

Every student who wishes to be accepted to the following courses should contact the institutional Erasmus coordinator via kovesdi.veronika@btk.elte.hu.

ECTS

seminars: 10 ECTS
lectures: 8 ECTS

Film Studies

1. Introduction to Film Theory

Course code: BMI-FLMD-220E.01

Course convenor: Zoltán Dragon

Class time and place: Monday 12.30-14.00, Room -137

Type: Lecture

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.

2. Film analysis: Narration

Course code: BMI-FLMD-232E.01

Course convenor: Györgyi Vajdovich

Class time and place: Thursday 12.30-14.00, Room -137

Type: Seminar

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 montage layers 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.

3. Adaptation and intermediality

Course code: BMI-FLMD-322E.01

Course convenor: Györgyi Vajdovich

Class time and place: Monday 16.00-17.30, Room -137

Type: Seminar

The course provides an introduction to the problems of intermediality through the examination of different cases of adaptation. The case studies will reveal the specific characteristics of the different media (such as literary text, drama, comics, computer games etc.), their relationship to film and the special adaptation problems they create. During the course the following theoretical problems will also be discussed: abstraction vs. concrete visual representation, homogeneous vs. complex ways of expression, different structures of narrative, construction of space and time, the person of the narrator, the adaptation of stylistic elements. Beside the basic questions of intermediality, problems of intercultural adaptations and remakes will also be discussed. Texts and films will be provided to the students.

4. Film Theory Seminar: In-between Apocalypse and Promised land: Culture and Politics of Emotions

Course code: BMI-FLMD-322E:09

Course convenor: Başak Ergün

Class time and place: Every second Thursday 16:00-19:15 Room -135

Type: seminar

Max. 20 ppl

Course content: 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?

5. Film Theory Seminar: Psychoanalytic Couch: Psyche, Culture and Media/Film Studies

Course code: BMI-FLMD-322E:14

Course convenor: Başak Ergün

Class time and place: Every second Friday 14:15-17:30 Room -135

Type: seminar

Max. 20 ppl

Course content: Dominantly focusing on film studies, the course will have a transdisciplinary 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.

6. Hollywood in crisis: testing directions in American cinema between 1950-1970

Course code: FLMD-213E.12

Course convenor: Tibor Hirsch (Györgyi Vajdovich)

Class time and place: Tuesday 14:15 -15:45, room -137

Type: lecture

We use two main approaches to explore and understand historical developments of the Hollywood Cinema. The first approach focuses on the social-historical aspect: looking more closely at the changing social and political expectations of the Cold War context and changing faces of the financial and artistic crisis of the film industry – in the 50s, and 60s. All of these influencing factors trigger the desperate experiments of artists and industrial decision makers when searching new technical formats, new genres, new sets of values to convey. It concludes in some undefinable sub-period we will focus on: labelled as e.g. “monster age” or as the age of “sword and sandal epics”, showing endeavours to save classical Hollywood by revising old traditions, or just exploring new solutions to elaborate the so called “Hollywood Renaissance”.

The other approach puts the emphasis on the most remarkable filmmakers and their special influence: e.g. Wyler, Wilder, Kazan, Kramer, Hitchcock, Kubrick, Polanski, Altman, Coppola, Spielberg, etc.

Requirements:

Some Films will be referred frequently (Compulsory ones in block letters):

Students are required to watch the films assigned for each class. Grades will be given on the basis of the term and test.

Wyler, William: The Best Years of Our Lives

William Wyler: Ben Hur (1959)

Cecil B. DeMille: The Ten Commandments (1956)

Zinnemann, Fred: High Noon (1952)

Zinnemann, Fred: From Here to Eternity (1953)

Kazan, Elia: East of Eden

Kazan, Elia: On the Waterfront (1954)

Kramer, Stanley: Inherit the Wind (1960)

Sidney Lumet: 12 angry men (1957)

Jack Arnold: It Came from Outer Space (1953)

Don Siegel: Invasion of the Body Snatchers (1956)
Mankiewicz, Joseph L.: Cleopatra
Hitchcock, Alfred: Vertigo (1958)
Hitchcock, Alfred: Psycho (1960)
Hitchcock, Alfred: Birds (1963)
Sturges, John: The Magnificent Seven (1960)
Billy Wilder: Sunset Blvd. (1950)
Billy Wilder: Some Like It Hot (1959)
Billy Wilder: The Apartment (1960)
Billy Wilder: Irma la Douce (1963)
David Lean: Doctro Zhivago (1966)
Ken Annakin: Battle of the Bulge (1966)
Robert Wise: The Sound of Music (1964)
Altman: MASH (1970)
Denis Hopper: Easy Rider (1969)
Roger Corman: The Last Woman on Earth (1960)
Warren Beatty: Bonnie and Clyde (1967)
Blake Edwards: Breakfast at Tiffany's (1961)
Mike Nichols: The Graduate (1967)
Sergio Leone: Once upon a Time in the West (1967)
Polanski: Rosemary's Baby (1968)
Stanley Kubrick: 2001: A Space Odyssey (1968)
Peter Bogdanovich: Paper Moon (1973)
F. F. Coppola: The Conversation (1974)
Stephen Spielberg: Duel (1971)
George Lucas: American Graffiti (1973)
Milos Forman: Taking off (1971)

Learning outcomes:

The course introduces students to the most important tendencies of the American film-history between cc.1945 and 1973.

Indicative Reading:

Kristin Thompson-David Bordwell: Film History. An Introduction. New York: McGraw-Hill,
Bordwell-Staigen-Thompson: The Classical Hollywood Cinema. London: 1985. pp. 309-385. (Part III.,
IV., V.) Wright, William: Six guns and society: a structural study of the Western. London: 1975.

Media Studies

1. Media, Minorities, Migration

Course code:

Course convenor: Robert Nemeth

Class time and place:

Type: seminar

The course aims to improve reporting on development and migration. It is a combination of an offline and online course: in the first weeks, students meet the instructors in a classroom, then they participate in an online course organized in four countries. The most active participants will be able to travel to 7-day site visits at frontline EU arrival points or in Africa. Students will also have the opportunity to spend one month as an intern at national media outlets.

2. Fake news

Course code: BBN-KOM-291#1.145, BMA-MEDD-601.118

Course convenor: Mihály Szilágyi-Gál

Class time and place:

Type: lecture

„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

Course readings:

<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

3. Freedom of Speech: Hungary and the international context

Course code:

Course convenor: Mihály Szilágyi-Gál

Class time and place: Wednesday, 16:00 – 17:30, room 42

Type: 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:
szilagyi-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

<file:///C:/Users/Felhaszn%C3%A1l%C3%B3/Downloads/Media%20Journal%20-%20Slovak%20Edition%20January%202013.pdf>

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*

4. Digital storytelling: childhood nostalgia

Course code:

Course convenor: Veronika Hermann and Anna Gács

Class time and place: Wednesday 10.45-12.15, room -135

Type: seminar

The course deals with certain aspects of nostalgia, social practices that are related to it and examine the connection between social and individual nostalgia. During the semester we intent to examine the spatial and temporal extensions of nostalgia, its effects on self-narration and collective memory. Each student shall create an own video project that processes some sort of personal story about their childhood, by using tools and methods of digital storytelling. Final grade is based on attendance, class work and the video project.

Within the topography of nostalgia time is transforming into a spatial construction that can be revisited. As a physical walk makes physical spaces legible, a symbolic walk in the past makes nostalgia a textual metaphor where narratives and images of the past meet. Social construction of nostalgia conceptualizes myths of childhood and the fiction of remembrance into larger structures of personal and collective identity.

Aesthetic

1. A Philosophy of Vision

Course code: BMA-FLMD-322E:02

Course convenor: Sandor Sajó

Class time and place: Wednesday 12:30 – 14:00, room 251

Type: seminar

We shall discuss the meaning and significance of vision in experience in general. We shall start with a text from Foucault, continue with Diderot's classical text, then focus on phenomenology (Sartre, Merleau-Ponty, Lévinas, Marion). We shall also read authors from the psychoanalytical tradition (Lacan) and art history (Didi-Huberman). Fundamental philosophical issues, closely connected to vision, shall also be discussed such as the problem of consciousness, the relation of mind and body, the relation of the I and the other.

Requirements: regular attendance (3 classes may be missed), active participation in the discussions, submission of an essay at the end of the semester.

Reading List

Blanchot, Maurice. "The Two Versions of the Imaginary". In *The Space of Literature*. Trans. Ann Smock. Lincoln/London: Nebraska Press, 1989. pp. 253-263.

Diderot, Denis. "Letter on the Blind". Trans. Kate E. Tunstall, in: Kate E. Tunstall: *Blindness and Enlightenment*, New York/London: continuum, 2011, pp. 170-219. (170-195 + 196-219)

Didi-Huberman, Georges: "The Image as Rend and the Death of God Incarnate". In *Confronting Images*. Trans. John Goodman. Pennsylvania: The Pennsylvania State UP, 2005, pp. 139-228.

Foucault, Michel. *Discipline and Punish. The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage Books, 1995. pp. 195-228.

Lacan, Jacques. "The Mirror Stage". In *Ecrits. A Selection*. Trans. Bruce Fink, New York/London: W.W.Norton, 2004, pp. 1-8.

Lévinas, Emmanuel. *Totality and Infinity. An Essay on Exteriority*. Trans. Alphonso Lingis. The Hague/Boston/London: Martinus Nijhoff, 1979, pp.187-193.

Marion, Jean-Luc. *The Erotic Phenomenon*. Trans. Stephen E. Lewis. Chicago: Chicago University Press, 2007, pp.112-120.

Merleau-Ponty, Maurice. *The Visible and the Invisible*. Trans. Alphonso Lingis. Evanston: Northwestern University Press, 1968, pp. 130-156.

Sartre, Jean-Paul. *Being and Nothingness*. Trans. Hazel E. Barnes. New York: The Philosophical Library, 1956, pp. 9-12 ("café scene"), 55-56 ("bad faith"), 252-271 ("the look").