

INTERDEPARTMENTAL/FILM/ VIDEO

ART 142a or b / FILM 162a or b, Introductory Documentary Filmmaking Staff

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 241a / FILM 161a, Introductory Film Writing and Directing Sahraa Karimi

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 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. RP

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. HU RP

ART 384a, Intermediate Stop Motion Puppet Animation Ben Hagari

This interdisciplinary studio class explores the life of puppets in stop motion animations. Sculptural objects, photographs, and performances are set into motion through integrated assignments. Exploring materials and ideas from shadow puppet theater; claymation and puppets with movable joints; paper toy theater sets; and stop motion "pixilation" in which real human beings are turned into puppets. Building on

skills acquired in Principles of Animation (ART 185) students animate puppets, objects, and ideas using new materials, environments, movements, timing, and sound design for the production of short stop motion animations which will be shown in a public screening. The course is designed for hands-on interaction with various collections from Yale centers including: the Wurtele Study Center, the Film Archive, Peabody Museum and Yale Center for British Art. Prerequisite: ART 185 or prior experience in animation.

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 Alexandria Smith

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 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 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.

ART 949a, Critical & Professional Practices Staff

This course is required for all first-year graduate students in the School of Art. Students are enrolled in one of four thematic sections in their first term and will receive three credits for satisfactory completion. While all sections focus uniformly on tactile professional skill development, use of University research resources (libraries,

museums, centers, other faculty, etc.), and introductions to theoretical and critical studies, they vary in thematic content and are not limited to distinct areas of study. Each inter-departmental section enrolls a blend of students from each area of study in the School. Guest lectures are a part of each section. This course culminates in a collaborative final project with all four sections of Critical Practice. 3 Course cr

ART 975a or b, Interdepartmental Group Critique Staff

The four departments in the School of Art have critique opportunities for members of their individual areas. In the past faculty members have offered regular extra-curricular interdepartmental critiques on Sunday nights and Wednesday mornings. This course furthers that tradition by critiquing and discussing work by students from each department by those who are not familiar with the concerns, language, or material methods of a medium-specific field. By critique and analysis of each participant's work, we attempt to break down the boundaries of medium and area. The course is designed for those who are interested in pushing medium orthodoxy aside to clear a space where and the development of language and renewed understandings are possible. Enrolled students exchange studio/desk visits with their classmates outside of class time as well as write about each other's work. Each week, one shorter critique is offered by lottery to an M.F.A. student at the School of Art not enrolled in the class. This course is co-taught by multiple faculty and visiting critics, with one lead faculty member. Enrollment is limited. Permission of the instructor required. 3 Course cr