

Code: 322E.16, 232.16

Course title: Contemporary Tendencies in Digital Imaging: Film Analysis

Course convenors: Beja Margitházi PhD

Class time and place: Thursday 10 00-11 30, Múzeum krt. 6-8., lower level, room -137

Course type: Seminar

Course content: As one of the most visible signs of the digital transition in 'film' production, digital visual effects (VFX), or computer-generated images (CGI) in the recent years have received ambivalent responses from the critics and the audience. Parallel with their emergence and proliferation from the nineties, the technologically constructed nature of filmic image, the place of CGI in the narration–attraction axis, among others, was critically reflected by such scholars as Stephen Prince, Sean Cubitt, Vivian Sobchack, Aylish Wood, Lisa Purse, Dan North, Bob Rehak, Shillo Mcclean, Kristen Whissel or Barbara Flückiger. By using these theoretical frameworks, this course aims to discover the role of digital visual effects in the creation of complex narrative, emotional and ideological meanings in postmillennial cinema. After introducing the tools and methods of a complex and multimodal film analysis, in every class we will focus on a single movie, to discover the expressivity and complex referentiality of such effects as bullet time, morphing, 3D visuality, IMAX-effect, digital long take, supercut and digital mimicry.

Requirements:

1. **Presentations:** During the semester each participant has to hold two or more in-class analyses of the chosen topics related to the respective movies, specified together with the instructor.
2. **Written essay:** At the end of the year, students will complete a complex interpretation of the chosen movie they have analysed during the semester. The written essays should be sent to the instructor until the selected deadline.
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 the in-class presentations and written film analyses.

Indicative Reading:

- * Bordwell, David – Kristin Thompson: Ch.2. The Significance of Film Form. és Ch.3. Style as a Formal System. In: Uők.: *Film Art: An Introduction*. New York: McGraw-Hill, 2010. 54–71. 304–316.
- * Benson-Allott, Caetlin: [The Chora Line: RealD Incorporated](#). *South Atlantic Quarterly*, 2011, 110.3: 621-644.
- * Bukatman, Scott: [The artificial infinite: on special effects and the sublime](#). In: *Matters of gravity: Special effects and supermen in the 20th century*. Duke University Press, 2003. 81–110.
- * Griffith, Alison: Time Traveling IMAX Style: Tales from the Giant Screen. In: Rouff, Jeffrey ed.: *Virtual Voyages: Cinema and Tourism*, 2006. 238–258.
- * Higgins, Scott: 3D in depth: Coraline, Hugo, and a sustainable aesthetic. *Film History: An International Journal*, 2012. 24.2: 196–209.
- * Jones, Nick: Cyberspace: Embodying Digital Network. In: *Hollywood Action Films and Spatial Theory*. New York – London: Routledge. 2015. 120–144.
- * Klinger, Barbara: Three-dimensional cinema, the new normal. *Convergence: The International Journal of Research into New*

Media Technologies, 2013. 19.4: 423–431.

* Ndalianis, Angela: [The frenzy of the visible. Spectacle and Motion in the Era of the Digital](#). *Senses of Cinema*. 2000. 3.

* Kiss, Miklós: [Creativity Beyond Originality: György Pálfi's Final Cut as Narrative Supercut](#). *Zodiac*, 2016,.78.

* Page, Joanna: Digital Mimicry and Visual Tropes: Some Images from Argentina. In: Haddu, Miriam – Page, Joanna eds.: *Visual Synergies in Fiction and Documentary Film from Latin America*. Palgrave Macmillan US, 2009. 197–217.

* Rehak, Bob: [The Migration of Forms: Bullet Time as Microgenre](#). *Film Criticism*, 2007, 32.1: 26.

* Sobchack, Vivian: 'At the Still Point of the Turning World': Meta-Morphing and Meta-Stasis. *Meta-Morphing: Visual Transformation and the Culture of Quick Change*, 2000. 131–158.

* Stewart, Garrett: [Screen memory in Waltz with Bashir](#). *Film Quarterly*, 2010. 63.3: 58–62.

* Whissel, Kristen: The New Verticality. In: *Spectacular Digital Effects. CGI and Contemporary Cinema*. Duke UP, 2014. 21–58.

* Wood, Aylish: Intangible spaces Three-dimensional technology in Hugo and IMAX in The Dark Knight. *Convergence: The International Journal of Research into New Media Technologies*, 2015. 21.2: 169–181.
