

## Golden Opportunities: Immigration and the Arts in Southern California, 1900-1950

Instructor: Dr. Susan Key

Spring 2019

Tuesday / Thursday 8:30 – 9:45

DeMille Hall 146

Honors 313

*Prerequisite: acceptance into the University Honors Program, or consent of instructor.*

3 credits

### Catalog Description

Artists and intellectuals converged on southern California from all directions in the first half of the 20<sup>th</sup> century. Initially drawn by the landscape, the climate, and the promise of economic opportunity, and soon joined by refugees from oppression and war in Europe, they discovered a human landscape already rich with social and ethnic diversity. The resulting convergence of personalities and perspectives shaped an environment of cultural innovation, replete with challenges to received notions about modernity vs. tradition and elitism vs. populism. By midcentury, many of the immigrants had left, but their legacy still resonates today. This course will consider those who were here, those who came, and how their interactions changed the world.

### General Education Learning Outcomes

GE7SI: Students explore processes by which human beings develop social and/ or historical perspectives.

GE7WI: Provides students an intensive course in academic writing at the first-year or intermediate level according to demonstrated competence, with attention to media-based composing and delivery.

### Honors Program Learning Outcomes

Upon completing a course in the University Honors Program students will have:

- a. Obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives;
- b. Sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood);
- c. Understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world;
- d. Developed effective communication skills, specifically in the areas of written and oral exposition and analysis.

### Course Learning Outcomes

Upon completion of this course, students will have:

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- a. Understood the influence of immigration on the development of California culture
- b. Explored the way contact with new cultures has shaped the styles of disparate artists
- c. Explored the experience of Nazi exiles and their impact on American culture
- d. Understood how social dialogue is carried out through the arts
- e. Engaged in research, writing, and design of a web-based tool for analyzing and articulating the relationships and cultural products explored in the course

### Instructional strategies

This course will consist primarily of seminar-style discussions based on material drawn from books, essays, music, visual arts, maps, radio archives, and online material. Each student will be asked to prepare discussion questions and lead one class discussion using appropriate technology. Emphasis will also be placed on the development of listening and visual thinking strategies through various listening exercises, both group and individual. Certain topics will be introduced by mini-lectures; guest lecturers and performers will give special presentations.

### Course Requirements

1. *Class attendance* is required. If you miss a class, you will need to make up the in-class writing and / or listening assignments within 3 days unless you are given an extension by the instructor.
2. *Class participation* is essential to the nature of the discussions and listening assignments in this interdisciplinary class. In addition to discussion of the reading assignments, many classes will include a written listening exercise that will form the basis of discussion about the music. Each student will be asked to lead one class discussion.
3. *Weekly responses*: You will submit short (350 – 600 word) essays each week in response to the reading and listening. These are due by 5:00 on the day *before* class.
4. *Midterm project*: During the two weeks before spring break, the class will develop an online cultural map of southern California. Each student will be assigned a cultural category to research outside of class on his / her own. Then together you will create a multi-media online “cultural tour” of the era featuring your research and animated by archival images. We will allow class time to discuss the design of this map; however, most of the work will be completed outside of class.
5. *Final exam*: A final essay exam will ask you to synthesize your knowledge.

### Methods of Evaluation

Attendance: You are expected to attend all classes unless you have permission from the instructor or a doctor’s note. Missing 3 classes or more will result in a 5% deduction from your final grade)

25%	Class participation, discussion leading, and response to in-class listening exercises
25%	Weekly response writings
25%	Midterm project
25%	Final exam

Grades will be assigned as follows:

A+ = 100-96; A = 95-93; A- = 92-90  
 B+ = 89-87; B = 86-83; B- = 82-90

C+ = 79-77; C = 76-73; C- = 72-70  
D+ = 69-67; C = 66-63; D- = 62-60  
F = 59 and below

### Chapman University Academic Integrity Policy

Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated anywhere in the university.

### Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. The University, through the Center for Academic Success, will work with the appropriate faculty member who is asked to provide the accommodations for a student in determining what accommodations are suitable based on the documentation and the individual student needs. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

### Chapman University Diversity Policy

Chapman University is committed to fostering learning and working environments that encourage and embrace diversity, multiple perspectives, and the free exchange of ideas as important measures to advance educational and social benefits. Our commitment and affirmation are rooted in our traditions of peace and social justice and our mission of producing ethical and responsible global citizens. The term diversity implies a respect for all and an understanding of individual differences in age, class, disability, ethnicity, gender, language, national origin, race, religion, sexual orientation, and socioeconomic status.

### Course Description and Schedule

Artists and intellectuals converged on southern California from all directions in the first half of the 20<sup>th</sup> century. Initially drawn by the landscape, the climate, and the promise of economic opportunity, and soon joined by refugees from oppression and war in Europe, they discovered a human landscape already rich with social and ethnic diversity. The resulting convergence of personalities and perspectives shaped an environment of cultural innovation, replete with challenges to received notions about modernity vs. tradition and elitism vs. populism. By midcentury, many of the immigrants had left, but their legacy still resonates today. This course will consider those who were here, those who came, and how their interactions changed the world.

Each week we will read relatively brief secondary sources that establish the context and primary questions raised by the artistic works. Our class discussions will consider representative works of music, visual art, and film. A collaborative map project will illuminate the geography of this cultural phenomenon. We will also take advantage of the resources in Chapman's Hilbert Museum of American Art.

Week	Day	Topic	Assignments
<b>The Artists' Paradise</b>			
1	Tuesday 1/29	Welcome!	
	Thursday 1/31	Marketing and Mythologizing	<a href="#">“Charles Lummis: Reimagining the American West”</a> (KCET documentary) <a href="#">Charles Lummis recordings</a> “Adios Amores” and “Laura” Week 1 response (due 5:00 Wednesday)
2	Tuesday 2/5	From the East: Mysticism and Modernism: Music	Grace Ellery Channing, <a href="#">“Italy and ‘Our Italy’”</a> ( <i>Out West</i> , 1899) Chas. F. Lummis, <a href="#">“The Artist’s Paradise”</a> ( <i>Out West</i> , June 1908) Arthur Farwell, “Dawn” (1902) Charles Wakefield Cadman, “From the Land of Sky-Blue Water” (1909); “At Dawning” (1906)
	Thursday 2/7		<b><i>meet in library -Special Collections</i></b> <a href="#">“Some Basic Concepts of Theosophy”</a> Week 2 response (due 5:00 Wednesday)
3	Tuesday 2/12		Hadley Meares, <a href="#">The Creation of Beachwood Canyon's Theosophist "Dreamland"</a> Henry Cowell, “Tides of Manaunaun” (c. 1912)
	Thursday 2/14		Dane Rudhyar, <a href="#">“Art as a Release of Power”</a> Dane Rudhyar, “Tetragram #1 (The Quest)” 1930 Week 3 response (due 5:00 Wednesday)
4	Tuesday 2/19	Mysticism and Modernism: Early Film	“White Magic” in Justine Brown, <i>Hollywood Utopia</i> <a href="#">Ramona</a> (D.W. Griffith, 1910)
	Thursday 2/21		Selected silent film clips Dudley Murphy, <i>The Soul of the Cypress</i> Week 4 response (due 5:00 Wednesday)

5	Tuesday 2/26	Mysticism and Modernism: Visual Art	Susan Anderson, “Dream and Perspective: American Scene Painting in Southern California” in <i>American Scene Painting: California, 1930s and 1940s</i>  California Scene Museum of Art: <a href="http://www.cascenemuseum.org/index.html">http://www.cascenemuseum.org/index.html</a>
	Thursday 2/28		<b>NO CLASS – VISIT HILBERT MUSEUM</b> “Band Concert” (1935 Mickey Mouse feature)  Week 5 response (due 5:00 Wednesday)
6	Tuesday 3/5		William Moritz, pp 211-223 in “Visual Music and Film-as-an-Art before 1950” in <i>On the Edge of America: California Modernist Art 1900-1950</i>  Richter, Rhythmus 21  Map project guidelines distributed
	Thursday 3/7		Richard Cándida Smith, “Innocence of the Blank Slate” from <i>Utopia and Dissent: Art, Poetry, and Politics in California</i>  Selected paintings by Frederick Schwankovsky, Wassily Kandinsky, Lorser Feitelson, Helen Lundeberg, Mabel Alvarez  Week 6 response (due 5:00 Wednesday)
7	Tuesday 3/12	From the South:  Mexican Influence	Margarito Nieto, “Mexican Art and Los Angeles, 1920-1940” in <i>On the Edge of America: California Modernist Art 1900-1950</i>
	Thursday 3/14		Selected murals  Selected Mexican modernist music  <b>Map project entries due</b>
<b>Spring break</b>			
<b>Depression, War, and Paradise</b>			
8	Tuesday 3/26	Institutions and the Mass Audience	Catherine Parsons Smith, “Founding the Hollywood Bowl” in <i>Making Music in Los Angeles: Transforming the Popular</i>  Selected music, art, and architecture
	Thursday 3/28		Kevin Starr, “Hollywood, Mass Culture, and the Southern California Experience” in <i>Inventing the Dream: California Through the Progressive Era</i>  Week 8 response (due 5:00 Wednesday)

9	Tuesday 4/2	From Europe: Immigrants and the artistic industries	Joseph Horowitz, “In Hollywood We Speak German” in <i>Artists in Exile</i> Murnau, “Sunrise”
	Thursday 4/4		“The Legacy of German Expressionism” <i>Metropolis vs. Modern Times</i>
10	Tuesday 4/9	From Hitler’s Europe: “the mass migration of a thrown- together elite”	<i>Shadows in Paradise: Hitler’s Exiles in Hollywood</i> (DVD – also available on Netflix) Week 9 response (due 5:00 Wednesday)
	Thursday 4/11		<b>SPECIAL GUEST: MUSIC DIRECTOR MURRY SIDLIN</b> Week 10 response (due 5:00 Wednesday)
	Tuesday 4/16	<b>SPECIAL CONCERT @ SEGERSTROM CONCERT HALL</b> <u><a href="#">Defiant Requiem</a></u>	
11	Tuesday 4/16	From Hitler’s Europe, cont.	Dorothy Lamb Crawford, “European Composers in the ‘Picture Business’” in <i>A Windfall of Musicians</i> Horowitz, pp 126-48 in <i>Artists in Exile</i>
	Thursday 4/18		Selected film clips and music of Korngold, Eisler, Hollaender, Weill Week 11 response (due 5:00 Wednesday)
12	Tuesday 4/23	“The Common Man”	Sarah Schrank, “Modernism in Public Spaces” in <i>Art and the City</i>
	Thursday 4/25		Selections from Federal Music Project and Federal Art Project commissions and performances Selected mid-century art and music Week 12 response (due 5:00 Wednesday)

13	Tuesday 4/30	End of an Era	Albert Goldberg “The American Musician and the European Invasion,” <i>Los Angeles Times</i> January 15, 1950 Andrew Lang, <a href="#">“Eisler in the McCarthy Era”</a>
	Thursday 5/2		Carey McWilliams, “Epilogue” in <i>Southern California: an Island on the Land</i> Week 13 response (due 5:00 Wednesday)
14	Tuesday 5/7	Legacies	The American musical Avant-Garde Selected works by John Cage, Lou Harrison, Pauline Oliveros
	Thursday 5/9	Synthesis and reflection	Week 14 response (due 5:00 Wednesday)
<b>15</b>	<b>Monday</b> <b>5/13</b> <b>1:30 -</b> <b>4:00 PM</b>	<b>Final exam</b>	

Online sources are linked to above.

Bibliography of Required Readings (all book selections will be in the relevant Blackboard content folder.)

Brown, Justine. *Hollywood Utopia* (Vancouver, BC: New Star Books, 2002).

Cándida Smith, Richard. *Utopia and Dissent: Art, Poetry, and Politics in California* (Berkeley and Los Angeles: University of California Press, 1995).

Crawford, Dorothy Lamb, *A Windfall of Musicians: Hitler’s Emigres and Exiles in Southern California* (New Haven and London: Yale University Press, 2009).

Goldberg, Albert. “The American Musician and the European Invasion,” *Los Angeles Times* January 15, 1950.

Horowitz, Joseph. *Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts* (New York: HarperCollins, 2008).

Karlstrom, Paul J., ed. *On the Edge of America: California Modernist Art 1900-1950* (Berkeley: University of California Press. 1996).

McWilliams, Carey. *Southern California: An Island on the Land* (Layton, Utah: Gibbs Smith, 1973. Originally published 1946).

Schrank, Sarah. *Art and the City: Civic Imagination and Cultural Authority in Los Angeles* (Philadelphia: University of Pennsylvania Press, 2009).

Smith, Catherine Parsons, *Making Music in Los Angeles: Transforming the Popular* (Berkeley: University of California Press, 2007).

Starr, Kevin, *Inventing the Dream: California Through the Progressive Era* (New York: Oxford University Press, 1985).

*Shadows in Paradise: Hitler's Exiles in Hollywood* (DVD, Kultur).

Westphal, Ruth Lilly and Janet Blake Dominik, ed. *American Scene Painting: California, 1930s and 1940s* (Irvine: Westphal Publishing, 1991).