

GERMAN EXILES IN CALIFORNIA

MUHL 588, SPRING 2017
M 12:00 PM – 1:50 PM
2.0 UNITS, TMC G156

Prof. Sean Nye

Email: seannye@usc.edu

Office Hours: Wednesday, 4-5 p.m., and Thursday, 3-5 p.m.

Description: During the 1930s and 1940s, a considerable number of German-speaking exiles fleeing the political oppression, anti-Semitism, and aggressive expansion of the Third Reich settled in Los Angeles. Upon their arrival, they met an already sizable community of émigrés in L.A. whose status, on account of the catastrophe in Europe, became in various respects one of exile. This larger history of L.A. emigration and the status of exile, between the 1920s and 1950s, will be the focus of this course.

The exile encounter with California resulted in diverse reactions, which had profound effects on musical culture for both California and Europe. Major composers and conductors, including Arnold Schoenberg, Hanns Eisler, and Bruno Walter, were based here. Stars such as Marlene Dietrich lived and worked in Hollywood. Theodor W. Adorno, one of the foremost critical theorists and philosophers of music of the twentieth century, spent approximately ten years in Los Angeles. Novelists with profound interests in music, including Thomas Mann and Lion Feuchtwanger, also resided here. These are but some examples of the diverse intersection of music and exile in California.

Through these encounters, we will explore multiple cultural developments and questions that emerge from this period: how were the German exiles transformed by their encounters with Los Angeles? How was Los Angeles itself transformed by the settling of German exiles in the area? Finally, how was modern musical culture, more broadly, transformed by this history? In the spirit of the diverse experiences of the exiles, this course will explore a number of disciplines at the intersection of exile studies: musicology, cultural studies, media studies, and German studies, among others.

Objectives over the next 15 weeks:

- [1] develop a critical understanding of exile studies and the history of California
- [2] research the historical interactions of exile communities and Los Angeles
- [3] address how exile studies informs modern understandings of music, culture, and politics
- [4] debate and discuss critical theories of music, technology, and propaganda, both with respect to the United States and Europe

Required Texts:

Lion Feuchtwanger, *The Oppermanns*

Recommended Texts:

Ehrhard Bahr, *Weimar on the Pacific: German Exile Culture in Los Angeles and the Crisis of Modernism* (full text is available in the USC Online Library)

Additional Resources:

USC and Exile Studies Resources:

Feuchtwanger Memorial Library: <http://libguides.usc.edu/feuchtwanger>

Exiles in Southern California guide: <http://libguides.usc.edu/c.php?g=235057&p=1560041>

Assessment and Assignments:

Course Assessment (i.e., Grading):

Letter Grades:

A - Achievement that is excellent relative to the level necessary to meet requirements.

B - Achievement that is good relative to the level necessary to meet requirements.

C - Achievement that meets the course requirements in every respect.

D - Achievement worthy of credit even though it fails to meet course requirements.

F - Represents failure (or no credit) and signifies that the work was either (1) completed at a level of achievement that is not worthy of credit or (2) was not completed.

Course participation (30%): Music examples and/or course readings will be assigned each week, along with film viewings (available in the Music Library). Students are expected to come prepared each week and to bring necessary materials to class; consistent participation in discussion is expected. Short reading responses and in-class responses will also be part of the participation grade.

Two essays (35%/35%): Participants in “German Exiles in California” will complete two essays (7-9 pages) over the course of the semester. Modern Language Association (MLA) style should be used for formatting. The essays are intended to provide an opportunity for students to prepare for a presentation at an academic conference or to engage issues related to graduate research. Essay options will be discussed in class.

For MLA style, see:

<http://libguides.usc.edu/c.php?g=234918&p=1559110>

See also the site on MLA style offered by Purdue University:

<https://owl.english.purdue.edu/owl/resource/747/01/>

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/files/2015/08/SCampus-2015-16.pdf>. 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/department/department-public-safety/online-forms/contact-us>. This is important for the safety of the 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.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) ability@usc.edu.

Week One	Introduction: Exile Studies and California
January 9	<p>Alex Ross, "The Frankfurt School Knew Trump was Coming," <i>The New Yorker</i>, December 5, 2016</p> <p>Matt Hamilton, "Germany buys Thomas Mann's former Pacific Palisades Home, averting demolition," <i>Los Angeles Times</i>, November 21, 2016</p> <p>Jochen Kürten, "'Farewell to Europe' looks back on the life of exiled writer Stefan Zweig," <i>dw.com</i>, May 30, 2016</p> <p>Hank Stuever, "Better-than-ever 'Transparent' transitions into a study of American Jewish-ness," <i>Washington Post</i>, September 22, 2016</p>
Week Two	<i>Martin Luther King, Jr. Day</i>
January 16	NO CLASS
Week Three	Lion Feuchtwanger 1 (meeting in the Feuchtwanger Memorial Library)
January 23	<i>The Oppermanns</i> (1934), Books 1 and 2 (1-243)
Week Four	Lion Feuchtwanger 2 (meeting in the Feuchtwanger Memorial Library)
January 30	<i>The Oppermanns</i> (1934), Book 3 (245-406)
Week Five	Los Angeles, Hollywood, and Exile
February 6	<p>Gerd Gemünden, Introduction to <i>Continental Strangers: German Exile Cinema, 1933-51</i> (1-18)</p> <p>Alex Ross, "Death Fugue: Music in Hitler's Germany" in <i>The Rest is Noise: Listening to the Twentieth Century</i> (333-70)</p> <p><u>Film viewing: <i>Casablanca</i> (1942)</u></p>
Week Six	Exile Theory and Los Angeles
February 13	<p>Ehrhard Bahr, "Introduction" and "The Dialectic of Modernism" (1-55)</p> <p>Mike Davis, <i>City of Quartz: Excavating the Future of Los Angeles</i> (selections)</p>
Week Seven	<i>Presidents' Day</i>
February 20	NO CLASS
Week Eight	Hollywood and film noir: Brecht, Lang, and Eisler
February 27	Ehrhard Bahr, "Epic Theater versus Film Noir: Bertolt Brecht and Fritz Lang's Anti-Nazi Film <i>Hangmen Also Die</i> " (129-47)

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	<p>Ehrhard Bahr, “The Political Battleground of Exile Modernism: The Council for a Democratic Germany” (223-41) Adorno and Eisler, <i>Composing for the Films</i> (selections)</p> <p><u>Film viewing: <i>Hangmen Also Die!</i> (1943)</u></p>
Week Nine	Eisler and Brecht: <i>Hollywood Songbook</i>
March 6	<p>Ehrhard Bahr, “Bertolt Brecht’s California Poetry: Mimesis or Modernism?” (79-104)</p> <p>Essay 1: DUE March 9 (by 7 p.m.)</p>
Week Ten	<i>Spring Break</i>
March 13	NO CLASS
Week Eleven	Thomas Mann: Music and Exile
March 20	<p>Thomas Mann, <i>Doctor Faustus: The Life of the German Composer Adrian Leverkühn as Told by a Friend</i>, John E. Woods translation (1-52) Ehrhard Bahr, “Evil Germany versus Good Germany: Thomas Mann’s <i>Doctor Faustus</i>” (242-53)</p>
Week Twelve	Theodor W. Adorno and Aesthetic Theory
March 27	<p>Theodor W. Adorno and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception” (94-136) Ehrhard Bahr, “Art and Its Resistance to Society: Theodor W. Adorno’s Aesthetic Theory” (56-78)</p>
Week Thirteen	Arnold Schoenberg and Exile
April 3	<p>Reinhold Brinkmann, “Reading a Letter” in <i>Driven into Paradise</i> (3-20) Ehrhard Bahr, “A ‘True Modernist’: Arnold Schoenberg” (265-88)</p>
Week Fourteen	Returns, 1940s and 1950s: Frankfurt and Berlin
April 10	<p>Ehrhard Bahr, “Conclusion: The Weimar Legacy of Los Angeles” (289-300) Theodor W. Adorno, “On the Question: ‘What is German?’” in <i>Critical Models</i> (205-14)</p> <p><u>Film viewing: <i>A Foreign Affair</i> (1948)</u></p>
Week Fifteen	Expats, Émigrés, and Refugees: Echoes in the Present 1
April 17	<p>Christopher Isherwood, <i>Christopher and His Kind</i> (selections)</p>

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	<p>Simon Reynolds, "Just Another Hero: Bowie's Berlin," in <i>Shock and Awe: Glam Rock and Its Legacy</i> (541-71)</p> <p><u>Film viewing: <i>Cabaret</i> (1972)</u></p>
Week 16	Expats, Émigrés, and Refugees: Echoes in the Present 2
April 24	<p>Edward Said, "Reflections On Exile" (1984) in <i>Altogether Elsewhere: Writers on Exile</i>, ed. Marc Robinson (137-49)</p> <p>Luis-Manuel Garcia, "At Home, I'm a Tourist: Musical Migration and Affective Citizenship in Berlin" (121-34)</p> <p><u>Film viewing: <i>Stefan Zweig: Farewell to Europe</i> (2015)</u></p> <p>Essay 2: DUE May 2 (by 7 p.m.)</p>

Course Calendar: Overview

January	
9	Introduction
16	NO CLASS <i>Martin Luther King, Jr. Day</i>
23	Feuchtwanger 1
30	Feuchtwanger 2
February	
6	Los Angeles, Hollywood, and exile
13	Exile Theory and Los Angeles
20	NO CLASS <i>Presidents' Day</i>
27	Hollywood and film noir: Brecht, Lang, and Eisler
March	
6	Eisler and Brecht: <i>Hollywood Songbook</i> ESSAY 1 DUE (March 9)
13	NO CLASS Spring Break
20	Thomas Mann: Music and Exile
27	Adorno and Aesthetic Theory
April	
3	Arnold Schoenberg and Exile
10	Returns, 1940s and 1950s: Frankfurt and Berlin
17	Expats, Émigrés, and Refugees 1
24	Expats, Émigrés, and Refugees 2
May	
Finals week	ESSAY 2 DUE (May 2)