



Institute for Art Theory and Media Studies

Department of Film Studies

BMI-FLMD-213E.11

The History of Film Music

Gergely Hubai

4 credits

Seminar

Max. 10 ppl.

Everything begins here. The course shows students through the history of film scoring from the very first silent films to modern blockbusters, including a little bit of everything from the other courses as well. It teaches you how film music is made, what are and were the most popular trends and what unlikely events shaped the sound of Hollywood film scoring. The course is mainly focused on mainstream American film scoring traditions - but if you feel you know everything about it, think again. This is your chance to learn everything about how film music works, appreciate old classics. The isolated score method will help you understand more about film scoring as you don't have to deal with obtrusive noises - and just see the films with a perspective you've never seen before.

BMI-FLMD-322E.43

Film Music Analysis Seminar

Gergely Hubai

4 credits

Seminar

Max. 5 ppl.

In this course, you'll get the chance to see excerpts of the unique isolated score collection and learn the tricks of the trade by seeing how film music affects the movies. This lesson gives you the additional benefit of being able to see the complete films with just the music - and have a guide with you to show how and what is achieved by the different composers in order to change your perception of the films. The class comes in different varieties - either through a thematic analysis of a given genre, or a course that compliments the material covered in other courses - it depends on the number of applicants.

BMI-FLMD-102E.03

Introduction to Film Studies: Editing/Montage

Teréz Vincze

4 credits

Seminar

Max. 3 ppl. (Only for film students who come to our institute!)

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 editing / montage 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 analyse 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.

BMI-FLMD-232E.06**The Cinema of Face: Close-up, Emotion, Empathy**

Beja Margitházi

4 credits

Seminar

Max. 3 ppl. (Only for film students who come to our institute!)

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 faces filling up the screens of televisions, movie theatres or computers. Following up its long way from being early cinema's most provocative shot to becoming an expressive element of some director's style, this seminar will focus on some selected theoretical texts (e.g. Béla Balázs, Jean Epstein, Jean Mitry, Gilles Deleuze, Carl Plantinga) and iconic movie examples (e.g. The Passion of Jean of Arc, Persona, Faces) to reveal the complexities of this affective image, and the various meanings associated to it by different directors in the history of cinema (e.g. D.W. Griffith, Carl Theodor Dreyer, Ingmar Bergman, John Cassavetes, Wong Kar-wai).

BMI-FLMD-213E.13**Introduction to Contemporary Cinema**

Balázs Varga

4 credits

Lecture

Max. 10 ppl.

The course will explore major trends in contemporary cinema (i.e. from the 1990s to recent years). Besides discussing the transformation of the Hollywood industry, exploring the questions of globalization and digitization, and the changes and influences of streaming/platform techniques and cultures regarding film culture, it will discuss problems of global authorship and/in the circuit of international film festivals. Furthermore, special attention will be given to recent trends in European, Latin-American and South-Asian cinemas.

BMI-FLMD-313E.04**Hungarian films on the 50s – made in the 60s, 70s, 80s**

Tibor Hirsch

Lecture

4 credits

Max. 10 ppl.

Films depicting the Stalinist Past looking back from the relative freedom of the late Kadar-Regime (the last three decades of communist establishment) is a remarkable independent topic-group of the Hungarian Cinema between 1960 and 1990. These movies occur in certain periods within the era, they do show changing sets of values decade by decade, developing a very characteristic dramaturgy, provoking censorship by both explicit and allegorical narratives and visual motifs. These films will be analysed and compared through the lectures, also focusing on the historical background and the social impact of their common topic.

BMI-FLMD-314E.22**The World of Miklós Jancsó: narrative patterns**

Tibor Hirsch

Seminar

4 credits

Max. 5 ppl.

The course provides a general overview and a complex analysis of the most important films from the long career of one of the most interesting Hungarian born directors, Miklós Jancsó, an emblematic figure of European modernism.

We will approach his films in three aspects:

1. Discussing his special role in the cinematographic turn of the 60s,
2. Focusing on distinguishable filmmaking periods within his career,
3. Examining the dramaturgical patterns of his films.

BMI-FLMD-322E.19

Contemporary Continental Philosophy

Sándor Sajó

Seminar

4 credits

Max. 10 ppl.

The course focuses on "contemporary continental philosophy". However, contemporary philosophy being part and parcel of the Western philosophical tradition, we shall also read some classical texts. The central themes of the course are basic philosophical issues such as the possible foundations of knowledge, the problem of language and representation in general, the problem of power and knowledge, etc.

Department of Media Studies

BA-ERA-ITHAMS-S-K1

Birth of the Cool: identity and popular culture in mid-20th century America

Veronika Hermann

Seminar

6 credits

Max. 15 ppl.

The period of American history in the second half of the 20th century was a time of changes and paradoxes. The course deals with the aftermath of the II. World War and its ongoing effects on global politics and American society and popular culture. The most important analytical term of the semester is the notion of "cool" which is an individual and collective subcultural identity concept coming from African-American culture of the early 20th century. Birth of the Cool was not just the name of Miles Davis' most famous record but also a world view, a style and a subversive attitude towards social norms. The concept of cool in mid-century America forced jazz to become a highlighted cultural export of cold war America and also helped the awakening of the civil rights movements. The course examines the relations between cold war politics, social changes and popular culture. Course syllabus contains American cultural milestones from film noirs and Jack Kerouac to Bruce Springsteen.

Attendance is mandatory. Each student is responsible for presenting on a chosen topic of the course and each student should write a 3000-word essay by the end of the semester.

BA-ERA-ITHAMS-S-K2

Everyday Life in Socialist Hungary

Ferenc Hammer

Seminar

6 credits

Max. 15 ppl.

The basic premise of the course is that the cultural embeddedness of the East Central European region's political changes has turned out to be crucial, in terms of the nature and direction of those changes, let them be Stalinist takeovers, socialist reforms, democratic transitions, democratic consolidations or nationalist upheavals. Culture is a key concept in this course - that is, collectively created meanings people

associate with their life. Artefacts, rituals and images of everyday life, and their qualitative-anthropological interpretations have occupied a central position in this approach to understand the region's present and recent past. Students will be exposed to comparative (regional) empirical research results focusing on various cultural studies topics, as well as to key concepts regarding the roots of the region's paradoxical cultural-historical-political development. Classes will cover issues, such as everyday strategies of power exercise in communism, changes in cultural politics, media history of the period, popular culture, consumption, a critical history of jeans, nonconformist subcultures, etc. Each student is expected to prepare a one- or two-page long position paper (based on the literature or on special assignments) for each class during the semester. There will not be separate student presentations in the class. The final paper is expected to be 3500 words in length on a topic agreed with me beforehand. I expect the hard copy of the paper to be sent to me by January 16th 1 PM, and also I expect students to make a presentation on January 19th, 3 PM (its details will be discussed). At the last class there will be a test on the course readings and the lectures. The composition of the students' grades will be made up of the following items: 35 % position papers, 35% final test, 20% final paper, 10% class participation.

BA-ERA-ITHAMS-S-K3

Freedom of Speech: Hungary and the international context

Mihály Szilágyi-Gál

Seminar

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.

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). As an alternative, students can make individual presentations on some chosen case or topic related to free speech and hate speech. 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: szilagy-gal.mihaly@btk.elte.hu

Péter Bajomi-Lázár: „From One-Party to Multi-Party Media Control – and Back” in *Global Media Journal*. January 2013. 26-43

Péter Bajomi-Lázár: „The Party Colonization of the Media: The Case of Hungary” in *East European Politics and Societies*. 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](file:///C:/Users/Felhaszn%C3%A1l%C3%B3/Downloads/East%20European%20Politics%20and%20Societies%20February%202013%20(1).pdf)

Gábor Halmai: „Erőszaktilalom és 'társadalmi stressz'” (Sanction of Violence and 'Social Stress'”), *Élet és irodalom* 2008/52

János Kis: “A szólásszabadság próbája” (The Test of Freedom of Speech). *Magyar Narancs*, 2002

Koltay András: „A sajtószabadság fogalma ma” in: *Sajtószabadság és médiajog a 21. század elején* 2. Szerk.: Koltay András, Török Bernát. Budapest, Wolters Kluwer, 2015. 99-139
Rebecca MacKinnon: *Consent of the Networked. The worldwide struggle for internet freedom*. London, Basic books, 2012. 82-99

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; 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; Monroe Price: "Orbiting hate: satellite transponders and free expression". 514-537 in *Content and Context of Hate Speech. Rethinking Regulation and Responses*. ed. By Michael Herz and Peter Molnar. Cambridge University Press, 2012

László Seress: "A Libertarian approach" in: *Media and Politics*. Péter Bajomi-Lázár, István Hegedűs eds.: Új Mandátum. Budapest, 2001

A conversation with Timothy Garton Ash: Free Speech in Peril. in *Slate*, June 6, 2016

<https://slate.com/news-and-politics/2016/06/timothy-garton-ash-on-the-fate-of-free-speech-in-a-new-era-of-authoritarianism.html>

UNESCO: *World Trends in Freedom of Expression and Media Development. Global Report 2017/2018*

BA-ERA-ITHAMS-L-K4

Fake news

Mihály Szilágyi-Gál

Lecture

6 credits

„Fake news” is one of the most serious phenomena of public communication. Although they have always existed, fake news in the online world put new questions on the agenda. As an issue under scientific scrutiny this phenomenon raises the problem of credibility and reality, as well scepticism, certainty and verification – topics which are older than the study of media and communication itself. The readings listed below highlight the various aspects of the phenomenon of fake news.

Criteria for obtaining a final grade are the following: 1. in-class test (50% of the final grade), 2. participation of the student on an in-class debate between two or more students about a freely chosen topic regarding the fake news phenomenon and discussing the scholarly existing pro and contra arguments or alternatively, the presentation of a case study about fake news (50% of the final grade). The readings are available on a personal website and will be shared in due time. The weekly course attendance is mandatory. My contact address: szilagyi-gal.mihaly@btk.elte.hu

<https://www.distilnetworks.com/glossary/term/social-media-bots/>

Eirikur Bergmann: *Conspiracy & populism: the politics of misinformation*. Palgrave Macmillan, 2018. 1-19, 47-71, 99-110, 151-175

James Carson: „Fake news: What exactly is it – and how can you spot it?” in *The Telegraph*. 18 February 2019

https://www.telegraph.co.uk/technology/0/fake-news-exactly-has-really-had-influence/?WT.mc_id=tmg_share_em

W. James Potter: *Media Literacy*. London: SAGE Publications, 2012. 311-325, 333-347

“Knowing in Everyday Life” 4-9, “Knowing in Science” 9-15, “What is Truth?” 59-69, in: Moritz Schlick: *General Theory of Knowledge*. La Salle, Illinois: Open Court. 1985 (1925) Trans. by Albert E. Blumberg

Cass R. Sunstein: “Four Big Problems”, “Conclusion. Realizing Promises” in: *Infotopia. How Many Minds Produce Knowledge*. Oxford University Press 2006. 75-102, 217-225

BA-ERA-ITHAMS-L-K5

Comparative media systems

Attila Bátorfy
Seminar
6 credits
Max 10 pp!

The recent changes and turmoils in the global political sphere gives us great opportunity to revisit the classic theoretical takes and meet with new theories on the different types of media systems. During the course, the students will critically read some of the cornerstones of comparative media system studies and using their theoretical frameworks and concepts they will analyze not just the Hungarian media landscape, but global media systems in a comparative perspective. During the semester we also try to find some common concepts in the empirical and theoretical studies and we will set up a large network diagram from their references and concepts to visualize the fundamentals of how the political and economic power, and the society think about the role of the media.

Fred S. Siebert, Theodor Peterson and Wilbur Schramm: *Four Theories of The Press: The Authoritarian, Libertarian, Social Responsibility and Soviet Communist Concepts of What the Press Should Be and Do*. Chicago: University of Illinois Press, 1956

Karol Jakubowicz and Miklós Sükösd. Twelve Concepts Regarding Media System Evolution and Democratization in Post-Communist Countries In: *Finding the Right Place on the Map. Central and Eastern European Media in a Global Perspective* edited by Karol Jakubowicz and Miklós Sükösd, 9–40. Chicago: University of Chicago Press.

Daniel C. Hallin and Paolo Mancini: *Comparing Media Systems: Three Models of Media and Politics*. Cambridge: Cambridge University Press, 2004

Bogusława Dobek-Ostrowska: 25 years after communism: four models of media and politics in Central and Eastern Europe. In Bogusława Dobek-Ostrowska and Michal Glowacki (eds.): *Democracy and Media in Central and Eastern Europe – 25 years on*. Brussels: Peter Lang Éditions, 2015, pp. 11–45.

Colin Sparks Can we compare media systems? In *Advancing comparative media and communication research*, ed. Joseph M. Chan and Francis L.F. Lee. New York: Routledge, 2017, Ch. 2.

Recommended:

Péter Bajomi-Lázár (eds.): *Media in Third-Wave Democracies*. Budapest: L'Harmattan, 2017

Sabina Mihejl and John Downey: Introduction: Comparing Media Systems in Central and Eastern Europe: Politics, Economy, Culture. In *Central and Eastern European Media in Comparative Perspective: Politics, Economy and Culture*, edited by Sabina Mihelj, and John Downey, 1–13. London: Ashgate, 2012

BA-ERA-ITHAMS-S-K6

Internship for foreign students in creative industry

Ferenc Hammer

Seminar

6 credits

To participate please contact Ferenc Hammer, the Head of Communication and Media Studies Department via ferenc.hammer@btk.elte.hu.

BMI-FLMD-322E:14

The Screen on the Psychoanalytic Couch: Psyche, Culture and

Basak Ergün

Seminar

4 credits

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.

BMI-FLMD-322E:09

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

Basak Ergün

Seminar

4 credits

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?

BMI-FLMD-322E.44

Health Communication

Bariş Bulunmaz and Başak Ergün

Seminar

4 credits

I. part

Associate Professor Bariş Bulunmaz (Hasan Kalyoncu University)

Thanks to technological developments, communication has become a part of our lives. For this reason, the importance of health communication is increasing day by day. This course contains theoretical

information about health communication and a research on this field and would be a great source of information for students and professionals who would like to learn health communication.

The course includes subjects like defining communication, new media and communication technologies, introduction to health communication, the history of health communication, theories of health communication, approaches to health communication planning and process, communication between patients and health providers, the media and health communication, health promotion and health campaigns, health communication and new media age, new technologies and health campaigns, new media and patient-health provider communication, eHealth and a research on the use of social media in health practices.

In this research, it is aimed to put forward the role and importance of information technology in the health communication because the process of movement of information is increasing rapidly. Within this aim, it is aimed to determine how social media via Twitter is used in health applications. One of the most effective channels of social media, which focuses on applications implemented via Twitter, how to use social media in the communication between the health care provider and the patient, the content of the information flow of the health service providers about the community health and how the health communication campaigns are shaped. In this way, research carried out such as on the use of social media in health institutions, community health, health awareness, doctor-patient communication, creating a space for them to express themselves.

II. part

PhD candidate Didem Başak Ergün (ELTE University)

People's understanding of health and disease are shaped not only by medical discourses. Since the earliest days of illustrations of diseases, the sick and even the dead bodies, image-based discourses have been powerfully producing and reproducing people's ideas and beliefs about health and disease. The visual iconographies of disease produced by medical illustrations and visual arts from ancient drawings to engravings, from painting to photography and finally in mass media and cinematic images affect lay understandings and practices of health and illness. The pivotal role played by media and mass communication in improving individual and public health and disseminating health information is undeniable. However, negative effects are also involved such as information and images produced can contribute to oppressive categorizing and stereotyping discourses. As documented historically, the representations of diseases and sick bodies have often been blended with other images such as invasions, war, xenophobia, vilification and such, producing moral judgements, negative ideas and emotions.

With this perspective, this part of the course is dedicated to exploring how visual representations of diseases, disorders, epidemics and sick bodies are embedded in socially and historically constructed categories of race, gender and sexuality. The course will be also attentive to understand how centuries old iconographies of sickness and sick bodies have been appropriated today through visual imagery such as the parallelism drawn between Syphilis and HIV/AIDS. Not only focusing on cinema and television, but also including advertisement, entertainment, and news media, the course will pay special attention to:

- how media selectively covers particular health issues rather than others; social construction of conditions/diseases as new epidemics.
- medicalization and pathologization of several conditions;
- how mass media and films can influence emotions, attitudes and opinions about health issues;
- issues of gender and racial stereotyping
- What kind of social and cultural anxieties underlie the popular representations of contagious diseases and epidemics like virus outbreaks, and deadly infections that plagued many horror films.

Requirements:

MEDICAL WAYS OF SEEING

“Medical Ways of Seeing” in Ostherr, Kirsten. *Medical visions: Producing the patient through film, television, and imaging technologies*. Oxford University Press, 2013.

Lily Ostherr, Kirsten. "Contagion and the boundaries of the visible: the cinema of world health." *Camera Obscura* 17, no. 2 (2002): 1-40.

Recommended films:

Hemolytic Streptococcus Control, (1945) United States Navy training film,

The Eternal Fight, (1948) United Nations film

MEDICAL AND SOCIAL CONSTRUCTIONS OF ILLNESS, EPIDEMICS AND SICK BODIES

“Indexical Digital: Representing contagion in the postphotographic area” in Ostherr, Kirsten. *Cinematic prophylaxis: Globalization and contagion in the discourse of world health*. Duke University Press, 2005.

“Newspaper coverage of 2003 SARS outbreak” and “Effects of rationality and story attributes on SARS Perception” in Powers, John H., and Xiaosui Xiao, eds. *The social construction of SARS: Studies of a health communication crisis*. Vol. 30. John Benjamins Publishing, 2008.