

**COURSE DESCRIPTIONS****Institute for Art Theory and Media Studies****BA-ERA-ITHAMS-S-K7 Do Images Matter?****Seminar****Teacher: Sandor Sajo****Department: Aesthetics**

What is an image? A representation of reality? A copy of what already exists anyway? Or, on the contrary, are images means of discovery offering something which otherwise would be inaccessible? What is their ontological and epistemic status? This course is about such questions. We are going to read and discuss some classical texts from Plato, Wittgenstein, and Merleau-Ponty.

BA-ERA-ITHAMS-S-K8 Nature and Aesthetics: An Introduction**Lecture****Teacher: Endre Szecsenyi****Department: Aesthetics**

This series of lectures offers an historical and theoretical introduction to one of the most flourishing branches of contemporary aesthetic theories: environmental aesthetics. This prolific discourse emerged in the 1960s as a new theoretical attention to the beauty of nature; by now it has embraced the aesthetic appreciation of the natural environment, of human-influenced environment, of human (cultural) environment, moreover – under the name of "everyday aesthetics" – the aesthetics of our everyday activities within these environments. At the same time, the historical roots of environmental aesthetics can be found already in the emergence of modern aesthetics in the late 17th and early 18th centuries; in a sense, environmental aesthetics re-played the birth of modern aesthetics. By means of the survey of the historical background and the introduction of some seminal modern environmental aesthetic theories (by R.W. Hepburn, A. Carlson, A. Berleant, N. Carroll, S. Godlovitch, E. Brady, G. Böhme, etc.), the course is trying to demonstrate that thinking on nature and aesthetics is still a vivid philosophical discourse and a relevant approach to the contemporary problems with our natural world and ourselves.

BA-ERA-ITHAMS-S-K9 Interspecies communication and long-term media archeology**Seminar****Teacher: Henrik Hargitai****Department: Media and Communication**

The course is about human communication with non-human beings, focusing on SETI and CETI messages and time capsules where humanity sends a message to other intelligent beings far away in space and/or time.

1.	Messages: the Perseverance Mastcam Vignettes
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2.	Image reading practice: is interpretation possible? Messages on media: The VGR Record, The Pioneer Plaque.
3.	Audio messages in the VGR record. Radioed messages: Arecibo, The Cosmic Call
4.	Solutions to The Fermi Paradox. Biosignatures, technosignatures
5.	Wunderkammer of Cultural objects: Benjamin's Arcades Project
6.	Artefacts in the Solar System
7.	Messaging on Earth: Long Now, Seed Banks, Satellite plaques. Restarting humanity
8.	Who are the aliens - messages to deities
9.	Rare Earths - the universe is a dangerous place
10.	SETI Institutes' Library of the Great Silence
11.	AI-based messaging - Messaging with AI
12.	Communication with animals
13.	Objects as messages 2
14.	Objects as messages 3

BA-ERA-ITHAMS-S-K10 Radio Drama: History and analysis

Seminar

Teacher: Henrik Hargitai

Department: Media and Communication

The course deals with the history, past and present of radio dramas and podcast fictions. We will listen to and analyse key radio dramas from different countries and eras. We will review the sonic and narrative tools used in radio drama production. Students need to be able to work with audio files.

BA-ERA-ITHAMS-S-K3 Freedom of Speech: Hungary and the international context

Seminar

Teacher: Mihály Szilágyi-Gál

Department: Media and Communication

The course addresses the phenomena of hate speech and free speech. By offering an overview of the international literature of some 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, as well as on their Hungarian development since 1990 onwards. The topics discussed in class and emphasized in the readings are the following: 1. Definition of key concepts of the freedom of communication and of its abuses: free speech, press freedom, hate speech, fighting words; 2. From party-state media control to political and economic pluralism in the Hungarian media between 1990 and 2010; 3. Further key concepts to understand the role of the state in the interplay between liberty and control: public service, internal- and external media pluralism, content neutrality; 4. Issues of exception: Holocaust denial in Europe, red star in Hungary, burning cross in the United States; 5. Does the internet make any difference? – the four global players of online communication: individual users, companies, platforms and states; 6. Fake news and the restrictions of speech in the age of safe spaces.

BMI-FLMD-220E.01 Introduction to Film Theory

Lecture

Teacher: Laszlo Strausz

Department: Film Studies

The course is designed as a topical introduction into film theory. Instead of investigating film theory through its historical progression, we will rather focus problems that stand in the forefront of the discipline. Primarily, we will examine broad patterns in how the medium conveys meaning, elicits emotion and addresses audiences. It is concerned with the nature of the medium itself and with the conventions it has developed for what is 'cinematic.' The secondary focus of the course is to acquire skills in applying these theoretical ideas to particular film texts, testing these ideas to see how well they fit individual cases.

BMI-FLMD-213E.02 Film History Lecture: Concise History of European and American Cinema from the Silent Era till the 1950's

Lecture

Teacher: Gyorgyi Vajdovich

Department: Film Studies

1. Early films film projections, the cinema of attractions
2. The formation of the film industry, the origins of film narration, the classical Hollywood narration
- 3-4. The origins of film genres, classical Hollywood genres
5. The German expressionist movement
6. The Soviet montage movement
7. The French avant-garde cinema
8. The arrival of sound cinema
9. The French poetic realism
10. Fascist and communist regimes and film
11. The Italian neorealism
- 12-13. Realist trends in the 1950s

BMI-FLMD-232E.15 Contemporary Crime Genres

Seminar

Teacher: Bence Kranicz

Department: Film Studies

This seminar in genre theory and genre history analyses four cinematic crime genres: the detective mystery, the film noir, the thriller and the gangster film. After an introductory class in genre theory, the classes will continue with a theoretical approach to said genres and also with overviews of these genres' histories in Hollywood cinema. The discussions will end with multiple film analyses of key contemporary works of the genres in question, produced in Hollywood and by non-Hollywood film industries as well.

BMI-FLMD-313E.05 Eastern European Popular Cinema

Lecture

Teacher: Balazs Varga

Department: Film Studies

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.).