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

**Fall 2019 – Tuesdays and Thursdays – 2:00-3:50p.m.**

**Location:** MUS 303

**Instructor: Nick Strimple**

**Office:** MUS 416

**Office Hours:** Wednesdays from 2:00-4:00 pm (except 23 October and

 27 November), or by appointment via

 Woody Gatewood, at woody.gatewood@usc.edu

 phone: (213) 821-5756

**Contact Info:** <strimple@usc.edu / (213) 821-5756

**Important Dates**

12 September - 1st Quiz

17 September – First paper due

10 October - Midterm exam

15 October - Second paper due

17 October - Fall recess

31 October - Ten-week quiz

12 November - Third paper due

28 November - Thanksgiving Holiday

3 December - Class presentations

12 December - Final exam

**Course Description**

Study of the creation of music and other performing arts, 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:

 *An Interupted Life and* *Letters from Westerbork*

by Etty Hillesum 3 Oct.

*Singing for Survival* by Gila Flam (189 pages) 24 Sept.

 *Music in Terezin* by Joza Karas (200 pages) 29 Oct

*Playing for Time* by Fania Fenelon (262 pages) 12 Nov.

 *Music of Another World* by Szymon Laks (130 pages) 12 Nov.

 Course Reader

Listening:

 An MP3 file is on Blackboard 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 Iudaica 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

The following Required Listening can be accessed online through the USC Music Library portal:

1.“To the Fighter in the Concentration Camp” (from *Deutsche Sinfonie*, Opus 50)

2. String Quartet No. 2 by Alexander Borodin

Additional materials may be distributed as we go along.

**Description and Assessment of Assignments**

 Class participation (10% 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)

Three papers (No more than 5 pages each, double spaced, 12-point font, MLA style) (30% of final grade) based the following:

1. Continued research on one of the case studies. The paper

should present a case as to whether or not the person is worthy of study and whether or not his/her Holocaust-related activities

were positive. Do not be afraid of controversy!

 Dr. Herbert Zipper

Django Reinhardt

 Ladislav Szpilmann

Chaim Rumkowski

Yankele Hirshkovitz

Janus Korczak

Etty Hillesum

Camilla Spira

William Hilsley

Kurt Gerron

Perla Ovitz

Alma Rose

Ralph Edwards

Hannah Bloch Kohner

 2. An interview with a survivor who can shed light on the topic of

Holocaust and the Creative Impulse. Transcribe the interview,

word for word. Turn it in with a 1-2page personal commentary describing what the interview meant to you personally. Two or three students may interview the same survivor together and use the same transcription. This paper does not have to follow MLA Stylesheet.

1. A critical analysis of one of the required books.

 These may be written in any order, but IT IS STRONGLY SUGGESTED

 That you conduct the interview either first or second.

Papers are due by the beginning of class on the due date and must be submitted as a Word.doc to Dr. Strimple’s graduate assistant, Daniel Gee at <dgee@usc.edu>

Week Four Quiz: matching and short answer questions (10% of final grade).

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

Week Ten Quiz: matching and short answer questions (10 % of final grade).

Final Exam: Matching questions, short answer questions, 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 (20% of final grade). THE FINAL EXAM IS CUMULATIVE.

4-point grading scale:

4.00 (90 and above) = A

3.70-3.99 (87-89) = A-

3.50-3.69 (85-86) = B+

3.00-3.49 (80-84) = B

and so on.

 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 especially 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 – WEEKLY BREAKDOWN**

**WEEK 1:**

27 August Introduction

View: *We Want the Light*

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.

Read: Course Reader, pages 1-45

Know:

Moses Mendelssohn; Gotthold Lessing, Otto von Bismarck; Johann Sebastian Bach; *Passion According to St. John*; *Passion According to St. Matthew*; Felix Mendelssohn-Bartholdy; Richard Wagner; Arnold Schoenberg; Anita Lasker-Wallfisch; Alice Herz Sommer.

CASE STUDY: Alice Herz Sommer

29 August Germany: January 1933 – November 1938

Musical activity in the first Concentration Camps, 1933-1938;

Curtailment of Jewish (and other) art, literature and music in Germany, 1933-1941; *Judische Kulterbund* and officially sanctioned Jewish arts; German Expressionism; *Entartete Kunst* and German artistic resistance to National Socialism

Read: Course Reader, pages 46-108

Know:

Horst Wessel; *Horst Wessel Lied*; *Die Moorsoldaten*; Hanns Eisler*; Dachau Lied*; Herbert Zipper; Jura Soyfer; *Buchenwald Lied*; Fritz Loehner-Beda; Hermann Leopoldi; *Die Weisse Ros; Die Gedanken sind Frei.*

 Josef Goebbels, Rabbi Leo Beck, Kurt Singer; *Judische Kulterbund*; “Nathan the Wise” (Gotthold Lessing), *The Decameron* (Giovanni Boccaccio), “Resurrection” Symphony (Gustav Mahler), “Inextinguishable” Symphony (Carl Nielsen), *Leben oder Theater*; Charlotte Solomon.

“Night of the Long Knives”; Nuremberg Laws; Degenerate Art (*Entartete Kunst*); Hanns Eisler, Bertold Brecht, Kurt Weill, Erwin Schulhoff, Arnold Schoenberg, Ernst Krenek, Eric Zeisl, Wilhelm Furtwängler, Paul Hindemith, Lion Feuchtwanger; Thomas Mann; Gustav Klimpt; Wassily Kandinsky; Paul Klee; Max Beckmann; Gottfried von Einem (and his mother, the Baroness von Einem), Boris Blacher.

CASE STUDY: Dr. Herbert Zipper

**WEEK 2**

3 September *Kristalnacht*

View: *Days that Changed the World*

Presentation by Rolf Gompertz

Know:

*Kristalnacht* (or, “Night of Broken Glass”); Rolf Gompertz; Martin Niemoeller; Dietrich Bonhoeffer

**Please note length of next class!**

5 September The Nazi attitude towards Jazz

View: *Swing Kids*. Please note that class will go to 3:55 today!

Read: Course Reader, pages 116-169

Know:

Django Reinhardt; Artie Shaw; Benny Goodman; Swing Kids; Duke Ellington; “It Don’t Mean a Thing If It Ain’t Got That Swing”; “Bei mir bist du schoen”.

**WEEK 3**

10 September Jazz continued

View *Propaganda Swing*

 (please be aware that this film contains offensive and inappropriate language!)

Know:

Dietrich Schultz-Koehn (Dr. Jazz); Martin Roman; Fritz Brocksieper; Wolf Mittler; the Delphi Dance Hall; “Charley and His Orchestra”; Lutz Templien; Charley Swedler.

CASE STUDY: Django Reinhardt

12 September **1ST QUIZ**

**WEEK 4**

17 September **First Paper Due**

Introduction to the Eastern Ghettos

Read: Course Reader, page 179, 190

19 September Eastern Ghettos

Discussion of *Singing for Survival* by Gila Flam and Case Studies

Discussion of different situations in different ghettos: Lodz, Kovno, Vilna, Warsaw, Bendzin

Know:

Abraham Goldfaden; *Raisins and Almonds*; David Beygelman; Itzak Schpigl; *No More Raisins, No More* *Almonds*; Kovno Police Orchestra; “You shouldn’t dance in a graveyard!”; *The Pianist*; Ladislav Szpilmann; Chaim Rumkowski; Yankele Hershkovitz; Janus Korczak; Rabbi/Cantor David Kane; Henry Rosmarin

CASE STUDIES: Ladislav Szpilmann; Chaim Rumkowski; Yankele Hirshkovitz; Janus Korczak.

**WEEK 5**

24 September Class visits Doheny Library Special Collections Room (2nd floor)

Presentation by Michaela Uhlmann and other librarians.

View materials of Lion Feuchtwanger and Hanns Eisler.

Introduction to the Nazi attitude towards jazz.

Know:

Bertold Brecht; Hanns Eisler; “To the Fighter in the Concentration Camp” (from *Deutsche Sinfonie*, Opus 50); Lion Feuchtwanger*; Jud Suss*.

26 September Further Discussion of the Eastern Ghettos

**WEEK 6**

1 October 2ND DAY OF ROSH HASHANAH – CLASS DOES NOT MEET

3 October Western Transit Camps

Discussion of the problem of identifying Jews in Western Europe; Jews in hiding;

Establishment of transit camps (including Theresienstadt)

Read: Course Reader, pages 109-115

Discussion of *An Interupted Life and Letters from Westerbork* by Etty Hillesum

Know:

Westerbork; Etty Hillesum; Drancy; Gurs; Jeszua Hutner; String Quartet No. 2 by Alexander Borodin; Jiri Weil; *Mendelssohn is on the Roof*; Leo Kok; Camilla Spira; Kurt Gerron.

CASE STUDIES: Etty Hillesum; Camilla Spira

**WEEK 7**

8 October Civilian Internment camps: Tost; Kreuzburg

 **Class meets only from 2 to 3 because if Kol Nidre**

Know: William Hilsley; Tost, Kreuzburg.

CASE STUDY: William Hilsley

10 October **MIDTERM EXAM**

**WEEK 8**

15 October **Second Paper Due**

Introduction to Theresienstadt

Read: Course Reader, pages 180-189

17 October **FALL RECESS – CLASS DOES NOT MEET**

**WEEK 9**

22 October Jumping Ahead! – The Armenian Genocide

View: *Screamers*

24 October Theresienstadt

View *Prisoner of Paradise*

(Please be aware that this film contains offensive and inappropriate language!)

Know: Kurt Gerron; Tommy Mandl; Coco Schumann; Kommandant Rahm; Irena Dodolova; Camilla Spira.

CASE STUDIES: Kurt Gerron

**WEEK 10**

29 October Further Discussion of Theresienstadt

Music, Literature, Visual Art

Discuss: *Music in Terezin* by Joza Karas

Know: Raphael Schaechter, Gideon Klein, Pavel Haas, Hans Krasa, Viktor Ullmann,

 Karel Berman, Mendelssohn’s *Elijah*, Verdi’s *Requiem*, Krasa’s *Brundibar*,

 Ullmann’s *Der Kaiser von Atlantis*, Alice Herz Sommer, Friedl

 Dicker- Brandeis.

CASE STUDIES: Pavel Haas; Friedl Dicker-Brandeis

31 October **TEN WEEK QUIZ**

**WEEK 11**

5 November Introduction to the Death Camps

View: *Standing Tall in Auschwitz*

Know: Dr. Mengele; the Ovitz family; Perla Ovitz.

CASE STUDY: Perla Ovitz

7 November Death Camps

View *Bach in Auschwitz*

Know: Pay careful attention to the attitudes toward Alma Rose as discussed by the people in the film; Anita Lasker-Wallfisch; Eva Steiner Adam; Helene Scheps; Margot Anzenbacher Vetrovcova; Regina (Rivka) Kupferberg; Violette Jacquet Silberstein (Violet Ford); Yvette Assael Lennon; Zofia Cykowiak; Helena Dunicz-Niwinska; Doris (d. Nov. 1943); Maria Kroner (d. Aug. 1943); Masza (d. Dec. 1943)

**WEEK 12**

12 November **Third Paper Due**

Forced Labor and Death Camps

Discuss*: Standing Tall in Auschwitz; Bach in Auschwitz; Playing for Time* by Fania Fenelon and *Music of Another World* by Symon Laks

Read: Course Reader, pages 170-178, 191-200

Know: Alma Rose; Fania Fenelon; Szymon Laks; Aleksander Kuliesiewitz; *Tzen Brider*; Auschwitz-Birkenau; Sachsenhausen; Ravensbruck;

CASE STUDIES: Alma Rose; Irma Grese

14 November The Holocaust in Film and Television

**WEEK 13**

19 November “This is Your Life”

Discussion with Julie Kohner

Know: Ralph Edwards; *This is Your Life*; Hannah Bloch Kohner; *Truth or Consequences*

CASE STUDIES: Hannah Bloch Kohner

21 November Discussion of commemorative musical works composed during the war; discussion of post-war commemorative works.

Read: Course Reader, pages 201-212

**WEEK 14**

26 November

Further discussion of commemorative works; discussion of post-war literature, visual art and cinema. Discussion of other genocides

28 November **THANKSGIVING HOLIDAY**

**WEEK 15**

3 December **CLASS PRESENTATIONS**

Further discussion of other genocides

5 December REVIEW

12 December, 2-4pm **FINAL EXAM**

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.-5:00p.m., Monday through Friday.

The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>

Statement on Disruptive Behavior

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students’ ability to learn and an instructor’s ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.