

COURSE DESCRIPTIONS

FILM 440S	Internship	1 to 8 CREDITS	FILM 440	Internship	1 to 8 CREDITS
FILM 110	Making Sense of Movies, And Aesthetics	4 CREDITS	Offers students the opportunity to integrate classroom knowledge with practical experience. Students will be graded on assigned coursework and evaluation by their site supervisor. Prerequisites: 60 college credits completed (for transfer students at least 15 hours completed at Westminster or permission of instructor), minimum 2.5 GPA, and consent of faculty advisor and Career Center internship coordinator. Interns will work for 42 hours per each registered credit. This course is repeatable for credit. Some majors limit how many internship credits may count towards the major, consult your faculty advisor. REGISTRATION NOTE: Registration for internships is initiated through the Career Center website and is finalized upon completion of required paperwork and approvals. More info: 801-832-2590 https://westminstercollege.edu/student-life/career-center/internships.html		
This course examines the formal elements of film and its history, from the earliest experiments in motion photography through the present. Students will learn the terminology and concepts of film analysis (mise-en-scene, montage, cinematography, etc.) in the context of film's evolution across the twentieth century. Films may include profanity, violence, and/or sexually explicit images. (WCore: WCFAH, RE)					
FILM 300	Special Topics in Film	1 to 4 CREDITS			
This is the general designation for film electives, which explore specific elements of film, film history, and interdisciplinary film studies. Courses include: Film Theory, Cinematography and Editing, National Cinemas, Documentary Film, Sociology of Popular Culture, Screenwriting, Film Genres, Narrative and Adaptation, and Race in Film.					
FILM 331	These Films Are So Gay!	4 CREDITS			
One of the earliest representations of non-normative gender performances in film is The Dickinson Experimental Sound Film of 1894/5. Lasting only 17 seconds, the film captures a man playing a violin into a large recording horn while two men danced "cheek to cheek". The dancing men perhaps were an afterthought for William Kennedy Dickson, the Scottish inventor who recorded the film, or as Vito Russo insists, in The Celluloid Closet (1981), as a direct representation of homoerotic affection between men. Nevertheless, this film demonstrates the power found in questioning heteronormative constructs of gender identities and sexuality and raises questions of how films both represent, either by accident or design, non-normative sexual desire that ultimately become part of cultural identities. In this course we will explore representative films of queer cinema not only for their aesthetic value but also for their political meaning and historical legacy. Some of the themes and films we will explore are: problematic yet impressive explorations of gender identities of the pre-code era such as Sidney Drew's A Florida Enchantment (1914) and George Cukor's Sylvia Scarlett (1935); homoerotic desire in films such as Alfred Hitchcock's Rope (1948) and Kenneth Anger's short films; iconic camp films such as Robert Aldrich's Whatever Happened to Baby Jane? (1962) and Frank Perry's Mommie Dearest (1975); boundary and taste pushing films in the aftermath of Stonewall such as John Waters's Pink Flamingos (1972); and contemporary films where the pretense of "suggestive" homoerotic love interests are dropped and fully explored such as Sean S. Baker's Tangerine (2015) and Céline Sciamma's Girlhood (2014) .					
FILM 345	Video Production	4 CREDITS			
Covers the basics of video production and editing. Topics include storyboarding, camera operation, sound, lighting and editing, as well as a wide variety of film and video genres including narrative, documentary and experimental.					
FILM 380	Video Game Culture	4 CREDITS			
Video games have emerged in the 21st century as one of the most-watched spectator sports. Pro-gamers compete for hundred-thousand-dollar prizes, and they receive sponsorships that can be worth millions. But to view the video game medium as only an economic force denies the complicated nature of gaming. In popular culture, gaming is the domain of nerdy teenagers, but video game conventions demonstrate that the average player is, well, everyone. This course focuses on the critical analysis of social issues in video games. Class time will be split between playing across different video game genres (such as role-playing, action-adventure, life simulation, strategy, sports, music, and literary hypertexts) and participating in current academic debates around gaming and game studies. Class discussions will engage with the ludic and narrative elements of game theory from an interdisciplinary perspective that considers video games as cultural artifacts, economic powerhouses, educational tools, drivers of technological innovation and works of art.? This course fulfills the Language & Media requirement for LMW majors.					
FILM 401	Directed Studies	1 to 4 CREDITS			
A tutorial-based course used only for student- initiated proposals for intensive individual study of topics not otherwise offered in the Film Studies Program. Requires consent of instructor and school dean. This course is repeatable for credit.					