

## **MMI COURSES 2019 SPRING**

**Every student who wishes to be accepted to the following courses should contact Ms. Veronika Kövesdi academic institutional Erasmus coordinator ([kovesdi.veronika@btk.elte.hu](mailto:kovesdi.veronika@btk.elte.hu)) to sign the Learning agreement/give permission to take the course(s)!**

### **COMMUNICATION AND MEDIA STUDIES**

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

**Course convenor: Veronika Hermann**

**Time and place: Thue 10:45-12:15 (6-8. building, second floor, room 251)**

**Availability: BA, MA**

**Type:**

**ECTS: 10**

**Code: BMA-MEDD-601.131**

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.

**Course title: East European MyStreet Project**

**Course convenor: András Müllner**

**Time and place: Thur 14.15-15.45, room -39**

**Availability: BA, MA (only for media/communication/journalism students)**

**Type: seminar**

**ECTS: 10**

**Code: BMI-FLMD-365E.01**

Research in a community based and participatory documentary filmmaking

The MyStreet Project is a grassroots documentary filmmaking movement, which was launched by anthropologist Michael Stewart in Great Britain in 2011, and later its centre was relocated from London to Prague. The movement dispersed fast in Central and East Europe via workshops and festivals, and now in this region young and less young documentarists make their 5-10 minutes long documentaries about their location and their own communities living there. According to Michael Stewart, who wrote an essay about the origin of MyStreet, the history of self-representation and self-ethnography goes back to the 30es, when few young artists and scholars started the Mass Observation project in order to counterbalance the images of the mainstream media. This community based and participatory action managed to involve many people who became interested in their own local culture and approached their cultural environment in a much more reflexive way due to the process of documentation and registration. In a time when democracy seems to fail in many countries, there is an urgent need to improve our reflexivity in presenting the interests of our own community and in expressing our otherness to counterbalance the mainstream hegemonic and exclusive images created and forced by the state power, national institutions or ethnic ideologies.

In this course we will have more directions to make ourselves familiar with the MyStreet movement. There are essays to be read (like Stewart's among others), and MyStreet documentaries to be watched and discussed. Beyond these activities, the students who will attend the course and hopefully become MyStreet-enthusiasts, are supposed to make short ethnographic surveys on their own (temporary or permanent) dwellings, either in essay or in visual format.

Keywords: MyStreet, Mass Observation, civil journalism, self-ethnography, participatory action research, digital storytelling, documentary filmmaking

**Course title: Everyday Life in Socialist Hungary**

**Course convenor: Ferenc Hammer**

**Availability: BA, MA, Erasmus**

**Type: Seminar**

**Code: BMI-FLMD-322E:03**

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. 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. 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.

**Course title: Fake news**

**Course convenor: Mihály Szilágyi Gál**

**Time and place: Thu 16.00-17.45, room 251**

**Availability: BA, MA**

**Type:**

**ECTS: 10**

**Code: BBN-KOM-291#1.145**

Fake news is one of the fundamental phenomena of our times. It implies the problems of credibility and reality as well. The phenomenon of fake news has always existed. But it differs from its past forms. These differences have to be discussed. The present list of readings introduces into some of its aspects. 50% of the final grade can be obtained by a final test and 50% by an either individual or paired in-class presentation, or else by group debates. The participants of each debate as well as the individual presentations are supposed to address a particular issue related to the phenomenon of fake news and discuss it in a clash of arguments, pro and contra. Both the topics chosen for individual presentations and for debates have to be announced to the professor first and are supposed to be performed in a time frame of 25-45 minutes. The professor tells the basic rules of the debate. After each debate the floor is open for the whole course group for further discussion. The final test partly relies on the readings, partly on the in-class lectures of the professor.

**Course title: Hungarian Freespeech contexts**

**Course convenor: Mihály Szilágyi Gál**

**Time and place: Wed 14.15-15.45, room 39**

**Availability: BA, MA**

**Type:**

**ECTS: 10**

**Code: BBN-KOM-291#1.160**

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.

**Course title: There is a Place – Online Personal Video: Theory and History**

**Course convenor: Anna Gács and Katalin Orbán**

**Time and place: Wed 10:45-12:15 and 12:30-14:00, room 39.**

**Availability: BA, MA**

**Type: seminar**

**ECTS: 10**

**Code: BMI-FLMD-334E.01, BMI-FLMD-334E.02**

These are two linked courses, which can only be taken together. The theoretical component will lay the theoretical and historical foundations for the workshop course in order to allow students to create personal videos reflectively and with an increased awareness of options and context. The course will examine the history and precursors of online personal videos, their generic classification and their role in the circulation of cultural content on the basis of scholarly readings related to online video and its platforms as well as the chosen broader topic of place (site, location, etc.).

In the practical workshop component students plan, discuss and produce a series of short online personal videos on a chosen topic. The topic is a location the student finds significant for some reason (they have a personal story about it; it is relevant because of a related social

issue, it has a significant history, etc.). Each student makes three videos approximately two minutes in length: a personal monologue explaining why they chose the given place; a report on the place, and an interview with someone related to the place.

Requirements: Regular attendance (no more than three absences); timely submission of short response papers or exercises on the readings and related topics. Production of three related personal videos according to the guidelines. Timely submission of the work in progress in its different stages as specified in the syllabus. Active, constructive responses to peers' work.

Students need to have access to a smartphone or camera they can use for shooting videos. Editing can be done on the student's personal computer or those in the computer lab, using Windows Movie Maker or some other preferred software.

## **FILM STUDIES**

**Course title: Modern European Art Cinema**

**Course convenor: András Bálint Kovács**

**Time and place: Thursday 10:45-12:15 -137**

**Availability: Max. 10 ppl**

**ECTS: 10**

**Code: BMI-FLMD-213E.08**

Modern European Art Cinema is the key to understand film history in the past fifty years. The goal of this course is to introduce the students into the thematic, stylistic and narrative universe of modern European Art Cinema. Through analysis of individual masters' oeuvres the course will shed light on the evolutionary trends of film history of this period. The main objective is to make students familiar with the main authors, the main films, the most characteristic formal and thematic aspects and to provide insights how to relate them to each other. The Students will be able to compare European art films to mainstream Hollywood cinema and have a general knowledge of the core of European film industry. They will be able to appreciate film forms different from the Hollywood mainstream, and be able to distinguish between different trends of art cinema. Students will be introduced to the main accomplishments of European art cinema and will have heard about the greatest authors and will have seen their main works and they will be introduced to the basics of analysis of art films.

**Course convenor: Tibor Hirsch**

**Time and place: Tuesday 10:45-12:15 -137**

**Availability: Max. 10 ppl.**

**ECTS: 10**

**Code: BMI-FLMD-213E.09**

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.

**Course title: Multicultural and Multilingual Bollywood**

**Course convenor: Györgyi Vajdovich**

**Time and place: Monday 16:00-17:30 -137**

**Availability: Max. 10 ppl.**

**ECTS: 10**

**Code: BMI-FLMD-232E.04**

The course will give an introduction to the multicultural and multilingual aspect of contemporary Bollywood cinema through case analyses. With the active participation of students the course will investigate the creation of Indian and NRI (non-resident Indian) identity, the representation of Europe and certain non-Hindi speaking Indian groups through visual and audio regimes. Participants will familiarize with the concepts of Orientalism, cultural self-construction and construction of the other and cultural appropriation. The analyses will not only concentrate on the thematic and visual elements of representation, but will also investigate the use of Indian and European languages as a constituent and marker of one's identity.

A one-day colloquium with the participation of the members of the international “Multilingual Euro-Bollywood” research group will make part of the course on 9<sup>th</sup> March.

**Course title: Fate and History – István Szabó**

**Course convenor: Tibor Hirsch**

**Time and place: On Tuesday 16:00-17.30 -137**

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

**ECTS: 10**

**Code: BMI-FLMD-314E.06**

István Szabó in his whole career was focusing on the unprepared individual being forced to meet with the always hostile EastEuropean history. In the films made from the early 60's Szabó depicts different sorts of surviving strategies of the average civilian when this XX. Century's history - unpredictable fate embodied by the series of well-known severe political events – “is arriving”. These strategies here in this geographical region are always desperate, always deniable - and sometimes they are adopted just too late. In Szabo's films we can understand and reconstruct the typical world view of people living in the region (especially in the urban Hungary) who tried to defend themselves against the threats above. This very civilian attitude had different psychologically motivated components: all of them used for survival. As we can see from the films, these survival techniques could be different depending on the period (listed above) when they were adopted, and on the people who actually used them. They are different and still - in the examinable films - there are one common world-view and attitude as a basic frame, which helps Szabó to describe ordinary city folk, young Hungarian intellectuals and German artists as well. To prove all these we will analyse Szabo's unique urban visual poetry and his very special psychological realism.

**Course title: Introduction to Film Studies: Editing/Montage**

**Course convenor: Teréz Vincze**

**Time and place: Friday 12:30-14:00 -137**

**Availability: Max. 3 ppl. (Only for students who come to our Institute!)**

**ECTS: 10**

**Code: BMI-FLMD-102E.03**

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 analyze scenes from various films in order 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 title: Film History Seminar: Popular Eastern European Cinemas**

**Course convenor: Balázs Varga**

**Time and place: Thursday 09:00-10:30 -137**

**Availability: Max. 10 ppl (Only for students who come to our Institute!)**

**ECTS: 10**

**Code: BMI-FLMD-314E.20**

The course will explore major themes and trends in Eastern European popular cinemas during and after socialism. Besides the examination of the given local cultural, social and artistic contexts of the given film cultures (the different cultural tradition in – among others – Czech, Polish, Hungarian and Russian culture), the course will explore its topics by analysing the trends and transformations of the different genres (comedy, crime film, adventure film, war film, historical epic, melodrama, musical, etc.).

Themes and topics:

1. Introduction: Genres and Popular Cinema
2. Political-Cultural Traditions and Contexts
3. Eastern European Comedies and Its Traditions from Cabaret to Operetta
4. Comedies and Everyday Socialism
5. Adventure and Historical Films in Eastern European Cinemas
6. Eastern Westerns
7. Red Stars: Past, Present and Future in Eastern European Sci-fi
8. Postsocialist Nostalgia and Contemporary Eastern European Popular Cinemas
9. Genre Films of/on the Transition: Crime Thrillers and Comedies
10. Contemporary Eastern European Film Comedies
11. Heritage Films in Contemporary Eastern European Cinemas
12. Parodies and Hybrid Genres in Eastern European Cinemas



**Course title: Film Theory Seminar: Critical reading: Contemporary Trends in Film Theory**

**Course convenor: Beja Margitházi**

**Time and place: Wednesday 09:00-10:30 -135**

**Availability: Max. 3 ppl. (Only for students who come to our Institute!)**

**ECTS: 10**

**Code: BMI-FLMD-322E.31**

This course offers a seminar-based discussion of some major schools of film (and critical) theory, aiming to help students to understand the various connections between theory and practice. Every canonic theoretical text will be accompanied by another one, which not only reflects critically on the original, but applies and tests its theoretical statements in the analysis of contemporary cinema. Our working method is focused around the idea of "reading theory" in three senses of the phrase. Firstly, it aims to foster the critical reading and analytic skills required to make sense of what may appear complex and forbidding texts: how do we read theory? Secondly, it introduces distinctions between different types of critical reading to help differentiate between and compare theoretical positions. Finally, it aims to link theoretical positions back to practice by showing their relevance in film analysis and interpretation. Students will be encouraged to develop their own critical reading strategies, and apply them in their own research and thesis writing project.

**Course title: Cinematic imagination of urban experience**

**Course convenor: Basak Ergün**

**Time and place: Monday 09:00-12:15 Studio**

**Availability: Max. 10 ppl.**

**ECTS: 10**

**Code: BMI-FLMD-322E.37**

The course aims to explore cinematic representation of cities, urban history and urban culture. Since cities are comprised of multiplicity of life-worlds, a critical investigation entails moving beyond the issues of representation towards comprehension of urban experience within the thematic areas of power-powerlessness, utopia-dystopia, race-ethnicity-gender, modernity-postmodernity, social control-surveillance and trauma-historical memory. Screenings will be drawn from films based on global cities from different historical periods. The students will learn to read cities through their cinematic representation in terms of how cities are perceived,

the diverse urban experience is projected and how films contribute to cultural perspectives about these cities.

**Course title: Cinematic Corporeality: From Desired Bodies to Desiring Bodies**

**Course convenor: Basak Ergün**

**Time and place: Wednesday 14:15-17:30 39**

**Availability: Max. 10 ppl.**

**ECTS: 10**

**Code: BMI-FLMD-322E.38**

Understanding the cinematographic representation of bodies in films is not simply about dealing with the body as an aesthetic object but also dealing with cultural and political discourses. Portrayed normal or deviant; beautiful or grotesque; mundane or unworldly, cinematic bodies are constructed, altered and exploited and displayed by cinematic discursive practices. Therefore, the main concern in this course is beyond the issues of character identification or sensual cinematic experiences of the spectator. Rather, what needs to be critically investigated is how cinematized bodies (Patrick Fuery) are associated with representations of social, racial, political-ideological and cultural differences signifying abnormality, deviance and danger. We will examine how cinematized bodies are altered, marked with special features, situated in particular structures in order to represent certain relationships. This reveals comprehending how the cinematic bodies are not simply represented but indeed transformed into knowledge producers. Thematically, cinematic bodies analyzed through films are categorized as controlled bodies; racialized bodies; sexualized bodies; tortured bodies; medicalized bodies; non-human bodies: aliens, cyborgs, human animal chimeras, and artificially intelligent robots; and such.

## **AESTHETICS**

**Course title: Circus on screen**

**Course convenor: Katalin Teller**

**Time and place: Thu 4-5.30 pm, room nr. 39**

**Availability: BA, MA**

**Type: seminar**

**ECTS: 10**

**Code: BMI-FLMD-322E.36**

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. The evaluation will be based on active seminar participation and on a written assignment. For the first, participants are to present a selected secondary source on the given movie they select from the seminar program and act as the moderator of the in-class discussion. The written assignment should present a case study of a selected circus film, concentrating on a specific problem relevant to the selected material. For formal requirements follow the MLA guidelines. The goal of the course is to give an overview of how the image of the circus developed in movies produced in Europe and the USA in the 20th and 21st centuries. The analytical tools of film interpretation will be combined with information on the institutional and cultural history of the circus.

Katherine H. Adams, Michael L. Keene: *Women of the American Circus, 1880-1940*. Jefferson, London 2012, 43-92.

Linda Hutcheon, Siobhan O'Flynn: *A theory of adaptation*. 2<sup>nd</sup> ed. New York 2013, 1-32, 169-176.

Irina Rajewsky: *Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality*,

[http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6\\_rajewsky\\_text.pdf](http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6_rajewsky_text.pdf)

Helen Stoddart: *Rings of Desire: Circus History and Representation*. Manchester, New York 2000, 147-192.

**Feature films:**

*Max, der Zirkuskönig* by Max Linder and E. E. Violet (Austria, 1924)

*Circus* by Charlie Chaplin (USA, 1928)

*Freaks* by Tod Browning (USA, 1932)

*Cirk* by G. V. Aleksandrov (SU, 1936)

*La strada* by Federico Fellini (Italy, 1954)

*Trapeze* by Carol Reed (USA, 1956)

*Die Artisten in der Zirkuskuppel: ratlos* by Alexander Kluge (FRG, 1968)

*Der Himmel über Berlin* by Wim Wenders (FRG, 1987)

*Aglaja* by Krisztina Deák (Hungary, Poland, Romania, 2012)

**Documentaries:**

*Circus Baobab* by Laurent Chevallier (France, 2001)

*Getting into Cirque Du Soleil* by 16x9 (USA, 2012)

*Flying Kids* by Pavel Baydikov (Russian Federation, 2013) (<https://rtd.rt.com/films/flying-kids/>)

**Course title: Do images matter?****Course convenor: Sándor Sajó****Time and place:****Availability: BA, MA****Type: seminar****ECTS: 10****Code: BMI-FLMD-322E.23**

What is an image? Is it a representation of reality, a copy, a replica of what exists on its own anyway? Or, on the contrary, is it some means of discovery or even invention, offering something which would otherwise be inaccessible? What is the ontological and epistemic status of images? We are going to read some classical texts from Plato, Wittgenstein, and Merleau-Ponty, and discuss such issues.

Reading List

Plato: *Republic*.

Plato: *Meno*.

Plato: *Thaetetus*.

Wittgenstein, Ludwig. *Philosophical Investigations*. Trans. P.M.S. Hacker and Joachim Schulte. Oxford: Wiley-Blackwell, 2009<sup>4</sup>.

Merleau-Ponty, Maurice: *The Visible and the Invisible*. Trans. Alphonso Lingis, Evanston: Northwestern University Press, 1968.

Merleau-Ponty, Maurice: *Signs*. Trans. Richard C. McCleary. Evanston: Northwestern University Press, 1964.