I. Language and Culture /András Cser/

- **Present-Day Hungarian Language**
  This session is meant to provide a bird's eye view of the structural properties of current Hungarian in terms of its sounds, morphology, syntax and vocabulary. It specifically concentrates on those phenomena that markedly differ between Hungarian and English (or other languages with which USF students are likely to be familiar, e.g. Spanish):
  1. the phenomenon of vowel harmony
  2. the agglutinating structure of words
  3. the basic terms of Hungarian syntax (Topic and Focus as opposed to Subject and Object)
  4. the cultural layers of the vocabulary.
Students are encouraged to take an active part in problem-solving with the goal of familiarising themselves with the basic characteristics of the language

- **Language and Culture**
  In this session the discussion focuses on the relation between language and culture, language and identity. The specific topic that will come up concern
  1. the issue of bilingualism
  2. the relation between language (use) and social mobility
  3. the question of identity as defined in terms of native vs. non-native or national vs. non-national languages.
Students are asked to read an article on bilingualism in preparation for the session and then discuss it as well as related problems during the session.

II. A Survey of Contemporary Hungarian Architectural Trends /László Munteán/

- **Lecture I.**
  **Precursors of Contemporary Hungarian Architecture**
  1. Flashback on traditional architectural styles and methods of city planning imbedded into the "collective memory" of Hungarian society and schools of architecture.
  2. The transformation of Hungarian society after World War II. and its projection on architectural design.
  3. The peculiar tradition of Modernist architecture in Budapest and its impact on contemporary trends.

  **Questions to explore while showing photos:** what kind of a legacy did Modernist architecture (branches of the Bauhaus school) have in Hungary between the two World Wars and how did it evolve throughout the Socialist era (Social Realism)? What is the relation between political power, architecture and society? Does architecture follow or create social expectations? (Discussion) Why? A comparison of American and Hungarian Modernism - similarities, differences in terms of socio-political backgrounds. What are the factors that set the stage for postmodern design? What are those post-war tendencies (both in Hungary and in the US) that provide clues to answer this question?
• Lecture II.

Postmodern Trends in Hungarian Architecture

1. Theoretical backgrounds of postmodernism (European, American)
2. Exploration of two major contemporary trends as they take place in Hungary:
   a. HI-TEC  


Question to contemplate on before showing photos and giving explanations: What could be the features of this trend on the basis of our discussion of the legacy of the Bauhaus? Why is it HI-TEC and how does it “perpetuate” the Bauhaus tradition? While showing photos: discussion of features, survey of functionalism, minimalism and Deconstruction as they manifest themselves in the built environment.
   b. Organic Architecture - Question to discuss while showing photos: What is the arch. style that has already dealt with the objectives of Organic Architecture? (e.g. Art Nouveau) In what sense do they differ? How does Organic Architecture "follow" the notions of the Bauhaus school? What are the typical Hungarian characteristics of these trends? How do they fit into the Hungarian land/cityscape? How did these trends evolve in the US? Differences, similarities... Why?

• Lecture III.

Perspectives of the Contemporary Architect in Budapest
(Guest: architect Miklós Ercsényi)

1. Students will engage in the interview so as to acquire the authentic experience of talking with a young architect of Budapest.
2. The interview will cover the prominent trends of contemporary Hungarian architecture we have discussed in the previous classes from the perspective of the architect himself. Through his answers, his personality and ideas we will try to locate this first-hand experience in the larger picture of the discussions in the previous classes.

• Field Trip I.

Postmodernism in the Cityscape

This trip will cover some of the prominent HI-TEC buildings in Budapest, as well as other constructions that do not follow stylistic trends yet make integral elements of the Budapest cityscape. At the end of the trip we might visit one manifestation of organic architecture located close to Moszkva tér, one of the busiest junctions of Buda.

• Field Trip II.

Postmodernism, Nature and the Return of Symbolism

This trip will take students to the Piliscsaba campus of Pázmány Péter Catholic University as a manifestation of one of the most prominent branches of organic architecture. Students will be given a short lecture on the historical background of the site so that they can read the symbolic elements expressed by the architectural design of the campus. At the end of the trip there will be a short summary of the major themes we have covered throughout the course.


Budapest in Detail. Ed. Lórinezi Zsuzsa.

All books are available in the office library

III. A Survey of Contemporary Hungarian Cinema Art /Hajnalka Vancsik/

The main objective of Contemporary Hungarian Film is to train students to analyze and criticize films, articulate their opinion and develop an awareness of the pessimistic viewpoint of Hungarian film. This class meets twice weekly to view the chosen film, discuss its moral implications. The students will study how the current, painful transition affects the individual as well as the entire society. Through the study of film, students will gain an understanding of Hungary’s negative view of the past 13 years and its pessimistic outlook towards the future.

A main goal of this seminar is to help students understand the Hungarian’s love of sarcastic humor. For example, a student asked me if we have good scary films. “Yes,” I replied, “our documentaries”. I wasn’t joking. I remember one of my favorite documentaries, “Dunánál” (By the Danube), in which a
reporter asked an old farmer in a small Hungarian village what he expected when the 1956 revolution began. He answered wisely, “What could I expect? When a mouse attacks a bear, what can the mouse expect?” The reporter was confused: “Then, why did you become the leader of the revolution in your village if you knew that you’d end up in prison after your defeat by the Russian army?” The calm and simple answer is representative of our whole culture: “Because I am a human being and not a worm.”

**Course schedule:**

1. Sunshine 2000, Directed by Istvan Szabo (Oscar prize winner) (2 hours)  
   Discussion of Sunshine
2. Csok, Anyu! (Love, Mother) 1986, Directed by Janos Rozza (2 hours)  
   Discussion of Love, Mother
3. Meseautó (Dream car) 2000, Directed by Barna Kabay and Katalin Petenyi (2 hours)  
   Discussion of Dream car
4. Torzók (Torsos) 2001, Directed by Arpad Sopsits (2 hours)  
   Discussion of Torsos
5. Valami Amerika (in movie theatre, the date will be given later)

**Assignments**

Final essay that could be either a review or an analysis (5 page paper)  
Final essay (70% of the grade)  
Participation in the discussions (30% of the grade)

**Recommended reading list**

Memory of Hungary 1944-1948 by Sandor Marai  
School at the frontier by Geza Ottlik  
One minute stories by Istvan Orkeny

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**IV. Contemporary Trends in the Hungarian Theatre /László Magács/**

- Contemporary Drama and Reality
  
  *Workshops I-V are based upon performances and rehearsals at the Merlin International Theatre  
  Details TBA with the Director of the theatre, László Magács.*

  The starting point is Zoltán Egressy's Blue, Blue, Blue. A play about circus artists, who are struggling to survive, and trying to cope with the new era. During the course the Merlin International Theatre opens its new dance production as a part of the Autumn festival, and the students will participate in the final week of rehearsals. They will have a chance to see theatre from backstage.

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**V. An overview of the Hungarian Photography /Attila Bálint/**

The course consists of four lectures and a field trip. The most important photographers with the biggest influence on Hungarian photography are discussed on the lectures. At the start of the presentation the students receive hand-outs and they are asked to pose questions to the lecturer anytime, they require more information. The discussion of the artists is focused on their work, (therefore there are about 40-50 pictures discussed whilst each occasion) and less based on biographical issues, although the important biographical facts are also presented.

It is required from the participants to acquire the ability of performing a simple photography analysis while the course. After participation they will be able to recognize the style of the different photographers discussed, some well-known pictures of them, and to distinguish the “Hungarian-style” photography school.

For grading the students knowledge it is also required from them to choose a photography from a discussed artist or to shoot one in a discussed style and to analyse it in an essay of maximum 2 A/4 pages.

The lectures are interacting end based on each other therefore they follow each other as listed below:

1. The beginning: André Kertész and Brassai  
2. László Moholy-Nagy - The photographer and the theoretician
III.: Rudolf Balogh and the “Hungarian Style” photographers. József Pécsi, Robert Capa

IV.: Socialist Realism and contemporary photography

V.: Field trip

Literature:

- Kincses, Károly – Koltra, Magdolna: Stefan Lorant; Magyar Fotográfiai Múzeum – Kecskemété, 1997
- Kincses, Károly – Koltra, Magdolna: Balogh Rudolf; Magyar Fotográfiai Múzeum – Kecskemét, 1998
- Korniss, Péter: Inventory; Officina Nova – Budapest, 1998
- Overy, Paul: De Stijl; Thames and Hudson – London, 1997
- Szilágyi, Gábor: A fotóművészet története; Képzőművészeti Alap Kiadóvállalata – Budapest, 1982
- Simon, Mihály: Öszehasonlító Magyar Fotótörténet; Magyar Fotográfiai Múzeum – Kecskemény, 2000
- Various authors: A 20. század fotóművészete; Taschen Verlag – Köln, 2002

VI. Hungarian Food and Wine /Veronika Schandl/

- Lecture 1 – The Beginnings
  - Early Turkish and Asian Influences
  - The Great Unknown
  - Renaissance Cuisine
  - The Turkish Occupation

In this lecture I intend to draw up the early traditions of Hungarian cuisine which had formed our cooking traditions. We will take a look at whether our forefathers had really softened their meat under the saddle, how King Matthias’ court had dined and what has changed during the 150 years of Turkish occupation.

- Lecture 2 – Baroque Cooking – German Influences
  - Great Baroque Households
  - 18th century Cookery Books
  - German Traditions
  - Budding Wine Culture

The second lecture would focus on the Baroque years of Hungarian cuisine through authentic recipes, cookery books, and descriptions of noble households and their eating habits, as well as taking a look at the formation of Hungarian wine regions.

- Lecture 3 – Country and Town – The 19th century and onwards
  - Changes of the 19th century
  - Budapest around 1900
  - Town coffee house culture
  - Rural cooking
  - Literature and food in the 20th century

In our last lecture wholly devoted to food we will take a look at the glorious years between 1800 and 1945, which brought about the formation of Hungarian cooking we know now, as well as the differences between rural and urban cuisine. We will discuss regional eating habits, and will take a look at the booming gastronomy of the capital in the early 1900s.
Lecture 4 – Wine – Past and Present
- The History of Hungarian Wine Culture
- Wine Regions
- What to Drink and How?
- An Introduction to ‘Wine Language’

This lecture we devote to wine, discussing the formation of Hungarian wine districts, their status nowadays, and their prospects in the future. We will also look at the various differences between them, and will peep into the complicated rules of wine drinking.

Lecture 5 – Field Trip – Wine Tasting in Buda Castle
During the last lecture we will get some practical knowledge about Hungarian wine culture, visiting a cellar in Buda castle and getting a taste of various wine sorts.

The Contemporary Culture in Hungary course provides students with an overview of the changing Hungarian Culture from the Breakout to the present time.

You will get detailed course discriptions, handouts, conditions of the fieldtrips, performances, visits to museums, interviews etc. directly from the lecturers of each block of classes (I-VI).

Your final grade will be based on attendance, careful and timely completion of all course requirements (readings, papers, essays), class discussion and general participation in class activities.

Each student will be evaluated at the end of the block of classes (I-VI). Final grades are based on the average of the partial grades.

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