruhns-Alonso, the Contemporary Publishing Fellows of Penn's Center for Research Data and Digital Scholarship. It will introduce students to the possibilities of multimodal digital publishing, including how to integrate multimodal enhancements like maps, video, and audio files into digital publishing platforms such as Scalar, Omeka, PubPub, Manifold, and Wordpress.

Week 3. 9/26: Unthinkable, Impenetrable: Addressing Archives, Gaps, and Limits

Part 1:

Michel-Rolph Trouillot, "An Unthinkable History: The Haitian Revolution as a Non-event," *Silencing the Past: Power and the Production of History* (Boston, MA: Beacon Press, 1995, 2015): 70-107

Saidiya Hartman, Excerpts from *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (New York: W.W. Norton, 2019), xiii-xx; 13-35

K.J. Rawson, "Archive," in Keywords special issue, *Transgender Studies Quarterly* 1, No. 1-2: (May 2014): 24-26

Jacqueline Najuma Stewart, “Giving Voice, Taking Voice: Nonwhite and Nontheatrical,” in Allyson Nadia Field and Marsha Gordon, eds., *Screening Race in American Nontheatrical Film* (Durham and London: Duke UP, 2019): ix-xxiv

(Please note: You can access the films Stewart discusses on the book’s companion website: <https://www.dukeupress.edu/Features/Screening-Race>)

Taylor Arnold and Lauren Tilton, “Depth in Deep Learning: Knowledgeable, Layered, Impenetrable,” in *Deep Mediations*, 309-328

Part 2: Workshop on Algorithms: Best Practices for Humanities Research. Lessons from the Frontlines with Professor Michael Kearns (Professor, Department of Computer and Information Science, UPenn and Founding Director, Warren Center for Network and Data Science: <https://www.cis.upenn.edu/~mkearns/>)

Week 4. 10/3: Digital Archives, Access, Ethics

Part 1:

Jaime Baron, “Introduction: Theorizing Misuse,” *Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era* (Rutgers UP, 2021): 1-22

Safiya Umoja Noble, Ch. 4, “Searching for Protections from Search Engines,” *Algorithms of Oppression: How Search Engines Reinforce Racism* (New York: NYU Press, 2018): 119-133

Cache Collective, “Cache: Provisions and Productions in Contemporary Iglooklik Video,” in Pamela Wilson and Michelle Stewart, eds., *Global Indigenous Media: Cultures, Poetics, and Politics* (Durham: Duke UP, 2008): 74-88

Michelle Stewart, “Of Digital Selves and Digital Sovereignty: *Of the North*,” *Film Quarterly* (2017) 70 (4): 23-38

Digital Media Archives:

The Digital Transgender Archive: <https://www.digitaltransgenderarchive.net/about/overview>

The South Side Home Movie Project: <https://sshmpportal.uchicago.edu/index.php/About/Index>

The Women Film Pioneers Project (WFPP): <https://wfpp.columbia.edu/about/>

The Blackivists: <https://www.theblackivists.com/our-mission>

Part 2: Research Bibliography Workshop with CIMS librarian Charles Cobine (Van Pelt)

[N.B. Fall Break is 10/6-10/9]

SPACE AND PLACE

Week 5. 10/10: Space, Location, Position, Perspective

Part 1:

Macarena Gómez-Barris, “Preface: Below the Surface,” “Introduction: Submerged Perspectives,” and “Conclusion: The View From Below,” *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (Durham and London: Duke UP, 2017): 1-16; 133-138

Priya Jaikumar, “Introduction: Filmed Space” and “Ch. 1. Disciplinary: Indian Towns in British Geography Classrooms,” *Where Histories Reside: India as Filmed Space* (Durham and London: Duke UP, 2019): 1-75

Part 2: Space and Location Workshop

Week 6. 10/17: Sharing Media: Technology, Exhibition, Experience

Part 1:

Haidee Wasson, “Introduction: Portability and Projectability” in *Everyday Movies: Portability and the Transformation of American Culture* (Oakland: University of California Press, 2021):1-36

Chenshu Zhou, “Introduction: Projecting Cinema” and “Ch.1. Space,” *Cinema Off Screen: Moviegoing in Socialist China* (Oakland: University of California Press, 2022): 1-54

Lindiwe Dovey, “Introduction: Film Festivals and /in Theory” and “African Film Festivals in Africa: Curating “African Audiences” for “African Films,” *Curating Africa in the Age of Film Festivals* (New York: Palgrave, Macmillan, 2015): 1-28 and 87-110

Marc Steinberg, “Introduction: Platform Worlds,” *The Platform Economy: How Japan Transformed the Consumer Internet* (Minnesota UP, 2019): 1-30

Part 2: Syllabus design workshop with Dr. Cathy Turner, Center for Teaching and Learning

Week 7. 10/24: Transnational Frameworks

Laura Isabel Serna, "Translations and Transportation: Toward a Transnational History of the Intertitle," in Jennifer M. Bean, Anupama Kapse, and Laura Horak, eds., *Silent Cinema and the Politics of Space* (Bloomington and Indianapolis: Indiana UP, 2014): 121-146

Daisy Yan Du, "Introduction. Animated Encounters: Chinese Animation in Motion," *Animated Encounters: Transnational Movements of Chinese Animation 1940s-1970s* (Honolulu: University of Hawai'i Press, 2019): 1-28

Olivia Khoo, Belinda Smaill, and Audrey Yue (coauthors), "Ch. 1. Reframing Australian Cinema: Transnationalism, Ethics, and Asian Australian Cinema," *Transnational Australian Cinema: Ethics in the Asian Diasporas* (Lanham and Plymouth: Lexington Books, 2013): 1-24

Wazhmah Osman, "Introduction," "Ch. 3. Afghan Television Production: A Distinctive Political Economy" and "Ch.4. Producers and Production: The Development Gaze and the Imperial Gaze," in *Television and the Afghan Culture Wars: Brought to You By Foreigners, Warlords, and Activists* (Urbana, Chicago, and Springfield, 2020): 1-24; 90-147

Part 2: Preparing for Diverse Career Pathways from the Humanities Ph.D. Workshop with Dr. Joseph Barber, Penn Career Services

Week 8. 10/31: Global/Glocal Frameworks

[Annotated Bibliography or Course Syllabus due today]

Part 1:

Rosalind Galt and Karl Schoonover, "Introduction: Queer, World, Cinema," in Galt and Schoonover, eds., *Queer Cinema in the World* (Durham and London: Duke UP, 2016): 1-34

Joshua Neves and Bhaskar Sarkar, "Introduction" and Michelle Cho, "Pop Cosmopolitics and K-Pop Video Culture," in Joshua Neves and Bhaskar Sarkar, editors, *Asian Video Cultures: In the Penumbra of the Global* (Durham and London: Duke UP, 2017): 1-32 and 240-265

"In Focus: Global Netflix," *JCMS* 59, No.3 (Spring 2020): 132-161

Part 2: Global/Glocal Workshop

PEOPLE

Week 9. 11/7: Voice, Volume, Listening

Part 1:

Tina M. Campt, "Introduction: Listening to Images: An Exercise in Counterintuition" and "Ch. 1. Quiet Soundings: The Grammar of Black Futurity," *Listening to Images* (Durham: Duke UP, 2017): 1-46

Dylan Robinson, "Introduction," *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minneapolis: U of Minnesota P, 2020): 1-26

Pooja Rangan, "Inaudible Evidence: Counterforensic Listening in Contemporary Documentary Art," in Karen Redrobe and Jeff Scheible, eds., *Deep Mediations: Thinking Space in Cinema and Media Cultures* (Minnesota UP, 2021): 161-179

Jonathan Sterne, "Degrees of Muteness," "Meet the Dork-o-Phone" and "Impairment Theory: A User's Guide," *Diminished Faculties: A Political Phenomenology of Impairment* (Durham and London: Duke UP, 2021): 1-68 and 193-208

Please also listen to this 16 minute podcast by Penn's W. Norman Brown Associate Professor of South Asian Studies Sonal Khullar for an example of how she used a podcast to engage Bani Abidi's 2016 eight-channel sound installation *Memorial to Lost Words*:

<https://open.spotify.com/episode/60o8xBD6H9BQtHXbp6dnDU>

Part 2: Listening Workshop

3.30pm-4.45pm: Podcast training at Vitale Media Lab with Sam Dellert

Week 10. 11/14: Against / Beyond Representation

[SCMS abstract due today]

Part 1:

Michael Boyce Gillespie, "Introduction. We Insist: The Idea of Black Film," and "CODA: Destination Out," *Film Blackness: American Cinema and the Idea of Black Film* (Durham and London: Duke UP, 2016): 1-16 and 157-160

Che Gossett, "Blackness and the Trouble of Trans Visibility," in Reina Gossett, Eric A. Stanley, and Johanna Burton, eds., *Trap Door: Trans Cultural Production and the Politics of Visibility* (Cambridge, MA: The MIT Press, 2017): 183-190

Salomé Aguilera Skvirsky, “Must the Subaltern Speak? On *Roma* and the Cinema of Domestic Service,” *FORMA* 1, no. 2 (2020): 1-34

(https://www.formajournal.org/files/ugd/36ece9_fe1f2a9c24a54f72afe52bfcd04f158e.pdf)

Rizvana Bradley, “Picturing Catastrophe: The Visual Politics of Racial Reckoning,” *The Yale Review* Vol. 109, Iss. 2 (Summer 2021): 158-177

Part 2: Against/Beyond Representation Workshop

Week 11. 11/21: No Class [KR in Wales]: Paper Outline guidelines

Please use the extra time you’ll have this week to develop your ideas for your essays so that we can discuss their progress when I return. I will also set up peer-review partnerships so that you can help each other develop your ideas as well as reflect on what best practices in peer-reviewing are. Guidelines to come! Please develop an argument-driven essay outline (~1-page), either as a traditional outline or in a more experimental format (a comic, a diagram, etc). Please use this to reflect on and describe the question or problem your essay will address, the methodology you will engage, and the argument-driven logic of the organization of the sections and transitions between them.

[11/24-27: Thanksgiving Break]

ELEMENTS AND INFRASTRUCTURES

Week 12. 11/28: Infrastructures and Environments

Part 1:

Lisa Parks and Nicole Starosielski, “Introduction,” *Signal Traffic: Critical Studies of Media Infrastructures* (Urbana, Chicago, and Springfield: U of Illinois P, 2015): 1-30

Shannon Mattern, “Deep Time of Media Infrastructure,” *Signal Traffic: Critical Studies of Media Infrastructures* (Urbana, Chicago, and Springfield: U of Illinois P, 2015): 94-114

Rahul Mukherjee, “Radiant Energies and Environmental Controversies,” *Radiant Infrastructures: Media, Environment, and Cultures of Uncertainty* (Durham and London: Duke UP, 2020): 1-38

Lisa Parks, *Rethinking Media Coverage: Vertical Mediation and the War on Terror* (New York: Routledge, 2019): 1-24 + concept drawings

Part 2: Campus infrastructure workshop

Week 13. 12/5: Elements: Water

Part 1:

Édouard Glissant, “The Quarrel with History,” *Caribbean Discourse: Selected Essays* (Charlottesville: University Press of Virginia, first printed 1989, reprinted 1992, 1999): 61-66

Christina Sharpe, “The Ship,” *In the Wake: On Blackness and Being* (Durham and London: Duke UP, 2016): 25-67

Lisa Han, “Transparency at Depth: Dark Mediation of the Deep Seabed,” in *Deep Mediations*, 240-261

Nicole Starosielski, “Depth Mediators: Undersea Cables, Network Infrastructure, and the Deep Ocean,” in *Deep Mediations*, 262-285

Part 2: Elements Workshop

Week 14. 12/12: Last class

Conclusions

Paper due date: Friday December 14th, 2022

COURSE REQUIREMENTS AND GRADING CRITERIA

Complete assigned readings and screenings and actively participate in class discussion: 20%

Participation really matters for this class! Missing more than two classes will impact your grade. Missing more than four classes may result in failing the course. If you have to miss class because of religious holidays, illness, or an emergency, please notify me in advance of the class, and if you are dealing with a situation that involves missing multiple classes, please sign up for office hours so that we can discuss the best way forward.

Effective participation in this course involves not only being prepared to share your ideas about the materials we will read together for the week, but also listening carefully and respectfully to others in the class, and helping to create a supportive, inclusive environment and a space of intellectual growth for all students. Constructive criticism and differences of opinion are key components of the development of ideas, but this course aims to make space for these things within the context of a collective learning enterprise. If you'd like help in developing your

participation skills, please come to office hours or perhaps browse the CWIC (Communication Within the Curriculum) website for workshops and other resources: <https://cwic.sas.upenn.edu/resources/cwic-workshops>.

Please complete and take notes on the readings (all are available on Canvas) prior to the class for which they are assigned and bring the readings and your notes on them to class so that you can refer to them. If you are using electronic files in class, please only use your device to refer to the readings to enable a focused discussion. Please be prepared to discuss the readings and any assigned media works. If you must miss a class, please inform me in advance and complete the work you have missed. Please come to class on time and avoid leaving the classroom while the class is in progress unless necessary. Thank you!

Canvas postings: 10%

Credit will be given for posts that actively and thoughtfully engage the readings and films, and that help to push the class conversation forward in a substantive way. This engagement does not have to reflect complete comprehension, and indeed postings that raise detailed questions about areas of confusion or disagreement are often very useful for class discussions. **Please upload by Sunday @ 11.59pm** to receive credit. You will not be able to post on Canvas after this time.

The goal of this ongoing assignment is to help you step back from the completed reading and gather your thoughts and questions in preparation for our seminar discussion. Further guidelines on how to approach the reading can be found below.

Annotated bibliography *or* course syllabus on a particular methodology: 20%

Due: October 31, 2022

The goal of this assignment is to help you deepen your grasp of a particular methodology in preparation for the paper that you will write using and / or engaging this methodological approach. I offer two paths for developing this assignment: one involves summarizing key elements of the texts on your bibliography, the other involves thinking about how to present a particular methodological approach to undergraduate students in a classroom.

SCMS methodology-focused conference paper proposal according to SCMS format: 10%

Due: November 14, 2022

The goal of this assignment is to help you decide upon and frame briefly the key questions / problems you will engage in your final paper, and to practice doing so within the genre and limits of the conference paper proposal.

SCMS's *character* limits (including spaces):

Titles: 120 characters

Abstracts and Panel Summaries: 2500 characters

Bios: 500 characters

Please note: students who successfully have a proposal accepted for the SCMS conference (abstracts are due each August for the spring conference) can receive some funding support from the CIMS program to help them attend the conference. SCMS has a terrific Graduate Student Organization and I strongly encourage you to join the organization: https://www.cmstudies.org/page/grad_student_org. Membership for Graduate Students is \$55/year. Please contact me if you would like to join but need help with meeting that cost.

Research paper that engages the methodology explored in the syllabus / bibliography [5,000 words, including notes]: 40%. This includes an outline of your paper (due in class: 11/28). See below for possible alternative research presentation formats.

The goal of this assignment is to give you an opportunity to practice using and critically engaging a particular methodology in a longer piece of writing, as well as to develop your skills in crafting long-form arguments at the graduate level.

Please use Times Roman 12 and double space your paper and submit it through the assignments page on Canvas. Please be in touch with me about any problems and questions and use office hours to help develop this project.

I am open to proposals for presenting your final project in an alternative format, such as the Video Essay or a Graphic Essay, although I do not have experience with presenting my work in these formats and may be less helpful to you as a guide in research because of that. Please let me know asap if you intend to use a format other than a prose-centered academic essay so that we can co-create expectations for the project.

For the Video Essay format, there are very useful sources available here: <http://mediacommons.org/intransition/resources>.

For an argument in favor of using graphic essays for the presentation of academic ideas and a reflection on its formal properties, see:

Julia Alekseyeva, "Form, Function, & Style in the Graphic Essay," *Sequentials* 1.4 "Materiality—Drawing on Technologies" (May 1, 2020): <https://www.sequentialsjournal.net/issues/issue1.4/alekseyeva.html>

For access to technology and tech support, please make an appointment at the Vitale Media Lab: <https://www.library.upenn.edu/using-libraries/spaces/vitale-digital-media-lab>.

Paper due date: Friday December 14th, 2022

Grading system:

A=94-100

A-=90-13

B+=87-90

B=84-87

B-=80-83

C+=77-80

C=74-77

C-70-73

ADDITIONAL RESOURCES**Student wellness:**

Penn has a wide range of support systems, personal, medical, and academic, to help you navigate the challenges of student life. Many of them are listed here: <https://wellness.upenn.edu>. I am not a trained health professional, but I am happy to try to assist you in finding the best help for yourself. For academic-related stress, I encourage you to come to office hours early in the semester and as often as you need and to make use of the great support available at Counseling Services: <https://caps.wellness.upenn.edu>.

Academic Accommodations and Student Disability Services:

Information on academic accommodations can be found here: <https://wlrc.vpul.upenn.edu/academic-accommodations/>.

The Center for Community Standards and Accountability (CSA):

Students participating in this course agree to abide by Penn's Codes of Academic Integrity, Student Conduct, and Additional Codes. They can be found here: <https://csa.upenn.edu/community-standards/know-codes>. Please read these codes carefully. Plagiarism most often happens when students are struggling in a course. If you are struggling, please come to office hours early and often so that I can help you. Please also be proactive in consulting with me regarding any aspect of these codes about which you are unsure.

Research and Learning Resources:

Penn's Graduate Division website: <https://www.sas.upenn.edu/graduate-division/current-students/resources-support>

Penn Library's Guide to Cinema and Media Studies

Research: <https://guides.library.upenn.edu/cims>. *Please note this page includes the opportunity to chat online with CIMS research librarian Charles Cobine (cobine@upenn.edu), Van Pelt Library 205, 215-746-5830.

Learning Consultations at the Weingarten Center: <https://wlrc.vpul.upenn.edu/learning-consultations/>

Access to Technology and Tech support: <https://www.library.upenn.edu/using-libraries/spaces/vitale-digital-media-lab>

The Center for Teaching and Learning (offers great workshops, has great resources online, and could be especially useful if you decide to design a syllabus): <https://www.ctl.upenn.edu>

CWIC (Communication Within the Curriculum): <https://cwic.sas.upenn.edu>

The Society of Cinema and Media Study's Resources

Page: <https://www.cmstudies.org/page/resources> (includes frequently used archives, best practices, etc.)

Journal for Cinema and Media Studies' guide: a) for peer reviewers, which provides the criteria by which the field's flagship journal evaluates submissions, and b) for authors, which will help you see the kinds of expectations the journal has for article preparation:

<https://github.com/jcmsjournal/editorial/wiki/Information-for-peer-reviewers>

<https://github.com/jcmsjournal/editorial/wiki/Submission-guidelines>