

Title of the subject	Credit value (ECTS)	Brief description
CREATIVE SCRIPT	6	<p>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.</p>
INTRODUCTION TO NON-LINEAR EDITING	6	<p>Learn how to handle media composer, media-, electronic image recording- and editing history, television genres, forms of communication, and storytelling options on the screen.</p>
CREATIVE WRITING	3	<p>The main goal of the course: Developing creativity, composing strategies, storytelling competence of the students. Giving basic knowledge of textology, rhetoric and stylistic.</p>
FILM HISTORY 90s 2000s	6	<p>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 example</p>

SET DESIGN IN FILM AND THEATRE	3	<p>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.</p>
ART HISTORY	3	<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. 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. Please note that this course requires you to view films during class.</p>
EXPLORING LIGHT: INTRODUCTION TO ANALOG PHOTOGRAPHY AND DARKROOM DEVELOPMENT	6	<p>No phones. No smartwatches. No light source of any kind, but the dim red glow of the safelight—just you, the hum of the enlarger, and the alchemy of watching an image emerge from nothing in the developer tray. There's a reason analog photography endures in the digital age. It's not just about the grain of the film or the smell of fixer clinging to your clothes. It's about slowing down. About learning to see the world through a different lens—literally and philosophically.</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>

INTRODUCTION TO VIRTUAL STUDIO ENVIRONMENT	6	<p>The aim of this class, is to introduce film and television students/professionals, to a new way of media creation, individuals, whom already have a minimal understanding of the digital processes and production environment. After this class they will understand the possibilities of virtual space, LED technology and will be able to incorporate it into their creative process, as presenters, reporters, publicists, directors, cinematographers, editors, production managers. The students of this class would gain a basic understanding of digital media production using LED walls, and could use, expand this knowledge, and combine it with their previous experience and expertise, in a wide range of media genres. They would also gain insights into the advantages and disadvantages of these new technologies, and the challenges of this new form of digital production</p>
SOUND DESIGN	6	<p>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).</p>
INTERACTIVE FILM AND NARRATOLOGY- DRAMATURGY OF DECISIONS	3	<p>The course examines the cinematic approach to interactive narrative, paying particular attention to non-linear storytelling, the dramaturgy of decision points and feature film structures. Through hands-on tasks, participants write their own interactive story, create characters and alternate plot lines, while studying works such as Bandersnatch, Hidden Agenda or the Detroit: Become Human.</p>

WORLS BUILDING	3	<p>This interdisciplinary course examines the connections between world-building and narrative structures through the medium of film, with a focus on the creative role of artificial intelligence. The course focuses on the question of how AI can support the storytelling possibilities offered by fiction - from the creation of characters to the internal logic of fantasy worlds to visual world design. During the introduction of the course, students learn the character-centered and structuralist basics of narratology, and then experiment with the creation of their own worlds through practical projects based on the relationship between world building and screenwriting. The course pays special attention to the narrative solutions of AI, the possibilities of complex world creation and the generative tools that enable the modeling of new worlds, rule systems and cultures. The participants also examine questions in practice such as top-down (story from the world) and bottom-up (world from characters) story creation strategies, as well as the characteristics of interactive and transmedia narratives. The course participants develop their imaginary world using various AI-based creative tools (e.g. ChatGPT, Sudowrite, OpenArt, Inkarnate, World Anvil), while integrating critical thinking into the creative process and constantly analyzing the ethical and legal consequences of the technology.</p>
CULTURE AND COMMUNICATION IN THE AGE OF INFORMATION SOCIETY	3	<p>Starting from the concept of the information society, the course will cover the appearance of cultural content and its communication methods in the digital and virtual space. In addition to acquiring theoretical knowledge, students will learn about the topic through analyses and case studies. The course will utilize the unique feature of Erasmus courses, which is that students come from different countries, speaks different languages, and have different social and cultural backgrounds.</p> <p>Main topics:</p> <ul style="list-style-type: none"> - the formation and change processes, trends of the information society; - culture and communication; - global and local cultural systems; - cultural effects of websites and online media; - cultural effects of social networks and social media; - youtubers, tiktokers, opinion leaders, influencers; - traditional cultural institutional systems in the virtual space; - cultural marketing communication; - relationship between artificial intelligence and global and local culture.