

Code: FLMD-232E.06

Course title: **The Cinema of the Face: Close-Up, Emotion, Empathy**

Course convenors: Beja Margitházi

Class time and place: Tuesday 12:30-14:00, Múzeum krt. 6-8., lower level, room -135

Course type: Seminar
Max. 15 p, Film MA students

Course content: Close-up shots of human faces have been integrated into cinematic texts so successfully during the past century that one hardly finds anything special about seeing faces filling up screens in the age of "face apps", facial recognition, surveillance software and cinematic "digital make-up" technologies. The history of face close-up shots starts as early cinema's provocative image, and continues through becoming an expressive element of some director's style (e.g. Griffith, Dreyer, Bergman, Cassavetes, Tarantino, Wong Kar-Wai etc.) until its use in VFX Hollywood blockbusters, where face appears as a digitally manipulated object (e.g. *Avatar*, *The Curious Case of Benjamin Button*, *Dawn of the Planet of Apes*). With the help of some selected theoretical texts (e.g. Béla Balázs, Jean Epstein, Jean Mitry, Gilles Deleuze, Carl Plantinga, etc.) and iconic movie examples (e.g. *The Passion of Jean of Arc*, *Persona*, *Faces*, etc.) our intention is to reveal the complexities of this affective image, channelled through three main topics: face close-up (1), face and emotion (2), face and empathy (3).

- Requirements:**
- 1. Class participation:** Continuous attendance, active in-class participation in discussions is required. Every student should read the texts and watch the selected movie for the respective class.
 - 2. Presentations:** During the semester each participant has to accomplish one in-class presentation related to the texts and movies under discussion. The type and method of these presentations will be specified together with the instructor.
 - 3. Writing:** Written essay should be completed until the end of the semester.

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 in-class presentations and written essay. First class on the first week!

Indicative Reading:

Aumont, Jacques (2012) *The Face and the Close-Up*. In: Dalle Vacche, Angela, ed. *The Visual Turn: Classical Film Theory and Art History*. Rutgers University Press. 127–148.
Bowser, Eileen (1994). *The transformation of cinema, 1907-1915* (Vol. 2). University of California Press.
Carter, Erica, eds. (2010) *Béla Balázs: Early film theory: Visible man and the spirit of film*. Berghahn Books.
Coates, Paul (2012). *Screening the face*. Springer.
Doane, Mary Ann (2003). The close-up: scale and detail in the cinema. *Differences: A Journal of Feminist Cultural Studies*, 14(3), 89-111.
Deleuze, Gilles (1986). *Cinema 1: The movement-image*. Minnesota UP.
Deleuze, G. (1989). *Cinema 2: The time-image*. London: Athlone.
Elsaesser, Thomas–Hagener, Malte (2015). *Film theory: An introduction through the senses*. Routledge.
Epstein, Jean (1981) *Bonjour cinéma and Other Writings*. Trans. Tom Milne. *Afterimage* 10: 8–39. Epstein, Jean (1977) *Magnification and Other Writings*. Trans. Stuart Liebman. *October* 3:9–25
Eleftheriotis, Dimitris (2016) Cosmopolitanism, Empathy and the Close-up. In: Tzioumakis, Yannis, and Claire Molloy, eds. *The Routledge Companion to Cinema and Politics*. Routledge. 203-17.
Girgus, Sam. B. (2010) *Levinas and the cinema of redemption: Time, ethics, and the feminine*. Columbia University Press.

Keller, Sarah, and Jason N. Paul (2012) *Jean Epstein: Critical essays and new translations*. Amsterdam University Press.

Kuleshov, Lev. (1974) *Kuleshov on film: writings*. Univ. of California Press.

Mitry, Jean (1997). *The aesthetics and psychology of the cinema*. Indiana University Press.

Plantinga, Carl (1999). The scene of empathy and the human face on film. In: Carroll, Noël – Carl Plantinga – Greg M. Smith eds.: *Passionate views: Film, cognition, and emotion*. John Hopkins University Press. 239-255.

Steimatsky, Noa (2017) *The face on film*. Oxford University Press.
