

Erasmus courses Autumn 2018

every student who wishes to be accepted to the following courses should contact the academic institutional Erasmus coordinator at the email address: erasmus-mmi@btk.elte.hu to sign the Learning agreements/give permission to take the course(s)

Course code: BMI-FLMD-213E.02

Course title: Concise history of European and American Cinema till the 1950s

Course convenor: Györgyi Vajdovich

Time and place: Monday, 16:00-17:30, Room -137

Availability: BA, MA

Type: Lecture

ECTS: 10

10 people

The course gives an introduction to the history of silent cinema through the examination of the first moving pictures, the development of film production and distribution and the elaboration of film narration. It will give a brief overview of the formation and operation of the Hollywood film industry until the 1950s and the main genres of early Hollywood cinema. It will discuss Certain art-film tendencies coming to life in Europe, like the different avant-garde movements of European cinema in the 1920s or the Italian neo-realist movement.

Course code: BMI-FLMD- 102E.01

Course title: Film Analysis: Image

Course convenor: Tibor Hirsch

Time and place: Monday, 14:15-15:45, Room -135

Availability: BA, MA

Type: Seminar

ECTS: 10

3 people

The goal of the course is to make students familiar with the general principles of film analysis. Throughout the semester, we will discuss various aspects of the filmic image (shots, composition, frame etc.) and the ways in which these elements can be used to create meaning. Each week, after a short overview of the basic terms in relation to the discussed topic, we will collectively analyze scenes from various films in order to develop skills to recognize and interpret the function of these elements. From the third week onwards, students will be asked to bring clips to class and hold a presentation on one visual element of the scene in question. The emphasis of the course is the practicing of the skills of film analysis.

Course code: BMI-FLMD-214E.06

Course title: Film History Seminar: History and Memory in Contemporary Eastern European Cinemas

Course convenor: László Strausz

Time and place: Wednesday, 09:00-10:30, Room -137

Availability: BA, MA

Type: Lecture

ECTS: 10

3 people

The course will attempt to map various ways of depicting history and social change in post-socialist feature film production. Primarily we will concentrate on the imprints of major social-historical shifts on cinema, i.e. aspects of cultural memory in select countries within the region. Questions in focus include: how does cinema reflect the political changes that accompany the end of the Cold War? Which are the thematic and stylistic elements of the post-communist cinemas? What are the major differences between the various national cinemas and their ways of remembering the past? We will also investigate some issues that stand at the intersection of historical representation, cinematic memory and film genres. Investigated questions include: how are historical topics or themes dealt with when the past is recreated within a given generic framework? In what ways do genres influence collective memory?

Course code: BMI-FLMD-220E.01

Course title: Introduction to Film Theory

Course convenor: Zoltán Dragon

Time and place: Monday, 12:30-14:00, Room -137

Availability: BA, MA

Type: Lecture

ECTS: 10

10 people

The course is a comprehensive overview of the main aspects of the vast field of film theory and criticism. The lecture is intended to be a theoretical guide into the field of film studies and provides students with key concepts of film and, in tandem, their theoretical background(s). Topics include the following: film and reality, the language(s) of film, image and sound, film-theater literature, film genres, antecedents of film theory and the beginnings of film, silent movies, montage theory, formalism and film, structuralism and film, avant-garde in film, the sound in movies, realism, the problem and the cult of auteur, the Americanization of film, the Americanization of auteur theory, film language, psychoanalysis and film, filmic/textual analysis, cultural studies and film, film semiotics, postcolonial studies and film, gender studies, queer theory and film, multiculturalism, race and film, post(?)modernism and film, mass media, mass-culture and the issue of post-cinema.

Course code: BMI- FLMD-232E.01

Course title: Film Analysis: Narration

Course convenor: Tibor Hirsch

Time and place: Monday, 09:00-10:30, Room -137

Availability: BA, MA

Type: Seminar

ECTS: 10

5 people

After a short theoretical introductory survey, the class will offer a good chance of practicing a specific film analysis, concentrating the narrative aspect within the whole complexity of the motion picture. This practice is based on the former analysing experiences and theoretical knowledge of the students concerning the vision- and montage-layers of cinema: Among others sub-topics, we will touch the essence of narration, the typology of plot structure patterns, the layers within narratives, and we keep on searching the best motion picture samples to practice on.

Course code: BMI-FLMD-322E.25

Course title: Film Theory Seminar: Family and Ideology – Domestic Melodramas in American Cinema

Course convenor: László Strausz

Time and place: Tuesday, 9:00-11:30, Room -137

Availability: MA

Type: Seminar

ECTS: 10

3 people

This seminar works with the assumption that in a large majority of American domestic melodramas the middle-class family represents a miniature model of society. Through an investigation of the development of the genre, we will interrogate issues of sexuality, gender and ethnic- and class identities in American society across the 20th-century.

The first part of the class focuses mainly on theoretical questions, which will be followed by a historically motivated study of the various transformations of domestic melodrama, from its beginnings towards the contemporary remakes.

In last section of the course, we will examine conceptual issues related to genre theory, and attempt to locate the position of melodramas amongst other traditional genres within American cinema.

Course code: BMI-FLMD-322E.33

Course title: Trauma and film

Course convenor: Beja Margitházi

Time and place: Tuesday, 14:15-15:45, Room -137

Availability: BA, MA

Type: Seminar

ECTS: 10

3 people

This seminar is organised partly in cooperation with Verzio International Human Rights Documentary Film Festival (Budapest, November 6-11, 2018) that is the only festival of its kind in Hungary, organized on an annual basis since 2004. Verzio's mission is "to promote open society, democratic values, rule-of-law, freedom of expression, political and cultural pluralism, and to expose abuse and global human rights violations through creative, quality documentaries." By raising sensibility to any forms of social injustice, personal and collective traumas, the seminar plans to provide students with some basic theoretical and critical tools to think, talk and write about documentaries made about these conflictual, sensitive topics. Classes will cover three main activities: reading and interpreting theoretical texts about documentary film form and cultural trauma theory (1); watching and discussing some contemporary documentary films on historical, ecological and domestic trauma (general reference), and also some movies from Verzio's actual program (2); and finally working with the texts written by every student on his or her selected film (3). Please note: this class requires fluency in written English.

Course title: Introduction to Continental Philosophy: Phenomenology

Course code: BMI-FLMD-322E.34

Course convenor: Sándor Sajó

Time and place: Wednesday 16 00-17 30; Room: 42

Availability: BA, MA

Type: Seminar

ECTS: 10

The course offers an introduction to contemporary continental philosophy, focusing on the phenomenological tradition. Phenomenology started in Germany, at the beginning of 20th century, and was continued in France where it still flourishes. Accordingly, we are going to start with Husserl, Heidegger and Scheler, and then read some texts from Lévinas, Sartre, Merleau-Ponty, Marion, Richir and some others. This is going to be a mixed course, including lectures and discussions as well. The central themes are basic philosophical issues such as the possible foundations of knowledge, the problem of language and representation, the problem of subjectivity, intersubjectivity and objectivity.

Course title: Freedom of speech in Hungary in International Context

Course code:

Course convenor: Mihály Szilágyi-Gál

Time and place: Wednesday 17:45-19:15, Múzeum krt. 6-8, 2nd floor, room 251

Availability: BA, MA

Type: Seminar

ECTS: 10

Course description:	The course addresses the phenomena of hate speech and free speech. By offering an overview of the international literature of the main related conceptual controversies, the course also addresses the Hungarian case both as example and as exception. As such we focus both on cross-national aspects of free speech and its abuses through fighting words and on some specific elements of the development of these matters in Hungary since 1990 onwards.
Course requirements:	The requirements for obtaining a final grade are the following: 1. in-class test (25% of the final grade), 2. the participation of the student on an in-class debate between two or more students about a freely chosen topic regarding hate speech and free speech and discussing the scholarly existing pro and contra arguments of the topic (25% of the final grade), 3. final test in the exam period (50% of the final grade). The readings are available on a personal website and will be shared in due time. My contact address: szilagyi-gal.mihaly@btk.elte.hu
Course readings:	<p>Péter Bajomi-Lázár: „From One-Party to Multi-Party Media Control – and Back” in <i>Global Media Journal</i>. January 2013. 26-43 file:///C:/Users/Felhaszn%C3%A1l%C3%B3/Downloads/Media%20Journal%20-%20Slovak%20Edition%20January%202013.pd%20(1).pdf</p> <p>Péter Bajomi-Lázár: „The Party Colonization of the Media: The Case of Hungary” in <i>East European Politics and Societies</i>. November 20, 2012, January 21, 2013. 69-89 file:///C:/Users/Felhaszn%C3%A1l%C3%B3/Downloads/East%20European%20Politics%20and%20Societies%20February%202013%20(1).pdf</p> <p>Rebecca MacKinnon: <i>Consent of the Networked. The worldwide struggle for internet freedom</i>. London, Basic books, 2012. 82-99</p>

	<p>Péter Molnár: "Interview with Robert Post". 11-36, Edwin C. Baker: „Hate Speech". 57-80; July Suk: "Denying Experience: holocaust denial and the free speech theory of the state". 144-163; Kwame Anthony Appiah: "What's wrong with defamation of religion?" 164-181; Arthur Jacobson and Bernhard Schlink: "Hate speech and self-restraint". 217-241; Michel Rosenfeld: "Hate speech in constitutional jurisprudence: a comparative analysis". 242-289 (OR Robert A. Kahn: „Keresztégetés, holokauszttagadás és a gyűlöletbeszéd szabályozásának fejlődése az Egyesült Államokban és Németországban" (ford.: Schreckné Juhász Judit) in: Robert A. Kahn: <i>A gyűlölet szabadsága – amerikai és európai perspektívák</i>. (szerk.: Koltay András) Budapest: Wolters Kluwer, 2016. 71-107); Ronald Dworkin: "Reply to Jeremy Waldron". 341-344; Tarlach McGonagler: "A survey and critical analysis of Council of Europe Strategies for countering 'hate speech'" 456-498 (OR Robert A. Kahn: „Flemming Rose, a dán karikatúraotrány és az új típusú európai szólásszabadság" (ford.: Guld Ádám) in: Robert A. Kahn: <i>A gyűlölet szabadsága – amerikai és európai perspektívák</i>. (szerk.: Koltay András) Budapest: Wolters Kluwer, 2016. 283-317); Monroe Price: "Orbiting hate: satellite transponders and free expression". 514-537 in <i>Content and Context of Hate Speech. Rethinking Regulation and Responses</i>. ed. By Michael Herz and Peter Molnar. Cambridge University Press, 2012</p>
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Course title: Theorien der Populärkultur (language German!)

Course code:

Course convenor: Katalin Teller

Time and place: Wednesday 14 15-16 00; room: 40

Availability: BA, MA

Type: Seminar

ECTS: 10

Im Seminar werden westeuropäische und angelsächsische Theorien der Populärkultur aus der zweiten Hälfte des 20. Jahrhunderts behandelt. Das Hauptaugenmerk liegt dabei auf der Frage, welche Bereiche der kulturellen Produktion in den jeweiligen Ansätzen als populär definiert werden und wie dies als eine Stigmatisierung oder, umgekehrt, als Zuschreibung von Innovationspotenzialen erfolgt.

Die Evaluierung erfolgt aufgrund der Aktivität im Seminar, eines Referats über ein selbstgewähltes Fallbeispiel und einer schriftlichen Seminararbeit. Das detaillierte Semesterprogramm, Hinweise auf die schriftliche Abschlussarbeit sowie die Scans der Pflichtlektüren werden auf einer seminarinternen Plattform zugänglich gemacht.

Pflichtlektüren:

Adorno, Theodor Wiesengrund: Ästhetische Theorie [Auszüge] (1970, mehrere Ausgaben)

Barthes, Roland: Mythen des Alltags [Auszüge] (1957, mehrere Ausgaben)

Bourdieu, Pierre: Sagten Sie „populär“? (1983). In: Gunter Gebauer/Christoph Wulf (Hg.): Praxis und Ästhetik. Neue Perspektiven im Denken Pierre Bourdieus. Frankfurt a.M. 1993, S. 72 – 92

Eco, Umberto: Apokalyptiker und Integrierte [Auswahl] (1964/1984, mehrere Ausgaben)

Fiske, John: Lesarten des Populären [Auszüge] (1989). Wien 2000.

Herlinghaus, Hermann: Populär/völkisch/Populärkultur. In: Karl-Heinz Barck (Hg.): Ästhetische Grundbegriffe. Bd 4. Stuttgart/Weimar 2002, S. 832-884

Hall, Stuart: Die zwei Paradigmen der Cultural Studies (1980). In: Karl H. Hörning/Rainer Winter (Hg.): Widerspenstige Kulturen. Cultural Studies als Herausforderung. Frankfurt a.M. 1999, S. 13-42

Haraway, Donna: Ein Manifest für Cyborgs (1985/1995). In: Dies.: Die Neuerfindung der Natur. Primaten, Cyborgs und Frauen. Frankfurt a.M./New York 1995, S. 33-72
Jameson, Fredric: Verdinglichung und Utopie in der Massenkultur (1979). In: Christa Bürger u.a. (Hg.): Zur Dichotomisierung von hoher und niederer Literatur. Frankfurt a.M. 1982, S. 108-141
Marcuse, Herbert: Der eindimensionale Mensch. Studien zur Ideologie der fortgeschrittenen Industriegesellschaft [Auszüge] (1964, mehrere Ausgaben)

Course title: The War For Your Hearts & Minds
Unfolding corporate communications challenges through analyzing movies & developing in-class projects by a Coca-Cola executive & special guests

Course code:

Course convenor: Valentin Tóth

Time and place: Monday 17 00-18 30; room: 251

Availability: BA, MA

Type: Seminar

ECTS: 10

Course content: The seminar aims to unfold the basics of corporate communications for career starters or future professionals, and share practical case studies.

How do stories get hacked into the evening news?
What do lobbyists talk about during lunch?
Can community managers sleep well with a 4%+ engagement rate?
So, from a sustainability point of view CSR is better than CRM, right?
Crisis communications is when a spokesperson goes mute?

In this interactive class we will answer all these, and discover today's corporate communications techniques by watching and discussing movies, or by unfolding the latest news and state affairs on our social media feeds.

Basically, we will touch everything you wanted to know about strange words like media spin, crisis management, corporate responsibility, share of voice on social media, ... or public affairs, which is really just 'lobbying' nicely put.

During the course we will launch an exciting pilot project to practice the key learnings.

Requirements: Attendance, class activity (40%)
Test – about the movies (30%)
Project work (30%)

Learning outcomes: Understanding of basics of corporate communications, practical skills

Indicative Reading: Selected movies, related articles, media issues

Course title: Internship for foreign students in creative industry organizations

Course code:

Course convenor: Ferenc Hammer

Time and place: TBD

Availability: BA, MA

Type: Seminar

ECTS: 10

Requirements for application: CV and motivation letter

This academic unit offers a unique opportunity for foreign students studying at ELTE's Art Theory and Media Studies Institute as Erasmus and Film MA students to spend a semester as an intern at a creative industry firm or organization. The university helps students to get in touch with the organization in question but the student and the firm have to make an agreement on the concrete terms of the internship. Please note, that this academic unit offers only opportunities for motivated students, but the university is not liable for fixing all possible complications that may emerge between the intern and the firm.

Course code: BMI-FLMD-322E:09

Course title: In-between Apocalypse and Promised land: Culture and Politics of Emotions

Time and place: every second Thursday 16:00-19:15, room -135, basement

Course convenor: Başak Ergün

Availability: BA, MA

Type: Seminar

ECTS: 10

Course description: We can list variety of emotions: fear, rage, envy, disgust, love, joy, happiness and many others. And also we can make groupings with these emotions such as basic emotions, aesthetic emotions, nationalist emotions, religious, political emotions and many others.

The point in this course in relation with 'affect theories' is to understand and study how various emotions shape both culture and politics. Even to understand how emotions themselves become a source of cultural and political knowledge.

Affect studies have grown out of different academic fields and recently been extended to many other disciplines such as culture studies, psychoanalysis, phenomenology, political science, media studies etc. Affect studies investigate how the emotional responses are formulated both on the individual and community levels. “Politics of feelings/emotions” is an attempt to explore how affect mediates between individual and collective levels of subjectivisation and identification, creates action.

Among many varieties of emotions this course specifically will focus on ‘fear and anger’, ‘pain’ as strongly influential emotions affecting current political, social movements and relations. Especially since we are living within an increased pace of war, terror and ordinary criminality currently, the primary emotions/feelings underling the current situation and political actions seem to be centered around ‘fear and anger’ and inescapably ‘pain’. May be just like Frederic Jameson stated as “history is what hurts,” the twentieth century (and the twentieth-first Century) has been a history of pain.

On the other side, even paradoxically, we also live in an era of ‘promised happiness’. We are living in between a real land of fear and pain from where we are supposed to escape and an illusionary promised land where we are supposed to rush into. Or even if can’t escape it, we have to stay blind, deaf and numb, sedated and tranquilized but at the same continuously turned into wounded and vulnerable subjects by therapy culture. While talking about affect and subjectivities, it is impossible not to examine the ‘experience of modernity’. Does it make sense to understand modernity as an experience and different kind’s emotions and feelings?

Course code: BMI-FLMD-322E:14

Course title: The Screen on the Psychoanalytic Couch: Psyche, Culture and Media/Film Studies

Course convenor: Başak Ergün

Time and place: every second Friday 10:45-12:15, room -135, basement; 12:30-14:00 room -137.

Availability: BA, MA

Type: Seminar

ECTS: 10

Course Description:

Dominantly focusing on film studies, the course will have a trans-disciplinary approach to psychoanalysis and cinema, as well as media studies and cultural theory. Starting with 1970s psychoanalytic film theories, the course will follow its travel to different directions after 1970s namely, apparatus theory, feminist and queer theories, as well as other critical approaches to the cinema as cultural theories, post-colonial theory and body theory. While on one hand the impact of psychoanalysts like Freud, Jung and Lacan will be

covered on the other hand, the course will also have a conceptual focus on significant psychoanalytical concepts such as desire, fantasy, anxiety, uncanny, loss, absence, melancholia and such.