Description In general, films are closely tied with technologies, new technologies always promotes new genres and affect ways of filmmaking and how much realism film can convey? 1. Bretch and Andrew Bazin's theories of realism and "emotional realism", discuss the differences. Both sides of whether CGI remaking generate a sense of realism or moving away from realism (only providing a vague sense of reality); 2. My approach would be it's less like the classic sense of realism defined by Bretch, Bazin and old scholars and etc. as it's wiping out nostalgia and memory from what's fans remembered from the past (what they are most used to watch)? So it doesn't have as much atmospheres, please help me to find literatures to discuss and argue; 3. What impacts do CGI have on depicting narrations (story, characters, Japanese cultural elements and etc.) comparing to classic animations and how do these affect its reality and realism? 4. Case studies (please discuss, compare and contrast both classic and CGI versions) - Godzilla: Planet of the Monsters; Saint Seiya: Legend of Sanctuary; Final Fantasy Films; Stand by Me: Doraemon Please follow the doc document for constructions; Essential reading: Andrew Bazin and Bretch's work; Digital theories; Francesco Casetti, ‘Back to the Motherland: the film theatre in the postmedia age,’ Screen 52: 1 (Spring 2011). Nick Couldry, ‘Liveness, “Reality,” and Mediated Habitus from Television to Mobile Phone,’ The Communications Review, 7:4 (2004), 353-361. Further recommended reading: Richard Grusin, ‘DVDs, Video Games, and the Cinema of Interactions,’ in James Lyons and John Plunkett (eds.), Multimedia Histories: From the Magic Lantern to the Internet. (Exeter: Exeter University Press, 2007), 209-221. [hard cpoy / click and collect only] Markos Hadjioannou, From Light to Byte: Toward an Ethics of Digital Cinema (Minnesota University Press, 2012): pp. 1-70. 3/7/2021 Writers Hub - Freelance Writing https://www.writershub.org/writer/orders/710668#instructions 4/5 Eric Herhuth, 'Life, Love, and Programming: The Culture and Politics of WALL-E and Pixar Computer Animation,' Cinema Journal, 53.4 (2014), 53-75. Lindsay Brandon Hunter, 'Live streaming and the perils of proximity,' International Journal of Performance Arts and Digital Media, 15.3 (2019), 283-294. Stephen Prince, ‘True Lies: perceptual realism, digital images, and film theory,’ in B. Henderson and A. Martin (eds.), Film Quarterly: Forty Years – A Selection (Berkeley and Los Angeles: University of California Press), 1999.