Film Studies Minor

Admission to the Minor

The department offers a six-course minor that provides an opportunity for you to participate in our basic introductory courses and a selection from a large group of cross-listed courses, as well as a group of courses that we have not yet cross-listed. You can link your film minor to your primary major or pursue an entirely new area. For instance, you might focus on various cluster groups if so desired: television, cultural and media studies, international or global cinema, German cinema, Asian cinema, or writing for film and/or television and the media.

In accordance with the University guidelines, students minoring in film studies must complete six courses for a grade (no pass/fail) and achieve a B average. Tutorials, education in the field, and student forums do not count toward the minor.

Before becoming eligible for the minor, you must complete FILM307 with a grade of B or better, which would then count toward fulfillment of the minor and activate a minor course registration chart with the department (see department administrative assistant). Transfer courses cannot be used as a prerequisite, nor can they count toward fulfillment. After acceptance into the minor, you may submit courses taken overseas or at other universities to be considered on a case-by-case basis for credit.

Minor Requirements

FILM307 should be taken during the first or sophomore year. Students must meet with the minor administrator, Logan Ludwig (lludwig@wesleyan.edu), to declare the minor. After that, they may choose as convenient to complete the five additional courses before graduation.

Naturally, all course selections are subject to prerequisites from other departments, as well as enrollment restrictions, but with such a wide list of choices (and the list grows each year), there should be no problem in finding five classes.

Courses

The list of courses currently recognized as part of the film studies minor includes.

(Please note that not all courses will be available every semester.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>FILM288</td>
<td>Global Film Auteurs</td>
<td>1</td>
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<tr>
<td>FILM301</td>
<td>The History of Spanish Cinema</td>
<td>1</td>
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<td>FILM304</td>
<td>History of World Cinema to the 1960s</td>
<td>1</td>
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<td>FILM310</td>
<td>Introduction to Film Analysis</td>
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<td>FILM311</td>
<td>Israel in Therapy: Society Under the Influence of TV Series</td>
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<tr>
<td>FILM315</td>
<td>Myth and Ideology in Cinema: Hollywood Sex, Race, Class, and Culture</td>
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<tr>
<td>FILM319</td>
<td>Television Storytelling: The Conditions of Narrative Complexity</td>
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<tr>
<td>FILM320</td>
<td>The New German Cinema</td>
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<td>FILM324</td>
<td>Visual Storytelling: The History and Art of Hollywood’s Master Storytellers</td>
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<tr>
<td>FILM331</td>
<td>Video Games as/and the Moving Image: Art, Aesthetics, and Design</td>
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<td>FILM349</td>
<td>Television: The Domestic Medium</td>
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<td>FILM352</td>
<td>From Caligari to Hitler: Weimar Cinema in Context</td>
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<td>FILM355</td>
<td>Newest German (and Austrian) Cinema</td>
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<td>FILM360</td>
<td>Philosophy and the Movies: The Past on Film</td>
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<td>FILM362</td>
<td>Television Storytelling: Consuming Darkness</td>
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<td>FILM385</td>
<td>The Documentary Film</td>
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<td>FILM388</td>
<td>Advanced Global Film Auteurs</td>
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<td>FILM418</td>
<td>Documentary Filmmaking for Majors and Minors</td>
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<td>FILM441</td>
<td>Video Art</td>
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<td>FILM451</td>
<td>Introduction to Digital Filmmaking</td>
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<td>Writing About Film</td>
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<td>FILM454</td>
<td>Screenwriting</td>
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<td>FILM455</td>
<td>Writing for Television</td>
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<td>FILM458</td>
<td>Visual Storytelling: Screenwriting</td>
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<td>FILM459</td>
<td>Writing for Television II</td>
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<td>AFAM274</td>
<td>Reel Black: African American Life in Film</td>
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<td>CEAS232</td>
<td>Introduction to Chinese Film</td>
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<td>CJST236</td>
<td>Revival of the Israeli Cinema</td>
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<td>CJST248</td>
<td>Designing Reality in Israeli Documentary Film</td>
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<td>FIST233</td>
<td>Modern Italy on the Silver Screen: 1960–2015</td>
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<td>GOVT387</td>
<td>Foreign Policy at the Movies</td>
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<td>RUSS234</td>
<td>Woody Allen and the Russian Novel</td>
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<td>SPAN280</td>
<td>Screening Youth in Contemporary Latin American Cinema</td>
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