



 BUDAPEST
METROPOLITAN
UNIVERSITY

COURSES FOR INCOMING STUDENTS

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GUIDE

FOR STUDENTS

Dear Students,

This pdf lists courses that are available for incoming art exchange students in Academic Year of 2021/2022.

Please note that further changes are possible and you should use it as a guide only.

Incoming students cannot choose courses across all academic areas, the only exception is the Optional Courses module up to 35 ECTS all together.

Till the registration period, which usually happens during August, we will try to expand the Optional Courses selection.

Regarding your Learning Agreement, **based on the modules list, you can fill out your LA**, but please be aware that it can happen that you will have to change it, using the During the Mobility section, in case any of the courses fill up or being cancelled.

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Abbreviations used in the course list:

- L** number of lectures / week
- S** number of seminars / week
- C** credits





ART COURSES



| COURSE NAME | LVL | L | S | C | DESCRIPTION |
|---|-----|---|---|---|--|
| Animation Design (Picture and Sound) 2. | BA | 0 | 6 | 7 | During the semester as the content of Picture module a very short animation movie will be developed and created. The preparation process will respect the usual animation production workflow as follows: developing the script, storyboard, animatic, character design and creating the animation. The sound module will help in adding the sound design, and also will show, how sound influences our understanding of the moving image. The students will acquire theoretical and practical information in form of lectures, listening sessions, creative-music exercises and creation of audiovisual etudes. |
| Animation Technologies 2. | BA | 0 | 2 | 4 | The aim of the course is to improve drawing animation skills, and to deepen the character designing ability for animation. The students will create a short animated sequence using the morphing animation method. The additional aim of the course is to improve graphic skills and to experience different graphic styles for animation. |
| Digital Studies 2. | BA | 0 | 4 | 5 | The course has two modules: The 2D module offers a basic introduction to Adobe After Effects and compositing for animation. The 3D module is an introductory in 3D shading and rendering in Autodesk 3ds max. Covered topics are: UVWs, texturing, lights, cameras and rendering. |
| Sculptures (Animation) | BA | 0 | 4 | 5 | The aim of the course is to improve the space related visual skills, and to promote the understanding of relation between space elements. The course offers an introduction to the physical and anatomical elements used in the real or virtual three-dimensional animation designing. The course is divided in two parts: modeling in clay and creating paper models. |
| Animation Design (Picture and Sound) 4. | BA | 0 | 6 | 7 | As a content of the Picture module a complex animation movie project will be prepared based on the usual animation design process. The project focuses mainly on the visual part, such as character design, background design, animation tests. The sound module focuses on digital sound design, electronically generating and manipulating sound. |
| Digital Studies 4. | BA | 0 | 4 | 5 | The course has two modules: The 2D module develops 2d animation skills using the Moho software. The 3D module offers advanced animator knowledge in 3ds Max covering the process of a production quality mesh to be animated via custom morph targets and controllers. |
| History of Animation 2. | BA | 2 | 0 | 4 | The course will discuss the By fulfilling the course, students will understand the main principles, objectives and technical innovations related to animation art. They will have thorough knowledge about the connections between the historical facts and their own creative activity. They will be able to implement the acquired knowledge and the conclusions in their own projects and to integrate it into their professional thinking. |
| Digital Studies 6. | BA | 0 | 4 | 6 | The course focuses on 3D shading, lighting, effect simulation and rendering in Autodesk Maya. |
| Economics and Management | BA | 2 | 0 | 4 | The students get familiar with and understand the operation of a compatible organization. They prepare for tasks within the organization in order to become capable of their future activities in conscious management, coordination and effective implementation. |
| Environmental Psychology | BA | 2 | 0 | 4 | The aim of the course is the common/joint understanding of environment and human existence. The approach is multidisciplinary but the present course focuses of the direct and indirect effects and impact of the built environment to human (co)existence. |
| History of Art in the Context of Social Sciences 2. | BA | 2 | 0 | 4 | The division of art history as a historical structure and as a field of science can take place in several ways. According to Werner Hoffmann's, optical-consciousness-based art approach, which separates the classical vision from the formal and then the theoretical conception can be a way of separation. In this way, a new approach to art history can be drawn in the second half of the 19th century. Therefore, the aim of this course is to understand what, before this turning point happened, and how the classical figurative thinking, and not the conscious-optical view characterized the world of art from antiquity to the second half of the 19th century. It also aims to keep in mind the social, historical and cultural context and context of art history, while also undertaking to convey an international approach to students. |



| COURSE NAME | LVL | L | S | C | DESCRIPTION |
|--|-----|---|---|---|--|
| Introduction to Philosophy and Aesthetics | BA | 2 | 0 | 4 | The aim of the course is that students become familiar with the significance of concepts and the art of reading philosophical text. It is central objective that they develop their debating and discursive skills via discussions about major concepts of philosophy and aesthetics. |
| Legal Studies | BA | 2 | 0 | 4 | Focus on the explanation of territories where legal issues do influence the creation, trade, protection, preservation and maintenance of art and culture related activities and objects both offline and online. The spectrum of the course will vary from the needs of a single artist through art enterprises to art as part of the cultural industry. |
| Critical Cultural Theory | MA | 2 | 0 | 4 | The course belongs to the discipline of cultural studies and its main goal is to develop critical thinking, critical attitude in a cultural sense. |
| Marketing and Branding | MA | 0 | 2 | 2 | The course emphasizes the role of creative processes in the marketing and sales activities that work in concert with other (business) functions such as logistics, technology, product/service development, production, customer services. The focus is on creative processes and value creation as a way to illustrate that marketing and sales stand for more than just a set of functions, managerial strategies, models and techniques. The aim of the course is to get students familiar with basic concepts of branding and marketing in the context of art and culture by the method of interpretation of case studies. |
| Sustainability from an Anthropological Perspective | MA | 2 | 0 | 4 | The documented research and history of sustainability and sustainable development is accessible for almost everyone however this resource does not entail its integration into our everyday existence in a way which would effect the quality of our life and our culture. Getting familiar with and doing research on the alternative sustainable initiatives might facilitate the emergence of a new quality in design processes. |
| Visual Anthropology | MA | 2 | 0 | 4 | The aim of the course is to give an insight into the field of visual anthropology. With the basic understanding of what is cultural anthropology and ethnography the course presents the various ways in which visual culture and anthropology connect with each other. |
| Creative Design 2. | BA | 0 | 4 | 5 | In this class, we will choose a problem that exists in public space and investigate a set of possible solutions. After discussing personal preferences and motivations, students will choose an executable project to complete over the course of the semester. Although the design or art piece will be based on the attitude and style of the author/artist, the author/artist's chosen professional language must be high quality and understand the spatial and conceptual phenomena of public art. |
| Drawing and Painting 2. (Environmental Design) | BA | 0 | 4 | 5 | The aim of the course is to develop students' spatial representation skills in order to be able to visualize their own interior design concepts and clearly represent for others by preparing clear, interesting and suggestive drafts. One of the fundamental aspects of this course is perspective representation, which determines the elementary direction of practices. Another essential part of the course is that students will develop a sense of proportion as well as proper visual representation by using various techniques. |
| Natural Forms and Structures 2. (Environmental Design) | BA | 0 | 4 | 5 | The course continues the concept we applied in the previous semester. In this semester we study new forms. The theoretic research, drawings and modeling will help students discover their own approaches. When rebuilding the form out of their newly designed forms, students will have the opportunity to learn basic techniques of using various materials, such as concrete, wood, and clay. |
| Studies in Material Structures 2. | BA | 0 | 4 | 4 | Structures are mostlikely fragments of a more complex system, whereas the actual object / material is at the very bottom of the hierarchy. The Fall Semester course focused on the contextual analysis of the Nyugati Railway station, which was summarized in an essay. The monitoring process consisted of three main components, such as context (where), content (what) and concept (how). In that sense, the students got to know the concerned theme by downscaling it from theory to object / material. That so-called object / material will be considered as a theme in the upcoming Spring Semester. And so this course will examine how we arrived to study material within a known context and where it belongs. |
| Design 2. | BA | 0 | 6 | 7 | The subject of the course is designing and installing a living unit into an existing urban block. The aim is to have the students to be familiar with the basic knowledge on measurements, and the spatial requirements of differing functions. The course will contain a two-week rapid exercise on designing a small living unit composed of minimum spaces. In two hours of the six classes the students of the course will have the chance to take the first steps in computer aided design. The basics of CAD would help them to visualize their designs, and to build a 3D virtual model that is unavoidable for prototype printing. |



| COURSE NAME | LVL | L | S | C | DESCRIPTION |
|---|-----|---|---|---|--|
| Gardens, Landscapes and Urban Spaces | BA | 0 | 4 | 5 | The aim is to have the students to be familiar with the basic knowledge on landscaping and urban planning, and the meaning of the green system and green infrastructure in the urban environment. Students have to be able to plan in the specific environment with sensibility, to adjust the new built element, art, etc to the living system of the city. |
| Basic Practice in Film Making 2. - Dramaturgy, Script Writing 2. | BA | 0 | 4 | 5 | The aim of this course is to enable students to understand the basic stages and the process of the filmmaking, from the idea to the screening. |
| Contemporary Motion Pictures on the Internet 1. | BA | 2 | 0 | 4 | The course tries to answer the question: did the Internet change the structures of storytelling. |
| Editing and Sound Studies 2. | BA | 0 | 4 | 5 | The aim of this course is to introduce students to the basics of montage and editing: how structure and rhythm affect storytelling, how the edit influences mood and meaning. |
| History of Motion Picture - Along Substantial Creators and Authors 2. | BA | 0 | 2 | 4 | The history of cinema 2: The talkies. From the thirties to the fifties. The classic Hollywood studio era, the popular genres. French poetic realism, Italian neorealism. |
| Motion Picture History - Film Genres 2. | BA | 0 | 2 | 4 | The course focuses on the basics of documentary filmmaking: how the filmmaker can build a dramatic story from the fragments of reality. During the course the students get familiar with the genre of documentary film from theoretical, aesthetical and practical aspects. |
| Special Studies in Film Making 2. - Studio Practice 2. | BA | 0 | 4 | 5 | The aim of this course is to enable students to handle the camera and to understand the basic of lighting. |
| Cameraman Skills 3. | BA | 0 | 6 | 7 | Studio practice of analysis of scenes and recreation of sequences from other films. |
| Directing and Writing 4. | BA | 0 | 4 | 5 | The aim of this course is to enable students to understand the basic stages and the process of the filmmaking, from the idea to the screening- with emphasis on analysis of scenes and recreation of sequences from other films. |
| Editing 4. | BA | 0 | 4 | 5 | The course helps to understand the psychology of audio-visual media consumption, and it gives insight to the techniques of helping viewer comprehension, capturing and driving audience attention. |
| History of Motion Pictures 4. | BA | 2 | 0 | 4 | Directors and tendencies of cinema in 1970-1980s and masterpieces of contemporary film art. |
| Drawing Studies 2. | BA | 0 | 4 | 5 | The aims of the course: students will independently use not only the drawing tools, but also painting skills and colors. Developing manual skills in painting, students will be able to reveal their subjective visual experiences. Students will learn the different modes of pictorial representation and apply them in various tasks. The most important topics in this course are the visual representation of the human figure and developing the manual skills in drawing and understanding the anatomy of the human figure. |
| Graphic Design Studies 2. | BA | 0 | 4 | 6 | The course focuses on the development of students' skills in the fields of branding, poster design, magazine design using their personal language of visual communication. The students receive complex graphic design tasks to solve them in creative way. |
| Graphic Design Technics 2. (Graphic Workshop) | BA | 0 | 4 | 5 | To be a graphic designer, it is very important to know both classical and new printmaking techniques. This Graphic Design Workshop course is based on the experimental design process by the exploration of visual representation through the medium of printmaking as a primary form of art. The classical techniques like intaglio (etching, drypoint, lithography, and relief prints such as lino- and woodcuts) are based on manual skills. The manual and digital processes could be mixed using the possibilities offered by computer software in serigraphy printmaking. Students create illustrations, posters and art prints during the course. |

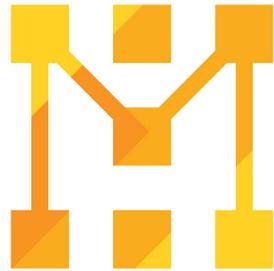


| COURSE NAME | LVL | L | S | C | DESCRIPTION |
|--|-----|---|---|---|--|
| History of Typography and Graphic Design | BA | 4 | 0 | 5 | The course serves as an introduction into the history of graphic design and typography. |
| Graphic Design Methodology in Practice | BA | 4 | 0 | 6 | The course aims to understand the possible methodological strategies of graphic design through various practical examples. |
| Graphic Design Studies 4. | BA | 0 | 4 | 6 | The course focuses on developing the students' skills in the fields of packaging design, book and layout design, typography using their personal language of visual communication. The students receive complex graphic design tasks to solve in a creative way. |
| Graphic Visual Studies | BA | 0 | 4 | 6 | The aim of the course is to provide students with the understanding of visual communication practices in the different fields of graphic design. Illustrations, book covers, comics, story board, infographic, infodesign, pictogram and logo, brand-making, packaging design, web design are the most important topics in the course. |
| Creative Graphic Design Studies 1. (Experimental Design, Data Visualization) | MA | 0 | 4 | 5 | The course focuses on the development of students' skills in the fields of data visualisation, info-design, infographic by experimental methods as well as relying on students' personal visual language of visual communication. The students receive complex graphic design tasks to solve in creative and experimental ways, on MA level. |
| Graphic Design Studies 2. (Corporate Identity) | MA | 0 | 4 | 5 | The course focuses on the development of students' skills in the fields of branding, corporate identity design, logo design, using their personal language of visual communication. The students receive complex graphic design tasks to solve in creative ways, on MA level. |
| Graphic Design Studio Practice 1. (Identity and Graphic Design) | MA | 0 | 4 | 5 | The course focuses on the development of students' skills in the fields of identity design using their personal language of visual communication. Self-identity tasks help express students' personal view on Graphic Design. The students receive complex graphic design tasks to solve in creative ways, on MA level. |
| Interaction Design 2. | BA | 0 | 6 | 7 | The course provides technical knowledge (software knowledge and skills), creative skills (design skills) and artistic mastery (aesthetic approach) necessary to master Interaction Design at a basic level. |
| Media Design Studies 2. | BA | 0 | 4 | 5 | A basic introduction to digital motion picture techniques: lighting, green screen shooting, editing, effect-making and compositing. A hands-on studio course. |
| Media Design Theory | BA | 2 | 0 | 4 | Basics of the theoretical aesthetics of new media. The fundamental questions of new media aesthetics. |
| UX Design Studies 2. | BA | 0 | 2 | 3 | The course helps students to acquire technical knowledge (software knowledge and skills), creative skills (design skills) and artistic mastery (aesthetic approach) of UX Design at a basic level.- |
| Webdesign (Media Design) | BA | 0 | 4 | 4 | Creating a good, simple and easily usable interface is a long and hard process, full of iterations and jumping back and forth. During this course, we will go through together in the most important stages of this process. |
| Experimental Music Laboratory 2. | BA | 0 | 4 | 6 | The course provides technical knowledge (software knowledge and skills), develops creative skills (design skills). Students acquire artistic mastery especially in their aesthetic approach of experimental music production at a basic level. |



| COURSE NAME | LVL | L | S | C | DESCRIPTION |
|--------------------------------------|-----|---|---|---|--|
| Media Design Studies 4. | BA | 0 | 4 | 5 | Designing new media projects through students' own concepts and practical work, built on previously acquired skills and conscious design processes via students' individual praxis. The core theme of the course is the creation of interactive, participatory installations that inform the participants of the surrounding space or facilitate communication between actors in the virtual. |
| Media Laboratory Practice 2. | BA | 0 | 4 | 5 | Introduction to motion graphics through Adobe After Effects. Exploration of the capabilities, possibilities, fields of use of the software through practical exercises. Presentation of various workflows in different fields of motion graphics. Developing a skill set to produce a personal project. 3Ds Max: The course will introduce students to 3ds Max 3D modelling, animation, rendering, and composition software; we will explore a range of possibilities and areas of use of the software through practical exercise. Over the ten weeks of classes we will immerse into exploring how to put together 3D virtual scenes and turn them into 2D images, namely taking virtual photos by using V-Ray rendering toolkit. |
| Motion Graphics 2. | BA | 0 | 4 | 5 | Basic knowledge of Adobe After Effects is required. Introduction to the world of VFX through After Effects. Exploration of the capabilities, possibilities, fields of use of the software through practical exercises. Developing a skillset to produce a personal project. Weekly assignments. |
| Cinematography Practice 3. | BA | 0 | 8 | 8 | The aim of this course is to learn filmmaking in a practical way, through real shooting situations. |
| Cinematography Studies 3. | BA | 0 | 2 | 4 | The aim of this course is to complement the cinematography practical course analyzing the material shot in studio and comparing it with actual films. |
| Editing 2. | BA | 0 | 2 | 2 | The aim of this course is to enable students to handle the editing programs and to understand the basic of film editing. |
| Make-Up Fundamentals | BA | 0 | 4 | 4 | Basic notions about make-up for film |
| Set and Visuals 1. | BA | 0 | 2 | 2 | Basic notions about set design for film and video |
| Sound 1. | BA | 0 | 2 | 4 | The aim of this course is to enable students to handle the sound equipment related to filmmaking and to understand the basic of sound recording. |
| Analogue and Digital Technologies 2. | BA | 0 | 4 | 5 | Half of the semester is spent on analogue laboratory tasks, artistic quality black and white print making. The second half of the course we will focus on the digital imaging tasks and archive pigment print task. |
| Studio Practice 4. | BA | 0 | 4 | 5 | The course focuses on photography studio usage, lighting skills, communication with models, and perfect object photography skills. |
| Theory of Photography 2. | BA | 2 | 0 | 4 | Reading and discussing texts in the theoretical field of photography. |





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