

Fall 2009  
Fri, 4-5:30, R5 356  
Tibor Frank (1-4) Enikő Bollobás (5-8)

**AMERICAN STUDIES PH.D. PROGRAM**  
*Department of American Studies*  
**School of English and American Studies, ELTE**

*American Intellectual Immigration and Black Mountain College*

**SCHEDULE OF TOPICS AND ASSIGNMENTS**

The first part of the course is devoted to the consequences of World War I, the post-War revolutions from Russia through Hungary to Germany, the rise of Weimar Germany, society and culture in pre-Nazi Berlin, and, finally the European exodus to the United States, particularly via New York, after Hitler came to power.

Students are required to give one presentation in this section, which they can choose from the recommended sources below. Other requirements include active class participation and the written version of their presentation

**1 September 25**                                    **Patterns of Interwar Migrations**

GENERAL ASSIGNMENT:

Robert Cohen, ed., *The Cambridge Survey of World Migration*. Chapter 4

Lee Congdon, *Exile and Social Thought. Hungarian Intellectuals in Germany and Austria 1919-1933*

Tibor Frank, *Double Exile: Migration of Jewish-Hungarian Professionals through Germany to the United States, 1919-1945*

István Hargittai, *The Martians of Science: Five Physicists Who Changed the Twentieth Century*

FOR PRESENTATION:

Select chapters of the above

**2 October 2**                                    **Weimar Germany**

GENERAL ASSIGNMENT:

Donald S. Detwiler. *Germany: A Short History*, Chapter 10.

„Nekünk ma Berlin a Párizsunk.” Magyar írók Berlin élménye

Dietrich Orlow. *A History of Modern Germany: 1871 to Present*. 2nd ed.

Eric D. Weitz, *Weimar Germany: Promise and Tragedy*

FOR PRESENTATION:

Select chapters of the above

**3 October 9                      Berlin 1918-1933: Society and Culture**

GENERAL ASSIGNMENT:

Mark M. Anderson, *Hitler's Exiles: Personal Stories of the Flight from Nazi Germany to America*

Stephanie Barron et al. „Degenerate Art.” *The Fate of the Avant-Garde in Nazi Germany.*

Peter Gay, *Weimar Culture: The Outsider as Insider*

Rainer Metzger – Christian Brandstätter, *Berlin: The Twentieth*

Donald Sassoon, *The Culture of the European: From 1800 to the Present*

FOR PRESENTATION:

Select chapters of the above

**4 October 16                      Arrival in New York**

GENERAL ASSIGNMENT:

Frederick M. Binder and David M. Reimers, *All the Nations under Heaven:*

*An Ethnic and Racial History of New York City*

Jean-Michel Palmier, *Weimar in Exile: The Antifascist Emigration in Europe and America*

Helmut F. Pfanner, *Exile in New York: German and Austrian Writers after 1933*

William B. Scott and Peter M. Rutkoff, *New York Modern: The Arts and the City*

John M. Spalek und Joseph Srelka, eds., *Deutschsprachige Exilliteratur seit 1933,*

Band 2: New York, Teil 1-2

Herbert A. Strauss and Werner Röder, eds., *Biographisches Handbuch der deutschsprachigen Emigration nach 1933*, Vols. 1-3

*The WPA Guide to New York City. The Federal Writers Project Guide to 1930s New York*

FOR PRESENTATION:

Select chapters of the above

In this second part of the course, we will first deal with a very particular Berlin and Weimar phenomenon, gender transgression, then familiarize ourselves with the history, principles, and artistic output of Black Mountain College, often referred to as the American Bauhaus.

Students are required to give one presentation in this section, which they can choose from the recommended books listed below. Other requirements include active class participation and the writing up of their presentation into a 5-6 page book review.

The general assignments will be collected into a Reader or distributed in pdf files.

**5 November 6                      Gender transgressions in Berlin: the *femme fatale***

GENERAL ASSIGNMENT:

Barbara Hales, "Projecting Trauma: The Femme Fatale in Weimar and Hollywood"

FOR PRESENTATION: (Geiger, Boronyák)

Zsófia Tóth: <http://americanajournal.hu/vol4no1/toth>

Elisabeth Bronfen, "Femme Fatale—Negotiations of Tragic Desire" or *Over Her Dead Body*

**6 November 13                      Philosophy and Democratic Education**

GENERAL ASSIGNMENT:

John Dewey, "Individualism Old and New" (1930) (*American Ground*, 296-309)

Daniel Belgrad, "Gestalt" (*The Culture of Spontaneity*, 142-156)

Mary Emma Harris, "Education as Conversation" (*The Arts at BMC*, 214-239)

FOR PRESENTATION:

Paul Goodman, *Growing Up Absurd*

*Gestalt Therapy: Excitement and Growth in the Human Personality*, ed. Frederick Perls,

Ralph F. Hefferline, Paul Goodman

John Dewey, *Democracy and Education*

(<http://www.worldwideschool.org/library/books/soc1/education/DemocracyandEducation/toc.html>)

**7 November 20                      The Poets**

GENERAL ASSIGNMENT (essays and poems):

Paul Hoover, "Introduction"

Charles Olson, "Projective Verse," "Human Universe"

Charles Olson, "Variations Done for Gerald Van De Wiele," "The Kingfishers"

Robert Duncan, "Often I am Permitted to Return to a Meadow," "The Torso," "My Mother Would Be a Falconess"

Denise Levertov, "Illustrious Ancestors," "Stepping Westward," "Beyond the End," "The Jacob's Ladder"

Robert Creeley, "For Love," "The Door," "The Pool," "I Know a Man," "The Language"

FOR PRESENTATION:

Sherman Paul, *The Lost America of Love*

Ekbert Faas, *Towards a New American Poetics*

**8 November 27                      The Visual Arts (Pollock, Kline, and Abstract Expressionism),  
Dance (Merce Cunningham), and Music (John Cage, David Tudor)**

GENERAL ASSIGNMENT:

Jackson Pollock, "My Painting" (Richard Kostelanetz, *Esthetics Contemporary*, 202)

Merce Cunningham, "The Impermanent Art" (Richard Kostelanetz, *Esthetics Contemporary*, 310-314)

Martin Brody, "The Scheme of the Whole: Black Mountain and the Course of American Music" (Katz, *Black Mountain College*, 237-267)  
John Cage, "Cagean Esthetics" (Richard Kostelanetz, *Esthetics Contemporary*, 290-301)

FOR PRESENTATION:

Vincent Katz, "Black Mountain College: Experiment in Art" (Katz, *Black Mountain College*, 13-235)

Mary Emma Harris, *The Arts at Black Mountain College*

David Craven, *Abstract Expressionism as Cultural Critique*

Merce Cunningham

Anni Albers

John Cage, *Silences*

John Cage, David Tudor

## PACKET OF READINGS (Frank)

### 1. Primary Sources

Mark M. Anderson, *Hitler's Exiles: Personal Stories of the Flight from Nazi Germany to America*  
Stephanie Barron et al. „Degenerate Art.” *The Fate of the Avant-Garde in Nazi Germany*  
„Nekünk ma Berlin a Párizsunk.” *Magyar írók Berlin élménye*  
*The WPA Guide to New York City. The Federal Writers Project Guide to 1930s New York*

### 2. Secondary Literature

Robert Cohen, ed., *The Cambridge Survey of World Migration*  
Tibor Frank, *Double Exile: Migration of Jewish-Hungarian Professionals through Germany to the United States, 1919-1945*  
Peter Gay. *Weimar Culture: The Outsider as Insider*  
  
Rainer Metzger – Christian Brandstätter, *Berlin: The Twentieth*  
Eric D. Weitz, *Weimar Germany: Promise and Tragedy*

### BIBLIOGRAPHY

Anderson, Mark M. *Hitler's Exiles: Personal Stories of the Flight from Nazi Germany to America*. New York: The New Press, 1998.  
Barron, Stephanie, et al. „Degenerate Art.” *The Fate of the Avant-Garde in Nazi Germany*. Los Angeles: Los Angeles County Museum of Art, 1991.  
Binder, Frederick M. and David M. Reimers. *All the Nations under Heaven: An Ethnic and Racial History of New York City*. New York: Columbia University Press, 1995.  
Cohen, Robert, ed. *The Cambridge Survey of World Migration*, Chapter 4. Cambridge: Cambridge University Press, 1995.  
Congdon, Lee. *Exile and Social Thought. Hungarian Intellectuals in Germany and Austria 1919-1933*. Princeton, NJ: Princeton University Press, 1991.  
Detwiler, Donald S. *Germany: A Short History*, Chapter 10. Carbondale & Edwardsville: Southern Illinois University Press, 1976.  
Frank, Tibor. *Double Exile: Migration of Jewish-Hungarian Professionals through Germany to the United States, 1919-1945*. Oxford: Peter Lang, 2009.  
Gay, Peter. *Weimar Culture: The Outsider as Insider*. New York—Hagerstown—San Francisco—London: Harper & Row, 1968.  
Hargittai, István. *The Martians of Science: Five Physicists Who Changed the Twentieth Century*. Oxford: Oxford University Press, 2006.  
Metzger, Rainer—Christian Brandstätter. *Berlin: The Twentieth*. New York: Abrams, 2007.  
„Nekünk ma Berlin a Párizsunk.” *Magyar írók Berlin élménye*. Budapest: Petőfi Irodalmi Múzeum, 2007.  
Orlow, Dietrich. *A History of Modern Germany: 1871 to Present*. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1991.  
Palmier, Jean-Michel. *Weimar in Exile: The Antifascist Emigration in Europe and America*.

- New York—London: Verso, 2006.
- Pfanner, Helmut F. *Exile in New York: German and Austrian Writers after 1933*.  
Detroit: Wayne State University Press, 1983.
- Sassoon, Donald. *The Culture of the European: From 1800 to the Present*. Part IV.  
London: HarperPress, 2006.
- Scott, William B. and Peter M. Rutkoff. *New York Modern: The Arts and the City*.  
Baltimore and London: The Johns Hopkins University Press, 1999.
- Spalek, John M. und Joseph Srelka, eds. *Deutschsprachige Exilliteratur seit 1933*,  
Band 2: New York, Teil 1-2. Bern: Francke Verlag, 1989.
- Strauss, Herbert A. and Werner Röder, eds. *Biographisches Handbuch der deutschsprachigen  
Emigration nach 1933*, Vols. 1-3. München—London—New York—Paris:  
K. G. Saur, 1980.
- Weitz, Eric D. *Weimar Germany: Promise and Tragedy*. Princeton and Oxford:  
Princeton University Press, 2007.
- The WPA Guide to New York City. The Federal Writers Project Guide to 1930s New York*.  
New York: The New Press, 1939, repr. 1992.

**PACKET OF READINGS**  
**(Bollobás)**

1.

Barbara Hales, "Projecting Trauma: The Femme Fatale in Weimar and Hollywood"

2.

John Dewey, "Individualism Old and New" (1930) (*American Ground*, 296-309)

Daniel Belgrad, "Gestalt" (*The Culture of Spontaneity*, 142-156)

Mary Emma Harris, "Education as Conversation" (*The Arts at BMC*, 214-239)

3.

Paul Hoover, "Introduction"

Charles Olson, "Projective Verse," "Human Universe"

Charles Olson, "Variations Done for Gerald Van De Wiele," "The Kingfishers"

Robert Duncan, "Often I am Permitted to Return to a Meadow," "The Torso," "My Mother  
Would Be a Falconress"

Denise Levertov, "Illustrious Ancestors," "Stepping Westward," "Beyond the End," "The  
Jacob's Ladder"

Robert Creeley, "For Love," "The Door," "The Pool," "I Know a Man," "The Language"

4.

Jackson Pollock, "My Painting" (Richard Kostelanetz, *Esthetics Contemporary*, 202)

Merce Cunningham, "The Impermanent Art" (Richard Kostelanetz, *Esthetics Contemporary*,  
310-314)

Martin Brody, "The Scheme of the Whole: Black Mountain and the Course of American  
Music" (Katz, *Black Mountain College*, 237-267)

John Cage, "Cagean Esthetics" (Richard Kostelanetz, *Esthetics Contemporary*, 290-301)

**BIBLIOGRAPHY**

Allen, Donald M., and Warren Tallman, ed. *The Poetics of the New American Poetry*. New  
York: Grove P, 1973.

Belgrad, Daniel. *The Culture of Spontaneity. Improvisation and the Arts in Postwar America*.  
Chicago: U of Chicago P, 1998.

Cook, Jon *Poetry in Theory. An Anthology 1900-2000*. Oxford: Blackwell, 2004.

Duberman, Martin. *Black Mountain: An Exploration in Community*. New York: E. P. Dutton,  
1972.

Fossum, Robert H., and John K. Roth, ed. *American Ground: Vistas, Visions & Revisions*.  
New York: Paragon House, 1988.

Harris, Mary Emma. *The Arts at Black Mountain College*. Cambridge: The MIT P, 1986.

Hoover, Paul, ed. *The Norton Anthology of Postmodern American Poetry*. New York:  
Norton, 1994.

Katz, Vincent, ed. *Black Mountain College: Experiment in Art*. Cambridge: The MIT P,  
2002.

Kostelanetz, Richard. *Esthetics Contemporary*. Amherst: Prometheus Books, 1989.

Warren, Catherine A., and Mary Douglas Vavrus, ed. *American Cultural Studies*. Urbana: U  
of Illinois P, 200.

Black Mountain College was an experimental college founded in 1933 by John Andrew Rice, Theodore Dreier, and several others. Based in Black Mountain, North Carolina, the school was ideologically organized around John Dewey's principles of education, which emphasized holistic learning and the study of art as central to a liberal arts education. Many of the school's faculty and students were or would go on to become highly influential in the arts, including Josef and Anni Albers, Charles Olson, Ruth