Code:	**FLMD-232:14, BMI-FLMD-322E:13**
Course title:	**Contemporary Digital Cinema**
Course convener:	Beja Margitházi
Class time and place:	Tuesday, 12 30-14 00 -137
Course type:	Seminar
Course content:	This course plans to examine some of the most important aspects of the digital turn in film production processes that shape the visual style of contemporary movies. With the help of some theoretical texts, short clips and case studies, we will explore such issues raised by the shift from analog to digital filmmaking practices as analog nostalgia; the changing nature of cinematic spectacle; the digital's relationship to the real; changes in methods of production and acting; and the development of computer generated imagery, effects, and animation.
Requirements:	1. **Presentation**: Each participant has to hold an in-class analysis of a chosen clip specified by the instructor during the semester. 2. **Written analyses**: During the year, students will write one in-class film analysis of a screened scene chosen by the instructor. 3. **Class participation**: Continuous attendance and in-class activity is required. Four or more absences result in an incomplete for the course. Students arriving more than 10 minutes after the class starts will be marked as not presents. No student will receive a final grade without an in-class the presentation and film analyses.
Learning outcomes and methods	• To learn to analyze these works in terms of form, content, and context. • To explore the relationships between past and present cinematic forms and practices. • To articulate how digital filmmaking has shaped the production and consumption of cinema.
Indicative Reading:	* Hoberman, James Lewis (2012): *Film after Film, or, What Became of 21st Century Cinema?* New York: Verso. * McClean, Shilo T. (2007): *Digital Storytelling: The Narrative Power of Visual Effects in Film*. Cambridge, MA: MIT Press. * North, Dan (2008) *Performing Illusions: Cinema, Special Effects and the Virtual Actor*. London: Wallflower. * Prince, Stephen (2012): *Digital Visual Effects in Cinema: The Seduction of Reality*. Rutgers Univeristy Press. * Purse, Lisa (2013): *Digital Imagining in Popular Cinema*. Oxford University Press. * Rombes, Nicholas (2013): *Cinema in the Digital Age*. Wallflowers Press. * Telotte, J.P. (2010): *Animating Space: from Mickey to WALL-E*. The University Press of Kentucky. * Whissel, Kristen (2014): *Spectacular Digital Effects. CGI and Contemporary Cinema*. Duke University Press.