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). Course fee charged per term. 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." Course fee charged per term. 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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. 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). Course fee charged per term. 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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. 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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. 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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. Prerequisites: ART 111, 114, or 145, and familiarity with Macintosh-based platforms.

ART 294b, 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). Course fee charged per term. RP

ART 301a, Critical Theory in and Out of the Studio  Corey McCorkle
Key concepts in modern critical theory as they aid in the analysis of creative work in the studio. Psychoanalysis, Marxism, feminism, structuralism, and poststructuralism examined in relation to modern and contemporary movements in the visual arts, including cubism, surrealism, Arte Povera, pop, minimalism, conceptual art, performance art, the Pictures group, and the current relational aesthetics movement. Course fee charged per term. HU RP

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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241. RP

**ART 342b / FILM 356b, Intermediate Documentary Filmmaking**  
Michel Auder  
Students explore the storytelling potential of the film medium by making documentary art. 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 using examples of students’ work. Exercises in storytelling principles. Course fee charged per term. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142, and FILM 150. HU RP

**ART 382b / FILM 348b / THST 400b, Performance and the Moving Image**  
Emily Coates and Joan MacIntosh  
The boundaries between live and mediated performance explored through the creation of an original work that draws on methods in experimental theater, dance, and video art. Questions concerning live versus mediated bodies, the multiplication of time, space, and perspective through technology, and the development of moving images. The final production includes both a live performance and an art video. Contact the instructors for more information. Open to students of all levels and majors. WR, HU

**ART 380a / THST 395a, Postmodern Dance**  
Emily Coates  
A studio-based exploration of the epochal shift in choreographic aesthetics known as postmodern dance. In the early 1960s, a cohort of young artists redefined what dance could be and do. Influenced by the composer John Cage, these artists invented new movement vocabularies and compositional forms. Through re-staging seminal dances from the 1960s and 1970s, we consider the social and political contexts in which postmodern dance emerged; its links to minimalism, sculpture, and experimental music; and its ongoing influence on twenty-first century global contemporary dance. The course includes a field trip to New York City to attend the reconstruction of Yvonne Rainer's dance “Parts of Some Sextets” (1965), which premieres in November in the Performa 19 Biennial. This class is open to students of all physical abilities and backgrounds; special accommodations will be crafted in the event of specific disabilities. HU

**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. Course fee charged per term. 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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.

**ART 471a and ART 472b, Independent Projects**  
Lisa Kerész  
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. Course fee charged per term.

**ART 495a or b, Senior Project I**  
Staff  
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. RP

**ART 496a or b, Senior Project II**  
Lisa Kerész  
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.