INTERDISCIPLINARY/FILM/VIDEO

ART 111a or b, Visual Thinking  Staff
An introduction to the language of visual expression, using studio projects to explore
the fundamental principles of visual art. Students acquire a working knowledge
of visual syntax applicable to the study of art history, popular culture, and art.
Projects address all four major concentrations (graphic design, printing/printmaking,
photography, and sculpture). No prior drawing experience necessary. Open to all
undergraduates. Required for Art majors.  HU  RP

ART 142a or b / FILM 162a or b, Introductory Documentary Filmmaking  A.L.
Steiner
The art and craft of documentary filmmaking. Basic technological and creative tools
for capturing and editing moving images. The processes of research, planning,
interviewing, writing, and gathering of visual elements to tell a compelling story with
integrity and responsibility toward the subject. The creation of nonfiction narratives.
Issues include creative discipline, ethical questions, space, the recreation of time, and
how to represent "the truth."  RP

ART 145b, Introduction to Digital Video  Neil Goldberg
Introduction to the formal principles and basic tools of digital video production.
Experimental techniques taught alongside traditional HD camera operation and sound
capture, using the Adobe production suite for editing and manipulation. Individual and
collaborative assignments explore the visual language and conceptual framework for
digital video. Emphasis on the spatial and visual aspects of the medium rather than the
narrative. Screenings from video art, experimental film, and traditional cinema.  RP

ART 184a, 3D Modeling for Creative Practice  Justin Berry
Through creation of artwork, using the technology of 3D modeling and virtual
representation, students develop a framework for understanding how experiences are
shaped by emerging technologies. Students create forms, add texture, and illuminate
with realistic lights; they then use the models to create interactive and navigable spaces
in the context of video games and virtual reality, or to integrate with photographic
images. Focus on individual project development and creative exploration. Frequent
visits to Yale University art galleries. This course is a curricular collaboration with The
Center for Collaborative Arts and Media at Yale (CCAM).  RP

ART 185a, Principles of Animation  Ben Hagari
The physics of movement in animated moving-image production. Focus on historical
and theoretical developments in animation of the twentieth and twenty-first centuries
as frameworks for the production of animated film and visual art. Classical animation
and digital stop-motion; fundamental principles of animation and their relation to
traditional and digital technologies.  RP

ART 241a / FILM 161a, Introductory Film Writing and Directing  Jonathan Andrews
Problems and aesthetics of film studied in practice as well as in theory. In addition
to exploring movement, image, montage, point of view, and narrative structure,
students photograph and edit their own short videotapes. Emphasis on the writing
and production of short dramatic scenes. Priority to majors in Art and in Film & Media
Studies.  RP
ART 285b, Digital Animation  Michael Rader
Introduction to the principles, history, and practice of animation in visual art and film. Historical and theoretical developments in twentieth- and twenty-first-century animation used as a framework for making digital animation. Production focuses on digital stop-motion and compositing, as well as 2-D and 3-D computer-generated animation. Workshops in relevant software. Prerequisites: ART 111, 114, or 145, and familiarity with Macintosh-based platforms.

ART 294a, Technology and the Promise of Transformation  Justin Berry
Inherent transformative qualities are embedded within technology; it transforms our lives, the way we perceive or make art, and conversely, art can reflect on these transformations. Students explore the implementation of technologies in their art making from pneumatic kinetics, bioengineering, AR, VR, and works assisted by artificial intelligence – modes of production that carry movement, degradation, and displacement of authorship. The student practice is supported by readings, independent research, and essays on diverse artists and designers who make use of technology in their work or, on the contrary, totally avoid it. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM).

ART 341b / FILM 355b, Intermediate Film Writing and Directing  Jonathan Andrews
In the first half of the term, students write three-scene short films and learn the tools and techniques of staging, lighting, and capturing and editing the dramatic scene. In the second half of the term, students work collaboratively to produce their films. Focus on using the tools of cinema to tell meaningful dramatic stories. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241.

ART 342b / FILM 356b, Intermediate Documentary Filmmaking  Michel Auder
Students explore the storytelling potential of the film medium by making documentaries an art form. The class concentrates on finding and capturing intriguing, complex scenarios in the world and then adapting them to the film form. Questions of truth, objectivity, style, and the filmmaker’s ethics are considered by using examples of students’ work. Exercises in storytelling principles and screenings of a vast array of films mostly made by independent filmmakers from now to the beginning of the last century. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142.

ART 395a or b, Junior Seminar  Staff
Ongoing visual projects addressed in relation to historical and contemporary issues. Readings, slide presentations, critiques by School of Art faculty, and gallery and museum visits. Critiques address all four areas of study in the Art major. Prerequisite: at least four courses in Art. HU RP

ART 442a and ART 443b / FILM 483a and FILM 484b, Advanced Film Writing and Directing  Jonathan Andrews
A yearlong workshop designed primarily for majors in Art and in Film & Media Studies making senior projects. Each student writes and directs a short fiction film. The first term focuses on the screenplay, production schedule, storyboards, casting, budget, and locations. In the second term students rehearse, shoot, edit, and screen the film. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.
ART 471a and ART 472b, Independent Projects  Lisa Kereszi
Independent work that would not ordinarily be accomplished within existing courses, designed by the student in conjunction with a School of Art faculty member. A course proposal must be submitted on the appropriate form for approval by the director of undergraduate studies and the faculty adviser. Expectations of the course include regular meetings, end-of-term critiques, and a graded evaluation.

ART 495a or b, Senior Project I  Lisa Kereszi
A project of creative work formulated and executed by the student under the supervision of an adviser designated in accordance with the direction of the student’s interest. Proposals for senior projects are submitted on the appropriate form to the School of Art Undergraduate Studies Committee (USC) for review and approval at the end of the term preceding the last resident term. Projects are reviewed and graded by an interdisciplinary faculty committee made up of members of the School of Art faculty. An exhibition of selected work done in the project is expected of each student.

ART 496a or b, Senior Project II  Lisa Kereszi
A project of creative work formulated and executed by the student under the supervision of an adviser designated in accordance with the direction of the student’s interest. Proposals for senior projects are submitted on the appropriate form to the School of Art Undergraduate Studies Committee (USC) for review and approval at the end of the term preceding the last resident term. Projects are reviewed and graded by an interdisciplinary faculty committee made up of members of the School of Art faculty. An exhibition of selected work done in the project is expected of each student.

ART 902a, Experimental Narratives  John Pilson
A broad survey of narrative, documentary, and experimental film (and television) exploring influence and overlap within traditional visual art genres: sculpture, painting, performance, installation, etc. Screenings and discussions examining a variety of moving image histories, practices, and critical issues. The class also reserves time for screening student works in progress, with special consideration given to the presentation of installations and/or site-specific work. Weekly screenings may also be open to nonregistered students with permission of the instructor.

ART 911a, Screen Space  Sarah Oppenheimer
A studio and seminar at the intersection of art and engineering. The course explores how the dynamic architecture of screen and projector can be understood as a site of creative work. Readings and lectures address the evolution of screen and projection technology in the twentieth century. Topics include white light, screens and masks, subtractive and additive color, and digital projection. For the final project, students design and build a projection machine that explores the potential aesthetic language of light, form, color, and motion.

ART 984b, Interdisciplinary Typography Workshop  Julian Bittiner
This biweekly course (part workshop, part seminar, part primer) is intended for artists whose work currently engages, or who wish to engage, Latin-based typography in all its variant guises: letterforms, phrases, and texts as applied to divergent mediums and substrates, using analog or digital processes, from micro to macro scales, across differing durations. Classes combine critiques of ongoing studio work, a series of informal lectures, and reading discussions, all framed within a broad context of intertwined art and design typographic histories, conventions, and methodologies.
Additionally, a set of typographic prompts encourages specific yet open-ended individual or collaborative explorations. This course prioritizes graduate students in painting/printmaking, sculpture, photography, and architecture. 1½ Course cr