**Thesis titles**

**Film Theory Specialisation**

*Graduated students*

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| *Thesis Title* |
| Mimetic Assimilation under the Imposition of Globalized Cinema: HollywoodSimilarities & Dissimilarities in regards to the films: G.O.R.A, A.R.O.G, Yahsi Bati (Ottoman Cowboys) |
| Reading the Production, Distribution and Presentation of Contemporary Non-Fiction Romanian Cinema from a Post-Colonial Perspective |
| A Feminist Critique to Representation of Women in Iranian Cinema |
| Representation of Death in Disney Films |
| Changes in the Representation of Roma Identity in Hungarian Cinema |
| Representation of perpetrators in contemporary documentaries  |
| Tragic items in Béla Tarr’s films |
| The Change of The Role of the Women in Atif Yilmaz films in the 1980s |
| Thought of Outside |
| The Chinese Elements in Hou Hsiao Hsien’s Films |
| Phenomenon of Photographic Image and Cinematic Flashback |
| **Re-visioning the Orientalist Stereotype: Images of Kazakhstan in S.B. Cohen Mockumentary**Borat (2006) **and   S. Dvortsevoy**Tulpan (2008) |

*Current students*

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| *Thesis Title* |
| The Evolution of (Yugo) Nostalgia in Srdjan Dragojevic’s Films – A Generic Perspective |
| Silent, Sonic Space in Cinema |
| Notes on Robert Bresson’s Cinema |
| Filmic Representation of the Catholic Church’s Role in Irish Society |

**Film Making Specialisation**

*Graduated students*

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| *Project work* | *Title of scientific essay* |
| Cinematography | Creating Cinematic Lighting for Zero Budget DSLR Filmmaking |
| Production Package  | Elements and Phases of the Production of a Small Budget Film |
| Directing | Visualization of a Script: Directing in Pre-Production Stage |
| Cinematography | Investigation of the Cine Reflect Lighting System |
| Cinematography  | Shooting at Night: Cinematography Then and Now |
| Directing | Nonlinear Storytelling |

*Current students*

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| *Project work* | *Title of scientific essay* |
| Directing | Reflexivity in the Pythonesque Film: Meta-cinema, Self-Consciousness and Reflexivity Levels in the Parody Films *Life of Brian* (1979) and the *Holy Grail* (1975) |
| Directing a documentary film | Signs of the changes caused by the revolution in the Iranian horror movie “A girl walks home alone at night” |
| Cinematography | Analysing the Styles and Techniques of Emmanuel Lubezki |
| Cinematography | The manipulation of time and distortion of perception in Andrei Tarkovsky’s Stalker |
| Cinematography | The Cinematography of Chung-Hoong Chung |
| Directing | The representation of the character’s identity crisis in Ingmar Bergman’s *Persona* and David Lynch’s *Mulholland drive*: visual and narrative elements |
| Production | The Netflix Phenomenon: Production strategies in contemporary television |