**LMC 3255: Cinema and Digital Culture**

**Course Prerequisites:** ENGL 1102

**Core Area/Attributes:** This course fulfills Core Area C (Humanities) requirements

**Course Description:**

This course examines the impact of digital technologies on contemporary cinema as well as the influence of different cinematic traditions on new digital media. It looks at the production and circulation of moving images in different media environments. It also considers the relationship between cotemporary media and historically specific developments such as early cinema and avant-garde film.

**Learning Outcomes:**

* Students will be able to situate cinema in the context of twenty-first century media production. Students will be aware of the technological changes that have impacted contemporary filmmaking.
* Students will appreciate emerging narrative and aesthetic conventions shared by cinema and other types of media.
* Students will be able to apply film theory to recent developments in cinema and digital media.

**Required Texts:**

* Stephen Prince, *Digital Visual Effects in Cinema*. New Brunswick: Rutgers University Press, 2012.
* Holly Willis, *New Digital Cinema: Reinventing the Moving Image*. London: Wallflower, 2005.
* Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.
* Lev Manovich, *The Language of New Media*. Cambridge, Mass.: The MIT Press, 2001.
* A Netflix, Amazon Prime, or similar film streaming/delivery service

Additionally, students are expected to read individual essays and book chapters as indicated in the course outline.

**List of Graded Assignments:**

* Quiz 1  10%
* Quiz 2 10%
* Midterm 25%
* Research presentation 25%

## Paper 30%

**Attendance Policy:**

There will be tolerance for 5 (five) absences only. Beyond this limit, each absence will result in the deduction of a full letter from your final grade. Students with more than 8 (eight) absences will fail the course. It is your responsibility to research and learn the materials covered in the classes you have missed.

**ADAPTS Contact Information:**

Georgia Tech offers accommodations to students with disabilities. If you have special needs, please contact the ADAPTS (Access Disabled Assistance Program for Tech Students) Office at the beginning of the semester. Their website is: <http://www.adapts.gatech.edu>.

**Honor Code Statement:**

Plagiarism will not be tolerated. Plagiarizing is defined by Webster’s as “to steal and pass off (the ideas or words of another) as one’s own; use (another’s production) without crediting the source.” If caught plagiarizing, you will be dealt with according to the GT Academic Honor Code. All quotes must be properly and clearly indicated and should not constitute more than 10% of your work. Unless specifically identified as group work, quizzes, tests, presentations, etc. are to be completed individually. Cheating off of anyone else’s work is a direct violation of the GT Academic Honor Code. For any questions involving these or any other Academic Honor Code issues, please consult me or www.honor.gatech.edu.

**Week by Week Schedule:**

Week 1: From Early Cinema to Digital Media; Lev Manovich, “Digital Cinema and the History of a Moving Image,” in *The Language of New Media,* 293-308.

Week 2: Photography and the Digital Image; André Bazin “The Ontology of the Photographic Image,” in *What is Cinema?* pp. 9-16; Stephen Prince, “Painting with Digital Light,” in *Digital Visual Effects in Cinema*, pp. 56-98.

Week 3: Visual Effects; Stephen Prince, “The End of Digital Special Effects,” in *Digital Media: Transformations in Human Communication*, pp. 29-37.

Week 4: Acting; Stephen Prince, “Actors and Algorithms,” in *Digital Visual Effects in Cinema*, pp. 99-144.

Week 5: Animation; Jay Telotte, “The Pixar Reality: Digital Space and Beyond,” in *Animating Space: From Mickey to WALL-E*, pp. 203-222.

Week 6: From Medium Specificity to Media Convergence; Henry Jenkins, “Introduction: ‘Worship at the Altar of Convergence’: A New Paradigm for Understanding Media Change,” *Convergence Culture,* pp. 1-24.

Week 7: New Narratives; Henry Jenkins, “Searching for the Origami Unicorn: *The Matrix* and Transmedia Storytelling,” in *Convergence Culture,* pp. 93-130; Jay Telotte, “The Blair Witch Project Project: Film and the Internet,” *Film Quarterly* 54.3 (Spring 2001): 32-39.

Week 8: Games and Storytelling; Thomas Elsaesser, “The Mind-Game Film,” in *Puzzle Films: Complex Storytelling in Contemporary Cinema*, pp. 13-41; Henry Jenkins, “Game Design as Narrative Architecture,” in *First Person: New Media as Story, Performance, and Game*, pp. 118-130.

Week 9: Nonfiction Media and the Archive; Jens Schroter, “On the Logic of the Digital Archive,” in *The YouTube Reader*, pp. 330-346.

Week 10: Database Aesthetics; Manovich, “The Database,” in *The Language of New Media*, pp. 218-243.

Week 11: Expanded Cinema and Internet Art; Holly Willis, “By Design,” *New Digital Cinema*, pp. 46-75; Jackie Hatfield, “Expanded Cinema: Proto, Post-Photo,” in *Experimental Film and Video*, pp. 237-245.

Week 12: Access and Authorship; Willis, “The Future of the Feature,” *New Digital Cinema,* pp. 19-45; Clay Shirky, “Everyone is a Media Outlet,” *Here Comes Everybody*, pp. 55-80.

Week 13: Remix and Remediation; Jay Bolter and Richard Grusin, “Mediation and Remediation,” in *Remediation: Understanding New Media*, 53-62; Rebekah Willett, “Parodic Practices: Amateur Spoofs on Video-Sharing Sites,” in *Video Cultures: Media Technology and Everyday Creativity*, pp. 115-132.

Week 14: Participatory Culture; Chuck Tryon, “Desktop Productions: Digital Distribution and Public Film Cultures,” in *Reinventing Cinema: Movies in the Age of Media Convergence*, pp. 93-124; Henry Jenkins, “What Happened Before YouTube,” in *YouTube: Online Video and Participatory Culture*, pp. 109-125.

Week 15 New Media Activism; Patricia Zimmermann, “Public Domains: Engaging Iraq through Experimental Documentary Digitalities,” in *Rethinking Documentary: New Perspectives, New Practices*, pp. 284-298; Clay Shirky, “The Political Power of Social Media,” *Foreign Affairs* (January-February 2011).

Week 16: Student Presentations