

Title of the subject	Credit value (ECTS)	Brief description
CREATIVE SCRIPT	6	This course introduces students to screenwriting from a creative and commercial point of view. It aims to develop students' creative writing skills in screenwriting, to introduce them to particular commercial and institutional aspects of the script development process and to develop their analytical skills in relation to the appreciation and evaluation of storytelling techniques in film. By the end of this course, students will be able to demonstrate an understanding of the discipline of screenwriting through their own creative writing, identifying the dramatic techniques employed by other screenwriters/filmmakers and applying them to their own work.
SOUND DESIGN	6	In the course students will learn the processes of creative sound design in general. The curriculum discusses the most important basic theoretical and practical issues of the topic, mentioning spectral sound, timbre, sound synthesis, electroacoustic music, acoustics, psychoacoustics, graphic music notation, sound recording, editing, processing and mixing. Learning is done with state-of-the-art equipment and software such as Apple Macs, Max MSP, Pro Tools etc. The course may include occasional studio or concert visits. During the semester, students will learn about how to create their own sound design materials, and they will complete the course with an appropriate practical exam, for example, making a soundtrack for a short documentary or animated film, or writing and producing a standalone electroacoustic piece of music. The language of instruction is English. The course is led by composer and media artist Akos Janca (akosjanca.com).
INTRODUCTION TO NON-LINEAR EDITING	6	Learn how to handle media composer, media-, electronic image recording- and editing history, television genres, forms of communication, and storytelling options on the screen
CREATIVE WRITING	3	The main goal of the course: Developing creativity, composing strategies, storytelling competence of the students. Giving basic knowledge of textology, rhetoric and stylistic.
FILM HISTORY 90s 2000s	6	The aim of the course is to discuss the more recent decades in the history of film – which are less debated compared to the previous eras – that shaped our present and brought important changes to the industry. Each week we are going to discuss some of the main films of the 1990s and 2000s, the main reasons of some shifts in genres, film making, technology and different ways of using marketing that hadn't been seen before. At the end of the semester you will: - get a broader picture of the film industry of the 1990s and 2000s - understand some of the key technological and industrial changes the medium has undergone - gain an understanding of film as a national, international and global medium of the 1990s and 2000s - critically engage regarding the selected examples
SET DESIGN IN FILM AND THEATRE	3	Set design in the field of film and theatre world is wide range. We can not deal with that specifically as designers. More as an informative, interesting view with a lot of examples. We plan to go different theatres for rehearsals and to workshops to visit. One can have a touch how the whole procedure works from the moment the designer is asked to do a play or film till the premiere is on.
ART HISTORY	3	The aim of the course is to discuss some of the most important movies in the history of Hungarian cinema. The course focuses on classical and contemporary feature films where the students will have an opportunity to learn about some of the significant cinematic trends, movements, historical and cultural aspects of Hungarian cinema. The course mostly examines how Hungarian cinema deals with the country's recent past and also how focalizes on current social issues. Furthermore, the course introduces the students to some of the movies main characteristics and also to the recent important events in Hungarian film culture. Through out the semester, the course will start with the screening of the current movie (with English subtitles) followed by a discussion and analysis along with the

		<p>presentation of the movies cinematic importance, a look at its context in film industry and the director's career.</p> <p>Please note that this course requires you to view films during class.</p>
COMMUNICATION	3	<p>The aim of this subject is to simulate and practise typical communication situations which are important for professionals during the preparation process of theatre and film projects. Lots of created situations where students can show their abilities and skills on how to communicate with their colleagues and their partners. Sometimes students will have to work alone but most of the time they will work in groups. The students will create and perform presentations. Sometimes they will have to perform their presentation in front of the camera – and have evaluate their performances together. I plan some visit for running theatre and movie projects. The students need openness, creativity, humor and courage. Good luck!</p>
FILM HISTORY (HUNGARIAN)	4	<p>The aim of the course is to discuss some of the most important movies in the history of Hungarian cinema. The course focuses on classical and contemporary feature films where the students will have an opportunity to learn about some of the significant cinematic trends, movements, historical and cultural aspects of Hungarian cinema. The course mostly examines how Hungarian cinema deals with the country's recent past and also how focalizes on current social issues. Furthermore, the course introduces the students to some of the movies main characteristics and also to the recent important events in Hungarian film culture.</p> <p>Through out the semester, the course will start with the screening of the current movie (with English subtitles) followed by a discussion and analysis along with the presentation of the movies cinematic importance, a look at its context in film industry and the director's career.</p> <p>Please note that this course requires you to view films during class.</p>
DOCUMENTARY FILM MAKING EXERCISES	3	<p>The exercises aims to develop a sophisticated visual thinking, to make short observational documentaries while they are putting emphasis on the visual dimension of the film (point of view, composition, associations, editing). The exercises aims to challenge the conventional practise of observational documentary focusing on the importance of finding a clear artistic point of view. And hence the film needs to express the correlation between the filmmaker and his/her observed reality.</p>
ON-AIR HOSTING AND STUDIO EXERCISES	4	<p>Editing for broadcasting on air televisions and specially working for news, the knowledge, the learning, how to make good topics, this is the purpose of our subject. Shaping the host, and the field editor, learning them how to act on the filed, what are their tasks in the studio, editing room, or shooting – these are also parts of our class. The editor's role in the way of story making. How he is acting with one, or more camera sin the studio.</p> <p>Cues in the studio, who it is responsible, for what - in theory, and practice</p> <p>Editing script for different TV programs. Synchronize content with scene?</p> <p>Introducing in world of making NEWS</p>
DRAMATURGY OF DOCUMENTARY FILM	3	<p>„In the beginning was the Word“</p> <p>About the importance of literature in the documentary film.</p> <p>Case study of the film „66 seasons“ /66 min./ Hungarian – Slovak, with English subtitles</p> <p>Documentary film about the Košice swimming pool where the history came to bathe. Seen through several stories which unfolded between the years 1936 and 2002, the film captures 66 seasons at the popular swimming pool, and the same number of years in the history of Central and Eastern Europe.</p> <ul style="list-style-type: none"> <li>· From the idea to the implementation.</li> </ul> <p>The importance of listening to grandmothers and their impact on the Central European documentary region.</p> <ul style="list-style-type: none"> <li>· Outline of the films theme in space and time.</li> </ul> <p>Swimming pool as a model of the world and the life cycle / from children's pool to the gathering for the retirees under a chestnut tree/.</p>

BASIC ELEMENTS OF THE MOVING PICTURE	6	We get to know the early techniques of motion pictures The student makes his own story for the Phenakistoscope, the Zoetrope, or the Praxinoscope We will learn about different forms of animation techniques We are building our own animation studio
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