

Sapientia Hungarian University of Transylvania
Faculty of Sciences and Arts, Cluj-Napoca
Media Department

English-language courses for incoming Erasmus students
Academic year 2026/2027

Each course has 5 credits.

BA-level

1. Basics of Photography, Analogue and Digital

(BA-level course, instructor: Mira Marincea PhD, associate professor),
28 hours, continuous assessment, 1st semester or in the 2nd semester, code: EIBZM001

Technique basics are introduced, such as the exposure triangle, composition, color contrasts and the zone system in analogue versus digital photography. Specifications, differentiation and practical study cases are included in the seminar lessons. The practical experience in analogue includes rayograms, chemograms, cyanotype, black and white negative developing, and post processing. When do you use real analogue photography and when is it about filtering in retro style? Taking and making a photograph are very different processes. All the tools in Photoshop have their predecessors in the analogue photo labs. To practice the eye first you need to know what you are seeing. The study cases include masters of photography and contemporary photographers' works. The complexity of the course is adapted accordingly with the previous experience and knowledge of the student.

2. Photography as tridimensional mixed media art

(BA-level course, instructor: Mira Marincea PhD, associate professor),
28 hours, continuous assessment, 2nd semester, code: EIBZM014

What is pure photography and where does the photo manipulation and editing end, transforming into a virtual image? How did we switch from still imagery to cinematic photography, conceptual photography and installations in the spatial usage of the image? Some of the topics covered: art photography versus mixing different media, concepts, techniques and materials, artist statements and a personal project.

3. Photo Portfolio Editing

(BA-level course, instructor: Mira Marincas PhD, associate professor),
28 hours, continuous assessment, 1st semester or also in the 2nd
semester, code: EIBZM011

The course focuses on different selection methods and organizing of the personal photo archive, editing programs for printed versions or online versions of portfolios. Strategies for presenting and graphic design basics for a better visual impact. What is the difference between singular image, project based works, zin, photo albums etc. Specifications, differentiation and practical study cases are included in the seminar lessons. The exam consists in editing a personal 30 pages portfolio.

4. Basics of Screenwriting

(BA-level course, instructor: Szócs Petra PhD, assistant professor),
28 hours: continuous assessment, 1st semester, code: EIBZM002

During the semester students will learn the basic concepts of screenwriting (scene, characters, dialogue) and the main written film forms (synopsis, treatment, step outline, screenplay). By the end of the course they will be able to write a script for a short film of up to 7 minutes.

5. Creative Writing

(BA-level course, instructor: Szócs Petra PhD, assistant professor),
28 hours: continuous assessment, 2nd semester, code: EIBZM010

The course aims to find and enhance creative joy. Throughout the semester we will look for sources of inspiration (such as dreams, Facebook profiles, newspaper articles, snippets of speeches) and learn different writing techniques.

6. Film Sound Recording (in Low-Budget Filmmaking)

(BA-level course, instructor: Áron Fazakas PhD, associate professor),
28 hours, continuous assessment, 1st semester, code: EIBZM004

The size of a film's budget undeniably defines a significant part of the decisions involved in the planning and making of an audiovisual work. Thus, the film's story, its genre, the size of the crew, the selection of the artistic team etc. must all be adjusted (often involving numerous artistic compromises) to the project's financial possibilities. And yet a competitive film must have excellent sound and visual quality irrespective of its budget.

In case of a low-budget film: – the location audio operator (who mixes and booms) or the two person sound crew (sound engineer + boom operator) must pay special attention to preparing for

shooting. The choice and use of the audio equipment used on the film set must be made based on the careful reading of the script, the study of the chosen locations (focusing on the acoustic conditions), and on the thorough knowledge of the directors and cinematographer's concept; – good quality sound recording on the filming locations can (and will) greatly reduce post production costs.

The *Film Sound Recording (in Low-Budget Filmmaking)* BA-level course aims to offer adequate theoretical knowledge and easy to apply practical ideas/solutions with respect to professional voice and foley recording in case of low-budget film productions.

7. Reflexivity in Film

(BA-level course, instructor: Ágnes Pethő PhD, university professor),

28 hours, exam based on 5 small assignments, 1st semester, code: EIBZM005

The course offers a cross section of film theory and history focusing on different aspects of reflexivity in films through a wide range of examples. It deals with “films about films or filmmaking” and presents the issues that have been addressed in such films throughout the history of film. Through various examples and in-depth case studies and analyses, students can learn how to think about film through the issues raised by films that “think about film”. The course also deals with narrative strategies of reflexivity (i.e. ways of reflexive storytelling) and the so-called “reflexive style” in cinema, through which the film image can draw attention to its aesthetic form, to being perceived literally a “moving picture”. Students will understand the role of reflexivity in great paradigms of film history (classic cinema, modern and postmodern film) and in different registers of moving pictures (reflexivity in feature films versus television, commercials, etc.).

8. Documentary Filmmaking

(BA-level course/laboratory, instructor: Róbert Lakatos PhD, associate professor),

28 hours, continuous assessment, 1st semester or also in the 2nd semester, code: EIBZM006

The course is an introduction to the different types of documentary filmmaking, with the main emphasis on observational and creative documentary filmmaking. Through case studies and individual consultations, it aims to help the students develop their own documentary film projects. It ends with a simulation of a pitch (like in international pitching forums) where the students are presenting their film projects with the help of a 2-3 min trailer edited from the pre shootings made during the development process.

9. Documentary Filmmaking Project Management

(BA-level course/laboratory, instructor: Róbert Lakatos PhD, associate professor),
28 hours, continuous assessment, 2nd semester, code: EIBZM015

The course is an introduction to the different types of documentary filmmaking, with the main emphasis on observational and creative documentary filmmaking. Through case studies and individual consultations the course refers to topics about the low budget versus more complex documentary types and their requirements. With a simulation of a pitch (like in an international pitching forum), where the students are presenting their film projects with the help of a 2-3 min trailer edited from the pre shootings made during the development process, is a first and vital step in the project management of a documentary filmmaking. Also about the budget, crew, technical choices, all the logistics needed the student will have a precise vision of what is needed for this type of filmmaking.

10. The History of Documentary

(BA-level course, instructor: Melinda Blos-Jáni PhD, assistant professor),
28 hours: lecture 7 occasions and seminar 7 occasions, written exam and small assignments, 1st semester, code: EIBZM007

The aim of this course is to introduce basic theoretical notions related to the study of documentary cinema and to provide a concise history of documentary filmmaking from the beginnings to the present. The complex relationship between reality and cinema will be discussed through a set of theoretical questions related to indexicality, ethics, agency discussed in film studies but also in the realm of visual anthropology. These are more than just theoretical questions, as filmmakers raised them over and over again in their films – resulting in a rich documentary cinema with various paradigms and different social implications. A large part of the course/seminars deals with landmark films and documentarist trends: from the beginning of the cinema to the digital age (Robert Flaherty, the Maysles Brothers, Frederick Wiseman, Jean Rouch, the Budapest School, Ari Folman, Joshua Oppenheimer, Gianfranco Rosi).

11. Audiovisual Programs 1-2.v

(BA-level course, instructor: Réka Kassay, PhD, assistant professor),
28 hours, continuous assessment and final project, 1st semester or also in the 2nd semester, code: EIBZM008

The practical course offers computer skills: in the first semester the basics of the theory of still graphics are presented: color theory, typography, creating motives, patterns, icons and other simple graphics. In the second semester we focus on motion graphics and learn the basics of

animation softwares, creating typo animations, gifs, character animations, and a little bit of space, lighting and virtual camera usage.

12. Animation I

(BA-level course, instructor: Réka Kassay, PhD, assistant professor),

28 hours, continuous assessment and final project, 1st semester, code: EIBZM012

The practical course aims to introduce the traditional and the computer-based animation techniques. After introducing the basics, students can try different traditional (stop motion) techniques in the studio, then they are getting through the process of animation filmmaking, working on animation projects individually or in small groups. At the end we focus on the computer-based processes.

13. Animation II

(BA-level course, instructor: Réka Kassay, PhD, assistant professor),

28 hours, continuous assessment and final project, 2nd semester, code: EIBZM013

The practical course aims to enhance and offer in-depth knowledge of animation techniques, traditional and computer-based ones. Students can try different traditional (stop motion) techniques in the studio, then they are getting through the process of animation filmmaking, working on animation projects individually or in small groups. At the end we focus on the computer-based processes. It is an individual project based course, with continuous assessment and evaluation of the final project.

MA-level

1. *Composing Film Music*

(MA-level course, instructor: Áron Fazakas PhD, associate professor),
28 hours, continuous assessment, 1st semester or in the 2nd semester, code: EIMZM001

In the silent movie era, the tendency of using original music specially written for a certain motion picture was abandoned, probably due to its high costs, and the creation and use of musical collages of preexisting cultured and entertainment music was preferred instead. But, an inadequate musical theme, stranger to the action, could easily ruin the effect of the movie, stultifying the hero in his most dramatic moments, causing guffaws from the audience. The producers were quick to understand this danger, and consequently, a lot of movies were distributed together with lists containing suggestions about the musical fragments these were to be accompanied by. Today's film music composers, in their attempt to follow (Receiver) and complete (Transmitter) with proper musical content an audiovisual work, encounter multiple problems specific to this preoccupation. The success of this activity depends on the optimal correlation of a number of general skills (intelligence, creativity, a developed emotional sensitivity, spirit of observation, visual memory etc.) and special artistic skills (rhythmic sense, melodic, harmonic, polyphonic, timbral, and inner hearing etc), on deepening the musical knowledge (both in theory and performance), as well as on certain extramusical skills (knowledge and intuition of the human psychology, psychological intuition, artistic emotion).

The course aims to offer adequate theoretical knowledge and easy to apply practical ideas/solutions with respect to professional film music composing in case of low-budget film productions.

2. *Contemporary Audiovisual Media Culture*

(MA-level course, instructor: Melinda Blos Jáni PhD, assistant professor),
28 hours, written exam and small assignments, 1st semester or in the 2nd semester, code:
EIMZM002

Contemporary visual culture is very often described by the adjective “new”, remarkably so since Lev Manovich's seminal book *The Language of the New Media* and Bolter and Grusin's *Remediation. Understanding New Media* have been published – although contemporary visual arts are very much indebted to the remnants of the pre-digital times. The course looks into the ways “old media” and the age of analogue media is perceived, and creatively repurposed in the

pre- and the post-digital era. Each topic covers a phenomenon related to recycling and thinking with/through images, through the in-depth analysis of works belonging to documentary, avantgarde or experimental cinema (Bruce Conner, Harun Farocki, Alain Resnais, Chris Marker, Radu Jude, Anca Damian, Péter Forgács, Bill Morrison, Hito Steyerl etc.).

3. Film and the Other Arts

(MA-level course, instructor: Ágnes Pethő PhD, university professor),
28 hours, exam, 2nd semester, code: EIMZM003

The course presents a short history of interart relations and a theoretical survey of how interart relations were interpreted in art history and in film theory. It also introduces the concept and methodology of intermediality in the interpretation and analysis of films. We analyze the changes that have taken place in the relationship of film and the other arts, and focus on certain authors whose works can be seen as paradigmatic in this respect. A major focus of the course is the complex relationship between film and the other visual arts (painting, photography, installation art), and how the aesthetics of motion picture and that of the still image has been intertwined from the heyday of modernist art cinema to the present, to examples of so-called slow cinema and to “art gallery movies”. The course combines theory and practice, students are required to devise and realise an original art project based on what they have learned.

4. In-Between Fiction and Documentary Film Language

(MA-level course/laboratory, instructor: Róbert Lakatos PhD, associate professor),
28 hours, continuous assessment, 1st semester or also in the 2nd semester, code: EIMZM004

The course is about the influences of documentary filmmaking on fiction films, and the influences of fiction film directing on documentary filmmaking. Case studies are developed based on interviews with Central- and Eastern European directors where they reveal their unconventional methods of project development and directing.

5. Photography and Mixed Media

(MA-level course, instructor: Mira Marincas PhD, associate professor),
28 hours, continuous assessment, 1st semester or in the 2nd semester, code: EIMZM006

What is the difference between taking and making an image? What is pure photography and where does the photo manipulation and editing end, transforming into a virtual image? How did we switch from still imagery to cinematic photography, conceptual photography and installations in the spatial usage of the image? Some of the topics covered: art photography versus archive images in recontextualisation, the narratives of mixing different media, concepts, techniques and materials, artist statements and a personal project. The course focuses on the hybridisation of photography, offering definitions, self-definitions, and identity crises of a constantly reinvented medium in modern and contemporary art.

6. Creative Writing II

(MA-level course, instructor: Szócs Petra PhD, assistant professor),

28 hours: continuous assessment, 1st semester or also in the 2nd semester, code: EIMZM008

The course aims to find and enhance creative joy. Throughout the semester we will look for sources of inspiration (such as dreams, Facebook profiles, newspaper articles, snippets of speeches) and learn different writing techniques. Also will exercise these techniques for different creative platforms and mediums, social media, art statements, screenwriting.