



COURSE DESCRIPTIONS

Department of Media and Communication

BMI-FLMD-322E.47 Attila Bátorfy - The history of information graphics - Tuesday 10:45-12:15 -room 37

The study of the history of information visualization – in parallel with the „second golden age” of information graphics – has become a new trend again in the field of humanities. This new trend does not focus only the chronological story of the inventions, the „first”, and the „significant” of different visual forms of communicating data, statistics and other kind of information, but does situate the role of information graphics within the society, and highlights its relations to science, politics, media and art. With the new studies also new topics of research emerged, like politics, representation, ethics, manipulation, etc. The study of the history of information visualization gives the students opportunity to learn the importance of information graphics, and during the semester we seek answers for the following questions:

Where is the place of the information graphics within the humanities?

Why we use different types of visual forms?

Which were the problems the inventors and creators wanted to solve with visual forms?

What ideologies and politics did have effect on the visualizations?

BMI-FLMD-322E.50 Katalin Orbán – Trauma images: from the trenches to metoo - Tuesday 14:15-15:45 -room 251

In the course of the 20th and 21st centuries trauma has become one of the most important cultural concepts for articulating and representing personal and collective suffering and harm. The (media) images of trauma – their reliability, absence or, in some cases, prohibition -- played a crucial role in this process from the very start, when soldiers were returning with strange symptoms from the trench warfare of World War I to our own cultural moment of sharing, perhaps oversharing images and exchanging trauma stories with countless strangers online. This course examines the role of images in the social recognition, proof, and sharing of traumatic experiences and how this is inflected by different types of images and visual genres and the dynamic between words and images. We will explore this by focusing on a few key issues within the loosely historical order of the course. Materials will include archival film footage, media reports, social media genres, documentary and feature films, comics and more.

BMI-FLMD-322E.58 Mihály Szilágyi-Gál - Freedom of Speech

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.

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BMI-FLMD-322E.52 András B. Vágvölgyi - The Media and Filmic Representation of the Romani Murder Series (08-09) - Wednesday 17:45-19:15 -room 39

From 2006 on there has been a rise in the extreme right politics in Hungary. Violent riots took place in Budapest in the fall of the year. The paramilitary wing of the extreme right Jobbik party "Magyar Gárda" (Hungarian Guard) was formed August 2007. The later banned "Guard", though unarmed, but wore uniform, very similar in spirit to the outlook of the Arrow Cross Party, the Hungarian Nazi party during 2WW and the Holocaust. The primary aim of the "Guard" was to "discipline" the Romani communities in rural Hungary, especially in the North-East of the country. They marched en mass in the segregated Roma ghettos of villages threatening the locals. But for some people it was not enough: in 2008-09 an extreme right death squad made KKK-style terrorist attacks on Romas, demanding six lives and causing 55 injuries. Four hitmen got detained in August 2009. Their background raised concerns (known Neo-Nazis, informer of the military secret service among them), but no consigner(s), financiers, tippers and aids seemed to surround them due to law enforcement investigation, which was assisted even by the FBI. The media coverage of the killings didn't get much attention, seemingly the official standpoint is to let these murders become forgotten. Some artist and filmmakers are against it, a number of films (including Benedek Fliegau's "Just the Wind", which won Silver Bear at the '12 Berlinale), dramas were made on the topic. In the course we will analyse those pics, and the events in general.

BMI-FLMD-322E.56 Henrik Hargitai - Community Radio Journalism: broadcasting beyond mainstream - Tuesday 9:00-10:30 -Building „R" (Rakoczi road) room 22a

not available yet

BMI-FLMD-322E.60 Ildikó Csejtei - Integrated Online and Offline Marketing Communications -Wednesday 17:30-19:00 -room 34

This course covers a wide range of topics related to marketing communications such as elaboration of a marketing strategy, media planning and brand management. We place special emphasis on online campaign planning and efficiency measurement including key performance indicators. Other issues to be dealt with are creativity and ethics in marketing campaigns. The course includes a closing workshop-assessment centre.

BMI-FLMD-322E.59 Ildikó Csejtei - The Future of Work Starts Now: Organisation and Communication in the New Era -Thursday 14:15-15:45 -room 34

Currently we are facing the biggest global challenge of our lifetimes. As such, it is changing human attitudes and behaviors and forcing organizations to respond. On the other hand, the need to respond has forever changed the experience of being a customer, employee or citizen. How will this influence the way we design, communicate, build and run organisations? In this course we will be dealing with the major human and business implications of these processes ranging from crisis management and new leadership techniques to the new way brands and organisations think and communicate.

BMI-FLMD-322E.51 Gabriella Szigethy - Dark Matter. Definitions, Ethics and Production of Contemporary Art - Monday 14:15-15:45 -room 251

The dark matter in the title of this course references Gregory Sholette's original terminology for what he offered as a new approach to the notion of 'art world' in his 2011 book *Dark Matter. Art and Politics in the Age of Enterprise Culture*, 'art world' having by that time already replaced the increasingly problematic definition of art. Or maybe definitions of art. Even arts.

This course then aims at pairing up Sholette's decidedly committed, socially engaged and politically straightforward understanding of art production with the ethical issues inherent in environmentalist art so as to be able to say more about the relationship between art and money, art and politics, art and media.

BMI-FLMD-322E.53 Peter Bajomi-Lazar - Media systems: A comparative approach - Monday 17:45-19:15 -room -137

The course aims at introducing students into the study of interactions between media and political systems. First, it takes a global perspective, then it focuses on the North-Atlantic region, and finally it explores Eastern Europe, including Hungary.

BMI-FLMD-366E.01 - Internship for foreign students in creative industry - Ferenc Hammer

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

BMI-FLMD-322E:14 Basak Ergün - The Screen on the Psychoanalytic Couch: Psyche, Culture and Media - Friday 9:00-12:15 -room 251 (even weeks only)

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 Basak Ergün - In-between Apocalypse and Promised land: Culture and Politics of Emotions - Friday 14:30 - 17:30 -room 39 (even weeks only)

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 underlying 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?

Department of Aesthetics

BMI-FLMD-322E.36 Katalin Teller – Circus on screen – Thursday 16:00-17:30 -137

The course will cover canonical filmic interpretations by Chaplin, Reed and Fellini as well as less known historical and contemporary works. The seminar will focus on the shifts between metaphorical and literal approaches to the phenomenon of the circus and will clarify questions of genre and media traditions as well as ideological settings. In the closing part of the course we will critically assess the way contemporary documentaries use the case of the circus.

BMI-FLMD-322E.34 Sándor Sajó – Introduction to Continental Philosophy: Phenomenology – Wednesday 12:30-14:00 321

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.

BMI-FLMD-322E.48 Endre Szécsényi – The birth of modern aesthetics

This introduction to Aesthetics offers an overview of the birth of modern aesthetics and, at the same time, an exposition of some basic concepts and problems of modern aesthetic thinking which have preserved their significance in the contemporary discourse of criticism and art theory, too. The discussed historic period ranges from cca. 1650 to 1800, from the works of B. Gracián, D. Bouhours through Lord Shaftesbury, J. Addison or F. Hutcheson to E. Burke, I. Kant and F. Schiller. The central theoretical problems include taste and aesthetic experience; the beautiful, the je-ne-sais-quoi, and the sublime; nature, art, and the landscape garden; the versions of the imagination; wit and humour, etc. One of the main aims of the course is to demonstrate the essential modernity of the aesthetic thinking.

Department of Film Studies

BMI-FLMD-213E.09 Film History Lecture: American Cinema in the 1930-s and 40-s – Tibor Hirsch

Availability: Max. 10 ppl.

The course introduces students to the most important tendencies of the American film-history between 1927 and 1946. The lectures use two main approaches to understand historical developments of the Hollywood Cinema. The first approach focuses on the social-historical aspect: looking more closely at the changing economic characteristics of the film industry, the changing social and political expectations of the so called “pre-code” and “post-code years” of the examined period, and also the rising genres of the early talkies like the horror, like the mob- and cop movies, the musical, the screwball comedy, the early film noir. The other approach puts the emphasis on the most remarkable filmmakers and their special influence in the age: e.g. on Hawks, Ford, Capra or Lubitsch. We will also discuss the effects and reflections of the most important political and economical impacts on American Cinema within the two decades: such as the Great Depression or the World War II. During the course students will also get a general picture of the most important directors of the age: about e.g. Hawks, Ford, Capra, Lubitsch etc.

BMI-FLMD-213E.02 The Concise History of European and American Cinema till the 1950s – Györgyi Vajdovich – Monday 14:15-15:45 -137

Availability: Max. 3 ppl.

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.

BMI-FLMD-232E.01 – Narration – Györgyi Vajdovich

Availability: Max. 5 ppl. (Only for students who come to our Institute!)

After a short theoretical introductory survey, the class will offer an extensive amount of film analysis concentrating on the narrative aspects of motion picture. This practice is partly based on the former analysing experiences and theoretical knowledge of the students concerning the vision- and montagelayers of cinema, so the completion of the film analysis courses on image and editing/montage is a suggested prerequisite. The course will give an

introduction to such structural elements of film narration as introduction, turns and episodes, resolution, will discuss the concepts and functioning of motivation, dramatic arc and temporal construction. Students will also analyse such aspects of film narration as omniscience, communicativeness and selfconsciousness.