

GESM 111: HOLOCAUST AND THE CREATIVE IMPULSE (4 units)

Fall 2016 – Tuesdays and Thursdays – 2:00-3:50p.m.

Location: MUS 203

Instructor: Nick Strimple

Office: KDC 241

Office Hours: Wednesdays from 3:30-5:30pm,
or by appointment (via Woody in MUS 416, phone (213) 821-5756)

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Course Description

Study of the creation of music, visual arts and literature by oppressed people during the Nazi Era (1933-1945), including post-war works produced by survivors in response to their captivity, with additional examples drawn from the Armenian Genocide, Japanese Prisoner of War camps, and other, more recent oppressions.

About the Class

The Arts were often vital to the lives of inmates in Nazi concentration camps and ghettos, from the establishment of camps in 1933 to the liberation of the last camps and ghettos in 1945. Sometimes inmates performed for their captors in order to survive; sometimes they performed secretly in order to give their lives some meaning; sometimes they created as a form of resistance or to maintain a record of their captivity. From war's end to the present the Arts have also been used by survivors and others as a way to deal with the experience. While manifestations of the creative impulse during times of duress can be found throughout history, the Holocaust perpetrated by the Nazis in the twentieth century is the first occurrence of this phenomenon to be well documented.

The purposes of this course are to trace the development of artistic activities in Jewish communities, Nazi concentration camps, and ghettos from 1933-1945, and to examine the continued performance in Germany during the Nazi period - usually under threat of imprisonment - of officially prohibited music (such as jazz); to evaluate the impact of these activities on inmates, survivors, and others; and to introduce this music, art and literature as well as more recent Holocaust-related works. Further, it intends to demonstrate that the Arts provide commonality to all people, not only in times of great duress and hardship, but at all times, everywhere. Art not only improves quality of life, but is, in fact, a necessary ingredient in the creation and maintenance of culture.

Learning Objectives

In this course you will

- develop a working knowledge of the Holocaust, other genocides and various forms of discrimination and intolerance (racial, gender, religious, political, etc.) as examined from the perspective of the creative impulse.
- increase your knowledge about the creative process, as exemplified by specific works studied and by your own creative work.
- deepen your appreciation of the connections between creative endeavors and concurrent political, religious and social conditions, and how these endeavors fulfill cultural needs.
- develop an understanding of the concept that the arts are vital to life.
- learn to articulate concepts that continue to utilize the creative process to improve the quality of life in the USA and around the world.

Course Format

This course takes place in regular class sessions, and involves lectures, in-class discussions, viewing of photos and film, listening to recordings (some of which were made in the camps and ghettos during the war) and interaction with survivors, second-generation survivors and others who are currently battling

various forms of discrimination and denial. Course readings and other materials will be used to foster in-class discussions and aid in the preparation of assignments.

Course Notes

MP3 files of required listening, PDF copies of lecture slides and other class information will be posted on Blackboard. No permission is given to reproduce or sell MP3 files, notes, tapes or copies of class material presented in any format in class or on the course website by the instructor or other participants.

Required Readings, Listening and Supplementary Materials

Reading:

Swing under the Nazis by Mike Zwerin (190 pages)
Singing for Survival by Gila Flam (189 pages)
Music in Terezin by Joza Karas (200 pages)
Playing for Time by Fania Fenelon (262 pages)
Music of Another World by Szymon Laks (130 pages)

Listening:

An MP3 file with the following tracks:

- 1-2. Blues and Charleston from Cinq Etudes de Jazz (1926) by Ervin Schulhoff
Ervin Schulhoff, piano
recorded c. 1928
3. Horst Wessel Lied
4. Buchenwald Lied (Buchenwald, 1938)
5. Dachaulied (1938) by Herbert Zipper
recorded 2000 (live performance at Music Judaica Festival, Prague)
6. Symphony No. 2 in c minor, "Resurrection" by Gustav Mahler; last section of Finale
7. Symphony No. 4, "Inextinguishable" by Carl Nielsen; Finale
8. "Die Gedanken sind Frei"
- 9 Bei mir bist du schein
recorded c. 1942 in Berlin by Charley and His Orchestra
10. Djangology (recorded 1943 in Brussels by Django Reinhardt)
11. The Man with the Big Cigar
recorded c. 1943 in Berlin by Charley and His Orchestra
12. Song of the boy left behind, by Henry Rosemarin (Bendzin, 1943)
performed by Henry Rosemarin (1993)
13. No More Raisens by David Beygelman (Lodz, 1943) performed by Gila Flam
14. 'S Brendt (Krakow) Mordecai Gebirtig (Krakow, 1936)
15. In Vilna, a New Decree (commentary by Ruth Rubin (Vilna, 1943)
16. Wladyslaw Szpilman - Piano Concertino (Warsaw, 1943)
17. Jeszua Hutner: Adon Olam (performed by the composer)
18. William Hilsley: Fantasia on a Provencal Christmas Carol (Kreuzburg, 1942)
19. Go Down Moses (Kreuzburg, c. 1942)
Geoffrey Lewis Navada, bass-baritone
Wm Hilsley, piano
20. Hans, Krasa - Tanec (Dance) (c. 1943)
21. Pavel Haas – Study for Strings
22. Gideon Klein – Piano Sonata, 3rd movement (1942)
23. Viktor Ullmann - Two Hebrew Folksongs (c. 1943)
Eliahu Hanavi
Anu Olim

24. Viktor Ullmann - Finale from *Der Kaiser von Atlantis*
25. Etude, Opus 10, No 3 by Frederic Chopin
26. Ani Ma'amin (commentary by Ruth Rubin)
27. Aleksander Kuliesewicz, *The Corpse Carrier's Tango*
28. Gustav Pik: *Haman's Song* (1943)
29. *A Child of Our Time* by Michael Tippett, final movement
30. Memorial to Lidice by Bohuslav Martinu
- 31-32. Eric Zeisl: *Requiem Ebraico* (1944-45) (final two sections)
33. *A Survivor from Warsaw*, by Arnold Schoenberg
34. Jan Hanuš: *Lost Paradise*, from *The Umbrellas of Picadilly* (1978)
35. Lazar Weiner: *Jews are Singing Ani Ma'min*
36. Max Helfman: *Blessed is the Match*

Additional materials will be distributed as we go along.

Description and Assessment of Assignments

Mid-term Exam: listening identification and essay questions, including analysis of visual art.
(10% of final grade)

Three papers based the following:

1. Continued research on one of the case studies.
2. An interview with a survivor who can shed light on the topic of Holocaust and the Creative Impulse.
3. A critical analysis of one of the required books.

These may be written in any order. No more than 5 pages each, double spaced, 12-point font, follow MLA style. Each paper receives two grades: one from grammar and style; one for content. Papers should be submitted via email directly to Scott Rieker, who grades for grammar, etc., at scott@scottrieker.com. (total 60% of final grade)

An original artistic work (musical composition, performance art, poetry, visual art, etc.), using the Holocaust, other genocides or discrimination of any kind as a frame of reference, that bears on human experience in the USA and countries around the world. (10% of final grade)

Final Exam: listening identification and essay questions, including analysis of visual art and an essay on why the study of the Holocaust and other genocides is relevant today
(10% of final grade)

Class participation (10% of final grade)

Criteria and Expectations

In the exams and papers, students should be able to lucidly discuss the issues raised in each topic, and reach solid conclusions, where appropriate, based on knowledge of the subject acquired through the required reading, material presented in class and, in the case of term papers, additional research. In regard to the listening requirement, students should be able to recognize any and all of the examples on the MP3 file. Students should also be able to identify and discuss any examples of visual art seen and discussed in class.

Because there is a significantly large listening component, there are no weekly reading assignments. Students must read each assignment by the class period indicated in order to take part in class discussion that day. Students will be tested on the required reading (listed above), the assigned listening, and material provided in the lectures. Specific lecture items that students should be careful to remember are listed in the Class Schedule ("Know").

Students are expected to attentively attend class, participate in class discussion, and successfully

fulfill its reading, listening, writing and testing requirements.
 The professor will give lectures that amplify the required reading and listening, provide additional information not contained in the required reading and listening, and direct the students' study so that they develop an informed and defensible view of the role, and value, of the creative process during times of duress.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Readings and Homework Due today	Deliverable/ Due Dates
Week 1			
23 Aug	<p>Introduction: examples of discrimination and intolerance in the USA: colonial mistreatment of Quakers; forced detainment of Chinese emigrants; institution of slavery; etc. Enslavement, imprisonment, duress and the creative process; Nazi racial theory; Nazi view of religious and political dissidents.</p> <p>Know: Moses Mendelssohn; Gotthold Lessing, Felix Mendelssohn-Barthold Richard Wagner, Arnold Schoenberg, Alice Herz Sommer, Stewart Houston Chamberlain.</p> <p>View film: <i>We Want the Light</i></p>		
25 Aug	<p>BACKGROUND: Musical activity in the first Concentration Camps, 1933-1938; Curtailment of Jewish (and other) art, literature and music in Germany, 1933-1941; <i>Jüdische Kulterbund</i> and officially sanctioned Jewish arts; <i>Entartete Kunst</i> and German artistic resistance to National Socialism.</p>	Listen to MP3 tracks 1-8 by 25 Aug	

	<p>CASE STUDY: Dr. Herbert Zipper</p> <p>Know: <i>Die Moorsoldaten</i>, Hanns Eisler, <i>Dachau Lied</i>, Herbert Zipper, Jura Soyfer, <i>Buchenwald Lied</i>, Fritz Loehner-Beda, Hermann Leopoldi. <i>Die Weisse Ros</i>, <i>Die Gedanken sind Frei</i>, "Judische Kulterbund," Josef Goebbels, Rabbi Leo Beck, Kurt Singer; "Nathan the Wise" (Gotthold Lessing), <i>The Decameron</i> (Giovanni Boccaccio), "Resurrection" Symphony (Gustav Mahler), "Inextinguishable" Symphony (Carl Nielsen), Charlotte Solomon Nuremberg Laws, Degenerate Art (<i>Entartete Kunst</i>); Hanns Eisler, Bertold Brecht, Kurt Weill, Erwin Schulhoff, Arnold Schoenberg, Ernst Krenek, Eric Zeisl, Wilhelm Furtwängler, Paul Hindemith, Lion Feuchtwanger; Lion Feuchtwanger, Thomas Mann; Gustav Klimpt, Wassily Kandinsky, Paul Klee, Max Beckmann; Gottfried von Einem (and his mother), Boris Blacher.</p>		
<p>Week 2 30 Aug</p>	<p>BACKGROUND: Introduction to Kristalnacht; view film <i>Days that Shook the World</i></p> <p>CASE STUDY: Rolf Gompertz Discussion with survivor Rolf</p>		

1 Sept	<p>Gompertz.</p> <p>Meet at Doheny Library Special Collections for tour of materials relating to Hanns Eisler and Lion Feuchtwanger.</p> <p>BACKGROUND: Introduction to the Nazi attitude towards jazz.</p> <p>(Note length of next class)</p>		
<p>Week 3 6 Sept</p> <p>8 Sept</p>	<p>The Nazis and Jazz: View film <i>Swing Kids</i> (Class will go 5 minutes over today)</p> <p>11 Sept. CASE STUDY: Django Reinhardt</p> <p>Know: Django Reinhardt, Martin Roman, Dietrich Schulz-Koehn</p>	<p>Listen to Tracks 9-11 by 8 Sept Read <i>Swing Under the Nazis</i> By 8 Sept</p>	
<p>Week 4 13 Sept</p> <p>15 Sept</p>	<p>The Nazis and Jazz: View <i>Propaganda Swing</i></p> <p>Know: Fritz (Freddie) Brocksieper; Wolf Mittler.</p> <p>BACKGROUND: the Eastern ghettos, 1939-44. Musical ensembles; new Yiddish songs; partisan songs; Drawings and Diaries; controversies over the arts</p> <p>Know: Mordechai Gebirtig, Henry Rosemarin, David Beygelman, Isaiah</p>	<p>Listen to Tracks 12-14 by 15 Sept Read <i>Singing for Survival</i> by 15 S</p>	

29 Sept	Swedish YMCA, Swedish Radio: "From Behind Barbed Wire" CASE STUDY: William Hilsley	Listen: to Tracks 18-19 by 29 Sept	
Week 7 4 Oct 8 Oct	ROSH HASHANAH (SECOND DAY) – CLASS DOES NOT MEET		MID-TERM EXAM
Week 8 11 Oct 13 October	BACKGROUND: Terezín, 1941-44: Establishment of cultural activities; new compositions; painting and literature; influence of children. Know: Raphael Schaechter, Gideon Klein, Pavel Haas, Petr Kien, Karel Swenk, Arnošt Lustig, Gabrielle Siltón, "Vedem," Friedl Dicker-Brandeis, Eli Leskley, Joza Karas, Martin Roman, "Ghetto Swingers," Franta (Francis) Maier, Dascha Lewin, Karel Ancerl, Alice Herz Sommer, Edita Krausova (Edith Krauss), Egon Ledec CASE STUDIES: Viktor Ullmann and Friedl Dicker-Brandeis	Read <i>Music in Terezin, 1941-44</i> By 14 Oct Listen to Tracks 20-24 by 14 Oct	

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<p>3 Nov</p>	<p>literature and art outside of Continental Europe, 1938-45</p> <p>Know: Michael Tippett: "A Child of Our Time," Bohuslav Martinů: "Memorial to Lidice," Eric Zeisl: "Requiem Ebraico," Paul Hindemith: "When Lilacs Last in the Dooryard Bloom'd," American Yiddish Theater, German Propaganda Radio, Swedish Radio.</p> <p>CASE STUDY: Eric Zeisl Discussion with Randol Schoenberg</p>		
<p>Week 12 8 Nov</p> <p>10 Nov</p>	<p>CASE STUDY: Hanna Bloch Kohner</p> <p>View <i>This Is Your Life</i> video discussion with Julie Boch Kohner</p> <p>BACKGROUND: Holocaust and other genocide-related music, literature and art since 1945</p> <p>Know: Arnold Schoenberg "A Survivor from Warsaw," Max Helfman, "Die Naye Hagode." Gottfried von Einem, Boris Blacher, Karl Amadeus Hartmann, Leon Levitch, Petr Eben, Franz Waxman, Kryzstof Penderecki, Henryk Gorecki, Hans Werner Henze, Johannes Rihm, Sophia Gubaidulina, Dmitri Shostakovich, Jan Hanuš and Jaroslav Seifert, Steve Reich, Ronald Senator, David</p>		

	Cutler, Shony Alex Braun, Karel Stojka, Paul Celan, Mikloš Radnoti, Elie Wiesel, Primo Levi, Arnošt Lustig, Gabrielle Sifton, Neli Sachs, Samuel Adler: "Show an Affirming Flame," John Adams: "On the Transmigration of Souls"		
Week 13 15 Nov 17 Nov	<p>Discussion with survivor Yetta Kane</p> <p>View documentary film <i>Screamers</i> about the Armenian Genocide and the efforts of System of a Down to end Turkish denial.</p> <p>Discussion of genocide in Cambodia, Uganda, Darfur and other places.</p> <p>Discussion: How is study of the Holocaust and other genocides relevant to contemporary American life?</p>	Listen: MP3, Tracks 28-35	
Week 14 22 Nov 24 Nov	<p>Discussion of Holocaust-related feature films</p> <p>THANKSGIVING HOLIDAY – Class does not meet</p>		<p>Third term paper due 22 Nov Submit directly to Scott Rieker at <scott@scottrieker.com></p>
Week 15 29 Nov 1 Dec	<p>Presentation of original works in class</p> <p>Review</p>		
FINAL 8 Dec (Thursday)	Listening identification Matching, Short answer		

2-4pm Location TBA	Essays		
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Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/departement/departement-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

