

USING HOLOCAUST MUSIC TO ENCOURAGE RACIAL RESPECT:
AN INTERDISCIPLINARY CURRICULUM FOR GRADES K-12

by

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ABSTRACT OF THE DISSERTATION

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The rationale for the dissertation is based on the needs for a *Holocaust Music Education Curriculum (HMEC)* and Holocaust music research guide for grades K-12, in response to NJ Governor Christine Todd Whitman's 1994 Holocaust-genocide education mandate. Extant Holocaust-genocide curricula do not include the wealth of music composed by the Jewish people during the European Holocaust (1933-1945). Jewish Holocaust survivors and their musical manuscripts from European ghettos and concentration camps provide reliable and valid historic melodies that reflect their World War II experiences. The various melodies include lullabies, folk songs, partisan songs, and death marches. In addition to survivors' interviews, focus groups with K-12 music teachers and K-12 parents provided humanistic guidance for creating the *HMEC*. The purpose of the dissertation is to create a *HMEC* that is interdisciplinary among compatible subject areas: vocal music, general K-5 education, English, and social studies. Holocaust music is the focal point of the *HMEC* and is used among all subject areas to encourage racial respect and religious and cultural diversity. *Understanding by Design* (Wiggins and McTighe, 1998), a curriculum design theory, grounds the methodology of the dissertation. The *HMEC* is also grounded in aesthetic, praxial, and spiritual music education philosophies, giving

teachers and students educational and emotional support and flexibility to face the challenges of Holocaust music education. Holocaust events and lessons of racial respect may have a better chance of coming alive for students through active listening, analyzing, and re-creating Holocaust melodies. This qualitative curriculum-design research follows the New Jersey mandated Holocaust-Genocide Studies K-12 Curriculum Guidelines and the *New Jersey Core Curriculum Content Standards*. The researcher's premise is: students may take ownership of racial respect through studying the history, prose, and music of the Holocaust Jews.

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DEDICATION

This dissertation is dedicated to the twelve million innocent people who perished in the Holocaust concentration camps. May their lives inspire today's world to conduct itself with a sense of humanistic responsibility, compassion, and respect. May their memories be for a blessing.

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CHAPTER I

It was strange. The process of breathing exhausted me, my heart was positively economizing on its beats, life had become a remote possibility, yet I straightened up, galvanized by joy, and I sang the *Marseillaise* again. This time it emerged with a violence and a strength I had never had before and which I shall probably never have again...I sang, and in front of me, around me, from all corners of the camp, creeping along the sides of the shacks, dying shadows and skeletons stirred, rose up, grew taller. A great "Hurrah" burst forth and swept along like a breaker, carrying all before it. They had become men and women once again (Fenelon, 1977, pp. 8-9).

These are the words of Fania Fenelon on the day of her liberation from the Bergen-Belsen Concentration Camp on April 15, 1945. Fenelon was one of many Holocaust survivors who turned to music for emotional strength to help resist the Third Reich's determined attempt to destroy its victims.

Before her internment and eventual liberation from Bergen-Belsen, Fenelon was interned in Auschwitz-Birkenau, the Nazi's largest and most efficient death camp. Amid its unceasing gas chambers and crematoria, Auschwitz-Birkenau was the backdrop for select musicians who performed in instrumental ensembles at the beck and call of their Nazi captors. Fenelon, a talented singer and pianist, played a fundamental role in the Auschwitz-Birkenau women's orchestra, as the ensemble's music transcriber and

assistant conductor. The ensemble's musicians blended disparate talents and mismatched instrumentation: ten violins, one flute, reed pipes, two accordions, three guitars, five mandolins, percussion, and cymbals. Alma Maria Rosé, niece of Gustav Mahler, and daughter of the well-known Viennese violinist, Arnold Rosé, was the chief conductor of the Auschwitz-Birkenau women's orchestra. Musical scores and individual instrumental parts were not available for these musicians. Many of Fenelon's arrangements flowed from her memory, through her pencil, onto hand-drawn staff paper. Sometimes, she orchestrated complete scores using scraps of manuscript from a piano reduction of famous instrumental ensemble repertoire. Fenelon (1976) explained that the rehearsals "gave us a glimmer of hope and we threw ourselves into it wholeheartedly, too much so in fact – it might perhaps have been better to have courted obscurity" (pp. 171-172).

The women selected for the Auschwitz-Birkenau Orchestra received slightly better food rations and treatment than the other slaves in the camp. Their meager provisions also gave them sufficient energy to play calming and popular musical pieces while perched on a platform, from which their melodies were heard by their own family members, as they unknowingly marched to the gas chambers. Levin (1968) explains, "At Auschwitz, asphyxiation was quick...victims were fooled into thinking they were going through a delousing process...groups were taken to the 'baths' to the accompaniment of light operatic music played by girls dressed in blue and white" (p. 315). The women's orchestral music making boosted their crushed morale, even though these musicians witnessed the death of their families and friends. Fenelon (1977) explained, "At Birkenau...music filled in time and brought us oblivion, like a drug" (p. 125).

Each concentration camp specialized in unique forms of torture, physical and emotional brutality, human medical experiments, and machinated death. It is difficult to imagine musical sanity and civility in such settings. The larger camps such as Auschwitz-Birkenau and Dora-Mittelbau had orchestras made up of Gypsies and trained classical musicians. Orchestras performed to entertain guards, to send prisoners off to work, and sometimes during executions in the camps. They played well-known marches, arias, folk songs, and Christmas carols (Bergen, 2003).

The Nazis regularly requested famous pieces of Western European music and popular songs for entertainment and macabre amusement. Their interest in classical music, particularly operas composed by Richard Wagner, was fueled by Adolf Hitler's Germanic chauvinism. Kater (1997) explains, "There is no question that Hitler... considered himself Wagner's direct successor, a man of genius and a hero who would save the German people, who in turn were defined and united by a purity of blood" (p. 36). Hitler twisted Wagner's operatic style of *Gesamtkunstwerk*¹ into a totalitarian ideology that conformed to Hitler's view of totalitarian politics. Much of Wagner's irrationality was mirrored in Hitler; Wagner's anti-Semitism matched and enhanced Hitler's anti-Semitism, to the same extent that the composer's neo-pagan mythology bolstered Hitler's ideas about a new German secular state.

In contrast to the Nazis' National Socialist music, the Jewish Holocaust victims' music, composed and performed in the ghettos and concentration camps, served a very

1. The German term, *Gesamtkunstwerk*, associated with the music dramas of Richard Wagner, refers to an operatic performance encompassing music, theater, and the visual arts. It is also commonly used to describe any synthesis of multiple art forms.

different purpose; it reflected and ameliorated the physical abuse and emotional depression of this historically unprecedented genocide. The vast majority of these musicians did not survive World War II; their talents and creativity vanished in the smoke of the crematoria. Metselaar, van der Rol, and Stam (1999) relate this concept of wasted life in their research about Anne Frank. Their research quotes philosopher and writer Yehuda Lev:

What is important about the *Diary of Anne Frank* is that it demonstrates, on a level that anyone can relate to, the immense tragedy of the Holocaust, the waste of human lives and talent, and the price that was paid because free people did not act in time to suppress totalitarian movements (p. 243).

As a result of the European Holocaust (1933-1945) twelve million innocent Jewish and Gentile people were persecuted and then systematically murdered. Despite this monumental tragedy, humankind had still not learned the lessons of racial respect. The waste of human life continued, and in fact, racial intolerance abounded in many different cultures. Genocide reappeared worldwide: two million people died under the dictatorship of Pol Pot in Cambodia. Beginning on April 6, 1994, and for the next 100 days, 800,000 Tutsis were killed by Hutu militia in Rwanda. Between 1992 and 1995, in the Republic of Bosnia-Herzegovina, 200,000 Muslims were killed by Serbs. As recently as October 2004, genocide occurred in Sudan. Brief, superficial mention of this Sudanese genocide took place in October 2004, during televised presidential debates between President George W. Bush and his opponent, Senator John Kerry. In 2006, the genocide in Sudan continues to kill thousands of innocent people, including children.

As these post-World War II genocides continued around the world, most Holocaust survivors were determined psychologically to bury their personal traumas, wanting emotionally to move beyond the atrocities they had witnessed and endured. Survivors worked to create a sense of peacefulness and security in their lives. Celia Kener said, "I stopped telling people that I was a Holocaust survivor. I was intent on losing my accent. I didn't want to be singled out; I wanted to be part of America. I went out of my way to put the past behind, to embrace this country. This is where I feel my life has begun."²

Many European Holocaust survivors enjoyed safe and productive lives in the U.S.A. Towns such as Teaneck and Vineland, New Jersey welcomed many survivors. In spite of their desire to assimilate into mainstream society, the survivors' presence still inspired *The Holocaust and Genocide: A Search for Conscience (1983)*, a curriculum created by social studies teachers in Teaneck and Vineland. These teachers felt that the lessons of the Holocaust, especially racial respect, were vital to their students' education and future society. The curriculum was then adopted by other school districts in New Jersey. On October 6, 1982, at ceremonies dedicating the Holocaust Resource Center at Kean College, in Union, New Jersey, Governor Thomas H. Kean announced his Executive Order Number 17 creating the New Jersey Advisory Council on Holocaust Education. The mission of this Council was to advise and assist the development and implementation of Holocaust Education courses in the New Jersey's schools. The Order (1982) states:

2. This citation is taken from the Jewish Heritage Museum, New York City.

It is desirous to educate our citizens about the events leading up to the Holocaust and about the organization and facilities that were created and used purposefully for the systematic destruction of human beings...All people should remember the horrible atrocities committed at that time and other times in man's history in the name of bigotry and tyranny and, therefore, should continually rededicate themselves to the principles of human rights and equal protection under the laws of a democratic society. (p. 1)

(See Appendix A for Governor Kean's complete Executive Order No. 17).

In January 1984, the New Jersey Advisory Council on Holocaust Education presented their final report and recommendations to Governor Thomas H. Kean and Commissioner Saul Cooperman. This report was written by Dr. Lillian White-Stevens, the staff assistant to the Advisory Council, New Jersey State Department of Education. White-Stevens (1984) explains:

The rationale for teaching the lessons of the Holocaust can best be expressed by Haim Ginott's letter in his book *Teacher and Child*:

Dear Teacher:

I am a survivor of a concentration camp. My eyes saw what no man should witness: Gas chamber built by LEARNED engineers. Children poisoned by EDUCATED physicians. Infants killed by TRAINED nurses. Women and babies shot and burned by HIGH SCHOOL and COLLEGE graduates. So I am suspicious of education. My request is: Help your students become human.

Your efforts must never produce learned monsters, skilled psychopaths, educated

Eichmanns. Reading, writing and arithmetic are important only if they serve to make our children more human. (p. 3)

The members appointed to the Advisory Council included 30 people from different religions and cultural backgrounds. Their goal was to create an awareness and interest among school board members, parent groups, professional organizations, school staff, and the general community toward introducing and implementing Holocaust curricula and/or programs in their local schools.

Even though the 1984 Advisory Council on Holocaust Education created basic Holocaust curricula and provided teacher training in Holocaust studies, Holocaust-genocide studies was generally treated as an elective subject, to be taught (or ignored) at the discretion of individual teachers. Ten years after the Advisory Council issued its *Report on Holocaust Education*, New Jersey Governor Christine Todd Whitman recognized signs of neo-Nazism in her state. Whitman (1994) wrote:

New Jersey has recently become the focal point of national attention for the most venomous and vile ethnic hate speeches. There is an inescapable link between violence and vandalism and ethnic and racial intolerance. The New Jersey Department of Education itself has formally recognized the existence of the magnitude of this problem in New Jersey schools by the formation of a commissioner's Task Force on Violence and Vandalism.

The growing incidents of racial intolerance caused Governor Whitman to mandate Holocaust-genocide studies for children grades K-12, using materials appropriate for their cognitive and emotional development. Whitman (1994) declared:

The instruction shall enable pupils to identify and analyze applicable theories concerning human nature and behavior, to understand that genocide is a consequence of prejudice and discrimination, and to understand that issues of moral dilemma and conscience have a profound impact on life. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

(See Appendix B for Governor Whitman's complete NJ Holocaust-genocide mandate).

Therefore, 1994 was a turning point for New Jersey schools in terms of conscience, not just curriculum. No longer could teachers, students, or their parents ignore this chapter in human history. Additionally, Governor Whitman's Holocaust-genocide mandate gave teachers the opportunity to face their own sense of prejudice, morality, and decency, before communicating the lessons of the Holocaust to their students.

The Department of Education in Trenton, New Jersey, wrote and distributed their *Holocaust-Genocide K-12 Curriculum*. This curriculum focused on grades K-5 general education and grades 6-12 social studies and English classes. Holocaust-genocide education workshops took place throughout the state to train teachers to implement this mandate within these limited subject areas. However, the *Holocaust-Genocide K-12 Curriculum* and teacher training workshops did not highlight Holocaust music as a means for fulfilling the 1994 Holocaust-genocide mandate, or for encouraging racial respect.

Rationale

The New Jersey *Holocaust-Genocide K-12 Curriculum* is most commonly implemented in middle school and high school English classes and social studies classes

(New Jersey Commission on Holocaust Education). K-5 students are not taught about the atrocities of genocide and the Holocaust. These younger students are taught lessons that help them understand factors that may allow genocide to occur such as blaming “others” and understanding the value and importance of different people (Winkler, 1997). However, in some elementary schools, Holocaust history is introduced in the 4th and 5th grade if the teacher feels the students are ready, cognitively and emotionally.

The New Jersey *Holocaust-Genocide K-12 Curriculum* includes only a few examples of Holocaust melodies. Holocaust music is treated as a brief, optional educational activity, despite the strong role that music held for World War II victims in ghettos, concentration camps, partisan groups, and for those in hiding. The New Jersey *Holocaust-Genocide K-12 Curriculum* includes only a few examples of Holocaust melodies to supplement general education lesson plans. In addition to including Holocaust melodies intended to supplement general education lesson plans, other suggested music includes popular 20th century rock songs that evoke emotional responses relating to issues of the Holocaust. None of the scant musical examples in the *Holocaust-Genocide K-12 Curriculum* are accompanied by music education lesson plans to connect Holocaust music and racial respect.

This research project fills an unfortunate gap in Holocaust-genocide education by revealing music’s powerful roles during the Holocaust, and demonstrating how that music may communicate an essential lesson of the Holocaust: encouraging racial respect. Consider the following additional compelling premises:

There is an imperative time requirement for this project. Holocaust survivors,

the primary research sources, are dying. Their deaths are occurring at precisely the same time that state mandates requiring Holocaust-genocide education are being issued throughout the United States. With many more Holocaust survivors now feeling their demise fast approaching, they are finally speaking out about their experiences to ensure that future generations do not suffer another Holocaust.

Holocaust (1933-1945) music, that is music sung and composed in the World War II European ghettos and concentration camps by children, adolescents, and adults, has the potential for teaching essential life-long lessons of genocide, particularly encouraging racial respect. The literature review in Chapter II provides a thorough exploration of Jewish Holocaust music repertoire composed by victims who notated and saved their folk songs, lullabies, partisan songs, chamber music, and death marches. It is fortunate that much of the Jewish Holocaust music has been saved, despite the demise of most of its composers and performers. Many Holocaust composers took their manuscripts with them to the gas chambers. However, some survivors were urged to save written musical scores and diaries by those who sensed they would imminently perish. Melodies were passed along from prisoner to prisoner, at each of the hundreds of European concentration camps. Songs were shared, providing civility and psychological “nourishment” when food was scarce or nonexistent. Each melody reflects the emotional and historic depth, darkness, and courage of Holocaust victims. The songs were sung in every European language. The Holocaust victims shared comforting and bonding multicultural experiences through these songs. Most of this music had been out of print, or was published only in European languages for many decades following World War II.

However, in recent years, more of this Jewish Holocaust music is now available in English and/or in English phonetic transliteration.

Perhaps the most humanistic purpose of the curriculum is to help students understand better the importance of racial respect through the words, music, and, most important, the aesthetic actions of people who experienced the Holocaust. Van Driel (2003) states:

In most education packs and published lesson plans on the Holocaust throughout Europe and the USA, there is a major focus on historical issues. Though these packs frequently mention the importance of addressing stereotypes, prejudice, discrimination and racism in today's world, these discussions tend to take place at the very end of the pack, with little space devoted to the topic. This theme is more of an afterthought than anything else. (p. 130)

Given van Driel's warning, racial respect represents a major goal in this research project. Holocaust events and lessons of racial respect may have a better chance of coming alive for students and teachers through active listening, analyzing, and re-creating Holocaust melodies. As students learn to sing and play these pieces of music, they may have some level of connection with the victims' feelings and historic circumstances. Jorgensen (2003) explains:

In making music "one's own," it clarifies notions of self and other and opens up opportunities to surmount or accept the boundaries and differences between human beings. Such a broad view of music enables teachers and their students to come to understand the many similar and different ways in which people around

the world express themselves musically and in other ways, and the importance of cultural practices, expressions, and artifacts in enriching all human life. (p. 109)

As students listen to and analyze Holocaust music, they may understand better the deeper, emotional messages represented in the lyrics, melodies, orchestration, and interpretations of these pieces. The expressiveness of music offers a range of feelings and psychological insights that are meaningful in a way that pure information cannot communicate (Reimer, 1989).

Becoming aware of this body of music may help teachers, students, and entire communities experience a sense of the aesthetic-historical connectedness with the events and lessons of the Holocaust, through music. Holocaust songs may have the potential for engaging students in self-evaluative metacognition, that is students rethinking their own thoughts about prejudice and racial intolerance. In Boardman's book (1989) Pogonowski states:

Metacognition in the study of music involves skills associated with individual awareness and personal thinking. Students begin to see themselves as designers of their own learning rather than viewing musical information as something to be gleaned strictly from a teacher or a textbook. (p. 9)

Music has the ability, some would even say the power, to change society's thinking and its response to world events. Swanwick (1999) claims, "Music not only has a role in cultural reproduction and social affirmation but also has potential for individual development, for cultural renewal, for social evolution, for change" (p. 25).

Purpose

The purpose of this research is to create an interdisciplinary K-12 *Holocaust Music Education Curriculum (HMEC)* that encourages racial respect. The premise is this: authentic Holocaust music may provide a powerful springboard for learning Holocaust music, history, prose, and the importance of racial respect. In reviewing Holocaust resources, we find a common theme of presenting the history, art, music, literature, and theater of the victims, and an attendant assumption that readers will empathize with the plight of the victims through the richness of Holocaust aesthetics; this assumption of personal empathy is naïve. Experiencing historical aesthetics is just the compelling first step in understanding the pain and courage of the Holocaust victims. Shifting students' thinking from simply understanding to developing increased, life-long racial respect is the ultimate purpose of the dissertation. Personal participation in Holocaust music, combined with reinforcement from other relevant holocaust subject areas, may hopefully lead to the adoption of a principle of racial respect in students.

The music education specialist leads the curriculum because Holocaust music is the focal point of the lesson units. Music educators who participated in a Holocaust music focus group indicated a preference for teaching Holocaust music as part of an interdisciplinary unit with K-5 general classroom teachers and grades 6-12 English and social studies teachers. Although the *HMEC* can stand alone as a music study, it includes interdisciplinary participation of grades K-5 classroom teachers, and grades 6-12 social studies and English teachers, creating more rich and varied learning experiences for teachers and students. Therefore, many educators may share the moral and curricular

responsibility for teaching Holocaust-genocide studies, reinforcing the importance of racial respect.

The K-12 *HMEC* in Chapter IV aligns with the state mandated New Jersey *Holocaust-Genocide K-12 Curriculum* and the *New Jersey K-12 Core Curriculum Content Standards (NJCCCS)*. By efficiently combining the *NJCCCS* and the Holocaust-genocide curriculum, students will participate in meaningful lessons, while teachers may benefit from a more efficient workload.

Music's deeply personal qualities make personal connection possible. Therefore, the music of the Holocaust may make lessons of the Holocaust personally transferable. Ultimately, I believe it is the students' creativity that has the potential for taking this research into an even more successful realm of personal transferability. The *HMEC* includes opportunities for students to write lyrics and compose music about the Holocaust or their own experiences of bullying and prejudice. In order for this personal artistic expression to take place, the sensitivity of the teacher is paramount, not just for the subject of Holocaust-genocide studies, but for the musical, cognitive, creative, and psychological needs of the students.

The emphasis on racial respect in this curriculum attempts to fill the void in previous Holocaust research and curricula. The dissertation's primary research documents Holocaust survivors' vivid musical and historic memories. This information, in turn, provides the framework for the *HMEC*.

The Holocaust: A Multi-Racial Tragedy

In order to teach Holocaust-genocide studies, the Holocaust's historic and societal underpinnings must be explored. For the Jewish people, the Holocaust (1933-1945)

spanned 12 years of unprecedented persecution and destruction, which ultimately resulted in the extermination of two-thirds of Europe's Jews: six million men, women and children (Levin, 1968). An additional six million people of various other ethnic and social groups were also mass murdered. These included Blacks, Romani, Sinti, Jehovah's Witnesses, Slavs, Homosexuals, Catholics, and anyone suffering from an emotional illness or physical deformity (Friedman, 1990). Levin (1968) describes this Holocaust as an abyss into which the whole structure of traditional Western values was hurtled. Levin explains:

The Nazis forced their victims to undergo a wholly new order of human experience and, inevitably, had to undergo vast changes themselves during this transformation. For the first time in history, human beings were processed into matter, and the processing began while they were still alive. (p. xi)

Throughout history, genocides have taken place and, unfortunately, continue in Darfur in 2006. The World War II Holocaust is the focus of the dissertation because it is the largest genocide in history. Furthermore, the Holocaust took place in twentieth-century Europe, in a civilization shaped by Western religious, moral and intellectual traditions. Mass murder and the exploitation of human corpses became a civic duty, while Nazism destroyed civilized Western traditions (Bergen, 2003). This monumental inhumanity was responsible for murdering twelve million innocent people, from all of the aforementioned ethnic and social groups. This genocide's purpose was to restore Germany's pride following its World War I defeat, and to cleanse the Master Race. Hitler wanted to unite "real" Germans. Bergen (2003) explains:

Hitler combined a murderous rage with an idealistic goal...Hitler, and the hard-core Nazis who accepted his views, had a religious fervor, a fanatical conviction that attacks on Jews were necessary to save the world for Aryan Germany. Hitler stated his faith at the end of the second chapter of *Mein Kampf*: "Today I believe that I am acting in accordance with the will of the Almighty Creator: By defending myself against the Jew, I am fighting for the work of the Lord." (p. 38)

An additional and ironic tragedy of the Holocaust is that the Germans suffered their own intellectual and moral dehumanization. The Germans did not realize that they too, were victims of Hitler's mental and physical enslavement. Hitler was to be followed blindly; anyone who opposed Hitler or posed a threat to Nazi unity was to be wiped out. The freedom of the ballot box and the right to express a personal opinion were dead (Friedman, 1990).

The Holocaust also caused a crisis of conscience for the United States, because of its apathy toward the plight of European Jews and other persecuted peoples in Europe. The United States was founded and populated by oppressed people of all religions and all lands. The United States did not exploit rescue opportunities, which seriously damaged its historic, moral, and ethical foundation (Morse, 1968).

In later years, Holocaust museums and institutions were frequented and supported by Jewish agencies, synagogues, and philanthropists. The Holocaust was primarily seen as an exclusively Jewish historical tragedy. Other minority groups who perished in this Holocaust, all six million people, were not given proper respect and recognition.

American educators must enlighten students about the importance of democratic ideals in our diverse society (Dewey, 1944). American citizens represent hundreds of

cultures around the world. Bigotry is learned by adopting the prejudice of one's family members and/or by being raised to acquire suspicions, fears, and hatred that focus on minority groups (Allport, 1982). Many diverse cultures continue to seek refuge and respect in the United States. Students in our free society should be encouraged to learn from history, and to challenge past mistakes which might be, and are often, repeated (e.g. racial intolerance). The New Jersey Commission on Holocaust Education believes that if students learn about the Holocaust, they may gain the strength and knowledge to help eliminate human atrocities in the future (Winkler, 1997).

Curriculum Design Research

The relevant research for the dissertation is curriculum theory and design. The term *curriculum* has many definitions, reflecting the beliefs and values of different philosophers, authors, and proponents. Curriculum is a plan for action or a written document that includes strategies for achieving desired educational goals (Tyler, 1949; Taba, 1962). Curriculum is a field of study, comprising foundations and domains of knowledge, based on its own research, theory, and principles, with specialists interpreting this knowledge (Reid, 2001; Schubert, 1986; D. Tanner & L. Tanner, 1980). Ornstein & Hunkins (2004) define curriculum as "subject matter...or content (the way we organize and assimilate information)" (p. 11). Tanner & Tanner (1995) explore thoroughly the history of curriculum and its various conceptions, including perennialist, essentialist, non-essentialist, and dualist.

Curricula feature multiple educational facets, such as philosophy, sequential cognitive process, lesson plans, materials, assessment, and follow-up activities. Ideally,

curriculum design has flexibility, respecting the unique backgrounds and talents of teachers, and the specific educational needs of students.

There are seven types of curricula operating in schools with varying patterns of influence:

1. Recommended curriculum is delineated by scholars and professional organizations.
2. Written curriculum appears in state and school district documents.
3. Taught curriculum is what teachers attempt to implement or deliver in classrooms and schools.
4. Supported curriculum includes resources that support the implementation of the curriculum (i.e. textbooks and computers).
5. Assessed curriculum is that which is evaluated (i.e. the students' work).
6. Learned curriculum is what the students have actually learned.
7. Hidden curriculum is the unintended curriculum (Glatthorn, 2000).

Traditionally, teachers have been influenced most by learned curriculum and assessed curriculum (Glatthorn, 2000). Curriculum decisions are made on the basis of students' needs and responses to the taught curriculum. Going beyond Glatthorn's (2000) ideas, it can also be argued that learned curriculum is the real curriculum and everything else is secondary. More recently, the standards-education movement in the U.S. has resulted in principals, teachers, and parents becoming increasingly concerned with aligning the written curriculum, that is content, with the assessed curriculum and high-stakes tests (Ornstein and Hunkins, 2004). The *HMEC* combines the New Jersey *Holocaust-Genocide K-12 Curriculum* with the *New Jersey Core Curriculum Content Standards*

(*NJCCCS*) for grades K-12 in music (See Appendix S), English, and social studies. This educational combination may help teachers accomplish many state and national requirements more efficiently. This, in turn, will alleviate concerns of principals, teachers, and parents who recognize the growing educational demands placed on children within the limited hours of the school day.

Given Glatthorn's seven types of curriculum, there is rarely a consensus among practitioners for the most effective learning pathway. The intensity of curricular conflicts and the difficulty resolving the conflicts can be traced to a failure to recognize conflicting conceptions of curriculum (Eisner & Vallance, 1974). Despite the differences, it is essential to establish a framework for conceptualizing the domains of curriculum and to determine the significant and indispensable curriculum knowledge necessary to conduct research and make theoretical and practical decisions about curriculum. Advocates of curriculum development concur that teachers and students must have opportunities for dialogue and reflection throughout the curricular pathway in order to absorb the material and make the lessons personally relevant; this is particularly germane in Holocaust education.

Miller & Seller (1985) base their curriculum theory on metaorientations (i.e. major positions) in educational programs. Miller and Seller explain, "The concept of metaorientation helps one to perceive the linkage between curriculum practices and the philosophical, psychological, and social contexts that shape them...the transmission, transaction, and transformation positions" (p. 5). Within the transmission position, education transmits facts, skills, and values to students. This transmission position is based on the following three orientations:

1. The subject or discipline,
2. competency-based education, and
3. cultural transmission.

The transaction position values students as capable and intelligent problem-solvers. The teacher's role is that of a facilitator, stimulating inquiry with questions, probes, and active listening. The transformation position focuses on personal and social change. It encompasses three orientations:

1. Impressing upon students their abilities to promote personal and social transformation to make humanistic and social change,
2. working in harmony with the environment rather than exerting control over it, and
3. the attribution of a spiritual dimension to the environment, in which the ecological system is viewed with respect and reverence (Miller & Seller, 1985).

Eisner and Vallance (1974) recognize conflicting goals, content, and organization of curriculum as reflected in professional meetings, professional journals, school boards, Parent Teacher Association meetings, and the media. Eisner and Vallance (1974) make sense of diverse curriculum theories by teasing out five orientations to curriculum:

1. The development of cognitive process sees learners as interactive and adaptive, able to work with intellectual autonomy.
2. The curriculum as technology orientation focuses on process, that is the how, rather than the what, of education.
3. Self-actualization, or curriculum as consummatory experience focuses on the

content of the subject area and how students take personal ownership of knowledge.

4. Social reconstruction-relevance emphasizes societal needs over individual needs. Students are empowered with visions of social reform and responsibility.
5. Academic rationalism is concerned with students embracing Western cultural tradition. Children must be provided with opportunities to cultivate their intellects through established educational disciplines (Eisner & Vallance, 1974).

History and politics continually affect curriculum. The 1994 New Jersey Holocaust-genocide studies mandate is a prime example of history influencing government, which in turn influences curriculum. However, in Jackson's (1992) book, Schrag comments that Americans believe that education has been, and should remain, "above politics." The educational research community, modeling itself on scientific communities, tends to reinforce this view (Schrag, 1992).

Holocaust-genocide curricula focus primarily on historic facts and data that graphically describe the atrocities of World War II. Humanistic lessons of Holocaust education, such as encouraging racial respect, making moral judgments, and living as better people (Sharpe, 2000), are not always included or reinforced in these curricula. Students are not given opportunities to think deeply and personally about how their attitudes and decisions can prevent future genocides. This metacognition (Flavell, P. H. Miller & S. A. Miller, 2002) is known as *collateral curriculum*, *hidden curriculum* or *informal curriculum*. Ornstein & Hunkins (2004) explain, "The planned, formal

curriculum focuses on goals, objectives, subject matter, and organization of instruction; the unplanned, informal curriculum deals with social-psychological interaction among students and teachers, especially their feelings, attitudes, and behaviors” (p. 12).

D. Tanner & L. Tanner (1995) believe that humanistic collateral curriculum provides the most beneficial, relevant, and long-lasting lessons for students. Tanner & Tanner (1995) state:

The collateral learning will have a more powerful and enduring impact on the learner’s present and future behavior than the target subject matter. Indeed, most of the factual information learned in school is readily forgotten soon after the examination, whereas collateral learning as connected with attitudes, appreciations, and values can be far more enduring. (p. 183)

Miller & Seller (1985) also are proponents of hidden curriculum. They see curriculum as more than a set of teacher-student interactions designed to facilitate learning and development; they value hidden curriculum as “the roles and norms that underlie interactions in the school” (p. 4). Miller & Seller (1985) believe that hidden curriculum promotes respectful interaction between adults and children, stimulates new emotional and educational awareness, and encourages greater cognitive understanding.

Curriculum design provides teachers and students with a clear educational path upon which to proceed toward cognitive and personal growth. Ideally, this path encourages its participants to feel a deep sense of content connectedness and individual accomplishment through goals, resources, activities, and assessment. The underlying hidden or collateral curriculum should also be recognized as a viable humanistic dimension of learning. There are infinite curriculum designs being created, implemented,

tested, and re-worked. Holocaust curricula should help students embrace, and hopefully demonstrate racial respect throughout their lives. This vital, humanistic lesson of Holocaust studies, which is often collateral curriculum, is the core curriculum of the *HMEC*.

Holocaust Curriculum Requirements

Holocaust curriculum addresses specifically the historic elements of this 20th century genocide and ideally, how those events connect with lessons about prejudice, the abuse of human rights, morality, and genocide in general. Holocaust curriculum should also reinforce the importance of human dignity, and demonstrating respect for all people expressed through thoughts, words, and actions (Hadzima, Margolis, Tambuscio, Levine, Riley, Townsend, Maffei, Seiden, Simpkins, 2003). Hadzima et al. (2003) state:

If we want to provide our young people with the tools to build a better and safer world for themselves and all of our neighbors at home and around the world, we must teach them to...guard jealousy, the simple dignity of each and every human life. It is an awesome responsibility that each of us carries. (pp. 1-2)

Totten (1998) warns educators to avoid Holocaust curricula with “low-level thinking exercises and ‘gimmicks’ such as simulations of Gestapo-type actions and survivor behavior under conditions of duress” (p. 149). Totten (1998) specifies key instructional criteria for Holocaust curricula with the following questions:

- Does the curriculum suggest a variety of instructional methodologies?
- Do the various methodologies encourage critical thinking, decision-making, and participation?

- Does the curriculum involve strategies that address cognitive, affective, and behavioral components?
- Does the curriculum make maximum use of community/local resources and speakers?
- Are there various materials suggested that supplement classroom teaching?
- Does the curriculum offer suggested techniques that can be implemented in the classroom?
- Do the suggested techniques allow for different learning styles?
- Does the curriculum suggest ways to enhance and augment classroom instruction throughout the use of outside speakers, especially Holocaust survivors?
- Does the curriculum provide a list of outside resources?
- Are there suggestions for research projects?
- Do research projects allow for a range of student modalities, age, and sophistication?
- Can the curriculum be adapted for different age groups?
- Does the curriculum allow for flexibility?
- Can the curriculum be adapted, divided and/or reorganized to accommodate various time constraints?
- Can the curriculum be modified for different academic areas?
- Are readings, activities, and materials suggested for teaching Holocaust in those areas other than History or Social Studies?
- Is sufficient background material provided for the teacher to accommodate differences in prior knowledge about the Holocaust (Totten, 1998)?

Winkler (1997), Executive Director of the New Jersey Commission on Holocaust Education, attests to the following instruction strategies:

- Have students individually or in a cooperative learning group decide on a definition of what constitutes genocide.
- Have students examine whether the term genocide is interpreted to mean the same universally, or does it have different connotations for some nations...
- Have students consider some preconditions to genocide.
- Have students examine what event led up to the Nazi genocide.
- Have students discuss war, random acts of violence, atrocity, and genocide and discover the connection among them...
- Establish a chapter of E.R.A.S.E. (End Racism and Sexism Everywhere)

(Winkler, 1997).

Many of Totten's (1998) and Winkler's (1997) Holocaust curriculum guidelines are woven into the fabric of the *HMEC*.

Models of Curriculum Design

Curriculum designs are numerous and varied, based on the educational philosophies of their creators and proponents. Curriculum designs are constantly evolving, improving, and being discarded. The aforementioned general curriculum experts and Holocaust curriculum experts represent many different value systems of teaching, learning, and assessing what has been learned. After consulting many different curriculum designs, I find that the following four curriculum designs are most promising for helping educators create and implement Holocaust music education curriculum:

1. *Joint Curriculum Design* (Gross, 1997),

2. *Concept-Based Curriculum and Instruction* (Erickson, 2002),
3. *Course Design: A Guide to Curriculum Development for Teachers* (Posner and Rudnitsky, 1978), and
4. *Understanding by Design* (Wiggins and McTighe, 1998).

Each curriculum design includes distinct terminology that illustrates its goals and philosophies. These unique terms will be indicated in italic lettering.

Joint Curriculum Design

The philosophy and format of *Joint Curriculum Design* (Gross, 1997) may help secondary students feel more vested in encouraging racial respect through Holocaust music. *Joint Curriculum Design* is a progressive approach to secondary education in which students and teachers negotiate curriculum design, to include goals, content, methods, and assessments. Collaboration between students and teachers includes ongoing debriefings to reveal self-evaluation, group-evaluation, and peer-evaluation by teachers and students. These various evaluations may help teachers and students assess if Holocaust music is encouraging their sense of racial respect.

Gross (1997) states, “Joint curriculum design appeals to teachers who model lifelong learning and to adolescents who, as they mature, seek relevance in their work, independence in thought, and opportunities to articulate beliefs” (p. xiv). These attributes of *Joint Curriculum Design* are germane to encouraging racial respect through music, as well as through other subject areas in the interdisciplinary *HMEC*.

Gross (1997) uses theatrical metaphors to describe the philosophy of *Joint Curriculum Design*:

One-person productions lack the multiple perspectives and spontaneous improvisations that human interactions inspire. In contrast, most award-winning shows feature synergistic casts that captivate sell-out audiences to share visions that linger long past performances. So too, in the theater of teaching. (p.1).

Joint Curriculum Design begins with a printed “program” of key questions: How do the teachers and students use their time together? What ideas and explorations excite everyone? What plans will be enacted and why? What other possibilities exist? Continuing this theatrical metaphor, Gross (2000) envisions classrooms as stages upon which actors (students) interact to construct and derive meaning. Do students comprise the audience or perform on stage? Do students only play bit parts or do they star in leading roles? This theatrical metaphor may evolve into students imagining themselves as Holocaust musicians in ghettos and concentration camps, experiencing the historic events of World War II through melodies and prose. Jewish Holocaust victims in ghettos frequently planned and staged concerts, recitals, plays, and lectures.

The *essential elements* of *Joint Curriculum Design* resemble parts of a mobile moving freely in unpredictable paths, yet never moving too far from one another. They remain connected by an overall desire to maintain and sustain a high degree of collaboration among students and teachers. These *elements* include:

- Philosophies of education. What traditional and progressive educational values are most effective and appealing?
- Environments of learning. How can the teacher create a classroom environment and psychological climate that is most conducive to collaboration and learning?

- Methods of learning. Teachers are encouraged to respect the different learning styles of students and to assess whether or not those learning styles are being acknowledged.
- Goals. Goals establish course content. They prioritize topics, establish emphases, and direct learning toward specific achievements and outcomes. Teachers and students collaborate to determine curricular goals.
- Resources. Students are encouraged to seek knowledgeable people and useful materials outside of their school radius.
- Inquiry and research. Students and teachers are encouraged to investigate ideas, pose problems, and probe issues of concern and relevance.
- Performances. Students are given opportunities to creatively exhibit knowledge and conduct peer evaluations.
- Future applications. *Joint Curriculum Design* prepares learners for lifelong pursuit of knowledge. Habits of curiosity, inquiry, reflection, and collaboration spur learners to become informed citizens and agents of constructive change.

The *essential elements* of *Joint Curriculum Design* (Gross, 1997) fulfill the seven curricula operating in schools (Glatthorn, 2000), with the exception of students and teachers negotiating curriculum, rather than curriculum being designed by scholars and professional organizations. Because students are full participants in determining curriculum content, *Joint Curriculum Design* is better suited for secondary students who have the cognitive development and emotional maturity, and the Holocaust-genocide background, to make curricular decisions. Assessment of student learning is lacking in *Joint Curriculum Design*.

Concept-Based Curriculum and Instruction

Developing sophistication in critical content knowledge, understanding, and the ability to perform (demonstrate knowledge) is the heart of *Concept-Based Curriculum and Instruction* (Erickson, 2002). The *Concept-Based Curriculum and Instruction systems design* (i.e. curriculum design) addresses four critical components:

1. The student outcomes, specifically, what students should know, understand, and be able to do based on the identified knowledge, skills, and abilities they will need as educated and successful people.
2. The critical content, key concepts, and essential understanding that frame the knowledge base of different areas of study.
3. The major process and skill abilities that ensure quality performance.
4. Quality assessments for measuring standards-driven performance (Erikson, 2002).

Erickson (2002) believes that teachers should not assume that students are learning hidden curriculum or core curriculum concepts. Erikson (2002) states, “My experience has been that unless teachers consciously identify these understandings, they focus on the fact-based content as the endpoint in instruction, and the conceptual level of understanding usually is not addressed” (p. 49).

Concept-Based Curriculum and Instruction includes models for designing coordinated, interdisciplinary units, presented in the following nine-step format:

1. Teachers establish the unit theme.
2. The *conceptual lens* sees patterns and connections between subject areas in the unit of study.

3. *Webbing* the topics for study helps establish which subject areas are appropriate for an interdisciplinary unit. *Webbing* also maintains the integrity and unique contributions of disciplines within interdisciplinary units.
4. *Generalizations (essential understandings)* focuses on how students learn to express their understandings through writing. Critical thinking is *scaffolded* in order to write generalizations at a more sophisticated level.
5. Essential questions engage students in the unit of study, and create a bridge between performance-based activities and deeper, conceptual understandings.
6. Processes and skills are identified.
7. Instructional activities provide students with opportunities to practice complex performances and key skills to develop and demonstrate increasing knowledge.
8. The culminating performance assesses how well students relate content to transferable ideas and perform knowledge.
9. A scoring guide uses rubrics to determine grades (Erikson, 2002).

Concept-Based Curriculum and Instruction offers teachers the curricular control and flexibility to fulfill all seven types of curriculum (Glatthorn, 2000). The interdisciplinary design of *Concept-Based Curriculum and Instruction* can help educators plan and execute the *HMEC*, which includes practitioners in music, K-5 classrooms, and middle school and high school English and social studies teachers. However, *Concept-Based Curriculum and Instruction* does not include assessment throughout its design. There are not enough tools for determining whether or not students are grasping racial respect, the core theme of Holocaust education. *Concept-Based Curriculum and*

Instruction assessment, that is a culminating performance and rubric, does not take place until the design is nearing completion.

Course Design: A Guide to Curriculum Development for Teachers

Course Design: A Guide to Curriculum Development for Teachers (Posner & Rudnitsky, 1978) attempts to bridge curriculum theory and practice by focusing on creating educational units. The *Course Design: A Guide to Curriculum Development for Teachers* paradigm is a worthy curriculum design for Holocaust music education because Holocaust-genocide studies are commonly taught as separate units of study in middle school and high school English or social studies classes. While many teachers refer to the New Jersey *Holocaust-Genocide K-12 Curriculum* (2003) for Holocaust units, some teachers prefer to create Holocaust units based on their own talents, interests, or areas of expertise (e.g. music). Teachers often strive to align units with other state mandated requirements, such as the *New Jersey Core Curriculum Content Standards*. *Course Design: A Guide to Curriculum Development for Teachers* offers an educational unit paradigm that would enhance and support the New Jersey *Holocaust-Genocide K-12 Curriculum*.

The attributes of *Course Design: A Guide to Curriculum Development for Teachers* are noteworthy. This curriculum design was field-tested over a 30-month period at Cornell University and Smith College in curriculum development courses. Many refinements and revisions were made as a result of undergraduate and graduate students' comments and after careful examination of the student-developed course designs. It came into existence more through a process of evolution than theoretical creation. Holocaust music education curriculum is new, and historically and emotionally

complex. *Course Design: A Guide to Curriculum Development for Teachers* can provide a steady frame on which to build a Holocaust music unit. It also offers a process of curricular refinement for future Holocaust music units.

Posner & Rudnitsky (1978) begin by making a clear distinction between curriculum and an instructional plan. Curriculum is a blueprint of intended learning outcomes. An instructional plan is a path that outlines the intended process of instruction. Posner & Rudnitsky state, “Thus, the *curriculum* indicates what is to be learned...and the *instructional plan* indicates how to facilitate learning” (p. 6). Teachers develop a focus, identifying the *intended learning outcome (ILOs)*. The focus asks teachers to:

- Generate an initial list of ideas for the unit.
- Generate one or more central questions for the unit.
- Distinguish intended *ILOs* from teaching strategies, materials, and activities.
- Use questions to generate *ILOs*.
- Identify prerequisites for a given *ILO*.
- Construct a conceptual map for the unit or course (Posner & Rudnitsky, 1978).

The *Course Design: A Guide to Curriculum Development for Teachers* unit designs is organized into questions, using *five major bases or principles*:

1. What empirically verifiable relationships exist among the phenomena (people, objects, or events) of the world and in what ways can units be sequenced so that their sequence is consistent with the world?

2. What are the conceptual properties of the knowledge to be taught and in what ways can units be sequenced so that their sequence is logically consistent with the organization of the concepts?
3. How can information be sequenced so that its sequence is consistent with this process of inquiry?
4. How do students learn and in what ways can the units be sequenced so that their sequence is consistent with the learning process?
5. How will the student utilize knowledge and skills learned (Posner & Rudnitsky, 1978)?

These five major *bases* or *principles* lead students into applying lessons of Holocaust music education, such as encouraging racial respect, into their own daily lives. Posner & Rudnitsky (1978) offer many examples of unit design models to which music educators can apply Holocaust music education. However, *Course Design: A Guide to Curriculum Development for Teachers* does not include assessment tools, thereby preventing teachers and students from determining the effectiveness of the Holocaust music units.

The curriculum designs examined thus far – *Joint Curriculum Design* (Gross, 1997), *Concept-Based Curriculum and Instruction* (Erickson, 2002), and *Course Design: A Guide to Curriculum Development for Teachers* (Posner & Rudnitsky, 1978) – are worthy learning pathways for teaching Holocaust music education. Their philosophies and frameworks are clear and engaging. However, they all fall short in determining whether or not the key curricular theme, encouraging racial respect, is being understood and grasped by students. The *HMEC* needs a curriculum design that is adaptable for grades K-12, and will continually reinforce and assess the most important concept of the

HMEC: encouraging racial respect. I believe *Understanding by Design* (Wiggins & McTighe, 1998) seems best to serve these goals of the *HMEC*.

Understanding by Design

The *HMEC* follows the curriculum design, *Understanding by Design* (Wiggins & McTighe, 1998). The unique evaluative process of *Understanding by Design* is particularly appropriate for encouraging racial respect through Holocaust music because it continually weaves metacognition, various assessment tools, and implementation of racial respect throughout each stage of learning. The assessment tools are custom designed by teachers, who are given the flexibility and control to determine the tools' appropriateness for their students' cognitive and emotional development. *Understanding by Design* is crafted sequentially so that the enduring understanding of racial respect is continually reinforced throughout the *HMEC*, in all stages of the curriculum. A full exploration of *Understanding by Design* is provided in Chapter III.

Curriculum is born of philosophy. Chapter III explains how aesthetic, praxial, and spiritual music education philosophies enhance the teaching of Holocaust music. Each philosophy is unique, bringing efficacy to communicating tolerance through music. Philosophers who represent the differing approaches will be explored; their values, beliefs, and pedagogies enhance the Holocaust music curriculum presented later in this research. In all cases, the three philosophies overlap, creating a particularly enriching educational experience for the students, teachers, and school communities. A brief synopsis of these three music education philosophies now follows.

Educational Philosophies that Support Holocaust Music Education

Instilling racial respect through Holocaust music requires teachers to embrace educational philosophy, that is a system of beliefs or values that guide people's actions. Reimer (2003) states, "A philosophy is necessary for overall effectiveness and serves as a sort of 'collective conscience'" (p. 2). Reimer continues:

A time for candor presents itself, when the question can no longer be avoided: "Just what is it about my work that really matters?" The function of a professional philosophy is to answer that question...a philosophy is needed that illuminates the deepest values in our field...Every time a choice is made a belief is applied. (p. 4)

Philosophical foundations ensure well-planned values-based guidance, clear educational goals, and enduring understandings (Wiggins & McTighe, 1998).

By its very nature, Holocaust studies are emotionally charged, challenging the teachers' roles as both educational facilitator and psychological supporter for their students. The classroom must reflect a sense of respect for cultural diversity and personal sensitivities. Teaching racial respect through Holocaust music with grounded philosophical foundations enables both teachers and students to feel a sense of security and safety through a troubling historic journey. Three educational philosophies provide a clear, sensitive, and practical road map for teachers and their students: spiritual, aesthetic and praxial. A brief explanation of each philosophy follows.

Educational Philosophies which Ground the HMEC

Respecting a student's spirit, or sense of being, is the backbone of spiritual education. The word spirituality originates from the Latin *spiritus*: breath. Today, spirit

is defined as the vital principle or animating force within living beings. Students yearn to know their place in the greater universe and how their unique spirit can contribute to the betterment of the world. Kessler (2000) advocates this spiritual philosophy:

The yearning to connect meaningfully with a group or community is strong....A meaningful connection includes respect and care that encourages authenticity for each individual in the group. Such a group encourages young people to reveal more and more of their own selves, knowing that others will see and hear them for who they really are. Such acceptance creates a deep connection with community that leads to a sense of belonging. (p. 22)

Holocaust music connects children to people who composed, performed, and sang music during a spiritually challenging period. Music from the Holocaust reveals the inner spirits of Jewish children, teenagers, and adults, who were living with, and dying from, life's most fundamental conditions: love and loss, hope and despair, triumph and defeat, naivete and political intrigue, clarity and confusion, fear and bravery, shame and pride, tenderness and revenge, trust and deceit; this list of emotions is endless. The spiritual possibilities available to each individual student through Holocaust music, therefore, are also endless.

Spiritual educational philosophy, predicated on creating a class environment of personal and academic acceptance, embraces personal and historic truths. Palmer (1993) queries:

What possibilities are opened for us by the metaphors of personal truth? In the study of history and social science, those possibilities seem clear and compelling...the community to which we belong extends far beyond the persons

with whom we live daily; it extends backward into time and outward into the larger world. (p. 61)

In order to get to the truth of Holocaust music and history, students' personal truths must be explored. These truths include cultural upbringing, religious beliefs, and prejudices suffered as a result of one's culture and religion. Racial respect toward others can be achieved only if we can identify hatred toward ourselves, that is how that hatred felt and how we responded. A safe, spiritual classroom makes this kind of sensitive personal exploration possible. Then, when Holocaust music enters the learning process, students are prepared more fully to empathize with and understand the music's call for compassion.

Two different music education philosophies also ground the *HMEC*: aesthetic and praxial. While aesthetic and praxial philosophies are unique, and sometimes even at odds, they both provide meaningful approaches for teaching and experiencing racial respect through Holocaust music.

Historically, aesthetics described the beauty of sound and art, and their theoretical study. The word "aesthetics" derives from the Greek *aisthesis*, meaning sense experience or perception. The term aesthetics was coined in 1735 by German philosopher, Alexander Gottlieb von Baumgarten (1714-1762) as a new field of inquiry for analysis of poetic imagery.

Proponents of aesthetic music education believe that the arts can be appreciated through a sense of humanistic feelings. Aesthetic education in music attempts to enhance learning. Reimer (2003) states:

1. Musical sounds (as various cultures construe what these are) create and share

meanings available only from such sounds.

2. Creating musical meanings, and partaking of them, requires an amalgam of mind, body and feeling.
3. Musical meanings incorporate within them a great variety of universal, cultural, and individual meanings, transformed by musical sounds.
4. Gaining music's special meanings requires direct experience with musical sounds, deepened and expanded by skills, knowledge, understandings, attitudes, and sensitivities education can cultivate (Reimer, 2003).

The aesthetic approach draws teachers and students into the various Holocaust folk melodies, chamber music, operettas, and symphonies. The historic circumstances of these compositions are felt keenly, as their poignant interpretations are elucidated and studied. Each piece of music does indeed encompass the composer's mind, body and feelings. The *HMEC* connects students to feelings by relating the emotions of the music to the students' own emotions and life experiences.

Aristotle used *praxis* to mean informed and deliberate action in which participants complete enlightened tasks correctly. In *praxis*, the feedback that arises from one's reflections is used to improve one's expertise and to refine (or redefine) the goals that guide one's making and doing (Elliott, 1995).

Using the praxial approach, teachers and students share Holocaust units that promote critical and creative thinking, which enable students to share their knowledge in artistic community outreach programs. Students learn to analyze, sing, and play Holocaust pieces. They then continue the praxial process, whereby they incorporate composition techniques from their music teachers, writing skills from their English

teachers, and historical knowledge from their social studies teachers. Original musical compositions are created by students as Holocaust interpretive works. Students then present their interdisciplinary praxial knowledge through Holocaust music concerts and other artistic public displays, bringing a deep personal insight and reflection to the experience. Elliott states, “Put another way, to act artistically as a music maker is to engage in music making and music listening (and MUSIC) as *praxis*” (p. 69). Holocaust music making, combined with language arts and historical information, may bring the Holocaust “back to life” in the minds and actions of students. This approach differs from previous Holocaust research in that students use original Holocaust (1933-1945) music.

A thorough exploration of these three educational philosophies can be found in Chapter III.

Time Line

Background

I have been actively engaged in Holocaust Music studies for 13 years (1994-2007), starting with the inception of New Jersey Governor Christine Todd Whitman’s Holocaust-genocide studies mandate in 1994. During this time, I have collected historic books, articles, sheet music, music books, operettas, video recordings, and audio recordings related to Holocaust music. Many of these sources are out of print and required considerable patience and perseverance to obtain.

I also acquired a 1935 Joseph Bausch viola, which was rescued from the Nazis by a righteous Gentile in Germany. I purchased the Bausch viola in Maywood, New Jersey in 1999, and I use it in the performance of Holocaust music lecture-recitals throughout the United States. Indeed, performing on this Bausch viola for the *Cafe Europa*

survivor's support groups throughout New Jersey connected me with Holocaust victims on a personal level. These performances, on a string instrument that survived the Holocaust, almost certainly encouraged survivors to share their own personal musical memories. They expressed feelings of hopefulness after learning about my Holocaust music education research and wanted to contribute to the body of knowledge that is now contained in the dissertation.

Present Research

Holocaust survivors were formally interviewed. Their statements verify and enrich the information from the aforementioned resources.

In March 2004, I was invited to Beit Terezin, an Israeli kibbutz, which is one of the world's primary repositories of musical artifacts from the Terezin concentration camp. After viewing the museum building, which is open to the public, Ms. Yonat Klar, the director of Beit Terezin, graciously opened private protected vaults to share additional works and documentation with me. Furthermore, I have been formally invited to return to Beit Terezin to play Holocaust music on my Bausch viola for survivors of the Terezin Concentration Camp and their relatives.

In April 2004, I conducted a music educators' focus group, to ascertain Holocaust music knowledge and attitudes from teachers in the Ridgewood Public School District.

In July of that year, I met with graduate students at Montclair State University, NJ, to discuss Holocaust music. The twelve students in the class provided additional information regarding previous Holocaust music knowledge and teaching attitudes about this material.

In August 2005, I visited Terezin, the Czech Republic, to further my research about the Holocaust musicians who were interned in this ghetto and camp. In that same month, I conducted a focus group of northern New Jersey parents, to ascertain their knowledge of the 1994 Holocaust-genocide mandate and of Holocaust music. I also wanted the parents to share their ideas and concerns about the *HMEC* as part of the curriculum design process.

Protection of Human Subjects

I adhered to the dictates of the Rutgers University Human Subjects Compliance Program. (See Appendix C for the Protection of Human Subjects Certification).

Holocaust survivors were interviewed in order to obtain the most reliable, primary information possible. Their rights and emotional needs were paramount, prior to, during, and following the interviewing process. In all cases, subjects voluntarily maintained contact with me for continued communication and information.

Triangulation

Triangulation (Gall, Gall, & Borg, 2003; Lincoln & Guba, 1985) was ensured by consulting with a variety of educators and Holocaust education specialists.

My educational colleagues in the Ridgewood Public School District, including K-12 classroom teachers, and middle school and high school English and social studies teachers, offered suggestions on how they would teach the Holocaust music texts and background histories in their classes. They appreciated the music teacher leading the *HMEC* and the inclusion of the *New Jersey Core Curriculum Content Standards (NJCCCS)* within the *HMEC*.

Holocaust Education professors at colleges and universities were consulted, including Dr. Ludmilla Leibman of Boston University and Dr. Michael Riff of Ramapo College, NJ.

Mr. Bret Werb, Holocaust musicologist at the Holocaust Memorial Museum, Washington, D.C., expressed interest in the *HMEC* and offered his suggestions for its content.

Dr. Paul Winkler, executive director of the Department of Holocaust-Genocide Studies in Trenton and his staff member, Dr. Joan Rivitz, indicated interest in the *HMEC*. They made key suggestions for connecting the Holocaust music curriculum with the New Jersey *Holocaust-Genocide K-12 Curriculum* republished in 2003.

Structure of Dissertation

Using Holocaust Music to Encourage Racial Respect: An Interdisciplinary Curriculum for Grades K-12 continues with the following chapters: Chapter II describes my 13-year journey (1994-2007) searching for and gathering Holocaust music materials. Chapter III explores thoroughly the methodology, *Backward Theory Design* (Wiggins & McTighe, 1998). Chapter IV presents the *Holocaust Music Education Curriculum (HMEC)*. Appendix R provides additional examples of hands-on, ready to use Holocaust music materials for elementary school music classes. The dissertation concludes with Chapter V, which presents conclusions and recommendations for further research.

CHAPTER II

SEARCHING FOR HOLOCAUST MUSICAL MATERIALS

My research of Holocaust music began with the collection of original, out of print Jewish Holocaust music from all over the world. The music includes songs composed and sung in ghettos, work camps, concentration camps, and death camps: *S'Brent* (1946) by Gebertig, *Lider fun di Ghetto's un Lagern* (1948) by Kaczerginsky, *25 Ghetto Songs with Music and Transliteration* (1968) by Gottlieb and Mlotek, *Songs of the Jewish People* (1968) by Silverman, *We Are Here: Songs of the Holocaust* (1983) by Mlotek and Gottlieb, and *Yes, We Sang! Songs of the Ghettos and Concentration Camps* (1985) by Kalisch and Meister. These books include the complete Holocaust music compositions by famous Holocaust composers and lyricists, such as Shmerke Kaczerginsky and Mordechai Gebertig. Lesser known but notable composers and musicians who reflected their Holocaust experiences through music are also included in these books. Some of the composers and musicians are Rivka Boyarska, Hirsh Glick, Peysekh Kaplan, David Beigelman, and Alec Volkovisky, who was 11 years old when he composed "Shtiler, Shtiler," a piece for which he won an award of bread and jam in the Vilna Ghetto. (See Appendix D for the music of "Shtiler Shtiler"). The renewed interest in Holocaust music resulted in the republication of these Holocaust songs by new editors: Schneider (2000), Vishniac Kohn and Hartman Flacks (1999), Silverman (2002), and Pasternak (2003). Silverman is also considered a Holocaust composer; while his music was composed after World War II, the music and lyrics reflect Holocaust themes.

These Jewish Holocaust folksongs represent many aspects of life and death in the ghettos, concentration camps, and death camps of Eastern Europe: the seasons, *shtetls* (Jewish villages), lullabies, the partisans' courage, mourning, widows, orphans, hiding, dancing, allegories, cites of devastation such as Babi Yar, Gypsies, soldiers, slave work, salvation, death marches, and Sabbath songs. The literature review includes these and many other Holocaust music resources.

Literature Review

This review synthesizes Jewish Holocaust music literature that was published from 1946 to 2005. While other groups of people suffered dehumanization during the Holocaust (1933-1945) (e.g. Blacks, Romani, Sinti, Jehovah's Witnesses, Slavs, homosexuals, Catholics, and those suffering from emotional and/or physical impairments) the music of the Jews is particularly abundant and readily available. In many cases, the emotional lyrics of the Jews' music reflect the historic circumstances of the other groups who were affected by the Nazis.

The resources are rich in authentic Jewish Holocaust music information, including musical manuscripts, lyrics, and historical accounts. Some music books are in Yiddish and other Eastern European languages; most include English phonetic transliteration. All of the literature uses graphic language, describing the events and emotional trauma resulting from racial and cultural intolerance during the Holocaust. However, none of the resources provides teaching strategies for promoting racial and cultural tolerance. While the resources provide educators with the aesthetic artifacts of Holocaust music, they do not provide the educational tools for encouraging racial respect in the form of a

Holocaust Music Education Curriculum (HMEC). The purpose of this dissertation is to fill that educational gap.

The literature review fills another gap in previous research: a comprehensive review of Holocaust music and historical information. Previous Holocaust music dissertations by Leibman (1999), Witt (2000), and Graham (2001) do not include such literature reviews. For the convenience of educators, Appendix E provides a succinct list of the most readily available and helpful resources, which will work best in conjunction with the *HMEC* in the dissertation.

The review of Holocaust music literature is divided into four categories:

1. Collections of Holocaust Music: Song collections provide musical notation and lyrics, both in the original language and translated into English. In most cases, the collections include descriptions of the composers and their historic circumstances during the Holocaust. The literature review references the songs as vocal utterances, that is a passionate and sometimes speaking style of singing. Vocal utterances refer to the musical interpretations of the Holocaust survivors who were interviewed. The interviews are included in the chapter.

2. Holocaust Music Historical Documents: Many of the resources are autobiographies, providing detailed, first-hand accounts of the authors' musical Holocaust experiences. They document the physical and emotional hardships victims endured during the War, as well as how music alleviated that suffering. They also describe how music provided emotional strength and political resistance for Jewish Holocaust victims.

3. Holocaust Arts Education Research: The references describe how the entire realm of Holocaust Arts can assist teachers in communicating the history of the Holocaust. The resources, which include music, provide excellent guides for interdisciplinary humanities courses.

4. Holocaust Music Curricula: This category describes Holocaust music that is specifically geared for education. Holocaust music curricula are almost non-existent, thereby creating the need for the dissertation.

Within each category, I describe which resource is the most helpful for music teachers and their education colleagues, from least valuable to most valuable, referencing the educationally enriching philosophies that are explored in Chapter III: spiritual, aesthetic, and praxial.

Collections of Holocaust Music

The following music collections are noteworthy for their authenticity because Holocaust music was recorded in musical manuscript immediately following World War II. The lyrics, melodies, and their accompanying historic information document Holocaust music at its core as vocal utterances. These soulful, musical utterances emanated from the Jewish people who suffered atrocities at the hands of the Nazis. Some important representative citations from the sources are included in the review to provide the reader with a clear understanding of the literature's contribution to knowledge.

While the music resources are vital for teaching the actual Holocaust musical pieces, they do not provide information about the best way to present this repertoire with pedagogical effectiveness and sensitivity. For example, no cognitive or psychological guidance is offered regarding the appropriateness of the musical selections for children;

this is particularly troubling, given the graphic language and mature themes of the Holocaust. There are no references or strategies indicating how these Holocaust utterances would fit into music education curricula. The music books include photographs and art that can enhance the music education curriculum, provided that the visuals are used with sensitivity to the emotional and cognitive growth of the student.

Songs Without Music

The events of the Holocaust inspired many people to express their emotions creatively through prose. *The Song of the Murdered Jewish People (1980)* was written by Katzenelson in the internment camp of Vittel, France. Katzenelson describes the suffering, struggle, and slaughter of the Jewish people, using the Warsaw ghetto atrocities as the inspiration for his work. *The Song of the Murdered Jewish People* is not set to music; it is a series of poems, originally written in Yiddish, with text facsimiles included in the volume. The book is included in the literature review of Holocaust music because Katzenelson's poetry consistently uses musical references. For example, Katzenelson (1980) "sings" the following verses:

Sing, sing for the last time on earth.

Throw back your head; fix your eyes upon Him.

Sing to Him for the last time, play to Him on your harp;

there are no more Jews! They were killed, they are no more. (p. 13)

While reading Katzenelson's poems, one can imagine the melodic vocal utterances of the Holocaust victims. Studying the poems in middle school and high school English classes may help prepare students for a praxial experience in music class, that is students composing original melodies to reflect Katzenelson's text.

Holocaust Music Books that are Out of Print

Out-of-print music collections are important artistic legacies for Jewish Holocaust victims and survivors because they provide authenticity and validity: *S'Brent* (1946) by Gebertig, *Lider fun di Ghetos un Lagern* (1948) by Kaczerginsky, *25 Ghetto Songs With Music and Transliteration* (1968) by Gottlieb and Mlotek, *Mel Bay's Songs of the Jewish People* (1968) by Silverman, *We Are Here: Songs of the Holocaust* (1983) by Mlotek and Gottlieb, and *Yes, We Sang! Songs of the Ghetos and Concentration Camps* (1985) by Kalisch and Meister.

Gottlieb and Mlotek (1968), Silverman (1983), Mlotek and Gottlieb (1985), and Kalisch and Meister (1985) include introductions that explain the historic relevance of singing Holocaust music in current times. In Mlotek and Gottlieb's book, *We Are Here: Songs of the Holocaust* (1983), Holocaust survivor and author Elie Wiesel writes:

Even in the dark years of devastation, Jews found strength and inspiration to impart their spirit, their despair, their heroism in Jewish song...This collection, is therefore, a most important contribution...not because it is an obligation to cry, but because it is a duty to sing. (p. 7)

The music books by Gebertig (1946) and Kaczerginsky (1948) were published immediately following World War II. Both books are in Yiddish and/or Hebrew with no English transliteration. Gebertig perished in 1942. Kaczerginsky survived the war and became the first collector of Holocaust music. Both Gebertig and Kaczerginsky were respected and prolific Holocaust music composers and poets in their own right.

The out of print books contain virtually the same pieces, establishing the validity and popularity of the Holocaust songs during the mid to late 20th century. However, the

Holocaust music books can be purchased only through a used book dealer. The artifacts provide historic documentation, which can be used as a hook (Wiggins and McTighe, 1998) for initially capturing students' attention and imagination as part of a complete Holocaust music unit. This category of Holocaust books does not offer any educational guidance as to how the melodies and lyrics of these pieces can be used to teach racial respect.

Holocaust Music Books that are In Print

The current interest in Holocaust music inspired several editors to publish Holocaust songs that are out-of-print, originally composed and/or compiled by Gebertig (1946), Kaczerginsky (1948), Gottlieb and Mlotek (1968), Mlotek and Gottlieb (1985), and Kalisch and Meister (1985). Updated, readily available books by Schneider (2000), Vishniac Kohn and Hartman Flacks (1999), Silverman (2002), and Pasternak (2003) have solved the problem of obtaining Holocaust music. Most of these books include Eastern European Holocaust songs, transliterated into English phonetics. Phonetic guides help students and teachers pronounce the original lyrics. Schneider (2000), Silverman (2002), and Pasternak (2003) include short biographies of the Holocaust composers.

All of the books provide the musical materials, but not the educational tools, for encouraging racial respect in the classroom. It is naïve to think that students will feel and demonstrate greater racial respect by simply singing the Jewish Holocaust songs. However, if the song collections are used with the *HMEC*, which encourages an interdisciplinary, team-teaching approach, the lessons of racial respect are reinforced through reading Holocaust prose, analyzing Holocaust history, and experiencing Holocaust music through listening and performing.

Schneider wrote an artistic and historic tribute to the famous Polish Holocaust poet and composer Mordechai Gebertig in *Mordechai Gebertig: His Poetic and Musical Legacy* (2000). The book provides musicological and historical details of Gebertig's works. However, the songs are written in Yiddish, which uses Hebrew letters. Therefore, unless the reader is fluent in Yiddish, learning the lyrics with the music would be impossible.

Genocide studies generally emphasize the magnitude of the Holocaust by citing the numbers of people killed: six million Jews, and six million people of other nationalities and cultures. The total number of Holocaust victims –12 million – can be overwhelming to comprehend. Vishniac Kohn's and Hartman Flacks's book *Roman Vishniac: Children of a Vanished World* (1999), features Roman Vishniac's candid photographs of peasant children living in Jewish Eastern European villages 1935-1938, prior to the systematic genocide during the Holocaust (1941-1945). Vishniac's photographs help students see a manageable number of Holocaust faces that typify the twelve million people who perished. Supplementing each photograph are traditional Jewish children's word games, rhymes, and folk songs. However, these Holocaust activities can easily be taken out of context and can lose their deeper meaning because they do not mention racial respect.

Pasternak (2003) edited and arranged *Songs Never Silenced: Based on "Lider fun di Ghetos un Lagern (2003)" by Kacerginsky*. The Holocaust photographs in Pasternak's book are identical to those in Kacerginsky's book. In his foreword, Pasternak provides an English translation of the Yiddish foreword in Kacerginsky's *Lider fun di Ghetos un Lagern* (1946):

It is impossible to discuss with familiar words in civilized human language, the German occupation with all its systems (ghettos, concentration camps, extermination camps, etc.). All the writings, documents and pictures cannot portray the full scope of the horror...Therefore, I believe that the songs, which the Jews of the ghettos sang out from their sad hearts, will make a significant addition to the war histories...The song...accompanied the Jews always and everywhere: when they went to work, when they stood in line for a little bowl of soup, when they fought and when they were taken to the slaughter. (p. 8)

Silverman's *The Undying Flame: Ballads and Songs of the Holocaust* (2002) includes authentic Holocaust songs, as well as Silverman's compositions based on Holocaust themes. Holocaust interpretive pieces by other modern composers are also included. Such modern interpretive pieces can inspire teachers and students to compose their own songs that reflect Holocaust themes, which tie into praxial music education philosophy. The volume includes a compact disc containing fourteen selections from the book.

Each of the collections provides authentic Holocaust melodic material with relevant historic background. The photographs and drawings that adorn the pages of the volumes enhance the aesthetics of the music. However, the music books do not include any curricular information regarding strategies for presenting them to students guided by relevant music education philosophies (e.g. spiritual, aesthetic, or praxial).

Holocaust Music Historical Documents

It is imperative for music educators to understand the historic circumstances in which Holocaust music arose. A firm grasp of Holocaust history provides a context for

encouraging racial respect, because political developments and their consequences in Nazi Germany created the emotional and cultural need for Holocaust music. Each resource agrees that no matter what physical and/or emotional hardships the Jews had to endure, their quest for the arts, particularly music, boosted the peoples' morale, and gave them hope. While the resources may elicit emotional responses and empathy from students, none provides teaching strategies for using their information to teach the value of racial respect.

The following examples of Holocaust music historical documents provide first-hand information about the Jews' suffering, death, cultural renewal, and resistance that took place in the ghettos and concentration camps. Some of the sources are Holocaust survivors' biographical accounts. Each book thoroughly describes specific places, composers, and events. While many similar traumatic events took place in the hundreds of concentration camps and dozens of ghettos, each resource details the specific musical events that were unique to one particular location.

The Holocaust music historic documents are presented in six separate categories: music from ghettos, music for cultural renewal and resistance, music from Terezin, personal accounts of concentration camp music, music from Auschwitz-Birkenau, and music from different concentration camps.

Music from Ghettos

Reich assisted the curators of the United States Holocaust Memorial Museum in compiling *Hidden History of the Kovno Ghetto* (1998). There are a few noteworthy examples of music including facsimiles of lyrics, drawings, and photographs of musicians, and a description of the Kovno police orchestra.

The musical events of the Lodz ghetto are documented in *The Chronicle of the Lodz Ghetto 1941-1944* (1984) by Dobroszycki. While the book is a political, historic and humanistic diary of the Lodz ghetto, musical events are given special emphasis, as they were significant in the daily lives of Lodz's inhabitants. The Lodz House of Culture was the main concert hall where political current events were announced at the conclusions of concerts. Dobroszycki (1984) documents:

Saturday, November 7, 1942....a concert once again took place in the House of Culture. Conducted by [Dawid] Bajgelman, the program consisted of his latest compositions, nearly all of them concerto fantasies and variations of popular Jewish themes....After the concert, the Chairman delivered a speech....about the [orphaned] children, about the medical service, the obligation to report contagious diseases, and, finally, about the food situation. (pp. 286-287)

Beinfeld's (1984) article *The Cultural Life of the Vilna Ghetto* describes both the psychological importance of the arts during the Holocaust and the Jewish victims' ambivalence about the appropriateness of concerts and theater productions amidst their environmental hardships and atrocities. Using some Yiddish phrases from the Holocaust, Beinfeld (1984) provides a chronology of the concerts, poetry recitals, and theatrical performances that took place in:

Vilna, known as the Jerusalem of Lithuania...for centuries one of the great centers of Jewish creativity...Jewish Vilna, even as a ghetto under Nazi rule, did not betray its cultural heritage...But this "normality was of course an "illusion..." perhaps even a dangerous one...*Oyf a besoylem shpilt men nit keyn teater* (In a cemetery no theater ought to be performed). (pp. 6-7)

Flam (1992) and Beinfield (1984) make strong cases for humankind's deep emotional need for the performing arts during war. While their writing does not discuss cultural respect, it does validate, through specific historic events, how musical concerts, recitals, sing-a-longs, and theater helped restore some sense of normalcy, decency, and self-respect to Jewish Holocaust victims.

Singing for Survival: Songs of the Lodz Ghetto 1940-1945 (1992) by Flam is devoted to music composed and performed in the Lodz ghetto in Poland. Many events of Lodz's history have corresponding musical examples, which can be taught and sung in music classes. For example, an entire chapter is devoted to music inspired by the mayor of Lodz, Chaim Rumkowski. Flam (1992) explains:

In the ghetto, where no radios were allowed, newspapers forbidden, and political gatherings outlawed, the only form of expression still permitted...was singing. Thus, it is not surprising that the "king of the ghetto" - Chaim Rumkowski - became the theme of "Rumkowski Chaim," a song that was to be the ghetto's greatest "hit." (pp. 37-38)

(See Appendix F.)

Music for Cultural Renewal and Resistance

Golabek and Cohen (2002), Goldsmith (2000), and Braun (2002) describe how Western art music provided Jewish Holocaust victims with cultural respite and strength to resist the horrors of the Holocaust. Each book is written in novel form, deeply involving readers with the victims' struggle to cope with the Holocaust.

Golabek and Cohen (2002) focus on child prodigy pianist Lisa Jura Golabek in *The Children of Willesden Lane, Beyond the Kindertransport: A Memoir of Music, Love*

and Survival. This book would enrich a middle school or high school English class, helping students to understand better music's emotional supportiveness of a teenager during the Holocaust.

Goldsmith's *The Inextinguishable Symphony: A True story of Music and Love in Nazi Germany* (2000) provides personal details of Goldsmith's parents during the Holocaust, as performing musicians in the *Judische Kulturbund*, or Jewish Culture Association, created under the auspices of Joseph Goebbels's Ministry of Public Enlightenment and Propaganda. While the Kulturbund performed great works of classical music, their patrons could not totally dismiss the Holocaust events surrounding the concert halls. Goldsmith (2000) explains, "As the people ambled out of the theater into the early spring chill, they were confronted by an eerie and disquieting sight. A troop of Hitler Youth...had assembled on the sidewalk, apparently for the express purpose of intimidation" (p. 276).

My Heart is a Violin by Braun (2002) describes how the author mourned the loss of his Guarneri violin and his prodigious musical career throughout his internment in multiple concentration camps. This sense of deep loss turned into powerful determination to survive the Holocaust and return to playing the violin.

Each book confirms that music during the Holocaust provided musicians with a measure of personal resistance to the Nazis' cruelty. However, none of the novels makes educational suggestions for reinforcing this valuable Holocaust lesson to students.

Music from Terezin (Theresienstadt)

The unusually large number of vocal and instrumental musicians, singers, composers, and conductors interned in the Terezin ghetto and prison has inspired many

researchers to document the events of this unique camp. Hitler created this “model” camp in the garrison town of Terezin, Czechoslovakia and gave it the German name Theresienstadt. Many of Europe’s finest Jewish musicians were assembled in Terezin to perform concerts and operas as propaganda to fool the International Red Cross during their inspections. In fact, Terezin was a transit camp for its inhabitants who were eventually sent to Auschwitz-Birkenau to be exterminated.

A prolific musical output flowed from the inhabitants in Terezin, as described by Slavicky (1995), Wlaschek (2001), Dutlinger (2001), Daly, Filser, Goldschlager, and Kramer (2001), Bor (1985), Osvaldova (2002), and Karas (1985). These authors gathered artistic evidence of Terezin using biographical information about the musicians, photographs, artwork, and facsimiles of concert programs and musical scores. The resources can enhance the aesthetic exploration of Terezin by contrasting the artistic offerings in the camp with the Nazis’ treatment of the Jews. Similar to the music books described earlier in the literature review, the inhabitants of Terezin used their music for emotional healing and intellectual enrichment, as well as a form of political and spiritual resistance against the Nazis. Regrettably, manuscripts of Terezin’s art music or folk music are not included in most of the volumes, thereby limiting a praxial approach to the music.

Gideon Klein: A Fragment of Life and Work (1995) by Slavicky is an in-depth study of a prolific and courageous composer who was interned in Terezin. Slavicky (1995) explains:

Klein developed extensive activities as a solo pianist and player of chamber music, which...provided fellow-prisoners with strong esthetic experiences and

thus released them, at least temporarily, from the deadening reality of their tragic fate and the serious problems of the everyday functioning of this ‘enforced community’... revealing the creative power of the human spirit. (p. 25)

Wlaschek (2001), Dutlinger (2001), and Osvaldova (2002) concentrate on visual artistry which reflected concerts in Terezin. Wlaschek’s book *Kunst und Kultur in Theresienstadt: Eine Dokumentation in Bildern* (2001) features the Herrmann Collection, an artistic compilation of the publicity posters and concert programs in Terezin. The documents record many cultural activities of the Jewish prisoners in the ghetto, including invitations to plays, concerts, cabarets, and revues. Dutlinger curated and edited *Art, Music and Education as Strategies for Survival: Theresienstadt 1941-1945* (2001). The *raisonne-like* book describes the Theresienstadt ghetto and concentration camp through the use of photographs, children’s artwork, and survivors’ quotes, all of which are verified with historic commentary. Dutlinger (2001) explains:

Surviving one more day to live out the next was no small achievement in Theresienstadt. But individual identity could be reclaimed – albeit momentarily – through art. Art, music, and performance transformed fear into freedom. The act of making art suspended the collective nightmare, and replaced the arbitrary rules of the ghetto with individual purpose. It helped to sustain hope, a sense of the self, and the will to live. (p. 7)

Dutlinger devotes a portion of this book to the dedicated, resourceful, and brave teachers interned in Theresienstadt, in the form of a respectful tribute. Osvaldova’s (2002) information is taken mostly from Wlaschek’s book, with several new examples of charcoal drawings of key musicians from Terezin, as well as their short biographies.

The Hebrew word for Holocaust is *Shoah*. Daly, Filser, Goldschlager and Kramer edited *Building History: The Shoah in Art, Memory and Myth* (2001), which includes an article by van Vlasselaer of Carleton University, Ottawa, entitled “Music, Memory, and the Holocaust: Viktor Ullmann, the Ultimate Witness.” Van Vlasselaer describes the prolific musical output of Viktor Ullmann, a composer interned in Terezin. Of particular note is van Vlasselaer’s (2001) extensive description of Ullman’s opera, *The Emperor of Atlantis*, as a concise, elliptical work, brief like Ullmann’s truncated life.

The Terezin Requiem: A Narrative of the Human Spirit (1963), documents Bor’s performance of Verdi’s *Requiem* in the Terezin concentration camp. Bor sang in the chorus under the direction of Raphael Schachter. The book documents Maestro Schachter’s extraordinary courage and fortitude in assembling, and often reassembling, the dozens of musicians necessary to perform Verdi’s monumental opus. The performers sang this *Requiem* for themselves, as an artistic act of defiance. Immediately following the historic performance, all but a few of the performers were put to death.

Karas’s *Music in Terezin 1941-1945* (1985) provides the most thorough description of Terezin’s musicians, composers, concerts, and music teachers. The eighth chapter, “Education Through Music,” contains detailed descriptions of the children’s music classes, choruses, instrumental ensemble rehearsals, and concerts which took place in Terezin. Karas describes the *hidden curriculum* (Flavell, P.H. Miller & S.A. Miller, 2002) within the recreational musical experiences (i.e. educating children through singing). Missing from Karas’s (1985) book are examples of Terezin music in manuscript. This missing praxial component leaves an unfortunate gap in communicating Terezin’s history.

Personal Accounts of Concentration Camp Music

Bor (1963), Cummins (1992), Fenelon (1977), Laks (1989), and Shuldman (2005) chose one Holocaust musician as the subject of their historical writing. The in-depth World War II biographies describe five tenacious and talented musical artists who went to extreme measures to cope with Holocaust deprivations and atrocities through their music.

Jazz Survivor: The Story of Louis Bannet, Horn Player of Auschwitz (2005) by Shuldman, describes how Bannet became known as the Dutch Louis Armstrong, Josef Mengele's personal bandleader, and the founder of the Gypsy camp orchestra.

Cummins (1992) records the Holocaust experiences of Herbert Zipper, an inmate in Dachau, who formed a secret orchestra and conducted clandestine concerts in an abandoned latrine. The performances were the result of Zipper's resolve to bring some decency through the arts into the brutality of the Dachau concentration camp. Zipper's bravery, psychological observations, and creativity are described in *Dachau Song: The Twentieth-Century Odyssey of Herbert Zipper (1992)*. Cummins (1992) explains:

What makes Zipper's experiences different and important to pass on are the positive lessons he learned amidst the starvation, brutality, degradation and death...What Zipper observed was the spectrum of human behavior intensified by the very desperation of the situation...The full range of human potentiality was enacted each day. (pp. 82-83)

Fenelon (1977) and Laks (1989) describe how their own musical experiences in the Auschwitz-Birkenau death camp boosted their morales and ultimately saved their lives. Fenelon's *Playing for Time (1977)* describes the author's role as a music arranger

and transcriber in the Auschwitz-Birkenau women's orchestra. Fenelon's creativity continued, even as her body endured starvation. Fenelon (1977) says, "A piece of music I wanted to write – a symphony, no less – was taking shape inside my head. How one could feel the urge to create in such a place I don't know, but then how could one want to do anything at all?" (p. 141).

Laks's book *Music of Another World* (1989) describes his role in the men's Auschwitz-Birkenau orchestra as a violinist, conductor, music arranger, and composer. Interestingly, Laks's factual, dispassionate account of his musical life in this concentration camp vividly clarifies the emotional horror of his circumstances. Laks (1989) recalls:

One of these Sunday afternoon concerts. We were playing, without much enthusiasm, the overture to some German operetta...From the watch-tower the loud sounds of radios reached us, which blended with our own music in a pleasant cacophony. This did not disturb our doctor-flutist, who at that moment was playing a sentimental and masterly solo on his instrument. He played as though inspired, so absorbed in phrasing the showy melody that he did not perceive the long line of trucks packed with women, creeping toward the crematoria. With a smile, Doctor Menasche, proud of his performance, placed the instrument on his knees. The trucks disappeared around the bend. In one of them was the doctor's daughter. (p. 58)

Laks concludes his testimony with the musical scores of his *Three Warsaw Polonaises*, piano solos he composed in Auschwitz.

Bor (1963), Cummins (1992), Fenelon (1977), Laks (1989) and Shuldman (2005) write about Holocaust musicians who used music – spiritually, aesthetically, and praxially – to cope with their day-to-day struggles. Coincidentally, the three perspectives correspond to music education philosophies that are explored in Chapter III in the dissertation.

Music from Auschwitz-Birkenau

In addition to Fenelon (1977) and Laks (1989), Kraus wrote *The Painted Wall* (1994), which documents the story of 500 Jewish children who lived in the Czech Family Camp in Auschwitz-Birkenau between September 1943 and June 1944. Kraus's writing is based on research, his own personal Holocaust experiences, and interviews with surviving instructors from the Children's Block. Kraus's book is a testament to the educational and emotional importance of music as praxis, that is the doing of music as a means of creating civility and hope.

Music from Different Concentration Camps

Graham's doctoral dissertation *Musik Macht Frei: Choral Music Composed and Performed in the Nazi Concentration Camps, 1938-1944* (2001), explores the Holocaust world of music as spiritual vocal expressions. The study documents examples of choral activity from within the various prison camps of the Nazi Holocaust. Included are the historic accounts of the organization of choirs, prisoners who composed for choirs, and significant performances of choral repertoire in the camps. Special attention is given to the transit camp of Terezin due to the unusually large amount of information that survived (Graham, 2001). While Graham generously and vividly illustrates her historical accounts with authentic Holocaust music, the musical examples are truncated.

Gilbert's *Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps* (2005) focuses on the music created and performed on an informal basis by prisoners in Warsaw, Vilna, Sachsenhausen, and Auschwitz. Gilbert describes music's personal importance to those imprisoned under Nazism, offering insight into how victims understood, interpreted, and responded to their experiences at that time. Gilbert's (2005) description of Sachsenhausen explains:

Most of these songs included images of camp life: Descriptions of marching columns, forced labour, living conditions, and feelings of isolation or homesickness. However, their descriptions were almost always mild enough to be counterbalanced with encouraging refrains. This is the case in the [song] "Moorsoldatenlied." (p. 111)

Music in the Holocaust: Confronting Life in the Nazi Ghettos and Camps is the most readily available Holocaust music history resource in this literature review. It also provides the educator with the broadest range of Holocaust music experiences.

The writings provide music educators with a comprehensive Holocaust historical background and a musical foreground. The resources are rich in information and inspiring accounts of Holocaust victims and their courageous music making. However, each book expects its readers (i.e. educators) to devise their own plans for making the material relevant to their students. The following section of this dissertation describes a modest group of authors whose writings provide some educational guidance using Holocaust arts.

Holocaust Arts Research with Implications for Educators

Sections one and two of the literature review focus specifically on Holocaust music and musicians. The books described in this third section contain relatively scant information about Holocaust music. The resources strive to sensitize teachers and students to lessons of the Holocaust using a humanities approach, but do not include any concrete curricula for promoting racial respect.

The United Jewish Appeal (Manelis, no date) compiled and published *This Shall Tell All Ages: Art, Music and Writings of the Holocaust*. The modest booklet is a compilation of Holocaust drawings, folksongs, and poetry that is no longer in print. The art in the booklet was rescued by Miriam Novitch and other members of the Ghetto Fighters Kibbutz in Israel. They are part of a collection of over 2,000 drawings housed in the Ghetto Fighter's Museum, which is located on the Ghetto Fighter's Kibbutz. Manelis (no date) writes in the introduction:

The music, literature and art of the Holocaust speak to us with special poignancy. For during a time when normal communication remained impossible and the cries of agony, defiance and muted hope were unheard...men, women and children still found the inner courage to express their most intimate emotions. (p. 2)

While this was a limited, short-lived publication, it apparently created a need for the following additional research and Holocaust study resources.

Witt's doctoral dissertation *A Humanities Approach to the Study of the Holocaust: A Curriculum for Grades 7-12* (2000), joins together Holocaust history, writings and art, but with only a minimal inclusion of music. Witt includes only one lesson plan that focuses on Holocaust music, "Music of the Resistance," for 4th grade. This lesson

features *The Song of the Partisans* by Hirsch Glick. She concludes her lessons with “assessment activities” that are follow-up activities that reference modern, popular resistance songs.

Galens and Hermesen compiled a two-volume textbook series: *Experiencing the Holocaust: Novels, Nonfiction Books, Short Stories, Poems, Plays, Films & Music* (2003). One section describes the music of the ghettos, camps and resistance organizations, music from Terezin, and music as a response to the Holocaust. The information it provides includes books, online resources, and sound recordings. Galens and Hermesen (2003) touch upon Holocaust music from the viewpoints of both the Nazis’ victims and survivors.

Totten and Feinberg edited a helpful guide for middle school, high school and college teachers, *Teaching and Studying the Holocaust* (2001). The thirteenth chapter, written by Chartock, is entitled “Including Music in a Study of the Holocaust.” The concise piece of writing contains extensive information including the “Role of Music during the Holocaust, Rationale for Integrating Music into a Study of the Holocaust,” and many creative “Instructional Activities for Incorporating Music into the Study of the Holocaust.” Also, the introduction to Chartock’s chapter provides a clear rationale for including Holocaust music in Holocaust education. Chartock (2001) states:

The role of music and song is germane to teaching about the Holocaust, in that music and song represent significant primary sources that reflect the very souls of the people who created or performed them. Furthermore, students can learn a great deal about the victims and the perpetrators during the Holocaust by focusing

on the music generated by both groups and the purposes to which they put their music. (p. 280)

Chartock provides an extensive reference list of materials, including books, CDs, cassette tapes, films/videos, dramas/plays, songbooks, research books, and teacher resource guides.

Ludwig and Strom (2000) from the Terezin Chamber Music Foundation created *Finding a Voice: Musicians in Terezin*, which contains similar aesthetically based Holocaust Music lesson plans. The target age group for these lesson plans, however, is not stated. The Foundation's curriculum and accompanying CD provide teachers with ready-made Holocaust music aesthetic experiences for students, based upon famous music that was composed and performed in Theresienstadt. Racial respect is not the focus of this book.

Stillman wrote about the arts during the Holocaust, in association with the Holocaust Human Rights Center of Maine. Stillman's book *The Spirit That Moves Us: Using Literature, Art and Music to Teach About the Holocaust at the Secondary and College Level* (2001) explains, "Music along with the visual arts provides students with a new way of 'seeing' and understanding the events of the Holocaust" (p. 156). The chapter "Music of the Holocaust" discusses the following topics: objectives for teaching music of the Holocaust, ghetto resistance music, degenerate music, the music of Terezin, and a series of composers – Victor Ullman, Hirsch Glick, and Gideon Klein. Stillman finishes with a list of available recordings and ideas for several writing and presentation exercises.

In 2003, the New Jersey Commission on Holocaust Education updated their curricula, with only a few pages devoted to music: *Lessons on Friendship, Respect, Tolerance Holocaust/Genocide for K-4th Grade, Holocaust/Genocide Curriculum, 5-8th Grade, and The Holocaust and Genocide: The Betrayal of Humanity, A Curriculum guide for Grades 9-12*. Most of the musical resources are repeated from elementary school through high school, including popular/rock 20th century songs, offering the text without the musical manuscript. Nine authentic Holocaust folk songs with music are included in the high school curriculum, but no educational guidance is provided.

Based on the review of Holocaust Arts Education Resources, it appears that for music educators and their students, the ideal educational tool would be a resource guide that combines Holocaust curriculum, lesson units, lesson plans, and assessment. The *HMEC* presented in Chapter IV in the dissertation provides such an educational tool that focuses on a key lesson of the Holocaust that the previous resources do not include: encouraging racial respect through Holocaust music.

Holocaust Music Education Research

Leibman's doctoral dissertation, *Teaching the Holocaust Through Music (1999)*, is the only resource on Holocaust music education. This scholarly work is geared specifically toward musically advanced high school or college students who already have extensive knowledge and training in music history and music analysis. Leibman proposes sophisticated and complex post-Holocaust instrumental music examples to create interdisciplinary Holocaust lessons. The musical examples are a response to, and a commemoration of, the Holocaust. Leibman's lesson plans include detailed historical information and musicological guidance, providing a thorough and interesting analysis of

each music example. However, Leibman's musical examples are not original Holocaust songs or instrumental pieces. Racial respect is not the focus of Leibman's work.

Conclusion

All of the resources in the review are relevant to teaching Holocaust music. As separate repositories of information, they instruct the reader about authentic Holocaust (1933-1945) music, 20th century Holocaust musical art-pieces, history, and education. They may have the potential for eliciting an empathic response from teachers and students. However, none of the resources provides an educational guide for music educators. Such a guide would have to include original Holocaust music, history, and educational plans in the form of curriculum, lesson units, lesson plans, and assessment tools. Further, none of the sources in the review covers the full scope of information and guidance that is needed to teach students one of the most important lessons of the Holocaust: the importance of feeling and demonstrating racial respect toward other human beings.

Café Europa Holocaust Survivors Friendship Society

I regularly performed a broad variety of Holocaust songs on my viola for Café Europa, a Holocaust survivors' support group that meets bi-monthly throughout New Jersey, at various locations. (See Appendix G for a printed program of my 2003 Café Europa Holocaust music recital). This group was founded in 2001 by Jewish Family Services of MetroWest in Whippany with additional funding from the Healthcare Foundation of New Jersey. Mrs. Leah Kaufman, M.S.W. is the director. Café Europa member Beatrice Glotzer explained at a meeting, "To us, Café Europa is a very big thing. This is a ray of sunshine that came to our lives. For old people, to have something like

this is very important. No matter how much you learn about the Holocaust, it can't compare to going through it."

At my first Café Europa Holocaust music lecture-recital in 2002, 75 Holocaust survivors attended. At my performance for Yom Ha Shoah (Holocaust Remembrance Day) in May 2005, 175 Holocaust survivors attended.

The purpose of my lecture-recitals was four fold:

1. To make Holocaust music come alive again.
2. To demonstrate my interest in, and respect for, Holocaust composers and their music.
3. To draw life-lessons from Holocaust music (i.e. tolerance, emotional sensitivity, and bravery).
4. To musically communicate to the survivors that their Holocaust experiences will be remembered, hopefully to help prevent future Holocausts.

The fourth goal was the most meaningful for the survivors.

At the Café Europa concerts, I performed a variety of Eastern European Holocaust songs on my viola, a custom-made instrument created by Joseph Bausch in 1935 for a Hungarian Jewess, a Fraulein Butzell, who lived in Germany. When Fraulein Butzell was captured and killed by Nazis during World War II, a righteous Gentile neighbor shipped the viola to Senta Butzell, Fraulein Butzell's sister, in the U.S. I purchased the instrument in 1999, becoming the fifth owner of the Joseph Bausch viola.

At my first Café Europa recital for Yom Ha Shoah in 2002, I performed various Holocaust lullabies, partisan songs, love songs, and death marches on the Joseph Bausch viola. Café Europa members spontaneously sang or hummed along. In these moments,

I was no longer a performer, separate from my audience. Indeed, the 80- and 90-year old survivors and I were musicing (Elliott, 1995) together. At first, the timbre of my viola strengthened with their voices, as my bow attempted to conduct the songs. However, I quickly realized and acknowledged that the survivors were leading me, with their interpretations of authentic tempi and dynamics. These Holocaust music experts were singing from their personal experiences, not from a musical manuscript. In Barz & Cooley (1997), Titon states, “the ethnomusicologist becomes student and the ‘informant’ becomes teacher or wise elder” (p. 95). The contralto timbre of the Joseph Bausch viola and the survivors’ voices blended into a mutually respectful chorus. Titon elaborates, “We seek to know one another through lived experience. Through common, intersubjective experience we enter the world of interpretation. Interpretation turns sound into music, be-ing into meaning” (p. 94). The survivors were drawing me into their deeply personal worlds of the Holocaust. The history of my viola and my desire to create a purposeful *Holocaust Music Education Curriculum (HMEC)* gave the members of Café Europa the confidence and trust to make music with me, and then to speak with me in English, Yiddish, and Hebrew.

My first Café Europa lecture-recital ended with many survivors eagerly approaching me, requesting to be interviewed for my research. This came as a pleasant surprise because my previous attempts to interview survivors (1994-2001) in New Jersey were unsuccessful; these previous, reticent survivors explained that speaking about their Holocaust experiences would be too painful. Café Europa survivors claimed they were deeply moved by the Holocaust music, and they wanted personally to contribute their knowledge of Holocaust music to my *HEMC*. My Joseph Bausch viola and my sincerity

in *tikkun olam*, Hebrew for “repairing the world,” through my *HMEC* helped instill a sense of trust in these fragile, emotionally and physically scarred people. Our musicing together was the catalyst for trust and interpersonal rapport. The survivors, many of whom still feel guilty for being alive when their family members were killed, explained that participating in my research gave them a feeling of empowerment to prevent future Holocausts.

Interviewing Jewish Holocaust Survivors

I conducted personal interviews with Jewish Holocaust survivors, most whom turned to music as a means for coping with the World War II genocide of their families and friends. (See Appendix H for Holocaust survivor interview questions). Holocaust musical pieces are the soulful survivors, that is the living spiritual representatives of those who perished during the worst genocide in humankind’s history. The music aesthetically speaks for, and represents, those who survived the war. Many survivors are still encumbered by such crippling emotional pain that they are unable to describe their genocide experiences in words. However, the same people are able to sing about their Holocaust experiences through the lyrics they composed and shared in the ghettos and concentration camps. Some of the survivors’ specific pieces of music are included in the *HMEC*, adding relevance and authenticity to the curriculum.

Because I am a Jewess, whose family members were exterminated during the Holocaust, reflexivity (Barz & Cooley, 1997) was an important consideration while interviewing the Holocaust survivors. Barz and Cooley (1997) state, “The challenge is to avoid self-indulgent and ‘confessional’ ethnography, and to focus on the ethnographically relevant” (p. 17). Most survivors in the research were recruited from

the Cafe Europa Survivors Friendship Society in New Jersey. Snowballing (Lincoln & Guba, 1985) resulted in additional interviews being conducted with other survivors as well as other Holocaust experts in the United States and Israel. The survivors' musical experiences in the Jewish ghettos and Nazi concentration camps and death camps verify the use of music described in the literature review.

Most of the Holocaust survivors did not want to be videotaped or audio recorded, requesting that I protect their privacy. When survivors preferred not to be videotaped, I took notes, which were then transcribed and verified by the survivors (Lincoln and Guba, 1985).

During these interviews, I assumed different roles (Barz & Cooley, 1997), shifting among pastor, family member, scholar, friend, and psychologist. This role shifting helped me obtain the thickest, richest data possible (Geertz, 1973), while remaining sensitive to the psychological needs of the subjects.

Interviews were often two-phased: During the first phase, survivors described their Holocaust music worlds in historical and familial terms. In the second, deeper phase, survivors brought me *into* their Holocaust music worlds by sharing personal artifacts from World War II, such as yellow patches marked *Jude*, photographs of exterminated family members, musical manuscripts of favorite Holocaust songs, diaries of partisan activities and songs, and art-work and Jewish ritual objects created with the meager materials available in concentration camps.

Questions often varied and new questions emerged (Lincoln & Guba, 1985) as survivors described their unique Holocaust music experiences. The Jewish Holocaust survivors from Café Europa were highly motivated to participate in my interviews. In

spite of their advanced ages (80-90+ years), their Holocaust memories were remarkably vivid, in chronology and detail. I interviewed 12 survivors, all of whom requested that I meet with them in their homes throughout northern New Jersey. Three survivors, who asked not to be video or audio recorded, had particularly intimate Holocaust music experiences and recollections. Toward the conclusion of these three interviews, the spouses, also Holocaust survivors joined me and the interviewees to listen to the conversation and then to participate. While the three spouses did not have Holocaust music information, they appreciated being acknowledged and being included in the conclusions of the interviews.

On average, interviews lasted two to three hours, with the survivors speaking in emotional detail about their Holocaust experiences. Nine of the interviews provided mostly information about their most horrific details of the Holocaust: starvation, the annihilation of their families, loneliness, being transported in cattle cars to death camps, and physical and psychological torture. They also described how singing Holocaust lullabies gave them hope. Three survivors wanted to talk only about music. These three survivors are given fictitious names to ensure their anonymity. Their stories now follow.

Beryl Bergerman provided me with a detailed, written account of his death march from Warsaw to Dachau. In that account, Bergerman remembers how he and other Holocaust victims sang during a death march:

Despite our miserable conditions we chanted the twelfth song of the Thirteen Principles of Faith, which goes as follows: *Ani Mamin*: I believe in complete faith in the coming of the Messiah, and even though he may delay, nevertheless, I

anticipate every day that he will come. This song is familiar to most survivors and sung by children on Yom HaShoah, Holocaust Remembrance Day.

(See Appendix I for the music and lyrics of Ani Mamin).

A second survivor, Yaakov Kaplan, made it clear that his Holocaust experiences, both historic and musical, were inextricably tied together. While Yaakov worked in the Skarzysko work camp in Poland, he met with his fellow campmates and sang Yiddish songs in the evenings. Yaakov said:

We sang *A Cholem* (*A Dream*) that describes a *Zaide* (grandfather) coming in a dream carrying a *shanas* (lulav) and *Wandering* that speaks of “no friends, no tomorrow, no today, all your life you are harassed.” Most of the singing happened when we were not too hungry. During the very hungry times, we only sang little love songs, which brought me some comfort and hope. Singing provided hope not just for myself, but the other victims as well. We felt we were not going to make it and that we surely all die. Singing broke through those negative thoughts and helped people feel as though they would make it. Singing provided a glimmer of temporary relief from the constant feelings of doom. After the war, I sang songs by Mordechai Gebertig. I think your music students would enjoy singing Gebertig’s songs.

Yaakov remembered only excerpts of *A Cholem*, *Wandering*, and the love songs. He sang the excerpts in the style of a vocal utterance, that is a *Sprechstimme* style, concentrating mostly on the emotion of the music rather than pitch accuracy. Therefore, it was no possible to transcribe the melodies into precise musical notation. However,

Yaakov helped me understand better that Holocaust folk music was sung most often for emotional renewal and resistance rather than for artistic display.

The third survivor, Leon Lowenstein, described his childhood in Theresienstadt. He was an orphan during World War II, living in the Jewish Boys' Orphanage in Prague, Czechoslovakia. Leon recalled his life in Theresienstadt in vivid detail:

Jakob Edelstein was a Zionist who took care of us in Terezin. He supported the children by getting us more food. Also Freddie Hirsch was a youth leader in Terezin. He was in charge of the Youth Movement. He formed clubs like football. I sang in the first production of *Brundibar*, a children's operetta by the Czech composer Hans Krasa. I sang in the chorus and did not win a leading role because I was not a good singer. I was friends with the top musicians in Terezin, like Rudi Frudinfeld, who directed *Brundibar*. The inmates in Terezin were Czech, Austrian, German, and Hungarian. We did not sing any Yiddish songs, just songs in Czech, German, and Hungarian. But I did hear Russian partisan songs in Commando Buchenwald [one of the barracks]. My friends from the boys' orphanage and I wrote for *Vedem (In the Lead)*, the underground newspaper of Terezin. Peter Gins was the editor. *Vedem* has been translated into Russian, Polish, German, English, French, and Japanese. The original manuscript of *Vedem* was buried in crematorium ashes in a stable. A lot of music came out of Terezin – *The Emperor of Atlantis* by Viktor Ullmann, *Brudibar* by Hans Krasa, and the children's operetta, *Firefly*. The International Red Cross visited and listened to our music. At first, our concerts took place in attics, but when the Red Cross came, concerts took place out-of-doors in a village square. Verdi's

Requiem was performed in Terezin. It was a song of defiance. For us living in Terezin, the arts equaled resistance. It lifted our spirits for a time. It gave us something to hope for.

Leon Lowenstein then proudly shared a compact disc recording of *While Childhood Slept*, a post-Holocaust musical drama based on the lives of the teenage boys who wrote *Vedem*. The script and lyrics were written by Sharon Sheppard. The music was composed by Ellen Hubert. Both Sheppard and Hubert created this musical as a tribute to Leon Lowenstein and *Vedem*. Leon concluded the interview by sharing a Terezin website: <http://www.bterezin.org.il>.

The interviews with Café Europa Holocaust survivors helped reaffirm the need for the *HMEC*. The survivors felt strongly that their Holocaust music was a powerful and authentic means for communicating the realities and lessons of racial respect. They felt that their melodies and texts would help students understand better the hardships of World War II as well as their determination to cope with the daily injustices and atrocities of the Holocaust. Survivors continually reinforced that their music was a source of hope, even during the most desperate situations, such as endless days of starvation and death marches. The survivors expressed their determination to share their music with the world with the hope that the *HMEC* would prevent future Holocausts.

All 12 survivors agreed on the following lesson of the Holocaust: racial respect must be encouraged and reinforced in homes, schools, and communities. Intolerance can escalate into destruction, injustice, and genocide. Conversely, homes, schools, and communities that encourage and reinforce lessons of racial respect can help create a

world where diversity and peace are respected. This Holocaust lesson of encouraging racial respect is the backbone of the *HMEC*.

The *HMEC* explains why the survivors' music, *Ani Mamin*, *Brundibar*, and songs by the Holocaust composer, Mordechai Gebertig, can help encourage racial respect. Additional Holocaust music taken from the literature review contributes further to the rich repertoire that forms the *HMEC*. The survivors' testimonies help create the *enduring understandings* (Wiggins & McTighe, 1998) of the *HMEC*.

In order to prepare properly for the *HMEC* in Chapter IV, it is essential to explore the methodology in Chapter III, *Backward Design Theory* (Wiggins and McTighe, 1998), the curriculum model that best serves the purpose of the *HMEC*: encouraging racial respect. Chapter III also describes spiritual, aesthetic, and praxial music philosophies, which help ground *Backward Design Theory*.

CHAPTER III

METHODOLOGY

Backward Design Theory, the curriculum design that grounds *Understanding by Design* (Wiggins & McTighe, 1998) is the methodology for the dissertation. *Backward Design Theory* provides a curricular planning sequence where the desired educational results are identified first and then continually emphasized and assessed throughout the curriculum, unlike most curricula where desired results are indicated and assessed at the conclusion of the design.

Backward Design Theory (Wiggins & McTighe, 1998) is uniquely qualified for teaching interdisciplinary Holocaust education. Unlike the other curriculum designs explored in the dissertation such as Gross (1997), Erickson (2002), and Posner and Rudnitsky (1978), Wiggins and McTighe, (1998) encourage teachers and students to continually emphasize and assess the *enduring understanding* (e.g. racial respect) throughout the curriculum. Students explore and experience the *enduring understanding* through metacognition and creativity: discussions, writing, reading, researching, musicing, and composing. In the *Holocaust Music Education Curriculum (HMEC)* in Chapter IV, racial respect is not the hidden curriculum; it is in the forefront, displayed on bulletin boards, published and distributed to peers and Holocaust institutions, announced over school public address systems, and publicly performed at concerts. The *HMEC* fuses the *Understanding by Design* curriculum design and the New Jersey *Holocaust-Genocide K-12 Curriculum* into interdisciplinary units for elementary, middle, and high

school students. At this point, let us examine closely the *Backward Design Theory* (Wiggins and McTighe, 1998) paradigm.

Backward Design Theory

Wiggins and McTighe (1998) define curriculum as “a specific blueprint for learning that is derived from content and performance standards...it is a specific plan with identified lessons in an appropriate form and sequence for directing teaching” (p. 4).

The *Backward Design* sequence has three stages:

1. Identify desired results. Teachers consider their goals, examine established content standards (national, state, and district), and review curriculum expectations.
2. Determine acceptable evidence. Assessment evidence is collected throughout the curriculum. Educational units, therefore, are not simply a series of learning activities.
3. Plan learning experiences and instruction. Specifics of instructional planning – choices about teaching methods, sequence of lessons, and resource materials – are determined after identifying the desired results and assessments (Wiggins & McTighe, 1998).

Wiggins and McTighe (1998) advocate a spiral curriculum. The spiral image guides teachers in making students’ experiences continually developmental while also enabling students to encounter and reinforce essential information or enduring understandings (Wiggins and McTighe, 1998).

Wiggins and McTighe emphasize *enduring understandings* as essential points of information which are applicable to new situations within or beyond the subject.

Enduring understandings have many characteristics: They have lasting value beyond the classroom. They reside at the heart of the discipline. They require uncoverage (Wiggins & McTighe, 1998) of abstract or often misunderstood ideas. They offer potential for engaging students' thinking, writing, creativity, and self-assessment. Encouraging racial respect is the *enduring understanding* of the *HMEC*. The *Understanding by Design* paradigm offers students opportunities to apply racial respect in the *HMEC* units. The enduring understanding of racial respect is reinforced to encourage students to continue to demonstrate racial respect throughout their lives.

Six facets of understanding are described by Wiggins and McTighe (1998):

When we truly understand, we:

- Can explain: provide thorough, supported, and justifiable accounts of phenomena, facts, and data.
- Can interpret: tell meaningful stories, offer apt translations; provide a revealing historical or personal dimension to ideas and events; make it personal or accessible through images, anecdotes, analogies, and models.
- Can apply: effectively use and adapt what we know in diverse contexts.
- Have perspective: see and hear point of view through critical eyes and ears; see the big picture.
- Can empathize: find value in what other might find odd, alien, or implausible; perceive sensitively on the basis of prior direct experience.

- Have self-knowledge: perceive the personal style, prejudices, projections, and habits of mind that both shape and impede our own understanding; we are aware of what we do not understand and why understanding is so hard. (p. 44)

Understanding by Design presents a clear template upon which to create and refine units of study. I created the *HMEC* using *Understanding by Design* because it encourages educators to consider deeply all aspects of their pedagogy: establishing *enduring understandings*, asking essential questions, thoughtfully determining performance tasks, projects, and assessment. (See Appendix J for the *Understanding by Design* template).

The *Understanding by Design* template concludes with questions for the teacher, using the acronym *WHERE*.

W How will you help students know *where* they are headed and *why* (e.g. major assignments, performance tasks, and the criteria by which the work will be judged)?

H How will you *hook* the student through engaging and thought-provoking experiences (issues, oddities, problems, and challenges) that point toward essential and unit questions, core ideas, and performance tasks?

E What learning *experiences* will *engage* students in exploring the big ideas and *essential* unit questions? What instruction is needed to *equip* students for the final performances?

R How will you cause students to *reflect* and *rethink* to dig deeper into the core ideas? How will you guide students in *revising* and *refining* their work based on feedback and self-assessment?

E How will students *exhibit* their understanding through final performances and products? How will you guide them in self-evaluation to identify the strengths and

weaknesses in their work and set future goals (p. 190)?

The *Understanding by Design* framework suits the purposes of the *HMEC* in all aspects but one – that of student response. In order to maximize the effect of the *HMEC* on students, the *WHERE* section has been adapted so that is completed by students rather than teachers. Having students complete the *WHERE* section encourages metacognition and may help students feel a greater sense of ownership of the *HMEC* by participating in its evolution. The students' *WHERE* section that has been adapted reads as follows:

- W** *What* assignments and projects will help future students better understand and embrace racial respect?
- H** What *hooked* you into the HMEC? What *hook* would you recommend for other students your age?
- E** What learning *experiences* best engaged you in exploring the big ideas and essential unit questions? What can students do to equip themselves to encourage racial respect now and in the future?
- R** What are the best ways to encourage students to *reflect* and *rethink* racial respect?
- E** What are your ideas for *exhibiting* racial respect through concerts or other performances?

Wiggins and McTighe supervise a website for their *Understanding by Design* curriculum model. The website, <http://www.ubdexchange.org>, offers exhaustive *Understanding by Design* information, tools, and chat-rooms for educators who wish to share their curricular units. For a \$50.00 fee, educators may register for on-line assistance in creating and refining units. *Understanding by Design* education experts, approved by Wiggins and McTighe, staff this website. The *Understanding by Design*

experts receive the clients' units via e-mail and then offer feedback to help validate and ensure the reliability of the *Understanding by Design* paradigm. Richard Bozza, Ed.D. is the *Understanding by Design* expert who reviewed, critiqued, and ultimately affirmed the conformity of my *HMEC* units with the paradigm. As superintendent of the Berkeley Heights Public Schools, Berkeley Heights, New Jersey, Bozza has thorough knowledge of the *New Jersey Core Curriculum Content Standards (NJCCCS)*. In addition to ensuring that the *HMEC* met *Understanding by Design* standards, he also provided invaluable assistance in helping me align the *HMEC* with the *NJCCCS*. He also helped incorporate key *Understanding by Design* concepts and terminology in the *HMEC*, which is included in Chapter IV.

Collaboration with Dr. Paul B. Winkler

Dr. Paul B. Winkler, Executive Director of the New Jersey Commission on Holocaust Education, agreed to consult with me during the creation of the *Holocaust Music Education Curriculum (HMEC)*. Having supervised the creation of the New Jersey *Holocaust-Genocide K-12 Curriculum Guide* (2003), he recommended that the *HMEC* align with the *Holocaust-Genocide K-12 Curriculum Guide*.

Winkler endorsed the *enduring understanding* (Wiggins & McTighe, 1998) of the *HMEC*: encouraging racial respect, and he recommended incorporating Totten's (1998) instructional criteria for Holocaust curricula into the *HMEC*:

- Use a variety of instructional methodologies that encourage critical thinking, decision-making, and participation.
- Involve strategies that address cognitive, affective, and behavioral components.

- Make maximum use of community/local resources and speakers including Holocaust survivors.
- Use various materials suggested that supplement classroom teaching.
- Suggest techniques that can be implemented in the classroom that allow for different teaching styles.
- Suggest research projects that allow for a range of student modalities, age and sophistication.
- Consider adaptability for different age groups.
- Allow for flexibility and adaptability for various time constraints.
- Modify different academic areas.
- Provide readings, activities, and materials suggested for teaching Holocaust in areas other than history or social studies (e.g. music).
- Provide background material for the teacher to accommodate differences in prior knowledge about the Holocaust. (Totten, 1998)

Winkler reviewed the completed *HMEC* in January 2006. In a letter dated January 23, 2006, he wrote:

I thank you for requesting that I review the *Holocaust Music Education Curriculum* which you developed...I was pleased to see that this is not just a Holocaust curriculum based on content of the period of time from 1933-45, but a document that speaks to genocide and the impact of bias, prejudice and bigotry in our society...Implementation of the curriculum will assist in meeting the Holocaust/genocide mandate approved by the legislature and signed by the

Governor in 1994. The Commission will recommend its use in the schools of New Jersey. (See Appendix K for Winkler's complete letter).

Research Methods

Qualitative research methods resulted in rich, thick (Geertz, 1973) information for creating the *Holocaust Music Education Curriculum (HMEC)*. The research included a music educators' focus group and a parents' focus group, which I conducted. The focus groups were key in creating the *HMEC*, because the participants felt strongly that Holocaust music should be taught with sensitivity and with high standards of music education. The focus groups also helped me understand better the need for meaningful and relevant philosophical foundations upon which to build the *HMEC*. Broudy and Palmer (1965), Greene (1973), and Simpson and Jackson (1984) believe that curriculum grows out of philosophy. Thus, Chapter III continues with a description of music education philosophies that respect the emotional and cognitive growth of students, and that create classrooms that are conducive to modeling the *enduring understanding* (Wiggins & McTighe, 1998) of the *HMEC*: encouraging racial respect. Following an exploration of relevant music education philosophies, the chapter will conclude with a discussion of the results of the two focus groups.

Educational Philosophies that Support Holocaust Music Education

Spiritual, aesthetic, and praxial education philosophies help ground the *Holocaust Music Education Curriculum (HMEC)* in Chapter IV, and enrich the lesson plans as they encourage racial respect. While the curriculum is led by a music education specialist, it is anticipated that other teachers will fully participate in the interdisciplinary units: K-5 classroom teachers, and middle school and high school English and social studies

teachers. Palmer (1998) claims, “Good teachers possess a capacity for connectedness. They are able to weave a complex web of connections among themselves, their subjects, and their students so that students can learn to weave a world for themselves” (p. 11).

Before this team of educators coordinates lesson plans that embrace spiritual, aesthetic, and praxial philosophies, they should first prepare themselves by facing and discussing a different philosophy that may be the most challenging: their own prejudice and/or bias. In view of teachers’ overbooked schedules, finding time to explore personal biases may be daunting. Perhaps this personal exploration can take place during an in-service professional day or workshop. This first step is essential because modeling racial respect for students begins with teachers sincerely feeling racial respect. Palmer (1998) claims, “good teachers share one trait: a strong sense of personal identity infuses their work” (p. 10). Additionally, teachers’ discussing prejudice creates an opportunity to practice respectful vocabulary and to feel the emotions relating to this sensitive area of life.

Before we explore spiritual, aesthetic, and praxial education philosophies, it is important for educators to consider first their own cultural philosophies and the cultural philosophies of others. This personal exploration may help the *HMEC* team face personal experiences with prejudice and/or bias.

Philosophy Helping to Face Bias and Prejudice

In education, as in other realms of human endeavor, a philosophy, or belief system, is essential. Reimer (1989) states, “While a philosophy can serve as a sort of ‘collective conscience’ for music education as a whole, the strength of the field ultimately depends on the convictions of its members” (p. 3). Indeed, promoting racial respect is a

primary objective of this dissertation. Jorgensen (2003) discusses the educational efficacy of three interrelated educational philosophies: spiritual, aesthetic, and praxial and the dissertation addresses each in turn. Using these three philosophies can help prepare music teachers to lead their school colleagues in meaningful Holocaust music education. But first, educators are encouraged to “prime their inner philosophical pumps” by facing their own personal biases and/or prejudices.

Sparshott’s (1972) conceptualization of seeking philosophy through mirrors is key for promoting racial respect through Holocaust music. Sparshott describes philosophy as an objective means for self-reflection and assessment, and claims, “philosophy may be characterized as speculation and reflection...from the Latin *speculum*, which means a mirror” (p. 109). Sparshott distinguishes between a reflective mirror for gaining self-knowledge, and a reflexive mirror for illuminating world-knowledge. Teachers must first look objectively into their own mirrors to face their personal racial biases and prejudices before they can encourage racial respect in their classroom lessons. In other words, if one’s personal biases (reflective mirrors) are faced honestly, the educational philosophies (reflexive mirrors) in this chapter become more meaningful. By truthfully facing Sparshott’s reflective mirror, one’s prejudicial feelings are revealed more clearly, such as sadness, abandonment, victimization, shame, or guilt. Perhaps the person looking into the mirror sees an opposite psychological reflection, such as pride, courage, risk-taking, outspokenness, or compassion.

Teachers may find it helpful to first come to terms with their own mirrors, that is feelings and experiences of prejudice and bias, before they can inspire their students to live in a pluralistic society. In Glazer’s (1999) book, Simmer-Brown states:

When we talk about religious pluralism, we are speaking of an encounter with difference of otherness - in whatever religious form it may take...When we encounter the “other,” we often encounter the power of the hidden wound of society as well. There is in our culture an unacknowledged inwardness: a woundedness we carry around with us both individually and collectively. Our usual strategy is to project this woundedness outward, onto those who are different from us, and then become alienated and fearful of this other. This can be seen again and again in our society in discrimination based on race, sex, ethnicity, class, age. Because of this wound, however, an encounter with other can carry an additional power (and wisdom too) that we have not yet acknowledged. (p. 98)

Multicultural woundedness and wisdom are too often ignored in K-12 multicultural classroom and school community activities. Different nationalities are more likely to be celebrated by honoring joyful traditions of different peoples, such as costumes, dance, music, and food, in a school assembly or festival. Ironically, students who are publicly representing these different cultures are often privately aware of the historic prejudice and tragedies their peoples have endured. Teachers potentially have even more knowledge and life experience with cultural prejudice because they have suffered or possibly inflicted it on others.

To assist teachers in coming to terms with their prejudice and bias, teachers may consider using the optional self-assessment tool developed by the author, *Worksheet for Addressing Personal Prejudice*, offered in Appendix L. This tool may also help clarify how personal prejudices possibly affect teachers’ relationships with their students.

Using the optional *Worksheet* in a collegial seminar is preferable because the *HMEC* is interdisciplinary. While Holocaust music is the focal point of the curriculum, these units are shared with complementary subject areas. Therefore, teachers using the curriculum should follow this two-phase process for completing the *Worksheet*:

1. Educators privately complete the *Worksheet for Addressing Personal Prejudice*. The *Worksheet* probes one's psychology and life experiences of bullying, bigotry, racial intolerance, and personal biases such as physical, emotion, and cognitive. The *Worksheet* also inquires about teachers' current professional responses to prejudice and bias in their classrooms. Teachers should journal their responses to all of the questions in the *Worksheet*.
2. Educators then discuss their *Worksheets* in a supportive, nonjudgmental seminar following the guidelines of Gauld (1993). (See Appendix M). Gauld's (1993) guidelines promote productive group interactions and provide rules and boundaries for creating a safe atmosphere for revealing and discussing the deeply personal answers in the *Worksheet*. Even with Gauld's (1993) seminar guidelines, I feel that it is essential for a school social worker, psychologist, or professional expert in race relations to lead the *Worksheet* debriefing session.

If teachers' personal prejudices and biases are allowed to surface and are discussed in a supportive seminar, teachers may possibly become better equipped to help their students face their biases. Palmer (1998) states, "If we want to support each other's inner lives, we must remember...the human soul...wants simply to be seen and heard"

(p. 151). Swanwick (1999) explains, “Exposure to other cultures helps us understand something of our own. Musicians too all have their ‘accents’” (p. 22). The goal is to share one’s deepest feelings about prejudice and bias without being defensive, or experiencing a fear of attack. Completing both phases of the *Worksheet* may strengthen teachers’ personal skills for addressing prejudicial feelings that arise among their students while using the *HMEC*.

Sparshott’s reflective/reflexive philosophy encourages educators to ponder and discuss critically important lessons of the Holocaust: facing one’s prejudice and promoting racial respect. Educators must embrace a philosophy which emphasizes character-building, because the Holocaust raises myriad questions and teachable moments regarding conscience, not just curriculum. For example, people must use their education to build a safer and more tolerant world, not to destroy lives. The Holocaust was intentionally engineered and implemented by highly educated Nazis and ordinary European citizens who twisted their pedagogical knowledge to facilitate premeditated genocide. In Roth’s (1999) book, Haas (1999) elaborates on the Nazis’ twisting factual science into murderous propaganda in order to serve their own goals:

Nazis were simply able to convince Germans that killing Jews and other racial enemies was the most scientific, and therefore the most advanced, strategy available to them to solve their problems...These features of the Nazi ethic proved irresistible to many, especially among the intelligentsia...In short, what I call the “Nazi ethic” succeeded because normal people chose to ignore their previous moral heritage and to rely instead exclusively on what appeared to be a coherent and cogent social scientific theory...Social Darwinism. (pp. 50-51)

Holocaust studies must emphasize that increasing one's knowledge in any subject area is only the first step toward humanism; using that knowledge for the betterment, not the destruction, of humankind, is the *enduring understanding* (Wiggins & McTighe, 1998) of Holocaust-genocide studies. Additionally, encouraging racial respect through Holocaust music requires teachers to teach and ideally, live, the lessons of racial respect in this dissertation's Holocaust curriculum.

Teachers who model racial respect may make the most significant and long-lasting impression on their students because students may be inspired to be role models themselves. The three letters *duc* in *education* are from the same root as the word *duke*, a leader. Miller (2000) states, "An educated person is someone whose innate being has been led out, enticed and appreciated. Education...is accomplished by love and faith in the very soul of the child who stands before us crammed with unmanifested talent" (p. vii).

Miller's inclusion of the words *love*, *faith* and *soul* in this definition of education as leadership leads us into spiritual education, the first of three interrelated and sequential educational philosophies that guide the *HMEC*. Spiritual education philosophers feel that their beliefs can enhance and elevate learning by making meaningful connections among students, teachers, and their subject matter. While most spiritual education philosophies are primarily directed to general education, their values can be applied specifically to music education with great relevance and purpose.

Spiritual Education

Sparshott's reflective and reflexive mirrors help educators segue into the philosophy of spiritual education, where the students' spirits (i.e. their entire beings)

including their vulnerabilities, are recognized and embraced. When students feel spiritually valued, that is wholly valued – racially, physically, emotionally, and cognitively – they can then move past their own reflective mirror of self-awareness to more reflexive mirrors of world-awareness and compassion. At this critical point, students will be more open to learning music from a different peoples’ – in this instance the Jewish peoples’ – wartime struggles, and then hopefully transition into the most valuable lesson of Jewish Holocaust music: a lifelong commitment to racial respect.

Palmer (1993) states:

If we believed that knowing requires a personal relation between the knower and the known...our students would be invited to learn by interacting with the world, not by viewing it from afar. The classroom would be regarded as an integral, interactive part of reality, not a place apart...students would discover that we are in the world and the world is within us; that truth is not a statement about reality but a living relationship between ourselves and the world. (p. 35)

Teachers must be sensitive to the feelings and opinions of their students. The universal lessons of the Holocaust make this a subject relevant to all students, regardless of gender or cultural or ethnic background. However, the Holocaust should not be made emblematic of all cases of racism and intolerance. Many young people will feel alienated if they believe their own history has been ignored. Students from cultural and ethnic backgrounds that have long histories of prejudice and discrimination need their own pain to be acknowledged before they examine the experience of victims of Nazi persecution (Salmons, 2003). Students must be given opportunities to express their cultures’ woundedness through classroom discussion, writing, historical exploration, music, art,

dance, drama, and any other ways that are meaningful to the students and classroom community.

Spiritual education must not be confused with religious indoctrination. This is particularly noteworthy in this research project because Jewish music is the heart of the *HMEC*. The melodies and lyrics of the Jewish Holocaust music are intended to awaken the students' compassion and sensitivity for persecuted peoples; they are not intended for teaching religious beliefs. Spirituality and sacredness, while interrelated, are not synonymous. Palmer (1993) emphasizes that the separation of church and state must not be blurred with the philosophy of spiritual education. Palmer (1993) warns, "Any attempt to develop 'a spirituality of education' is full of peril. It invites a host of resistances, distortions, and misunderstandings" (p. 11). However, Palmer still makes a case for the efficacy of spiritual education, providing the focus is on the relatedness of students, their subject matter, and how they will connect with the world outside of the classroom.

It is noteworthy, perhaps ironic, that when the classroom is a spiritually safe environment in the secular sense, students are more apt to speak freely about their sacred lives. Triggered by a secular classroom activity or comment, students often make unexpected comments about their religious worlds. Teachers must be ready to acknowledge appropriately students' relatedness to their houses of worship, God, life, death, and religious rites of passage. When teachers respectfully acknowledge their students' religious issues and events, students feel a fuller sense of acceptance. Obviously, it is professionally inappropriate to engage students' sacred thoughts in an emotional dialogue or debate. Further, this type of inappropriate conduct would

undermine any possibility of a secularly spiritual teacher-student relationship. The key point here is that when students feel that their complete lives are embraced, including their sacred beliefs, they are much more open to embracing the experiences of other peoples in the world, including Jews who composed music during the Holocaust (Palmer, 1993).

Miller (2000) believes that it is unrealistic to make a pure separation between church and state in a spiritually sensitive classroom, because, "To deny spirit is to deny an essential element of our being and thus diminish ourselves and our approach to education. By bringing soul more explicitly into the educational process we can have an education for the whole person rather than a fragmented self" (p. 9). Miller's point unexpectedly came to life in a high school choir class, where I observed teenage students informally sitting in a circle on the floor, taking turns singing their favorite songs. Guitars, percussion, and clapping accompanied the singing. Some of the students' songs included religious music from their houses of worship. Their purpose for sharing this music was to demonstrate how their unique melodies and lyrics provided them with emotional strength to cope with life's challenges and joys. The choir director created, and just as importantly, monitored, a spiritually safe environment where her students could share a form of music making that would normally be private. The line dividing church and state had not been blurred because proselytization was not the purpose of sharing the religious music; sharing one's inner spirits (i.e. personal feelings) was the purpose of this musical experience. The students felt valued and enriched by this choir class, educationally and musically. The choir teacher also demonstrated curricular flexibility in allowing students to take a break from the daily Western art music

rehearsals and experience a different form of musicing. This curricular flexibility and emotional sensitivity is a prime example of a spiritual music education.

Freeman (2002) removes possible religious connotation in spiritual education by focusing on the student's individuality, or "inner core." Freeman (2002) explains, "A spiritual approach to music education recognizes that each student has a unique spirit...the student's inner core. This inner core includes personality, physical self-image, emotional self-image, and learning style" (p. 69). Too often, teachers try to fit all their students into one specific learning style that is most comfortable for the teacher. While this may seem convenient in the short run, it is inefficient and undesirable in the long run. The students' uniqueness is ignored, making the classroom atmosphere psychologically and cognitively oppressed, and therefore less productive. Conversely, when teachers respect their students' "inner cores," the students feel valued and validated, and are inclined to be more vested in making meaningful contributions to the class, particularly in a creative setting such as a music class. Jewish students and their family members may wish to make significant contributions to the *HMEC* if they have personal experiences with the Holocaust. Holocaust victims, and children of Holocaust victims, have firsthand information about the events and spiritual ramifications of World War II. Their contributions can make a particularly significant impact in making this curriculum "come alive."

A spiritual education focuses on a crucial dimension in children's lives: the search for meaning and purpose. According to Jorgensen (2003), "spirit refers to that which is quintessentially alive and human, to which the arts, the religions, and all the other ways in which people make meaning appeal" (p. 62). Many students intuitively

sense that they are part of a much bigger world. They want to know how their lives can contribute to world issues and events. Particularly during adolescence, students may feel an overwhelming passion for a community-minded project or a universally worthwhile cause. Teenagers oftentimes turn their passionate feelings into significant actions. In Lantieri's (2001) book, Goleman's foreword explains:

This [spiritual] focus moves some of the key elements of emotional intelligence into a deeper dimension. Self-awareness takes on a new depth of inner exploration; managing emotions becomes self-discipline; empathy becomes a basis for altruism, caring, and compassion. And all of these basic skills for life can now be seen as building blocks of character. (p. ix)

The spirits of Holocaust victims are reflected in the music and lyrics they composed in World War II ghettos, work camps, and concentration camps. The "inner cores" of these people are exposed in emotional expressions of despair, hope, longing, and triumph. Students, therefore, have windows into the victims' souls, not just their historic circumstances.

The *HMEC* may help elevate students' spiritual sensitivity, to promote world peace and possibly prevent future genocides. Swanwick (1999) believes that music develops "sensitivity to the being of the other persons...to the style of distant historical periods, to the essence of unfamiliar civilizations" (p. 18). Swanwick's philosophy empowers teachers to promote positive changes in the world through music, one student at a time. Each student's positive influence in the school, community, and beyond, has the potential for instilling a positive influence in others. This spiritually positive cycle, therefore, is infinite.

An additional benefit of spiritual philosophy according to Miller (2000) is that it provides a means for making classrooms more vital and energetic, helping to balance qualitative and quantitative perspectives, and rational and intuitive thinking. Miller (2000) claims, “By acknowledging soul we can face the ‘big’ questions of life...what is the nature of reality and truth? What is the purpose of life? Who am I and what is the nature of the human being” (p. 9)? This sense of vitality and intuitive thinking paves the way for spiritual education classroom activities.

Ginott’s (1972) “Listening Game” may help promote a sense of spiritual respect in the learning environment. The “Listening Game” can also be used by the team of teachers who are teaching the *HMEC*, to further “prime their inner philosophical pumps” regarding personal prejudice:

To teach listening one school instituted this practice: One hour, every other day, students engage in a discussion of personal and social issues about which they feel strongly. One unusual rule is observed: Before a person has his say, he must restate the gist of the previous speaker’s words to his satisfaction. This rule is not as simple as it sounds. It is the heart of congruent communication. It requires each speaker to focus on another’s words and feelings, to enter his frame of mind and to understand his point of view. Strange changes occur in the children and their teachers as they go through this procedure: They talk less, listen more, and gain in empathic understanding. (p. 262)

Ginott’s “Listening Game” can be tailored for K-12 vocal and instrumental music classes as a preliminary activity to the *HMEC*: Students take turns teaching their folk music that reflects their cultural heritage, explaining the significance of the lyrics,

melodies, and instrumentation. The music teacher models patience and respect for the children sharing their music so that the songs are learned thoroughly. Before the next song is shared, different students can remind their peers about the deeper meaning of the previous song. If possible, the next student then sings/plays that song as a demonstration of racial respect. The next student shares his/her culturally significant song, and the process is repeated. This musical “Listening Game” may help students feel that their cultural heritage is appreciated by the entire class, thereby helping to prepare the students to appreciate Jewish Holocaust music, even if this music is not their own.

In summary, when students feel respected and appreciated for their innate spiritual uniqueness, they may be more open-minded about respecting and appreciating the uniqueness of Holocaust music, even if they are not Jewish. Studying Holocaust music in a spiritually safe classroom may help students of all cultural and religious backgrounds ultimately feel a sense of personal connection with its universal message: People of all cultures and races want respect, safety, hope, and peace.

Aesthetic Education

Musical aesthetics is defined as appreciating the beauty and feeling intrinsic in this audible art form (Elliott, 1995). More specifically, the aesthetic function of music is inherently bound up with sound, and how that sound is interpreted by human senses and intellect. Cooke (1974) believes that music is an aesthetic language of unique meanings whereby melody, harmony and rhythm can be combined infinitely to communicate messages to the listeners that visual art or literature cannot. Cooke (1974) posits:

The true difference between the arts is that painting conveys feeling through a visual image, and literature through a rationally intelligible statement, but music

conveys the naked feeling direct. As the composer felt, so we may hear, and feel:

What he saw, or thought, does not interfere. (p.21)

Schwadron (1967) explains, “Man’s relationship to music becomes educational when succeeding generations are assisted in becoming critically intelligent about musical styles and forms...and about the social, emotional, and physical phenomena which characterize music as an art form” (p. 5).

The term *aesthetics* stems from different countries and centuries of origin. The ancient Greek *aestheses* means the perception of the outside world by the senses. The word *aesthetics* was first used in 1735 by Alexander Gottlieb von Baumgarten in relation to the study of sensuous experience as opposed to the logical sciences. The late 18th-century German *aesthetic* is defined as pertaining to the appreciation or criticism of the beautiful, and having or showing good taste. Immanuel Kant’s (1724-1804) *Critique of Judgment* (1790) was the most profound treatise on “aesthetics” in the eighteenth century (Kivy, 2002). In his treatise, Kant explained how judgments of the beautiful could be both aesthetic and universal. Kant also believed that aesthetic judgment was based on the judger’s “feelings.” This notion of feelings is an interpretation that is used by many post 19th-century aesthetic philosophers. The emotional aspects and interpretations of Holocaust music are based on the feelings of the teachers and students. However, these feelings toward Holocaust music will vary, reflecting the unique perspectives of all who participate in the aesthetic interpretations of this music.

Leonard and House (1959) claim that all humankind has aesthetic potential which must be nurtured and developed, in order for people to reach their full potential as complete human beings. They strongly advocate for children to have an aesthetically

based music education, complete with “feelingful” experiences. Leonard and House (1959) state:

Aesthetic quality is the source of man’s highest satisfaction in living...man’s most valued experience is in connection with art objects consciously and feelingfully conceived and contemplated...since the appeal of music is to the life of feeling, every musical experience and all experience with music must be feelingful experience...Every child must be given the opportunity to develop his aesthetic potential to the highest possible level through expressive experience with music, including vocal and instrumental performance, listening, and composition appropriate to his development. (pp. 100-101)

Miller (2000), Mursell (1934), and Schwadron (1967) believe that aesthetics and spirituality are profoundly linked. Miller (2000) believes that by studying a piece of visual or audible art, the aesthetic piece and the observer have the potential for making meaningful, personal connections. Miller (2000) states, “As we contemplate a beautiful piece of art or music, at some point we don’t feel separate from the music or art. We feel it becomes part of our being, or soul” (p. 123). Miller’s statement is relevant for the success of this Holocaust music curriculum, providing the teacher has first created a spiritual classroom environment, where each student feels safe in expressing his/her interpretations of the art piece (i.e. Holocaust music). Mursell (1934) and Schwadron (1967) believe that the inter-relatedness of aesthetics and spirituality enables people to reach a higher level of thinking and being. Mursell (1934) claims, “Of all the sensory media, tone is most closely connected with emotion...Thus music is the most purely and

typically emotional of all the arts...Education in and through music must mean, first of all, participation in noble and humanizing emotion” (p. 35). Schwadron (1967) posits:

Here is a statement of functional values which could provide an aesthetic framework for the advancement of music education. “To understand, to create, to criticize”...The “dignity” and exaltation of “the spirit of man” are humanistic concerns, reflecting both naturalistic needs for values and aspirations for loftier goals. (p. 73)

Music from the Holocaust possesses melodic, lyrical, and historic richness, which can enable teachers and students to experience Mursell’s and Schwadron’s spiritual/aesthetic philosophy because this music reflects humankind’s vast array of emotional experiences, ranging from primal to exalted.

Langer (1942), Schwadron (1967), Meyer (1956), and Reimer (2003) believe in Leonard and House’s (1959) feelingfulness, that is emotional reactions to music, of both the performer and the audience. Langer (1942) explores people’s psychological responses to music, and claims those very responses, no matter how soothing, stimulating or frightening, are what return people to music again and again. Langer (1967) explains, “music expresses...passion, love or longing in itself, and this it presents in that unlimited variety of motivations, which is the exclusive and particular characteristic of music, foreign and inexpressible to any other language” (pp. 221-222). The emotions of Holocaust music draw the listener and performer into the feelingful world of the persecuted Jews. According to Langer (1967), “because the forms of human feeling are much more congruent with musical forms than with the forms of language, music can reveal the nature of feelings with a detail and truth that language cannot approach”

(p. 235). Schwadron's (1967) perspective on aesthetics posits, "the idealist holds to the mutual companionship of mind and feelings, for true taste and cultivated aesthetic enjoyment require exposure, objective mastery, and finally understanding" (p. 49).

Meyer (1956), a leading figure in music psychology, presents musical feelingfulness as "subjective evidence," describing how philosophers over many millennia have affirmed their belief in the ability of music to evoke emotional responses in listeners. An absolute expressionist who believes that meaning is intrinsic within the music itself, Meyer (1956) describes how "Composers have demonstrated in their writings and by the expression marks used in their musical scores their faith in the affective power of music" (p. 7). He analyzes musical meanings and experiences from the expressionist and formalist viewpoints, and explains the relationships between them. Meyer (1956) states, "The listener brings to music not only specifically musical experiences, associations, and dispositions but also important beliefs as to the nature and significance of aesthetic experience in general and the expected musical experience in particular" (p.73). As a proponent of Langer, Reimer (1970) explains, "Throughout history the appeal of art has been recognized to be wider than purely intellectual. The 'emotions,' the 'feelings,' the 'affections,' the 'passions' have all been assumed to be a necessary part of art" (p. 28).

Reimer (2003) continues:

When we are musically involved, in any of the many ways various cultures make available, our felt awarenesses are inevitably enhanced....Music is a unique way of extending...our emotional lives...Music education attempts to enhance the effectiveness by which people are able to extend their musical involvements.

(p. 89)

The study of aesthetics helps connect different school subject areas, thereby strengthening the meaningful lessons of a unit of study. In the *HMEC*, music teachers, classroom teachers, and English and social studies teachers work collaboratively to promote racial respect through musical aesthetics. While the music educator serves as the leader of the Holocaust curriculum, Schwadron (1967) advocates an interdisciplinary paradigm by stating, “The study of aesthetics utilizes and synthesizes information from various disciplines, and makes critical application to beliefs concerning the nature and value of art” (p. 6). Schwadron (1967) claims, “Aesthetic music education requires an application of information from many disciplines. Such an approach enhances its academic nature and warrants its recognition in a liberal core of cultural studies, notably the humanities” (p. 94). Schwadron (1967) also makes a compelling case for choosing music that possesses aesthetic and musical validity (e.g. Holocaust music) because it was composed by Jewish people who actually experienced and reflected its historic circumstances through this audible art.

Reconstructionism is a particularly noble belief from aesthetic philosophy as it relates to this research project. Reconstructionism has a deep concern for contemporary cultural problems (e.g. genocide) and strives to reconstruct or transform education to improve the future of society (Brameld, 1956). Dewey (1944) explains that reconstructionist educators “endeavor to shape the experiences of the young so that instead of reproducing current habits, better habits shall be formed, and thus the future of adult society be an improvement on their own” (p. 79). Schwadron (1967) believes that music can lead to good citizenship by making students more conscious of the spiritual and moral values which are inherent in the music they learn. When pupils hear and

perform music of various historical periods, nations, and cultures, they become more aware of how music expresses living itself. Reimer (2003) describes how music provides a “beyond-the-commonplace,” or “transformation” experience by stating, “Whatever the culture, music shapes individual and communal experience into unique meanings able to be created and shared by those who participate in that culture” (p. 11).

Participating in culture, through listening and performing, makes students proactive reconstructionists in the *HMEC* because the students are taking full ownership of the aesthetics and what they represent historically and emotionally. Jorgensen (1997) believes that the “making and receiving” of music have equal value:

The music education profession is in need of a broad perspective that accepts, embraces, and even celebrates both the making and the receiving of music, recognizing that all the actors in the process – composer, performer and listener – are equally participatory in, and recipient of, the musical experience, albeit in possibly different ways. (p. 85)

Reimer, originally a staunch aesthetic music philosopher, has altered his position on the “making and receiving” of music. Once a firm believer in primarily receiving and appreciating aesthetics, Reimer’s latest perspective advocates the importance of making, as well as receiving music, and moving on to other music education conceptualizations (Reimer, 2003). Jorgensen (2003) also describes the importance of making music, “For the majority of musicians throughout history, music has been an activity, something done in the phenomenal world rather than thought about” (p. 86).

Praxial music philosophers, however, believe that the “doing” of music best elevates students’ sense of aesthetic ownership. The *HMEC* believes that both the

aesthetic and praxial philosophies have merit, and they are interdependent for promoting racial respect through Holocaust music. When students first learn to appreciate the intrinsic artistry and emotions of Holocaust music, they are then better prepared to sing and play this music with personal understanding and appreciation.

It is assumed that the music teacher leading the Holocaust music curriculum has praxial expertise and is fully capable of facilitating the “doing” of Holocaust music, vocally or instrumentally, as reflected in the praxial philosophy that follows.

Praxial Education

As the praxial philosopher Elliott (1995) explains, “The noun *praxis* derives from the verb *prasso*, meaning...’to do’ or ‘to act purposefully.’ But when we use *prasso* intransitively, its meaning shifts from action alone to the idea of action in a situation” (p. 14). The term *praxis* is vital in Aristotle’s *Poetics*, connoting actions that are embedded in, responsive to, and reflective of a specific context of effort.

The Jews interned in Holocaust ghettos, work camps, and concentration camps experienced their cultural music through performing as well as through aesthetic listening and feelingfulness. Holocaust Jews not only sang and played music in deplorable conditions, but also composed original pieces that reflected their circumstances and environments (Braun, 2002). Physical and mental hardships did not deter these people from creating and performing their music, even while they were in hiding, or in the forests fighting as partisans. Indeed, it was those very same hardships that inspired these people to seek and perform music whenever possible, even under the watchfulness of the Nazis. Every Holocaust situation, including death marches, presented possibilities for praxis, that is the doing of music. Jorgensen (2003) explains:

The view of music as a practical activity highlights many different ways in which people make and take music throughout the world. Viewing music as a practice or a system of things that musicians and their publics generally do moves away from abstract ontological or metaphysical questions of music's significance toward the traditions and skills that are exemplified in the phenomenal world...musical interest inheres in the practices and techniques themselves.

(p. 87)

Many 20th- and 21st-century music education philosophers value praxis as the optimal form of musicing for all students. Alpers (1991), the first music education philosopher to use the term "praxial" states, "Music philosophy should be conceived as reasoned understanding of the practices related to the making, understanding, and valuation of music and the social, institutional, and theoretical contexts in which such practices have their place" (p. 218). Elliott (1995) posits, "All forms of music making involve a multidimensional form of thinking that is also a unique source of one of the most important kinds of knowledge human beings can gain" (p. 33). Johnson (1985) believes that musicing can "also help to shape attitudes, values, and perspectives in the sense that people of almost all societies learn something external to the music sound from the music they experience" (p. 53).

For the Holocaust Jews, their praxial music provided hope, determination, and resistance. People of all ages composed music during the Holocaust, including children. Elliott (1995) explains this youthful musical phenomenon through Jean Piaget's book:

The Origins of Intelligence in Children. Piaget recognized that children make practical adaptations and judgments and solve problems in relation to their

environments before they can speak or conceptualize in words. In doing so, children develop and employ *practical* concepts, principles, and judgments.

(p. 57)

Elliott (1995) acknowledges that music making presents challenges and encourages problem solving. The more authentic and engaging the work (e.g. original Holocaust music), the greater the cognitive challenges and rewards. Challenges in Holocaust music include singing in foreign languages not normally taught in public schools, such as Yiddish, Polish, Hungarian, and Hebrew. The majority of songs are in minor keys, oftentimes including melodic intervals of augmented fourths. Some of the music is quite lengthy, reflecting a soulful stream of melodic consciousness with little or no thematic unity. Holocaust music warrants heightened attention to interpretational sensitivity, particularly because the melodies reflect Holocaust victims singing the text. Written interpretational devices such as dynamics, tempo markings, fermati, rubati, and ritardandi, are never indicated in the music; they must be felt by the singer or player. The aforementioned spiritual and aesthetic philosophies can help prepare students to face these challenges of Holocaust music-making, because they sensitize students to the Holocaust victims' feelings, not just their own.

In Colwell's (1991) book, Broudy makes a praxial case for the way music making contributes to an event's impact. Broudy states, "Many life activities seem to call for the underscoring that music provides...There is no facet of life that cannot enlist music to reinforce its emotional import and impact" (p. 82). The *HMEC* encourages students to perform Holocaust music in their schools and communities as part of a school concert or Holocaust remembrance event. The students' musical contributions reinforce the

students' knowledge of Holocaust-genocide studies and can also help audiences better understand and emotionally connect with a challenging part of human history. Praxis has the potential for being the pinnacle of transmitting racial respect. Students who sing, play, and perform Holocaust music in public concerts make a more personal commitment to making the music's aesthetics come alive. It is noteworthy that this connectedness, musical and personal, returns us to spiritual education.

Small (1990) believes that performers and audience members share in a unique bond of praxialism. Small explains:

musicking is something that people do; all those present are taking part in it... one verb covers everything that is going on in the performance space...so that musicking isn't a matter of composers, or even performers, doing something to, or for, the rest of us, but rather it's all of us doing something together
(<http://www.musedkids.org.whose.html>).

Small's philosophy imagines the concert hall as a unifying environment for performers and audience members. Performance venues during the Holocaust included concentration camp barracks, soup kitchens, and latrines. Some "fortunate" people interned in ghettos attended concerts and recitals in more traditional concert halls and theaters. The key point here is that each of these performance spaces provided a means for the making and receiving of music, which elevated the morale and spirits of the Holocaust victims. The performer brought solace, hope, and dignity to the audience; the audience brought appreciation and energy to the performer. This synergy elevated the spirits of everyone within those concert spaces.

When students perform Holocaust music, they too can re-create this historic synergy, providing the audience members have been spiritually and aesthetically prepared, as indicated in the *HMEC*. This performer-audience synergy has the potential for elevating the students' inner cores (Freeman, 2002), thereby elevating their spirituality. When the students' spirituality has been elevated, their sense of self-respect and respect for others has also been elevated. In Elliott's (2005) book, Bowman combines praxial and spiritual philosophies by stating, "Performing music is a highly distinctive kind of processual human agency: a direct, productive, meaningful engagement with soul and...a natural and broadly accessible way of being musical, which is richly rewarding in its own right" (p. 146).

In summary, spiritual, aesthetic, and praxial music education philosophies provide teachers with relevant and wholesome value systems that can help make the *HMEC* meaningful and relevant for all participants. Spiritual music philosophy creates classrooms that are safe emotional havens, where students can express openly their aesthetic interpretations and most confident praxial music-making. While these three philosophies offer belief systems for encouraging racial respect, it is advisable to understand the beliefs and concerns of educators and parents in encouraging racial respect through Holocaust music. Their ideas and concerns now follow.

Focus Groups

I conducted two focus groups that explored using Holocaust music to encourage racial respect. The first focus group involved K-5 vocal-general music teachers and grades 6-12 vocal and instrumental music teachers to ascertain how they might include Holocaust music to promote cultural tolerance in their own classes (See Appendix N for

the music educators' focus group questions). The second focus group included parents who represent K-12 students in an upper middle class New Jersey public school district. These parents provided feedback regarding Holocaust music education from their familial perspectives (See Appendix O for the parents' focus group questions). Participants from both focus groups signed the Focus Group Consent Form required by Rutgers, The State University of New Jersey (Appendix P).

The music teachers and parents provided insights on how Holocaust music could be included effectively in the *HMEC* in Chapter IV. Both focus groups provided specific pedagogical suggestions, and professional and personal opinions, on how the survivors' music could enrich students' Holocaust education and encourage racial respect. Peer debriefing (Glesne and Peshkin, 1992) was used to protect reliability and validity. Those peers included music educators, Holocaust studies professors from colleges and universities, Holocaust education researchers, and Holocaust education experts from Holocaust museums and local, state, and national government.

In both focus groups, the interactions among the participants stimulated free exchange of feelings, perceptions, and beliefs regarding the worthiness and concerns of Holocaust music and lyrics. In particular, focus group participants addressed the beauty and poignancy of the melodies and the tragic themes of the lyrics. The educational perceptions gleaned from the focus groups guided me in forming the framework for the *HMEC*.

Music Educators Focus Group

I invited all 18 of my music education colleagues in the Ridgewood, New Jersey public school district to participate in a focus group on Holocaust music education. Four

music educators agreed to participate: two elementary vocal-general music teachers, one middle school band teacher, and one high school vocal and instrumental music teacher. The focus group took place in the music room where I teach. Participants agreed to be videotaped.

There were two lines of questioning (See Appendix N): Assessing participants' awareness of music composed during the Holocaust and how they include it in their curriculum, and discovering how music educators with no knowledge or familiarity with Holocaust music might include this musical genre in their classes or concerts. Both lines of fundamental questions included follow-up questions to help unpack the specific pieces of information. However, during the focus group most of the follow-up questions were spontaneously answered by the participants.

The music teachers' familiarity of Holocaust music was almost nonexistent. However, three out of four showed a keen interest in this topic. One teacher was ambivalent. This focus group revealed that most of the teachers were open and enthusiastic about the possibilities of teaching Holocaust music, because of their prior "experience with world music, awareness of Holocaust literature and social studies curricula, and appreciation of Holocaust music's interpretive beauty." Interviewees also envisioned a compelling connection of Holocaust music with other subject areas such as language arts and social studies, to create a cohesive unit of study. It was also interesting to note that without having seen the original New Jersey Holocaust-Genocide mandate, the teachers referenced many of the mandate's premises and how they tie into Holocaust music: cultural respect, racial respect, preventing prejudice, and appreciating diversity. Questioning was minimal because of the natural flow of dialogue among the participants:

Mrs. Kerr, a high school choir and orchestra conductor, Mr. Burns, a middle school band director and woodwind specialist, and Mrs. Muster and Mr. Richards, elementary general-vocal music teachers. The names of these teachers are fictitious to protect their privacy.

Mrs. Kerr indicated that she was familiar with Hans Krasa's operetta *Brundibar*. She included *Brundibar* in her choir curriculum and described its importance in the Terezin ghetto and transit camp. She also described the amazement students felt at this operetta's composer, history, and musical score. Mrs. Kerr described her interest in the Nazis' anti-Semitic use of Richard Wagner's music.

Mr. Burns indicated that he had no experience teaching Holocaust music but was familiar with some Holocaust songs. He saw "clear correlations between Holocaust songs and Negro spirituals."

Mrs. Muster indicated no experience with Holocaust music, but recounted an "instrumental music performance of the theme of John Williams's *Schindler's List* in a different elementary school in the district." Mrs. Muster was also aware of Holocaust literature assigned in the fourth and fifth grades.

Mr. Richards expressed his "concerns about age-appropriateness of Holocaust music and Holocaust studies in general," but felt that he was "always interested in teaching his young students about social fairness and equality."

I then played a recording of a Holocaust lullaby, "Nit Kayn Rozinkes" ("No More Almonds"). I asked the music teachers how they envisioned using this lullaby in their music classes. Mr. Richards felt "this piece would work well with his recorder students, and that they would respond seriously to its minor key." This piece

would be historically accessible for him and his students, creating “a smooth segue into Holocaust studies.” Mr. Burns felt “the piece had many pedagogical merits for instrumental students: phrasing, breath control, tone production, and serious interpretation.” He connected this lullaby to J. S. Bach’s tributes to God. Mrs. Kerr agreed with Mr. Burns’s pedagogical opinions. She appreciated “the piece’s modality, length, legato phrasing, art-song quality, and expansion possibilities.” She commented on its appropriateness for teaching world music.

Mr. Burns indicated that interdisciplinary teams work well in his middle school. Mrs. Kerr expressed concern about the lack of interdisciplinary units in her high school. She indicated that each department at her high school is separate and that there is no effort to coordinate subject areas. This discourages Mrs. Kerr because she believes that collaborative units help students learn and retain information. Mrs. Kerr described her “philosophy of world awareness and sensitivity, respecting people’s past, present, and future.” She felt strongly that “Holocaust music would help her students look at the ‘big life picture.’” Mrs. Kerr emphasized her “wish for Holocaust music to be included in a music faculty meeting or professional workshop in the school district.”

Mr. Burns indicated that he would include Holocaust music in his Spring concert, when he has the artistic flexibility “to move beyond pedagogical skills and focus more on interpretation.” He “would not include Holocaust music in his concerts every year, but on a rotating basis, so that other peoples’ music and experiences could be explored.”

Mr. Richards agreed, “Holocaust music could be included in the world music genre, due to its universal themes: tolerance of cultures, religions, and genders.” He also

stated, “teachers do not have to be experts in world music or Holocaust music in order to teach it [Holocaust music] successfully.”

Throughout this portion of the focus group, Mrs. Muster listened respectfully to her colleagues’ comments but declined all invitations to offer any ideas, comments, or concerns.

I then asked the music teachers to describe the ideal resource manual for teaching Holocaust music. Mr. Burns wanted “just a piece for band, including the original instrumentation, including ideas for cross-curricular teaching, information for the teacher that is clear and concise, and some visual art pieces.” Mr. Burns “also wants ideas to motivate the students to research the topic with specific websites.”

Mrs. Muster reiterated her wish “to connect Holocaust music with the literature the students were already reading in their classroom.” She would “use two or three songs that were particularly relevant and meaningful for the children. She would also want the music to be accessible for her recorder students.”

Mr. Richards requested “a literature list, videos, a concise history or chronology of Holocaust events, the ethnicities and outcomes of Holocaust victims, translations of the texts, and music for the recorder.” Mr. Richards also suggested, “Art teachers could be included in Holocaust education. Holocaust music education would have to be supported by the social studies curriculum.”

Mrs. Kerr agreed with her colleagues’ suggestions. She indicated that she requires her students to “research the pieces they perform and then present short synopses to the audiences at the concerts. Students will enjoy researching Holocaust music. An

ideal Holocaust music manual would include clear lesson plans, perhaps relating to the *Diary of Anne Frank*. ”

The music educators’ focus group participants all agreed that there is a definite need for a Holocaust music education curriculum and workshops to prepare music teachers for implementing that curriculum. Ideally, the curriculum would include interdisciplinary support from K-12 classroom teachers; indeed, the music teachers concurred that they would not feel comfortable teaching Holocaust music without such collaboration.

Parents Focus Group

I invited 24 parents from the Ridgewood, NJ public school district to participate in a Holocaust music education focus group. Most of these parents are known to me as I had taught most of their children instrumental music lessons within the past twelve years in the district. These 24 parents represented children who attend the nine different schools in the district: six elementary schools, two middle schools, and one high school. The ages of their children range from kindergarten through 12th grade. Seven parents agreed to participate, but two suddenly had to decline because of a family emergency. The names of the five participating parents have been changed to protect their anonymity: Mr. and Mrs. Alvarez, Mr. and Mrs. Bronson, and Mrs. Kurihara. The parents indicated that they did not feel comfortable being interviewed at the Board of Education building or in any one particular school in the district. I then offered to host the focus group in my home; all of the parents agreed that they would feel most comfortable in that location.

All participants signed the Qualitative Research Consent Form, but declined to be videotaped or audiotaped. I took notes, which I transcribed, and then had verified by the

participants. The intimacy of the home environment ensured privacy and anonymity, and the small number of eager participants resulted in extensive feedback. Two of the parents are particularly emotional and outspoken; thus, I made it clear at the beginning of the focus group that all would have up to two minutes to offer their thoughts for each question, to ensure that each person's voice would be heard. Setting these strict parameters worked well. (See Appendix O for the parents' focus group questions).

The parents' childhood K-12 Holocaust educations varied. None of the parents learned about the Holocaust through music. Mr. Alvarez learned about the Holocaust from nuns in his parochial Catholic school education. His grandfather taught him about his World War II experiences in Japan. Mrs. Alvarez grew up in Granada and moved to Ridgewood at the age of ten. She learned about the Holocaust through art and literature. Mr. Bronson had no memory of learning about the Holocaust during his K-12 public school education. However, as a child he was a "military history buff" and independently learned about the Holocaust in the context of war and armaments. Mrs. Bronson has no memory of Holocaust education in her K-12 public school career. However, as a Jewess, she discussed the Holocaust at home with her family and in her synagogue. Mrs. Kurihara read the *Diary of Anne Frank* in the sixth grade and learned about the Holocaust in her high school English and social studies classes. The parents were aware of the Nazis using music as a form of propaganda during World War II. However, they had no knowledge of Holocaust music composed or performed by those persecuted peoples during the War.

The parents then offered their insights into how they would like their children's Holocaust education to be similar or different from their own. Mr. Alvarez spoke about a

related topic, multiculturalism, but did not answer the specific question. He indicated, "Multicultural celebration is nonsense. It is a huge mistake. We should be celebrating our similarities, such as family, God, the larger American culture, and the American race. When we talk about peoples' differences, we create groups that then lead to persecution. America was founded on the individual. Diversity is liberal guilt." Mr. Bronson stated, "The Holocaust is only one example of genocide. Genocide did not go away in 1945." Mrs. Bronson said, "Other people's genocide feelings must be considered. The Holocaust is not just about history. Music and art can help children personalize the humanistic part of the Holocaust. It is important for children to feel the experience of the Holocaust." Mrs. Alvarez said that she wants her children to learn that "the Holocaust is a crime of power with a psychologically dark side." Mrs. Kurihara "does not want her children to learn about the Holocaust. Children are young only once. I do not want to burden them. I tend to protect my kids. But it is O.K. to teach the Holocaust at school because I want them to learn about it at school because I would not like to discuss it in my home."

All of the parents agreed that when Holocaust education units are presented in their children's classes, they want advanced written communication from the schools. "Teachers and principals should send home letters indicating what is being taught and when." Parents of younger students were particularly adamant about this written communication, anticipating that their children "would show signs of depression, concern, sleeplessness, or noncommunicativeness. Being properly informed of Holocaust topics will make us more aware of our children's education and their feelings."

The parents struggled to think of ideas for community involvement or support of Holocaust music education. Mrs. Bronson recalled that one particular church has a “large music program that might be interested in supporting Holocaust music education.”

I then distributed copies of a Holocaust song, “Zhamele” (See Appendix Q). I invited the parents to sing it with me, but they all declined. However, the parents did offer a great deal of feedback from the lyrics of “Zhamele.” Four parents found the text “disturbing, sad, and upsetting.” Mrs. Bronson stated, “Children should not be singing the precise translated English words in the elementary schools. Singing the original Yiddish is fine, as long as an adjusted English translation ‘softens’ the original text. “Zhamele” would make young children cry at bedtime. Elementary students should sing a different song.” Mr. Alvarez disagreed with Mrs. Bronson’s concerns about the tragic lyrics in Holocaust music; he felt that “it is O.K. for children to feel the pain of the song, as long as they know why they are singing it, and as long as the song is placed within the proper historical context.” All the parents agreed that the exact English translation could be sung in the middle schools and high school.

The parents offered a variety of concluding comments regarding Holocaust-genocide studies in general and Holocaust music education in particular: “Social justice takes community, otherwise it is not real, it is fake. Classroom content does not get translated enough in the outside world. Holocaust education should be broader, to include more ethnic groups. Teaching the Holocaust is so much more powerful because it cuts right to the students’ hearts. We cannot tiptoe around these issues. It is good for children to be exposed, as long as teachers are sensitive about when to start. Teaching the lessons of the Holocaust is the most important thing because genocide is caused by,

and happens to, seemingly ‘normal people.’ Bullying happens when we compartmentalize groups. There is human weakness in all of us. We need to learn more about the genocides that took place after World War II, and in Rwanda today.”

At the conclusion of the parents’ focus group, I provided all participants with self-addressed stamped envelopes containing a sheet of paper to notate any follow-up ideas, suggestions, or concerns regarding the focus group or Holocaust music education curriculum.

Conclusions of the Two Focus Groups

The music educators and parents agreed on many critically important points regarding the content and implementation of a Holocaust music curriculum. Holocaust music can help students become aware of prejudice toward all ethnic groups, not only the Jews. The music can promote racial respect and an appreciation of cultural diversity. The authenticity of Holocaust music is powerful historically and emotionally; while this authenticity is desirable for a meaningful curriculum, Holocaust music should be taught to K-12 students when they are cognitively and psychologically ready. This consideration of age readiness should be paramount in the Holocaust music curriculum and in the minds of educators who are teaching it. (Therefore, the graphic song, “Zhamele,” is not included in the *HMEC* until middle school). Holocaust music is innately desirable for its aesthetic and praxial qualities, and is therefore a desirable part of the music educators’ and students’ repertoire, simply for its own sake.

The music educators felt strongly that a Holocaust music curriculum should include multidisciplinary collaboration with language arts and social studies. Holocaust

music that is more familiar, readily available, and includes background information is desirable.

The parents felt strongly that the school should communicate clearly with parents regarding the content and articulation of the Holocaust music curriculum. English translations of Holocaust songs should be altered for K-5 students who might be troubled by its frank or otherwise troubling lyrics.

Each grade-level of the *HMEC* reflects the focus group information and concerns indicated above. All of these insightful comments helped shape the *HMEC*, which now follows.

CHAPTER IV

THE HOLOCAUST MUSIC EDUCATION CURRICULUM

Introduction

The *Holocaust Music Education Curriculum (HMEC)* for grades K-12, including its curricular activities, assessment questions, and *enduring understandings* (Wiggins & McTighe, 1998) correlates directly with the *New Jersey Holocaust-Genocide K-12 Curriculum* (2003). The *New Jersey Holocaust-Genocide K-12 Curriculum* requirements (Appendix T) pertain to all subject areas in elementary schools, middle schools, and high schools. It is my belief that the New Jersey curriculum provides the essential teaching and learning frame that may help educators encourage racial respect through experiencing Holocaust music. The *HMEC* is presented as three grade-level subdivisions: elementary school, grades K-5, middle school, grades 6-8, and high school, grades 9-12. Within each of these grade level subdivisions, there are two sections.

Section I cites a Philosophical Holocaust Music Curriculum created specifically for music classrooms, based on the music education philosophies discussed in Chapter III: spiritual, aesthetic, and praxial. The Philosophical Holocaust Music Curriculum may help teachers implement successfully the *HMEC* because it offers three guiding systems of music education values:

1. Establishing a spiritually respectful classroom environment.
2. Promoting an aesthetic appreciation for the feelingfulness (Leonard and House, 1959) of Holocaust music.

3. Engaging students in the praxis of Holocaust music, such as singing, playing, and conducting, with dignity and understanding.

Section II is the heart of the *HMEC*: the interdisciplinary units for elementary school, middle school, and high school based on the *Understanding by Design* (Wiggins & McTighe, 1998) curriculum design and stylistic formatting. The Holocaust musical selections corresponding with the *HMEC* can be found at the conclusion of each unit.

The *HMEC* units are strengthened further by reflecting the music education philosophies as well as the focus group data and conclusions gathered from the K-12 music educators and the K-12 parents as indicated in Chapter III. The *HMEC* units may serve as a model for future Holocaust music units designed by music educators and their K-12 classroom colleagues. An additional goal of the *HMEC* is to combine efficiently several New Jersey state education requirements into enriching and meaningful units, using interdisciplinary collaboration. The units are designed so that they help implement the *New Jersey Core Curriculum Standards (NJCCCS)* for K-12 Music, K-12 English, and K-12 social studies (Appendix S), as well as the mandated New Jersey Holocaust-Genocide K-12 Curriculum.

Curriculum integration is evident within the units. The teachers' professional discretion and expertise is anticipated to reflect the feelings and educational needs of the students. The intellectual curiosity and goals for encouraging racial respect are continually reinforced for teachers, students, administrators, and parents. The music teacher leads the units because Holocaust music provides the springboard and common

thread throughout the *HMEC*. There are four distinct benefits of curriculum integration in the *HMEC*:

1. Students are given many opportunities to inquire critically into sensitive Holocaust issues and to consider their own moral behavior and social action as reactions to those issues.
2. The *HMEC* dissolves boundaries between music, language arts, and social studies, allowing knowledge to be repositioned in context of questions and concerns.
3. Because knowledge is elevated to the level of problem solving and other forms of application, young people will be given ample opportunities for finding connectedness of racial respect inside and outside of the classroom.
4. With its emphasis on participatory planning, contextual knowledge, real-life issues, and unified organization, curriculum integration provides broad access of knowledge for diverse young people and thus opens the way for greater success for more students. For those same reasons, it offers a curriculum most young people see as worth their time, effort, and attention.

Wiggins and McTighe (1998) ask teachers, “What should students know, understand, and be able to do? What is worthy of understanding? What enduring understandings are desired” (p. 9)? These “what” questions of curriculum objectives are presented in sections one of the *HMEC*, as well as in section 2 of the *HMEC*, which includes the *enduring understandings* (Wiggins & McTighe, 1998), or curricular objectives. The *HMEC* units also guide teachers on “how” to help encourage racial respect through Holocaust music.

Holocaust Music Education Curriculum
For Grades K-5 Elementary School Students

Section I

Philosophical Holocaust Music Curriculum for Elementary School, Grades K-3

1. The music teacher creates a spiritually safe music classroom where students are encouraged to value their singing voices, and their peers' singing voices, as unique and worthy of appreciation. Students are taught that their peers enjoy different music in their families that is also unique and worthy of appreciation. Cultural differences make each child unique and worthy of appreciation.
2. Students are encouraged to appreciate the aesthetics of multicultural music by listening to music from around the world. Students compare and contrast this music regarding tempo, instrumentation, mood, and if applicable, movement or dance. Students are helped to understand and appreciate pictures of native peoples in their costumes, singing and playing their instruments.
3. Teachers teach simple folk songs from around the world using the original, native languages. If possible, students share their multicultural folk songs and instruments. Students engage in the praxis of this multicultural music by singing the folk songs in the original language. Students accompany themselves using instruments that are appropriate to that culture's music.

Philosophical Holocaust Music Curriculum for Elementary School, Grades 4-5

1. The music teacher creates a spiritually safe music classroom where Holocaust folk songs are presented with dignity and emotional sensitivity. Students are taught that

music can be used to express various emotions, including joy, determination, disappointment, fear, or suffering. Students are taught that their own culture's music can be similar to, or different from, the Jewish people's Holocaust music. These similarities and differences of the various music, and the students' feelings and moods of the music, are to be respected.

2. Students are encouraged to appreciate the aesthetics of Holocaust music by listening to Jewish folk songs that were sung during the Holocaust (Mlotek, 2000). When the teacher determines that the students are emotionally and cognitively ready, they can listen to music composed during the Holocaust (Pasternak, 2005). Students compare and contrast this music regarding tempo, instrumentation, and mood. Students study photographs of Jewish children in their native Eastern European *shtetls* (villages) (Vishniac Kohn & Hartman Flacks, 1999). Students discover and discuss connections between visual aesthetics (i.e. the photographs) and the melodic aesthetics (i.e. the music).

3. Students sing Holocaust folk songs in Yiddish and in English translation. Students are encouraged to respect the feelings of the persecuted Jewish people by singing Holocaust songs with correct pronunciation and thoughtful attention to interpretation, particularly mood and tempo. The praxial component of this Philosophical Holocaust Music Curriculum continues with students singing music that represents their culture's history and possible persecution. Students are encouraged to create short poems and compose melodies or accompaniment that reflect their cultural history.

Section II

Holocaust Music Education Curriculum for Elementary School Students
An Interdisciplinary Unit
for Grades K-5 Vocal Music Classes and K-5 Classes

STAGE I
IDENTIFY DESIRED RESULTS

Enduring Understandings K-5

- Students' attitudes and actions can create a caring community in school.
- While our differences make us unique individuals, we all have the common need to be respected for our individuality.
- Showing self-respect and respect for others helps create a caring community in our school and our world.
- It is important to respect other peoples' beliefs even when they are different from our own.
- If someone has shown disrespect towards another's feelings or belongings, we can think respectfully and act for ourselves.
- Singing and playing music about respect helps us remember and reinforce the importance of a caring community.

Essential Questions K-5

K-5 MUSIC CLASS

The Jewish folk music (Mlotek, E.G., 2000) at the conclusion of this unit was composed before the Holocaust. (See Appendix R for additional Holocaust music and lesson plans for grades 3-5). However, this folk music was sung during the Holocaust in ghettos and concentration camps.

- Which part of the Jewish folk song do you enjoy most and why?
- Which part of the Jewish folk song is challenging for you?
- How is this Jewish folk song different and similar to other folk songs we have sung?

- How would you go about teaching a Jewish folk song to someone? Demonstrate how you would teach this song with patience and kindness.
- Describe how you feel when you sing new or different music with respect and dignity.
- How can learning and singing Jewish folk songs help you understand better people who are different from you?

K-3 CLASSROOMS

Teachers read stories to their students that emphasize respect such as *Mrs. Katz and Tush* (Polacco, 1992), *The Whole Human Race* (McFadden, 1994), *Nadia's Hands* (English, 1999), *Two Eyes, a Nose, and a Mouth* (Intrater, 1995). Teachers then ask their students questions that prompt deep understanding of the story and encourage respect for all people:

- Describe how you feel when people treat you with respect.
- Describe how you feel when people treat you badly.
- What are your ideas for treating others with kindness?

4-5 CLASSROOMS

Teachers read stories to their students that emphasize racial respect, such as *Terrible Things: An Allegory of the Holocaust* (Bunting, 1989), *The Tattooed Torah* (Ginsburg, 1994), *A Picture Book of Anne Frank* (Adler, 1993), *Promise of a New Spring* (Klein, 1981), *When the Soldiers Were Gone* (Propp, 1999), *The Lily Cupboard* (Oppenheim, 1992), *Star of Fear, Star of Hope* (Hoestlandt, 1995), *Twenty and Ten* (Bishop, 1978), *Memories of My Life in a Polish Village 1930-1949* (Fluck, 1990), *Child of the Warsaw Ghetto* (Adler, 1995). Teachers then ask their students questions that prompt deep understanding of the story and encourage racial respect:

- Describe an important or interesting object from your culture or religion that you want people to understand and respect.
- Describe how this object, or you, has been treated badly.
- Did anyone come to your aid? How did that feel? If no one came to your aid, how did that feel?
- In what ways are Nazis and bullies similar?
- What do you think makes bullies mean and aggressive?
- How can we stand up to bullies?

<p><i>Key Knowledge and Skills Students Will Acquire</i></p>

K-3 MUSIC CLASS

Students Will Know

- Songs can be sung with different interpretations (e.g. gently and energetically).
- It is important to respect everyone's different singing voices.
- Singing a song in a different language with a respectful attitude can help make a class feel like a caring community.

- Singing by yourselves or with others can help you feel good inside, even if you are having a bad day.

Students Will Be Able To

- Sing and clap the rhythm of the Jewish folk songs correctly and from memory.
- Dance to the song correctly. (See the dance for “Patshe Kikhelekh” at the conclusion of this unit as an example of a Jewish folk dance).
- Play this song with Orff instruments, classroom instruments, and if able, recorders. (See the recorder parts for “Patshe Kikhelekh” as examples of a simple recorder ostinato and a more challenging recorder counter-melody).

4-5 MUSIC CLASS

Students Will Know

- Singing the same song with contrasting interpretations can make it sound and feel different.
- Singing in an original, foreign language enhances the musical, linguistic and historical authenticity of that musical experience.
- Sometimes, Jewish Holocaust music uses simple, repetitive melodies.
- Jewish Holocaust music can use high notes or special interpretive affects, such as accents, dynamics, to emphasize key words in the text.
- Jewish Holocaust music is beautiful to sing and hear.

Students Will Be Able To

- Sing the Jewish folk songs in Yiddish with the correct pronunciation.
- Sing the songs in Yiddish and English from memory.
- Sing the songs and play them with Orff instruments and recorders using music notation.
- Compose a short song that reflects original strategies for encouraging racial respect.

K-3 CLASSROOMS

Students Will Know

- Books about respect teach us to behave kindly in school, at home and in our towns.
- Books about other people’s sadness can help us feel compassion.

Students Will Be Able To

- Write and/or draw their own story about being respectful to other people using vocabulary that describes emotions.
- Read their stories or describe their drawings aloud to the class.
- Describe why they chose that aspect of kindness to write about and/or draw.

4-5 CLASSROOMS

Students Will Know

- Holocaust books can help us imagine, and act upon, how we want our world to be kinder and more respectful.
- Future Holocausts can be prevented by making an effort to understand and respect different peoples' unique heritages.

Students Will Be Able To

- Write a story about a Holocaust or bullying situation where the writer makes a stand for righteousness.
- Read their work aloud and then relate their story to their own, or a friend's, life experience.

STAGE II DETERMINE ACCEPTABLE EVIDENCE

<i>Evidence That Reflects Understanding: Performance Tasks and Projects</i>

K-3 MUSIC CLASS

- Students sing Jewish folk songs in Yiddish and English with different emotional interpretations, reflected in dynamics and *tempi*.
- Students clap and read rhythms.
- Students dance to the song with accuracy and enjoyment.

4-5 MUSIC CLASS

- Students sing Jewish folk songs in Yiddish and English.
- Students learn the recorder parts.
- Students clap the rhythms and sing the letter names of the notes with accuracy.
- Students compose their own songs about racial respect using the original poem they write in their classrooms.

K-3 CLASSROOMS

- Students take a "picture walk" of a story that emphasizes respect, such as *Mrs. Katz and Tush* (Polacco, 1992), *The Whole Human Race* (McFadden, 1994), *Nadia's Hands* (English, 1999), *Two Eyes, a Nose, and a Mouth* (Intrater, 1995). A "picture walk" is an examination of the sequenced illustrations in a book, and how those pictures help tell the story even before the words are read.
- The teacher reads the story aloud to the class.
- The students sing a Jewish folk song for their classroom teacher, and describe how the story and song are related.

4-5 CLASSROOMS

- The teacher reads aloud a Holocaust story, such as *Terrible Things: An Allegory of the Holocaust* (Bunting, 1989), *The Tattooed Torah* (Ginsburg, 1994), *A Picture Book of Anne Frank* (Adler, 1993), *Promise of a New Spring* (Klein, 1981), *When the Soldiers Were Gone* (Propp, 1999), *The Lily Cupboard* (Oppenheim, 1992), *Star of Fear, Star of Hope* (Hoestlandt, 1995), *Twenty and Ten* (Bishop, 1978), *Memories of My Life in a Polish Village 1930-1949* (Fluck, 1990), *Child of the Warsaw Ghetto* (Adler, 1995).
- The class discusses the events of the story using a Holocaust timeline.
- The students write a poem about the importance of racial and cultural respect.

<h4>Other Evidence: Quizzes, Tests, Prompts and Work Samples</h4>

K-3 MUSIC CLASS

- Students create more lyrics about respect to Jewish folk songs.
- Students clap the rhythms of the words without the teacher's assistance.
- Students dance to the song without the teacher's assistance.
- Students sing the song from memory with and without accompaniment.

4-5 MUSIC CLASS

- Students create original lyrics about respect to the melody of a Jewish folk song.
- Students are able to identify musical concepts in this song, such as note names, note values, time signature, key signature, slurs, minor triads, etc.
- Students make up a chant describing the kind of respect they want to give and receive.

K-3 CLASSROOM

- Students are able to identify key vocabulary words with the pictures in the literature that emphasizes respect.

4-5 CLASSROOM

- Students are able to identify key vocabulary words with the pictures in the Holocaust literature and then relate those words to their own religions or cultures: For example, in *The Tattooed Torah* (Ginsburg, 1994):
 - ✓ Torah - The bible written in Hebrew in the form of a scroll.
 - ✓ Shabbat - The Hebrew word for Sabbath, a special day of rest one day a week.
 - ✓ Bar Mitzvah - A ceremony and celebration for a Jewish boy when he reads from the Torah for the first time at the age of 13. (Girls also have this ceremony, and it is called a Bat Mitzvah).
 - ✓ Hebrew - The language of the Jews that is used to write the Torah.
 - ✓ Nazis - World War II soldiers who hated people who were different from them.
 - ✓ Jewish - A word to describe people who believe in reading the Torah, observing the Sabbath, and celebrating their religious and seasonal holidays.

- ✓ *Tzedakah* - Money that Jewish people give as charity to people of all religions around the world.
- ✓ *talit* - A beautiful prayer shawl that is worn during Jewish religious services.
- ✓ *aron ha-kodesh* - The holy ark (wooden cabinet) where the Torah is kept and protected.
- ✓ *prakhet* - The decorative curtain that closes the *aron ha-kodesh*.

<p><i>Possible Unprompted Evidence</i></p>

K-3 MUSIC CLASS

- Students may demonstrate more patience with each other as they learn Jewish folk songs, and their accompanying Orff parts, recorder parts, and dance.
- Students may help each other learn these three tasks in cooperative groups.

4-5 MUSIC CLASS

- Students may demonstrate more patience with each other as they learn Jewish folk songs, and their accompanying Orff parts, recorder parts, and dance.
- Students may help each other learn these three tasks in cooperative groups.
- Students may compliment each other's original lyrics.
- Students may inquire about other Holocaust pieces.

K-3 CLASSROOMS

- Students may share classroom materials more readily.
- Students may treat classroom materials with more respect.
- Students may treat each other with more respect, inside and outside the classroom.
- Students may independently seek other books in their classroom and libraries about respect.

4-5 CLASSROOMS

- Students may demonstrate increased cooperation and respect inside and outside the classroom.
- Students may discuss their cultures more openly.
- Students may independently seek other books in their classroom and libraries about respect.
- Students may indicate a greater interest in learning more about the Holocaust.
- Students may research Holocaust composers and their songs/compositions.

<i>Student Self-Assessment</i>

K-3 MUSIC CLASS

- Students videotape themselves as they sing and dance a Jewish folk song.
- Students determine if they performed this task with respect for the music, the teacher, and each other.
- Students repeat this process and assess improvements in their performance and/or attitudes.

4-5 MUSIC CLASS

- Students videotape themselves as they sing and play a Jewish folk song.
- Students determine if they performed this task with respect for the music, the teacher, and each other.
- Students repeat this process and assess improvements in their performance and/or attitudes.

K-3 CLASSROOMS

- Students re-create key illustrations of literature that emphasizes respect.
- Students hold an Open Circle (Seigle, Lange, and Macklem, 1999) meeting to discuss recent acts of respect they have given or received.

4-5 CLASSROOMS

- Students hold an Open Circle meeting (Seigle, Lange, and Macklem, 1999) to discuss recent acts of respect they have given or received.
- Students create a personal timeline that recounts events in their lives that demonstrates disrespect and respect for parents, friends, and teachers.

<i>Performance Task Blueprint</i>
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Desired Understandings/Content Standards Assessed Through These Tasks**K-3 MUSIC CLASS**

- Singing and dancing Jewish folk songs alone and with others in a respectful manner.
- Performing these pieces on the Orff instruments and recorders, alone and with others.
- Using this music to help students better emotionally cope with days that they feel are difficult.
- Using these songs as a reminder to treat yourself and other people with respect.

4-5 MUSIC CLASS

- Singing and playing Jewish folk songs alone and with others in a respectful manner.
- Performing these pieces on Orff instruments, recorders, alone and with others.
- Using these songs as a reminder to treat people with respect.
- Using these songs as an inspiration to create original music about racial respect.

K-3 CLASSROOMS

- People who care about respect can write books and stories about respect to help children learn about its importance.
- Every day, we have many opportunities to show respect toward people and their important possessions.
- Students can show respect by drawing pictures and writing their own stories about kindness toward people and things.

4-5 CLASSROOMS

- Stories about the Jewish Holocaust can be related to genocides of other people in different times of history, even now.
- Students can help make a more respectful world through imagination (metacognition), writing, and actions.
- Standing up to bullies is challenging, but possible, if people work together.

K-5 Authentic Performance Tasks Prompted by Teachers

Which Will Demonstrate Student Learning

- Students include examples of student respect during the morning announcements over the school sound system. This can take the form of thanking someone.
- Students create a “respect chain” throughout one school day in each classroom: One act of respect inspires another student to extend respect to another student. The “links” of the chain continue throughout the day until the last student extends respect to the first student in the chain.
- Students display their original poems, stories, illustrations, and musical compositions on hallway bulletin boards.
- Students from each classroom vote on which poem, story, illustration, or musical composition best captures that class’s feelings of the value of racial/cultural respect. The selected pieces are displayed in a public place (e.g. a library, town hall, and/or local newspapers).
- The students sing Jewish folk songs together, to introduce a public *Informance of Respect*. This *Informance* includes performing the songs, the younger students performing the dance, and the student poets and composers performing their original pieces. Students can include additional Holocaust/genocide pieces they have researched.

- K-5 teachers, principal, and staff present a skit to the entire school, demonstrating respectful acts they noticed from their students as a result of this *HMEC*. If they like, they can mention which students performed specific acts of kindness.

Criteria by which Student Products/Performances are Evaluated

- Following the *Informances of Respect*, classes discuss the following:
 - ✓ What bullying are you facing, or did you or your family previously face?
 - ✓ How can an *Informances of Respect* change bullying behavior?
 - ✓ What actions can students and adults do to prevent bullying?
 - ✓ How can music, books, writing and drawing help us learn respect?
- Students offer their ideas for future *Informances of Respect*.

Blueprint for Other Evidence

Throughout this unit, students' basic cognitive, reading, writing, and musical skills are evident in the music classroom and K-5 classrooms. The various assessments, academic prompts, responses, writing, and musical compositions all provide evidence of student learning.

STAGE III

LEARNING EXPERIENCES AND INSTRUCTION

***The Sequence of Teaching and Learning Experiences That Equip Students to Develop and Demonstrate the Desired Understandings
Students' Perspective***

Where can students find examples of respect in school, at home, and in the community?

How can future students get *hooked* or become interested in learning about respect?

Experiences that *engage* and *equip* students are vital to helping them learn the importance of respect. What experiences were most meaningful for you and why? What respectful experiences or activities would you recommend for future students?

*R*eflecting and *rethinking* the importance of respect has been a big part of this unit. What were some of your most important thoughts about respect? What thoughts about respect from other students had the biggest impact on your thinking?

*E*xhibiting the HMEC, through the *Informance* for the community was important for teaching ourselves and others about respect. What are some of your ideas for next year's Informance about respect?

“Patshe Kikhelekh” (Clap Your Hands)

“Patshe Kikhelekh” (Mlotek, E.G., 2000) is a popular folk melody sung by Jewish families for many generations. This song is in Yiddish, a language spoken by Jewish people in Eastern European countries. “Patshe Kikhelekh” was published by the St. Petersburg Society for Jewish Folk Music in 1918. This transliteration guide will help you pronounce the Yiddish words:

<u>When you see:</u>	<u>Pronounce it as:</u>
a	ah – like father
e	a short e – like wet
tshe	tsheh
kh	a guttural sound – like Bach
i	a short i – like it
un	a long u – like tune
oy	oy – like toy
ey	long a – like day

“Patshe Kikhelekh” is a lullaby, intended to encourage children to study hard in school. The Yiddish words mean: Clap your hands! Clap your hands! Daddy will buy you shoes, and you will run to kheyder (Jewish school). There you will learn a few lines every day, and Mummy and Daddy will get good reports about you. Today, we can enjoy “Patshe Kikhelekh” to remind ourselves to be respectful in school. Look at the following pages for the music, Yiddish words, two recorder parts, English verses to encourage respect for one another, and a folk dance.

"Patshe Kikhelekh" (Clap Your Hands)

Original Yiddish Folk Song

moderato

Pa - tshe Pa - tsche Ki - kne - iekh Der ta - te vet koy - fn Shi - Khe lekh

Shi - Khe - lekh ve - ter Koy fn un in khey der vet dos kind ioy - fn

Recorder Ostinato

moderato

"Patshe Kikhelekh" (Composer and Lyricist Unknown)

The Original Music Set to English Words that Encourage Respect

moderato

Let's clap hands as re- spect-ful friends. Let's sing with joy in a

beau-ti-ful blend. Treat each oth-er with Kind-ness.

Treat each oth-er with Kind-ness. When we're walk-ing

through our school, Let's re-mem-ber this good rule.

Treat each oth-er with Kind-ness. Treat each oth-er

with Kind-ness.

Choreography for “Patshe Kikhelekh”

Students begin by standing in a circle, facing one another.

➤ Clap hands 7 times. Rest on the 8th beat.

➤ Students clasp their own hands behind their backs.

Moving counter-clockwise: step right and then slide your left foot to meet your right foot: Step, together...step, together...step together, pause.

➤ Moving clockwise, step left and then slide your right foot to meet your left foot: Step, together...step, together...step, together, pause.

➤ Students hold hands, walk four steps toward the center of the circle, gradually raising their arms, and then take four steps back, gradually lowering their arms.

Encourage students to create their own choreography that demonstrates respect for another person's personal space and feelings.

**Holocaust Music Education Curriculum
for Grades 6-8 Middle School Students**

Section I

Philosophical Holocaust Music Curriculum for Middle School, Grades 6-8

1. The middle school music teacher establishes and reinforces classroom rules that promote a safe haven for students, physically, emotionally, and musically. The teacher models respect for each student's vocal and instrumental talents and unique intellectual potential for offering meaningful ideas and questions in the music classroom. The teacher reminds students that they are expected to follow his/her example in this spiritual philosophy of respect. The students' evolving musical abilities are recognized, including the boys' cambiata singing voice and challenging instrumental music techniques. Students learn and hopefully experience that Holocaust music may build friendship and multicultural understanding among the music class and/or ensemble.

2. Listening to Holocaust music provides opportunities for students to experience the feelings of the Jewish people during humanity's worst genocide. Students explore and contrast the interpretive devices of Holocaust vocal and instrumental music, such as tonal versus atonal instrumental pieces, tempi, keys, dynamics, and moods of vocal pieces, etc. Students explore and contrast music from their own cultural heritage to the Holocaust music of the Jewish people.

3. Students sing or play Holocaust music with musical excellence, paying close attention to the sensitive components of the pieces, such as correct pronunciation of the Yiddish lyrics and interpretation. Students sing or play music from their own cultural heritage that represents a time of war or prejudice. Students compose poetry, melodies,

and/or accompaniment that reflects their culture's challenging history, or a time when the student was bullied. Students learn that their music-making can bring beauty into the world.

Section II

Holocaust Music Education Curriculum for Middle School Students

An Interdisciplinary Unit

for Grades 6-8 Vocal Music Classes, English Classes, and Social Studies Classes

STAGE I

IDENTIFY DESIRED RESULTS

Enduring Understandings

- All people are potential victims of persecution.
- Empathy is key to understanding others' feelings and experiences.
- The opposite of war is not peace; it is creation.
- Past genocide should not be repeated in the future.
- Teenagers can promote racial respect through research and the arts.
- The arts reflect sociological and political history.

Essential Questions

MUSIC CLASS

- What makes Holocaust music different from other music you have sung or played?
- Who were the Holocaust music composers and what were their historical and sociological circumstances?
- If you composed two pieces of music, one during a time of peace and one in a time of war, how would these pieces differ? How would you differ?

- How can we relate to music of war if we are living in peace?
- How can Holocaust music help you become more racially tolerant?
- Why is it important to learn music from another time and culture?

ENGLISH CLASS

- What are some linguistic and emotional clues about the authors' ages and living circumstances in the Holocaust music texts?
- What deeper message is being conveyed as you "read between the lines" of Holocaust music texts?
- How do the lyrics of the music reflect Holocaust novels that you have previously read?
- What is your emotional response to the graphic vocabulary and phrases?
- How does your response change your outlook on persecuted people?

SOCIAL STUDIES CLASS

- What historic event is being described in the Holocaust music texts?
- If you met the composers and authors of the Holocaust pieces, what would you discuss from an historical and sociological point of view?
- How would your Holocaust lifestyle compare with your present lifestyle?
- What research methods would you use to learn more about the music's historical perspective?
- As you think of someone you know who suffers persecution, how does that person's historical circumstances compare with the circumstances of the Holocaust music composers?
- How have you or your family members suffered persecution or intimidation? How have you or your family responded?

<p><i>Key Knowledge and Skills Students Will Acquire</i></p>

MUSIC CLASS

Students Will Know

- Music soothes and strengthens people during times of war or sadness.
- Musical elements (key, tempo, melodic direction, dynamics) help express events and emotion in music.

Students Will Be Able To

- Sing Holocaust pieces with accuracy and sensitivity.
- Compose melodies that emulate the style of the Holocaust pieces.

ENGLISH CLASS

Students Will Know

- Holocaust lyrics expressed and relieved the sadness and desperation of the composers.

- The original language of the texts (Yiddish) express the messages of the pieces with greater emphasis.
- Understanding Holocaust vocabulary is essential for understanding the texts.

Students Will Be Able To

- Write original Holocaust lyrics based on their own experiences or empathy toward persecuted people using appropriate vocabulary.
- Research and read Holocaust music texts with fluency and comprehension.

SOCIAL STUDIES CLASS

Students Will Know

- Holocaust music was a form of resistance for persecuted Jews in World War II.
- Holocaust music helps create empathy for persecuted people.
- Holocaust music can help us respect people from different cultures.
- Holocaust music can help us respect ourselves.

Students Will Be Able To

- Research historical and sociological information about the origins of Holocaust music.
- Relate these pieces to the events of World War II.
- Relate historic themes of the Holocaust to persecution their family may have suffered.

STAGE II

DETERMINE ACCEPTABLE EVIDENCE

Evidence That Reflects Understanding: Performance Tasks and Projects

MUSIC CLASS

- Students sing emotionally contrasting Holocaust songs with appropriate musical interpretation, such as “Zhamele” (Pasternak, 2003) a song of sadness and “Es Shlogt Di Sho” (Pasternak, 2003) a song of spiritual resistance.
- Students compare the contrasting musical interpretations of both pieces.
- Students compose a melody that aesthetically reflects the Holocaust poem they are writing in their English classes.

ENGLISH CLASS

- Students read and discuss the lyrics of Holocaust songs.
- Students read and discuss selected poems from *I Never Saw Another Butterfly: Children’s Drawings and Poems from Terezin Concentration Camp, 1942-1944* (Volavkova, 1993).

- Students describe how Holocaust poetry correlates with Holocaust music texts they have sung.
- Students describe how Holocaust poetry correlates with Holocaust novels or stories they have read.
- Students write an original Holocaust poem that reflects Holocaust poetry they have studied in English class, the historical and sociological information they have discovered in their social studies class, and the melody they have composed in their music class.

SOCIAL STUDIES CLASS

- Students read about the Holocaust, using materials from the New Jersey State Department of Holocaust-Genocide Studies.
- Students research Holocaust orphanages and partisans.
- Students research Hitler's use of music as Nazi propaganda.
- Students compare persecuted people of the Holocaust with African-American slavery.

Other Evidence: Quizzes, Tests, Prompts and Work Samples

MUSIC CLASS

- Students sing contrasting Holocaust songs from memory.
- Students write, sing and play musical "adjective lists" comparing the interpretive differences of Holocaust songs.
- Students take a quiz on key music vocabulary and interpretive concepts.

ENGLISH CLASS

- Students work in groups, sharing their original Holocaust poems for feedback.
- Students write short autobiographies about the composers of Holocaust songs.
- Students take a test contrasting Holocaust themes and people with other works they are reading and studying.

SOCIAL STUDIES CLASS

- Students write their version of a secret underground partisan newspaper article, denouncing their decree against Holocaust music.
- Students take a quiz comparing African-American slavery and the Jewish people of the Holocaust.

Unprompted Evidence

MUSIC CLASS

- Students assist each other in learning the music and lyrics of the Holocaust pieces.

- Students assist each other in creating their original Holocaust compositions.
- Students work together with increased patience.

ENGLISH CLASS

- Students offer constructive feedback with greater emotional sensitivity.
- Students discuss their Holocaust autobiographies with personal and intimate vocabulary.

SOCIAL STUDIES CLASS

- Students describe their feelings about their Hitler piece and partisan piece.
- Students discuss the correlations of the Holocaust music unit and other school activities that focus on racial respect.

Student Self-Assessment

MUSIC CLASS

- Students audio-record and then listen to their original Holocaust pieces.
- Students write a self-assessment based on their listening.

ENGLISH CLASS

- Students read their original Holocaust poetry to the class.
- Students complete a self-assessment rubric that the English teacher has designed.

SOCIAL STUDIES CLASS

- Students share their independent Holocaust research, to help them assess their acquired knowledge.
- Students complete a Holocaust history rubric that the social studies teacher designs.

Performance Task Blueprint

Desired Understandings/Content Standards Assessed Through These Tasks

MUSIC CLASS

- Singing Holocaust pieces alone, and with others.
- Composing and arranging Holocaust music within specific guidelines.
- Reading and notating music with emphasis on interpretation.
- Listening to, analyzing, and describing Holocaust music.
- Evaluating Holocaust music and music performances.
- Understanding Holocaust music in relation to history and culture.

ENGLISH CLASS

- Fluent and sensitive oral recitation of Holocaust music lyrics and Holocaust poems.
- Holocaust text reading comprehension.
- Holocaust vocabulary and concept development.
- Response to Holocaust texts.
- Inquiry into, and research of, the Holocaust.

SOCIAL STUDIES CLASS

- Understanding how Holocaust-genocide studies relates to students and events in the world today.
- Researching aspects of the Holocaust which are the most interesting and relevant to the individual students.

Authentic Performance Tasks Prompted by Teachers

Which Demonstrate Student Learning

- Students perform a school Holocaust music recital during Yom HaShoah, the Day of Holocaust Remembrance, which takes place in April or May. This recital includes Holocaust music and students' original poetry and music. Student narrators present historical information.
- Students meet with a Holocaust survivor, who sings his/her Holocaust songs for and with the students. The students ask questions and engage the survivor in dialogue.
- Students compile their original musical compositions and poetry in a book and send it to the Holocaust Museum in Washington, D.C. for the children's display.
- Students send copies of the composition books to other music teachers in other districts for use in music classrooms.
- Students send their composition book to *Tara Publications* for consideration to be published. All proceeds would be donated to a Holocaust/genocide prevention organization.
- Students send a videotape of their Holocaust Recital to the Holocaust Museum.
- If possible, students perform their Yom HaShoah Recital for a survivors' support group. Students introduce their original pieces by explaining why they believe their music can prevent future Holocausts.

Criteria by which Student Products/Performances Are Evaluated

- Following the Yom HaShoah Assembly, every student in the middle school writes an essay answering the following questions:

- ✓ What persecution are you facing or have you or your family faced previously?
- ✓ How can the messages of today's assembly help you and your family face, and respond to, persecution?
- ✓ What actions can young people take to prevent future Holocausts?
- ✓ How can the arts be used to bring people together with respect?

Essays are displayed in school on the hallway bulletin boards.

- Student performers hold an Open Circle Meeting (Schelkun, 1987: www.open-circle.org) to discuss their assembly and the audience's reaction/behavior.
- Students performers write and discuss suggestions for future Yom HaShoah assemblies that capture the desired enduring understandings of this Holocaust Music Unit.

Blueprint For Other Evidence

Throughout this Unit, the students' basic cognitive, reading, writing and musical skills are evident in all three disciplines.

The various assessments, rubrics, quizzes, tests, academic prompts, responses, writings, and musical compositions all provide evidence for student learning.

STAGE III

LEARNING EXPERIENCES AND INSTRUCTION

The Sequence of Teaching and Learning Experiences that Equip Students to Develop and Demonstrate the Desired Understandings Students' Perspective

Where can young teenage students find a feeling or environment of racial respect?

How can young teenagers become *hooked* into next year's Holocaust unit? How can young teenagers become *hooked* into valuing and demonstrating racial respect every day?

*E*xperiences that *engage* and *equip* students are vital to helping them grasp racial respect. Name several experiences prior to and during the Holocaust unit where you felt racial respect or disrespect.

*R*eflecting and *rethinking* racial respect may lead you to act with racial respect. How have your reflections inspired you to conduct yourself with greater sensitivity toward people with racial or cultural differences? What reflection and thoughts about racial respect do you want to share with next year's new students in middle school.

*E*xhibiting your Holocaust Music Unit through the Yom HaShoah assembly, original composition publications, video-recordings, and performance for a survivors' support group empowered you to share your knowledge and commitment to racial respect. What are your ideas for exhibiting racial respect through music, language arts, and history?

"Zhamele" (Lyricist Unknown. Music by Bernardo Feuer)

Moderately

Ye-der ruft mich Zha-me-le ai vi mir iz shver ch'ob ge-hat a
ma-me-le ch'ob zi shoyn nit mer Ch'hob ge-hat a ta-te-le
hot er mich ge-hit itst bin ich a shma-te-le vayl ich bin a yid

Everyone calls me Zhamele,
Oh, how hard it is for me.
I once had a dear mother,
Now I don't have her any more.
I once had a dear father,
He used to take care of me.
Now I'm a little rag,
Because I'm a Jew.
I once had a dear sister
She's not here any more—
Oh, where are you Esther!
In this bleak hour?
Somewhere near a little tree,
Somewhere near a hedge—
Lies my brother Shloymele
Killed by a German
I once had a little home,
Now it is bad for me.
I'm like a little calf,
That the hangman slaughters.
God, you look from the heavens
On your earth below,
Look and see how your flowers,
Are ripped out by the hangman...

Yeder ruft mich Zhamele,
Ay, vi mir iz shver.
Ch'hob gehat a mamele
Ch'hob zi shoyn nit mer.
Ch'hob gehat a ta-tele,
Hot er mich gehit;
Itst bin ich a shmatele,
Vail ich bin a yid.
Ch'hob gehat a shvesterl,
Iz zi mer nishto—
Ach, vu bistu Esterl,
In der shverer sho?
Ergets bay a beyemele,
Ergets bay a ploit—
Ligt mayn bruder Shloymele,
Fun a daytsh getoyt.
Ch'hob gehat a heyemele,
Itster iz mir schlecht;
Ich bin vi a beheymele,
Vos der talyen shecht
Got, du kuk fun himele,
Af dayn erd arop,
Kuk tsu vi dayn blimele
Rayst der talyen op...

יעדער רופט מיך זשאמעלע,
איז ווי מיר איז שווער.
כ'האב געהאט א מאמעלע,
כ'האב זי שוין נישט מער.
כ'האב געהאט א טאטעלע,
האט ער מיך געהיט.
איצט בין איך א שמאטעלע.
ווייל איך בין א ייד.
כ'האב געהאט א שוועסטערל,
איז זי מער נישטאָ.
אָך, וווּ ביסטו, אסתרל,
אין דער שווערער שעה?
ערגעץ ביי אַ ביימעלע.
ערגעץ ביי אַ פלויט —
ליגט מיין ברודער שלמהלע,
פון אַ דייטש געטויט.
כ'האב געהאט אַ היימעלע,
איצטער איז מיר שלעכט.
איך בין ווי אַ בהמהלע!
וואָס דער חלין שעכט.
גאָט, דו קוק פון הימעלע,
אויף דעם ערד אַראָפּ.
קוק צו ווי דעם בלימעלע,
רייסט דער חלין אָפּ...

Text-Unknown Music-Bernardo Feuer

Sung by an 8-year old boy in an orphanage in Lublin, 1945

“Es Shlogt Di Sho” (Composer Unknown. Lyrics by Kasriel Broydo)

Marcato

Es shlogt di sho mir zay - nen do mir ku - kn in di
 vay - tn s'vert der hi - ml vi - der blo s'ku - men
 nay - e tzay - tn un chotsh der vayl iz fins - ter doch
 var - tn mir ge - dul dik es kumt der tog es shlogt di
 sho dan falt der ver s'iz shul - dik

The hour strikes,
 We are here,
 We look into the distance.
 The skies are becoming blue again,
 New times are coming.
 And while it is very dark now
 We are waiting patiently,
 The day is coming, the hour strikes -
 Then he who is guilty, will fall.

Es shlogt di sho,
 Mir zaynen do,
 Mir kukn in di vaytn.
 S'vert der himl vider blo,
 S'kumen naye tsaytn,
 Un chotsh dervayl iz finster-shtok,
 Vartn mir geduldik,
 Es kumt der tog, es shlogt di sho -
 Dan falt der, ver s'iz shuldik.

עס שלאגט די שעה,
 מיר זיינען דא,
 מיר קוקן אין די ווייטן.
 ס'ווערט דער הימל ווידער בלא,
 ס'קומען נייע צייטן.
 און כאטש דערווייל איז פינצטער-שטאק,
 ווארטן מיר געדולדיק,
 עס קומט דער טאג, עס שלאגט די שעה -
 דאן פאלט דער, ווער ס'איז שולדיק.

Text - Ch. Broyda

Es Shlogt Di Sho served as the half-finale for the Revue "Moyshes Hold Steady" performed by the artist Dora Rubin in the Vilna ghetto. This song is full of belief and hope of the final defeat of Hitlerism. On 23, the ghetto was liquidated. Only Dora Rubin survived.

**Holocaust Music Education Curriculum
for Grades 9-12 High School Students**

Section I

Philosophical Holocaust Music Curriculum for High School, Grades 9-12

1. The music teacher/conductor establishes a spiritual classroom/rehearsal space where students can express their feelings freely through words and music. The classroom is a safe haven for the human experience to be explored authentically, including times of peace and war throughout history. Holocaust music is an outgrowth of this spiritual classroom because it represents the full range of human emotions based on historic circumstances.

2. Aesthetically, the teacher and students work together to appreciate the feelingfulness (Leonard and House, 1959) of Holocaust music, considering the melodies, dynamics, tempi, and styles of vocal and instrumental compositions. Students compare and contrast their own cultures' history and music to Holocaust history and music.

3. The teacher facilitates meaningful Holocaust music through praxis; Holocaust music is learned and created authentically, singing the songs in their original language and/or playing Holocaust music on instruments. The students take leadership roles in facilitating this music by singing a cappella and conducting rehearsals and/or concerts. Students continue their praxial understanding of Holocaust music by creating poetry and music in the style of Jewish Holocaust music, music from their own cultures' experience of genocide, or based on their own experiences of prejudice.

Section II

Holocaust Music Education Curriculum for High School Students

An Interdisciplinary Unit for Grades 9-12

Vocal/Instrumental Music Classes, English Classes and Social Studies Classes

STAGE I **IDENTIFY DESIRED RESULTS**

Enduring Understandings

- Knowledge should be used to make the world safer and more productive, not to build societies and machines for genocide.
- People of all cultures and religions want to be respected, even if their beliefs are different from your own.
- Propaganda is a form of deception and human abuse.
- Holocaust music expresses the full range of human emotions, including resistance.
- Teenagers can be inspired by the courage, cunning, and creativity of Holocaust teenagers.
- A safer and more respectful future world depends on the morality and moral decisions of today's teenagers.

Essential Questions

VOCAL AND INSTRUMENTAL MUSIC CLASSES

- How do the Holocaust folk songs contrast in mood and style?
- What musical devices, such as rhythms, tempos, and modes produce these contrasting moods and styles?
- How do these pieces aesthetically reflect their composers and their composers' Holocaust circumstances?
- How does the Holocaust operetta *Brundibar* (Krasa, H., 1993) compare with other operas in style and purpose of performance?

- If you were performing *Brundibar* in Theresienstadt, what strategies would you have used to help you cope emotionally and physically?

ENGLISH CLASS

- How do the translated texts of Holocaust folk songs contrast in mood and style?
- What words elicit the strongest emotions for you and why?
- How do these texts mirror the Holocaust environments of their authors?
- In what ways do these pieces help you envision a more racially respectful world?
- In what ways do these pieces empower you to create a more racially respectful world?
- What textual symbolism and irony are evident in *Brundibar*?

SOCIAL STUDIES CLASS

- What atrocities took place in ghettos during the Holocaust? In what ways are these atrocities similar and different?
- Where are these atrocities occurring in the world today? Why are they taking place?
- Why was the use of propaganda in ghettos considered acceptable during the Holocaust, and why is this propaganda considered immoral today?
- What historical heroes do you imagine would have made a difference in these ghettos and why?
- If you, your family, and friends were living outside of ghettos, how would you have used your education and morality to alter Holocaust history? Why would you have been personally vested in those changes?

<p><i>Key Knowledge and Skills Students Will Acquire</i></p>
--

MUSIC CLASS

Students Will Know

- Music expresses the full range of human emotions as reflected in the music theory and interpretations of Holocaust pieces.
- By imagining oneself in a Holocaust situation, one's interpretation of the music can be more realistic and heartfelt.
- Holocaust music was composed by children, teenagers, and adults during history's worst genocide as a means of coping with the hardships and indignities of day-to-day life and death.
- Even though *Brundibar* was presented as a children's operetta during the Holocaust, its purpose was manipulative propaganda.

Students Will Be Able To

- Sing Holocaust songs with correct Yiddish pronunciation and stylistic interpretation.

- Compose their own songs, including melodies and lyrics, based on a genocide that is taking place in the world today.

ENGLISH CLASS

Students Will Know

- Holocaust music texts reflect Holocaust diaries or novels previously read in school.
- The texts of Holocaust music have a unique emotional literary style.
- Writing your own deeply emotional poetry can help you deal with your own personal tragedies, struggles, and triumphs.
- Writing poetry with symbolism and irony adds a distinctive dimension to your prose.

Students Will Be Able To

- Write an original poem that reflects a genocide that is taking place today. (This poem will be used as the text for students' musical composition).
- Write an essay describing the student's personal contribution to promoting racial respect in the world.

SOCIAL STUDIES CLASS

Students Will Know

- Wherever genocide takes place, humankind uses knowledge for evil and the destruction of innocent lives.
- The lessons of the Holocaust, such as racial respect and banding together to stand up to dictators, still have not, lamentably, been learned.
- Perpetrators and collaborators worked together during the Holocaust. Their methods of inhumanity included executions, forcing Jews into ghettos, physical and emotional torture, and sending people to death camps.
- The Jews living in ghettos, particularly in Vilna and Theresienstadt, kept the arts alive, even as relatives and friends were sent to their death, as a means of retaining a sense of resistance, dignity, culture, and hope.
- Righteous people risked their own lives during the Holocaust to save the lives of innocent victims.

Students Will Be Able To

- Use Holocaust historical information to better understand their place in history's more racially respectful future.
- Connect the feelingfulness of Holocaust arts with Holocaust history.
- Distinguish between a leader with integrity and a megalomaniacal dictator.

STAGE II
DETERMINE ACCEPTABLE EVIDENCE

Evidence That Reflects Understanding: Performance Tasks and Projects

MUSIC CLASS

- Students sing Holocaust songs using correct Yiddish pronunciation and appropriate musical interpretations.
- Students compare the contrasting musical interpretations of Holocaust pieces using correct musical terminology.
- Students compose an original melody that aesthetically reflects the genocide poem they are writing in their English classes.

ENGLISH CLASS

- Students read, discuss, and analyze the emotional lyrics of Holocaust pieces. Students describe how these lyrics compare and contrast with other Holocaust music lyrics, novels or diaries they have read.
- Students write a genocide poem that reflects a deep understanding of genocide's effects on society and individuals.
- Students write an essay about a current genocide that demonstrates their knowledge of its evil and destruction.

SOCIAL STUDIES CLASS

- Students research and compare the Holocaust events that took place in ghettos and concentration camps.
- Students design a personal and creative timeline of actual Holocaust events that portray the student, the students' family, and friends, as either victims or heroes in ghettos and concentration camps.
- Students create a timeline of a genocide that is taking place in the world today (e.g. Rwanda).

Other Evidence: Quizzes, Tests, Prompts and Work Samples

MUSIC CLASS

- Students sing Holocaust songs from memory, in groups or as a solo.
- Instrumental music students play these songs.
- Students make a listening map of *Brundibar*, illustrating its changing tempos and orchestrations.

ENGLISH CLASS

- Students take a quiz on the texts of the three Holocaust songs.
- Students create a short children's book in the style of *Brundibar* to be distributed to elementary school children.

SOCIAL STUDIES CLASS

- Students take a test assessing their historical knowledge of ghettos and concentration camps.
- Students hold discussion groups comparing victims, bystanders, and perpetrators in relation to ghettos and concentration camps.

<h3><i>Unprompted Evidence</i></h3>

MUSIC CLASS

- Students sing other choral repertoire, western art pieces, and folk music with attention to the emotional interpretations of the pieces.
- Students who participate in ensembles see themselves as more of a supportive team than as individual musicians performing at the same time.
- Students respect each other's musical gifts and shortcomings with greater patience and sensitivity.
- Students show an interest in researching additional Holocaust vocal and instrumental pieces and composers.
- Students show an interest in researching music from other genocides, perhaps from their own cultural or religious background.

ENGLISH CLASS

- Students show an interest in researching additional Holocaust writings.
- Students write poetry with more vivid imagery.
- Students demonstrate a willingness to be emotionally vulnerable in their creative writing.
- Students demonstrate an interest in journaling their personal struggles and how they are overcoming them or suffering with them.

SOCIAL STUDIES CLASS

- Students show an interest in researching other genocides that have taken place in the world and in the United States.
- Students listen to each other's political and personal opinions with heightened respect.
- Students show an interest in researching genocides that have affected their personal family history.

<i>Student Self-Assessment</i>

MUSIC CLASS

- Students audio-record and then listen to their original Holocaust pieces.
- Students write a self-assessment based on their listening.

ENGLISH CLASS

- Students read their original Holocaust poetry and essays to the class. They then complete the self-assessment rubric.

SOCIAL STUDIES CLASS

- Students share their Holocaust timelines.
- Students write a self-evaluation comparing their level of racial respect before and after the *HMEC*.

<i>Performance Task Blueprint</i>
--

Desired Understandings/Content Standards Assessed Through These Tasks**MUSIC CLASS**

- Singing and/or playing Holocaust songs alone and with others.
- Describing the music of *Brundibar* accurately.
- Reading and notating music with emphasis in interpretation.
- Listening to, analyzing, and describing Holocaust music.
- Understanding Holocaust music in relation to Holocaust history.

ENGLISH CLASS

- Fluent and sensitive oral recitation of Holocaust music lyrics and original genocide poems.
- Holocaust text reading and comprehension.
- Holocaust vocabulary and concept development.
- Inquiry and research of the Holocaust.

SOCIAL STUDIES CLASS

- Understanding how Holocaust-genocide studies relates to students and the world today.
- Researching aspects of the Holocaust which are the most interesting and relevant to the individual students.

Authentic Performance Tasks Prompted by Teachers

Which Will Demonstrate Student Learning

- Students display their Holocaust timelines on bulletin boards in the school.
- During the Spring week of Yom HaShoah (Holocaust Remembrance Day) or the Fall week of Kristallnacht (the night of broken glass), students select Holocaust songs to play on the public address system of the school, first thing in the morning, as students enter the school building. Morning announcements include original student proclamations describing how they hope to create a more racially respectful world.
- Students create a coffee house in a public venue, commemorating the Holocaust: Admission is charged, with the proceeds donated to help current victims of genocide. Students read short Holocaust diaries and poetry, as well as their own original genocide poems. Student musicians perform authentic or original Holocaust songs.
- Vocal music students perform Holocaust music at a school concert. Instrumental musicians arrange parts to accompany the vocal musicians. Students who are not singing participate as narrators, informing the audience about the historical significance of these pieces, as well as how these pieces are personally meaningful for encouraging racial respect and preventing future genocides. Town and state government officials are invited to speak at this concert to congratulate the students on their work toward creating a racially respectful world, and how they plan to help support that vision.

Criteria by which Student Products/Performances are Evaluated

Following the concert and coffee house, students journal on the following questions:

- What persecution or bullying are you facing, or did you or your family previously face?
- Did the concert and coffee house change your outlook on your role(s) as a victim, bystander, or perpetrator?
- As you imagine your future, how will music listening or music making help you create a more respectful world?

Blueprint for Other Evidence

Throughout this unit, students' cognitive, reading, writing, and music skills are evident, or lacking, in all three disciplines.

Various assessments, rubrics, quizzes, tests, academic prompts, responses, writings, and musical compositions all provide evidence of student learning, or lack thereof.

STAGE III

LEARNING EXPERIENCES AND INSTRUCTION

***The Sequence of Teaching and Learning Experiences That Will Equip Students to Develop and Demonstrate the Desired Understandings
The Students' Perspective***

Where can students find examples of propaganda? Where can students find examples of people using their skills and education to build a safer and more tolerant world?

How can students get *hooked* into choosing morality over genocide? What "hooked" you into understanding better your role in preventing genocide?

Experiences that *engage* and *equip* you to understand propaganda and genocide are key for ensuring a safer and more tolerant world. What Holocaust music experiences would you recommend for future Holocaust music units?

Reflecting and *rethinking* morality and genocide were continuously woven into this Holocaust music unit. What were some of your most impactful reflections (or other people's reflections) that you would like to pass along to future high school students?

Exhibiting your Holocaust music unit through the music assembly and coffee house empowered you to demonstrate your commitment to building a racially respectful world. What future Holocaust music exhibits would you recommend and why?

"Fun Der Arbet" (Composed by Mark M. Warshavsky. Lyrics by Avrom Akselrod)

Moderately

Baym ge - to toy - e - rl brent a fa - ye - rl di kon - trol iz
groys es gey-en yi - de-lech fun di bri-ga- de-lech fun ye - dn gist zich
shveys es gey-en yi - de-lech fun di bri - ga - de lech fun ye - dn gist zich shveys

Text-Vishnetski (Kovno Ghetto) Musiq-Oyfn Pripitchik

By the ghetto gate
A fire burns,
There are many sentries.
Jews are going
From the brigades
Sweat is pouring out of everyone.

Should I go further,
Or should I remain here
I don't know when or where?
The commandant
In his green coat
He takes everything away.

A ration of wood,
Money from your purse
He stands there and he takes.
Milk from a pan
And soup from a can; -
Jews, it's burning!

Oh, comrade with a stripe
I'm totally non-kosher,
Help me past the guards.
I will give you for this purpose
Everything I have,
And again tomorrow.

Stand in columns of four,
You stand next to me,
Don't sneak away.
Go to the right gentile
Shitas yan tvarkuyi
I have here a loaf of bread.

Baym geto-toyerl
Brent a fayerl,
Di kontrol iz groys.
Es geyen yidelech
Fun di brigadelech,
Fun yedn gist zich shveys.

Tsi zol ich vayter geyn,
Tsi zol ich blaybn shteyn.
Ich veys nit ven un vu?
Der komendantele
In griner mantele
Er nemt doch ales tsu.

Holts a shaytele,
Gelt fun baytele
Shteyt er un er nemt.
Milch fun fendele
Un zup fun kendele; -
Yidelech, se brent!

Ah, chaver mitn shtrayf,
Ich bin ingantsn treyf,
Helf mir baym kontrol.
Ich gib dir oyf dem tsvek
Altsding haynt avek,
Un morgn nochamol.

Shtelt zich oys tsu fir,
Du shtey lebn mir,
Krich do nit faroyts.
Gey tsum rechtn goy
"Shitas ian tvarkuyi"
S'iz do a labn broyt.

ביים געטא-טויערל
ברענט א פייערל,
די קאנטראל איז גרויס.
עס גייען יידעלעך
פון די בריגאדעלעך,
פון יעדן גיסט זיך שווייט.

צי זאל איך ווייטער גיין,
צי זאל איך בלייבן שטיין,
איך ווייס נישט ווען און וואו?
דער קאמאנדאנטעלע
אין גרינעם מאנטעלע
ער נעמט דאך אלעס צו.

האלץ א שייטעלע,
געלט פון בייטעלע
שטייט ער און ער נעמט.
מילך פון פענדעלע
און זופ. פון קענדעלע; -
יידעלעך, סע ברענט!

א. חבר מיטן שטרייף,
איך בין אינגאנצן טרייף,
העלף מיר ביים קאנטראל.
איך גיב דיר אויף דעם צוועק
אלצדינג היינט אדער,
און מארגן נאכאמאל.

שטעלט זיך אויס צו פיר,
דו שטיי לעבן מיר,
קריך דא נישט פארויס.
גי צום רעכטן גוי
"שיתאס יאן טווארקוי"
ס'איז דא א לאבן ברויט.

“Zog Nit Keynmol” (Composed by Dmitri Pokrass. Lyrics by Hirsh Glik)

Spirited

Zog nit keyn - mol az du geyst dem lets - ten veg chotsh him - len
 blay - e - ne far - shte - len bloy - e teg ku - men vet noch un - zer oys - ge - benk - te
 sho s'vet a poyk ton un - zer trot mir zay - nen do ku - men
 vet noch un - dzer oys - ge - benk - te sho s'vet a poyk ton un - zertrot mir zay - nen do

Never say you are walking the last road,
 Despite leaden skies obscuring blue days:
 The hour we have longed for will come,
 Our step will beat out like a drum - we are here!

From green palm-lands to distant land of snow,
 We're advancing with our pain, with our woe,
 And where a spurt of our blood has fallen,
 Will our heroes and our courage spring up.

The morning sun will gild our todays,
 And our yesterdays will disappear with our enemies,
 But if the sun and the dawn are late in coming -
 This song should go like a password through generation.

This song is written with blood and not with lead,
 It's not a song from a bird flying free,
 Here a people between collapsing walls
 Sang this song with pistols in their hands.

So never say you are walking the last road,
 Even if lead skies obscure blue days.
 Our longed-for hour will still come
 Our step will beat like a drum - we are here!

Zog nit keynmol az du geyst dem letsten veg,
 Chotsh himlen blayene farshtelen bloye teg;
 Kumen vet noch unzer oysgebenkte sho,
 S'vet a poyk ton unzer trot - mir zaynen dol!

Fun grinem palmen-land biz vayten land fun shney,
 Mir kumen on mit unzer peyn, mit unzer vey,
 Un vu gefaln s'iz a shprits fun undzer blut,
 Shprotsn vet dort undzer gevoro undzer mut.

S'vet di morgn-zun bagidn unz dem haynt,
 Und der nechtn vet farshvindn mitn faynt,
 Nor oyb farzamen vet di zun und der kayor -
 Vi a parol zol geyn dos lid fun dor tzu dor.

Dos lid geshriben iz mit blut un nit mit blay,
 S'iz nit keyn lidl fun a'feygl oyf der fray,
 Do hot a folk tsvishn falndike vent
 Dos lid gezungen mit naganes in di hent.

To zog nit keynmol az du geyst dem letsten veg,
 Chotsh himlen blayene farshtelen bloye teg.
 Kumen vet noch undzer oysgebenkte sho -
 Svet a poyk ton unzer trot - mir zaynen do.!

זאג ניט קיינמאל אז דו גייסט דעם לעצטן וועג,
 כאטש הימלען בלייענע פארשטעלן בלויז טעג;
 קומען וועט נאך אונדזער אויסגעבענקטע שעה,
 ס'וועט א פויק טאן אונדזער טראט - מיר זיינען דא!

פון גרינעם פאלמען-לאנד ביז ווייטן לאנד פון שניי,
 מיר קומען אן מיט אונדזער פיין, מיט אונדזער ויי,
 און וואו געפאלן ס'איז א שפריץ פון אונדזער בלוט,
 שפראצן וועט דארט אונדזער גבורה אונדזער מוט.

ס'וועט די מארגן-זון באגלידן אונדז דעם היינט,
 און דער נעכטן וועט פארשווינדן מיטן פינט,
 נאר אייב פארזאמען וועט די זון און דער קאָר -
 ווי א פארל זאל גיין דאס ליד פון דור צו דור.

דאס ליד געשריבן איז מיט בלוט און ניט מיט בליי,
 ס'איז ניט קיין לידל פון א פויגל אויף דער פריי,
 דאס האט א פאלק צווישן פאלנדיקע ווענט
 דאס ליד געזונגען מיט נאגאנעס אין די הענט.

טא זאג ניט קיינמאל אז דו גייסט דעם לעצטן וועג,
 כאטש הימלען בלייענע פארשטעלן בלויז טעג.
 קומען וועט נאך אונדזער אויסגעבענקטע שעה -
 ס'וועט א פויק טאן אונדזער טראט - מיר זיינען דא!

Hirsh Glik, was born in 1920 in Vilna. When the Soviets freed Lithuania, Glik frequently contributed his songs to Jewish-Soviet newspapers. During the German occupation, the young writer found himself in the concentration camp "Vayse Veke" (12 kilometers from Vilna). In 1943, the Jews in the camp were transferred to the Vilna ghetto and Glik joined the partisan camp in the ghetto. The partisan staff distributed Zog Nit Keynmol to be used as a hymn. When the ghetto was liquidated Glik didn't show up to join his partisan comrades because the Gestapo intercepted him, and sent him to a concentration camp in Estonia. When the Red Army began its assault on the Baltic countries, Glik escaped from the camp to the nearby woods, where he died in the struggle against the Germans.

"Yugnt Hymn" (Composed by Bayse Rubin. Lyrics by Shmerke Kaczerginski)

March

Un-zer lid iz ful mit troy - er drayst iz un - zer
mun - ter gang chotsh der soy - ne vacht baym toy - er shtu - rmt
yu - gnt mit ge - zang yung iz ye - der, ye - der, ye - der ver es
vil nor yo - rn ho - bn keyn ba - tayt al - te ke - nen, ke - nen,
ke - nen oy ch zayn kin - der fun a nay - er fray - er tzayt

Our song is full of solidarity,
Bold is our hearty-walk,
Although the enemy guards us from the gates,
Youth thunders with song:

Chorus

Anyone who wishes can be young,
Years have no meaning,
Old ones can, can, can be children
Of a new free time.

Anyone who wanders on the roads,
Who with boldness takes a stand,
The youth will meet them
With a greeting from the ghetto.

We remember all our enemies,
We remember all our friends,
We will always remind ourselves
Our yesterdays with our todays.

Together we collect ourselves,
Again we steel our ranks.
Goes a builder, goes an artisan,
Let us all go with them!

Undzer lid iz ful mit troyer,
Drayst iz undzer munter-gang,
Chotsh der soyne vacht baym toyer,
Shturemt yugnt mit gezang:

Tsuzing

Yung iz yeder, yeder, yeder ver es vil nor,
Yorn hobn keyn batayt,
Alté kenen, kenen, kenen oy ch zayn kinder
Fun a naye fraye tsayt.

Ver es voglt um oyf vegn,
Ver mit drayskayt s'shtelt-zayn fus,
Brengt di yugnt zey antkegn
Funem geto a gerus.

Mir gedenken ale sonim,
Mir gedanken ale fraynt,
Eybik veln mir dermonen,
Undzer nechtn mitn haynt.

Kloybn mir tsunoyf di glider.
Vider shtoln mir di rey.
Geyt a boyer, geyt a shmider,
Lomir ale geyn mit zey!

אונדזער ליד איז פול מיט טרויער,
דרייטס איז אונדזער מונטער-גאנג.
כאטש דער שונא וואכט ביים טויער,
שטורעמט יוגנט מיט געזאנג:

צווייט

יונג איז יעדער, יעדער, יעדער ווער עס וויל גאר.
יארן האבן קיין באטייט.
אלטע קענען, קענען, קענען אייך ווי קינדער
פון א נייט פרייע צייט.

ווער עס וואלט אום אייף וועגן,
ווער מיט דרייטקייט ס'שטעלט זיך פוס.
ברענגט די יוגנט זיי אנטקעגן
מונעם געטא א גערוס.

מיר געדענקען אלע שונאים.
מיר געדענקען אלע פריינד.
אייביק וועלן מיר דערמאנען,
אונדזער נעכטן מיטן הוינט.

קלויבן מיר צונויף די גלדער,
ווידער שטאלן מיר די ריי.
גייט א שמידער, גייט א שמידער,
לאמיר אלע גיין מיט זיי!

Text - Sh. Kaczerginsky (Vilna ghetto) Music - Basie Rubin

Introduced in the youth club of the Vilna ghetto, this hymn was performed by the youth chorus during all meetings.

CHAPTER V

SUMMARY, RECOMMENDATIONS FOR FURTHER RESEARCH, AND CONCLUSIONS

Using Holocaust Music to Encourage Racial Respect: An Interdisciplinary Curriculum for Grades K-12 represents a confluence of many avenues of research. Each presents a unique contribution to the dissertation's body of knowledge. They ultimately converge and blend in the *Holocaust Music Education Curriculum (HMEC)*. The first research path defines curriculum and examines curriculum designs and theories. The second path presents my journey of gathering an array of Holocaust music resources: the literature review, my viola which is itself, a Holocaust survivor, my performing Holocaust music viola recitals for Café Europa, a Holocaust survivors' support group in New Jersey, and interviews with Café Europa survivors. The methodology, which is the third line of research provides many resources for grounding the *HMEC*; these resources include music education philosophies with which to communicate effectively the life-lessons of the *HMEC*, focus groups with music educators and parents, collaboration with Dr. Paul Winkler, Executive Director of the New Jersey Holocaust Commission, and a thorough exploration of the *HMEC* design theory, *Understanding by Design* (Wiggins and McTighe, 1998). These research paths culminate in the *HMEC*, an interdisciplinary curriculum based on music sung and composed by the Jews during the Holocaust in the ghettos and concentration camps of World War II Europe. It is my premise and hope that the *HMEC* may encourage racial respect.

However, for racial respect to take root and bloom in American society, the lessons of the Holocaust must be connected to students' lives, encompassing their emotional well-being, cultural heritage, familial upbringing, school environment, and community. When educators strive to connect subject matter with students' daily lives and future dreams, a Holocaust curriculum may serve as a path for lifelong learning enlightened by morality. Students may then learn to use their knowledge to strengthen, respect, and protect the world, rather than as a means for hatred, destruction, and genocide, as initiated and led by highly educated Nazis in World War II.

Unfortunately, the lessons of the Holocaust have not been sufficiently learned. The recent and continuing mass murder of innocent people in the Darfur region of Rwanda is a tragic reminder of a society's complete disregard of humankind's right to exist. Indeed, Darfur is a tragic testament of a society's belief that genocide has a right to exist.

Too many of the world's post-Holocaust events, as well as current phenomena, mirror the sociological ills of World War II: bigotry, homophobia, xenophobia, physical abuse, emotional abuse, and genocide. These sociopathic behaviors are too often learned and reinforced in homes, gangs, clubs, organizations, online, and in the media. Despite these numerous negative forces, many teachers continue to dedicate themselves to inculcating character education into their classrooms. These teachers work to instill and reinforce multiple forms of respect in their classrooms and communities: gender respect, cultural respect, racial respect, sexual respect, cognitive respect, and respecting people with emotional and physical disabilities. The *Holocaust Music Education Curriculum* is

an example of synthesizing curriculum and character education into an inextricable whole (Gauld, 1993).

New Jersey Governor Jon S. Corzine declared proudly that his state is the leader of Holocaust education in the United States during the annual *Kristallnacht* Commemoration on November 13, 2006 in the Assembly Chambers of the State House in Trenton, NJ. Corzine also indicated that New Jersey is the only state in the country that mandates a *Kristallnacht* Commemoration. More research is needed to assess the availability and efficacy of Holocaust education and Holocaust arts education throughout the United States. More focus groups are needed to gain the insights and wisdom of parents, teachers, and administrators in order to write curriculum that addresses prejudice inherent within different populations across the country.

While the Holocaust initially evokes visions of destruction and death, and feelings of fear and hopelessness, the *HMEC* may help educators and students see that the opposite of war is not peace; it is creation. Holocaust education has the potential to engage teachers and students in many creative and meaningful lessons of respect and peace building. Suggestions for such research now follow.

Using Spritual, Aesthetic, and Praxial Education Philosophies to Teach Holocaust Education in Different Subject Areas

The updated *Holocaust-Genocide K-12 Curriculum Guide (2003)*, published by the New Jersey Commission on Holocaust Education, focuses almost entirely on language arts and social studies. Weaving Holocaust education into more subject areas may help encourage better, and reinforce, racial respect. This premise resulted in the *Holocaust Music Education Curriculum (HMEC)* in the dissertation. However, there is

still an ethical need for more research and curriculum writing for Holocaust-genocide studies in all school subject areas, because many of the Nazis, perpetrators, and bystanders were the intelligentsia and leaders in all sciences, arts, and humanities during World War II. These educated people used their knowledge and professional expertise to facilitate genocide, showing an abhorrent disregard of ethics, morality, and humanistic judgment. Further, educators in all subject areas can apply spiritual, aesthetic, and praxial philosophies to teach Holocaust-genocide studies as described in Chapter III.

The dissertation describes how the music in ghettos and concentration camps provided some semblance of decency to Holocaust victims during humankind's worst genocide. Theater arts also have the potential to connect students emotionally to the reality of the Holocaust in particularly feelingful (Leonard and House, 1959) ways. Theater productions also took place in the Terezin ghetto and Vilna ghetto. Holocaust plays, musicals, and drama provided victims with emotional relief, respite, and resistance to their abhorrent surroundings. Today, theater arts have the potential and, in my opinion, the educational responsibility, to promote Holocaust issues by involving students and teachers in the historic, emotional, and moral dimensions of this era. Indeed, the spiritual, aesthetic, and praxial nature of theater arts may help students feel and express not just the events of the Holocaust but how those events and feelings relate to the students' own lives in their homes, schools, communities, and larger world. The arts enable people to live lessons of racial respect through praxis, that is doing racial respect as an artistic expression of decency.

What is needed is a meaningful curriculum for Holocaust theater education. This curriculum could be based on Wiggins and McTighe (1998) or on a different curriculum

theory that is specifically designed for performing arts. However, theater arts should not be used as a form of Holocaust education tokenism, where students participate in, or attend, a Holocaust performance as their complete Holocaust education experience. The ongoing process of Holocaust performing arts education through meaningful curriculum is more important than the finished product.

Visual arts may also be used as a meaningful path for encouraging racial respect through a Holocaust arts curriculum. Thanks to the dedication of Friedl Dicker-Brandeis, a Holocaust artist and art instructor in Terezin, the youngest victims of the Holocaust were given opportunities to express their emotions through drawing and painting. I have observed these art pieces being studied and admired by adults and children in Holocaust displays in the Jewish Museum in Prague, the Czech Republic, the Terezin Museum in Terezin, the Czech Republic, and Beit Theresienstadt, a kibbutz in Givat Hayim Ichud, Israel. Many of these artworks are featured in *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp, 1942-1944* (Hana Volavkova, 1993). Hundreds of additional artistic artifacts survived the Holocaust as legacies of humankind's thirst for aesthetic and spiritual expression, such as publicity posters and printed programs for Terezin concerts, crafts for entertaining children, drawings of life and death in concentration camps and ghettos, and Jewish ritual objects to observe the Sabbath and holidays, all created within the barbed wire walls of ghettos and concentration camps. These artifacts are on display in Holocaust museums around the world. What is needed is a K-12 Holocaust visual arts curriculum, combined with interdisciplinary support of language arts and social studies similar in style to the *HMEC*.

Education Philosophy Study

This dissertation explores spiritual, aesthetic, and praxial education philosophies as interrelated paths for encouraging racial respect. There is an infinite array of current and future educational philosophies that have the potential for encouraging racial respect, such as essentialism, progressivism, perennialism, existentialism, and behaviorism. Each of these philosophies has its unique approach to writing curriculum, which can inspire teachers to create rich and engaging lesson plans. A number of philosophers believe strongly that education should be more than a means for communicating knowledge; education should provide a supportive background and learning environment for improving conditions of the world and peoples' respectful attitudes. Some examples of these humanistic education philosophers are Johann Heinrich Pestalozzi (1746-1827), Kurt Matthias Robert Martin Hahn (1886-1974), Maria Montessori (1870-1952), Rudolf Steiner (1861-1925), and Howard Earl Gardner (1943-). Interestingly, Montessori and Steiner's schools were shut down in World War II Germany because they refused to teach the ideology of the Nazi state. All of these educational philosophies and their founders could ground curriculum research in Holocaust-genocide studies.

Wiggins and McTighe (1998) HMEC Action Research Study

An action research study of the *HMEC* would help provide data for assessing the value and efficacy of its premise and contents: encouraging racial respect. The term, "action research" was coined in 1944 by Kurt Lewin, a social psychologist, to describe a cyclical process of planning, implementing, monitoring, and evaluating qualitative research. In an educational setting, action research is a form of collective self-reflection intended to improve the rationality and justice of education practices (Kemmis &

McTaggart, 1988). Motivated participants, such as teachers, students, principals, and parents would collaborate to improve the rationality and justice of their own social and educational practices, as well as their understanding of these practices and the situations in which these practices are carried out.

An action research study could also compare my altered *WHERE* section (Wiggins & McTighe, 1998) of the *HMEC*, with the original *WHERE* section designed by Wiggins and McTighe (see Chapter III). Dr. Paul B. Winkler, Executive Director of the New Jersey Commission on Holocaust-Genocide education, indicates that an action research project would help satisfy the New Jersey State mandate for K-12 Holocaust-genocide education. (See Appendix K). Indeed, Winkler has expressed interest in implementing a *HMEC* action research project.

Post-Holocaust Performing Arts

After World War II, particularly within the last 20 years, talented composers and playwrights created works that explore the lessons of the Holocaust. While their themes of compassion, morality, and racial respect are universal, their musical scores and scripts are relatively unknown. The educational efficacy of their works has not been researched, even though the typical responses of student performers, teachers, administrators, parents, and community members are appreciative and supportive.

Contemporary choral composers have set children's poems from Terezin to original music. These include *Songs of Children*, by Robert Convery, and *I Never Saw Another Butterfly*, by Charles Davidson. These two works are researched by Rensink-Hoff (2005).

David Eddleman composed *Kolot min HaShoah: Voices from the Holocaust* for adult and children's choirs, vocal soloists, orchestra, and organ. This sophisticated work would make an outstanding project for people of all ages and religions, in the form of a community concert of Holocaust remembrance.

Another significant post-Holocaust artistic endeavor is *While Childhood Slept*, a musical drama by Jo Ellen Hubert and Sharon Sheppard based on *Vedem*, the secret boys' magazine published in Theresienstadt. Hubert and Sheppard interviewed a survivor from Theresienstadt who participated in this camp's musical offerings and wrote articles for *Vedem*. *While Childhood Slept* is dedicated to this survivor (quoted in Chapter III).

They Speak in Numbers, a musical play by Michele Constantino, explores young Holocaust victims in Berlin who grapple with the decision either to suffer with their families in Berlin or to join the partisans in fighting the Nazis.

Additional research is needed to reveal more about these post-Holocaust dramatic and musical works and how they can be used to promote racial respect in schools and communities.

Community Holocaust Arts

Researching American communities that believe in Holocaust remembrance through the arts is beneficial for schools because the support base for racial respect is already firmly established. Seattle, Washington has an ongoing Holocaust music concert series, entitled *Music of Remembrance*. www.musicofremembrance.org states:

The *Music of Remembrance* mission is not religious, nor is its scope limited to Jewish music...others suffered as well in what was history's most potent instance of totalitarian suppression of intellectual and creative work. Musician's resistance

took many forms, and crossed many national and religious boundaries. This resistance cannot have been in vain. We must remember these musicians by preserving and performing their music.

Music Of Remembrance's musical and educational programs play an important role in the cultural and spiritual life of the Pacific Northwest. Beyond *Music Of Remembrance*'s public Benaroya Hall concerts and its high profile in local and national media, *Music Of Remembrance* develops educational materials and curricula for pre-college and college levels, and has expanded its outreach with programs sponsored by schools and civic organizations. *Music Of Remembrance* welcomes inquiries from educators and researchers who want to learn about their Holocaust arts education model and to create a similar program in their own towns.

Holocaust Music of Other Persecuted People

This dissertation focuses on the Jewish music of the Holocaust. While six million Jews perished during World War II, six million non-Jews also perished at the hands of the Nazis: Blacks, Romani, Sinti, Jehovah's Witnesses, homosexuals, Slavs, Catholics, and those suffering emotional or physical illnesses. A research project is needed to explore the musical expressions of these persecuted groups. Some key queries are: How and to what extent did the other persecuted people of the Holocaust use music during their internment in ghettos and concentration camps? How do their musical expressions compare to those of the Jews? How did their cultural and national music change in the Holocaust ghettos, prisons, and concentration camps? What historic documents and musical scores are available for study and for the re-creation of these musical expressions? What do the survivors of these groups remember about their Holocaust

experiences that might enlighten our understanding of history and (in)human nature?

How could these Holocaust pieces be used to help understand these groups of people and prevent future genocides? Because these Holocaust survivors are quickly dying, there is an urgent need to commence such a research project.

Music of Other Genocides

Unfortunately, many more genocides have followed the World War II Holocaust, including the recent slaughter of Rwandan people. A research project is needed to explore the music of people who suffered genocides following the Holocaust.

A Quantitative Holocaust Music Study

Use of the *HMEC* may encourage racial respect. Conducting a quantitative study may help determine if my premise is reliable and valid. This study could involve two comparable school districts, one using the *HMEC* (the test group) and one that does not use the *HMEC* (the control group). The challenge of creating an appropriate measure of racial respect has yet to be undertaken. This measure might be obtained by a survey, or an analysis of students' written work or behavior.

A more interesting but more complex research project would be a longitudinal study tracing the lives of students who were exposed to the *HMEC*. This long-term study would attempt to measure students' attitudes toward racial respect over a long period. This same longitudinal study might be used to determine if there is any correlation between exposure to the *HMEC* and students' chosen professions and activities. Lastly, if this research project were continued over a protracted period, it could be used to help determine how students relate to people of diverse cultures and religions, and if their own children have greater levels of racial respect.

Many Holocaust survivors remarked that the greatest Holocaust monument is not a museum, statue, or granite marker; the best Holocaust monument is education.

Survivors are the most reliable and valid Holocaust music resources available because they sang and composed Holocaust music in the World War II ghettos, concentration camps, and while hiding in the forests as partisan fighters. It is ironic that at this point in time, while survivors are most determined to share their Holocaust music knowledge, many are plagued with illness and dying from old age. It is imperative to interview the remaining Holocaust survivors who are physically and emotionally capable of sharing their Holocaust music memories. While survivors are familiar with many of the same popular Holocaust melodies, their individual Holocaust stories and how they used their music are unique. Therefore, there is still much to learn from these people who faced bravely the atrocities of World War with humming, singing, conducting, composing, and playing musical instruments.

The survivors interviewed for this dissertation described how music played a critically important role in the quality of their lives during emotionally charged Holocaust events. Music offered spiritual renewal and resistance. Music offered aesthetic pleasure and escape. Music offered community strength building. The Holocaust reminds music teachers that vocal and instrumental music, grounded in spiritual, aesthetic, and praxial education philosophies, can offer students emotional well being, hope, beauty, and artistic participation.

Holocaust music, however, must be taught with the utmost sensitivity to the emotional and cognitive development of the students. Teachers and parents need to communicate clearly and continuously their Holocaust education goals. This will

strengthen the curriculum and help ensure the most meaningful and pertinent learning experiences for the children.

The enduring understanding (Wiggin & McTighe, 1998) of this dissertation is: Holocaust-genocide studies are designed to prevent the deliberate mass murder of people, based on their culture, ethnicity or religion. Stated more positively, Holocaust-genocide studies may help students respect religious, ethnic, and cultural diversity. Philosophically, all teachers in school communities around the world must embrace this ideal of character education in order for peace to be truly achieved.

Respect for others begins with self-respect, as was discussed in Chapter III. I sincerely hope that this research project, at the very least, has helped the readers become more aware of their own sense of self-respect. *Tikun olam* (Hebrew), repairing the world, is achieved one person at a time. Our intentions and words are only as powerful as our deeds. Making music about racial respect transforms our intentions and words into melodic deeds of compassion that can fill concert halls as well as people's minds and hearts.

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- Volavkova, H. (Ed.). (1993). *I never saw another butterfly: Children's drawings and poems from Terezin concentration camp 1942-1944*. New York: Schocken Books.
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Appendix A

Governor Thomas Keans's Executive Order No. 17

Obtained from the New Jersey Commission on Holocaust-Genocide Education

STATE OF NEW JERSEY
Executive Department

EXECUTIVE ORDER NO. 17

WHEREAS, during the period 1933-1945, six million Jews and millions of other Europeans were murdered in Nazi concentration camps as part of a carefully orchestrated program of cultural, social and political genocide known as the Holocaust; and

WHEREAS, all people should remember the horrible atrocities committed at that time and other times in man's history in the name of bigotry and tyranny and, therefore, should continually rededicate themselves to the principles of human rights and equal protection under the laws of a democratic society; and

WHEREAS, it is desirous to educate our citizens about the events leading up to the Holocaust and about the organization and facilities that were created and used purposefully for the systematic destruction of human beings; and

WHEREAS, it is the policy of the State of New Jersey that Holocaust History is the proper concern of all people, particularly students enrolled in the high schools and colleges supported by the State of New Jersey; and

WHEREAS, the New Jersey Department of Education in conjunction with the Anti-Defamation League of B'rith, the New Jersey Education Association, and the New Jersey Council for Social Studies, has developed a curriculum entitled "The Holocaust and Genocide: a Search for Conscience", said curriculum having been implemented into courses of study on a trial basis in Vineland and Teaneck and, subsequently, in other communities; and

WHEREAS, programs, workshops, institutes, seminars, and other teacher training activities for the study of the Holocaust have taken place during the past four years at various high schools and colleges in the State of New Jersey; and

WHEREAS, it is desirous to create a state level, organized body which will cooperate with the Department of Education in the implementation of Holocaust education in the public schools:

NOW, THEREFORE, I, THOMAS H. KEAN, Governor of the State of New Jersey, by virtue of the authority vested in me by the Constitution and Statutes of this State, do hereby ORDER AND DIRECT:

1. There is hereby created a New Jersey Advisory Council on Holocaust Education in the public schools (The Advisory Council). The Advisory Council shall be composed of a Chairperson to be appointed by the Governor, The Commissioner of Education - ex-officio, the Chancellor of Higher Education - ex-officio and such other persons as may be appointed by the Governor. The members shall serve without compensation.

2. The Advisory Council shall have the following responsibilities and duties:

- a. To draw upon its collective knowledge and experience and provide assistance and advice to the Commissioner of Education with respect to the implementation of Holocaust education in the public schools of the State of New Jersey;
- b. To meet with county and local school officials and other interested public and private organizations, in order to assist with the coordination or modification of existing or forthcoming courses of study dealing with the subject of the Holocaust;
- c. To survey and inventory the extent of Holocaust education presently being taught in the school systems of the State and to inventory those Holocaust memorials, exhibits, and resources which could be incorporated in courses of study at various locations throughout the State;
- d. To compile a roster of individual volunteers who are willing to share their knowledge and experience in classrooms, seminars, and workshops on the subject of the Holocaust. Said volunteers may be survivors of the Holocaust, liberators of concentration camps, scholars, clergymen, community relations professionals, and other persons who, by virtue of their experience or interest, have acquired personal or academic knowledge of the Holocaust and who are willing to share that knowledge with students and teachers;
- e. To prepare a report for the Governor, regarding their findings and recommendations may facilitate the inclusion of the Holocaust in public education.

3. (a) The Advisory Council is authorized to call upon any department, office division or agency of the State to supply such data, program reports, and other information, personnel and assistance as it deems necessary to discharge its responsibilities under this Order.
- (b) All departments and agencies are authorized and directed, to the extent possible and not inconsistent with law, to cooperate with the Advisory Council and to furnish it with such information, personnel, and assistance as may be necessary to accomplish the purposes of this Order.
4. The Advisory Council should meet at the call of the chairperson.
5. The Advisory Council shall receive administrative staff support from the Department of Education.
6. This Order shall take effect immediately.



GIVEN, under my hand and seal
this 5th day of October,
one thousand nine hundred
and eighty-two and of the
Independence of the United
States the two hundredth
and seventh.

John H. Kean

GOVERNOR

Attest:

William J. ...
Chief Counsel to the Governor

Appendix B

New Jersey Governor Christine Todd Whitman's Holocaust-Genocide Mandate

Obtained from the New Jersey Commission on Holocaust-Genocide Education

STATE OF NEW JERSEY

ADOPTED MARCH 10, 1994

Sponsored by Senators EWING, McGREEVEY and SINAGRA

1 AN ACT regarding genocide education in the public schools and
2 supplementing chapter 35 of Title 18A of the New Jersey
3 Statutes.

4
5 BE IT ENACTED by the Senate and General Assembly of the
6 State of New Jersey:

7 1. The Legislature finds and declares that:

8 a. New Jersey has recently become the focal point of national
9 attention for the most venomous and vile of ethnic hate speeches.

10 b. There is an inescapable link between violence and vandalism
11 and ethnic and racial intolerance. The New Jersey Department
12 of Education itself has formally recognized the existence of the
13 magnitude of this problem in New Jersey schools by the
14 formation of a Commissioner's Task Force on Violence and
15 Vandalism.

16 c. New Jersey is proud of its enormous cultural diversity. The
17 teaching of tolerance must be made a priority if that cultural
18 diversity is to remain one of the State's strengths.

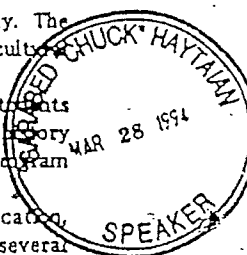
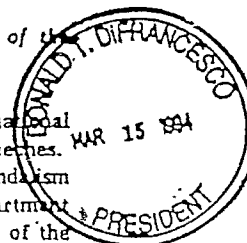
19 d. National studies indicate that fewer than 25% of students
20 have an understanding of organized attempts throughout history
21 to eliminate various ethnic groups through a systematic program
22 of mass killing or genocide.

23 e. The New Jersey Commission on Holocaust Education,
24 created pursuant to P.L.1991, c.193 (C.18A:4A-1 et seq.), several
25 years ago expanded its mission to study and recommend
26 curricular material on a wide range of genocides. The Holocaust
27 Commission is an ideal agency to recommend curricular materials
28 to local districts.

29 2. a. Every board of education shall include instruction on the
30 Holocaust and genocides in an appropriate place in the curriculum
31 of all elementary and secondary school pupils.

32 b. The instruction shall enable pupils to identify and analyze
33 applicable theories concerning human nature and behavior; to
34 understand that genocide is a consequence of prejudice and
35 discrimination; and to understand that issues of moral dilemma
36 and conscience have a profound impact on life. The instruction
37 shall further emphasize the personal responsibility that each
38 citizen bears to fight racism and hatred whenever and wherever
39 it happens.

40 3. This act shall take effect immediately and shall first apply
41 to curriculum offerings in the 1994-95 school year.



Attest

Christine Todd Whitman

APPROVED
27th DAY OF APRIL 1994
Christine Todd Whitman
CHRISTINE TODD WHITMAN

Appendix C

Protection of Human Subjects Certification



Office of Research and Sponsored Programs
Administrative Services Building III • Cook Campus
3 Rutgers Way • New Brunswick • New Jersey 08901
732/932-0150 ext. 2104 • fax : 732/932-0163 • web: <http://orsp.rutgers.edu>

10/19/2003

Dear Tamara Freeman:

I am pleased to inform you that you have successfully completed the Rutgers University Human Subjects Compliance Program. This educational program includes information on the regulations, history, policies, procedures and ethical practices pertaining to research involving human subjects which will be helpful to you as you conduct your research.

Your approval date is 10/17/2003. Duration of approval will be based on federal requirements which are not yet determined. Well in advance of the expiration date of your approval period, you will be notified so that you may continue your education regarding the protection of human subjects.

Additional information will also be provided on the IRB list-serve and posted on the human subjects website: <http://orsp.rutgers.edu/humans.asp>

Please retain this letter of certification. It will be required for submitting human subjects protocols, and continuing review forms. When submitting a funding request to NIH, the certification date will be required for inclusion on a different certification letter, which may be requested by contacting Laszlo Szabo, Sponsored Programs Administrator, by email at szabo@orsp.rutgers.edu or by phone at (732) 932-0150 ext. 2104. Thank you for your cooperation.

Sincerely,

A handwritten signature in dark ink, appearing to read "Michael E. Breton".

Michael E. Breton, Ph.D.
Vice President for Research and
Sponsored Programs

Appendix D

"Shtiler, Shtiler" (Music by Alec Volkoviski, Lyrics by Shmerke Kaczerginski)

Andante

Shti - ler shti - ler lo - mir shvay - gn kvó - rim vak - sn do
s'ho - bn zey far - flantz di so - nim gri - nen zey tzum blo
s'fi - rn ve - gn tzu po - nar tzu s'firt kayn veg tzu - rik
iz der ta - te vu far shvun - dn un mit im dos glik
shti - ler kind mayns veyn nit oy - tzer s'helft nit kayn ge - veyn
un - zer um - glik ve - ln so - nim sa - vi nit far - shteyn
s'ho - bn bre - ges oy ch di ya - men sho - bn tfi - ses oy - chet tza - men
nor tzu un - zer payn kayn bí - sl shayn

Text - Sh, Kaczerginsky (Vilna ghetto)

Music - Alec Volkoviski

In April 1943, the Judenrat of the Vilna ghetto set up a musical congress. Aleksander, the eleven-year old son of Volkoviski (who was murdered in Estonia), composed this melody and together with Kaczerginski's lyrics was premiered in the Vilna ghetto. Together with his mother, Alek was driven into a German concentration camp from which they saved themselves. Abraham Slep was a renowned conductor and music teacher in Vilna. Acclaimed for its high level of achievement, his Jewish chorus at the Vilna ghetto Education Department "Vilbig" was known throughout the country. A concert by Slep's chorus was a holiday in the Jewish community. He was killed in Estonia.

Appendix E

Readily Available Holocaust Music Resources

Holocaust Song Collections that Include Compact Disks

- Pasternak, V. (2003). *Songs Never Silenced*. U.S.A: Tara Publications.
- Silverman, J. (2002). *The Undying Flame: Ballads and Songs of the Holocaust*. Canada: Syracuse University Press.

Holocaust Poetry and Art Collection

- Volavkova, H. (Ed.). (1993). *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp, 1942-1944*. New York: Schocken Books.

Biographies of Holocaust Musicians

- Cummins, P. (1992). *Dachau Song: The Twentieth Century Odyssey of Herbert Zipper*. New York: Peter Lang
- Fenelon, F. (1977). *Playing for Time*. U.S.A: Syracuse Press
- Laks, S. (1979). *Music of Another World*. Illinois: Northwestern University Press.
- Schuldman, K. (2005). *Jazz Survivor: The Story of Louis Bannet, Horn Player of Auschwitz*. London: Vallentine Mitchell.

Holocaust Music Curriculum

- Terezin Chamber Music Foundation (2002). *Finding a Voice: Musicians in Terezin*. Massachusetts: Facing History and Ourselves National Foundation, Inc.

Holocaust Music Compact Disks.

- (2002). Composers of the Holocaust. [CD]. U.S.A: Leonarda Productions, Inc.
- (2002). I have taken an oath to remember: Art songs of the Holocaust. [CD]. New York: Transcontinental Music Publications. [wwwTranscontinentalMusic.com](http://www.TranscontinentalMusic.com)
- Flam, G. & Sapoznik, H. Remember the children: Songs for and by children of the Holocaust. [CD]. U.S.A.: the United States Holocaust Memorial Museum.

- Goldscheider, A. (1991). Theresienstadt Die Musik 1941-1944. London: Romantic Robot.
- Reiss, M.M. & Isaacson, M. (1996). Music from Terrezin – Hans Krasa, Brundibar: A children's opera in two acts & Hebrew and Yiddish folk songs. New York: Arabesque Recordings, a division of the Rebot Corporation.
- Sheppart, S. & Hubert, E. (1999). While Childhood Slept. [CD]. Kingwood, TX. Recorded by Jim Grubbs. applause@houston.rr.com

Appendix F

"Rumkowski Chaim" (Music and Lyrics by Yankele Hershkowitz)

Verse

Yi - da - lakh zay - nen ge - bentsht mit kha - yim, — Kha -

yim le - oy - lam mu - ves, Kha - yim firt beys ha - kha - yim, —

Rum-kov-ski kha-yim mit zayn groy - sn nes. — Er makht dekh

ni - sim oy Yey-dn tug a - zoy, Ge-valt tsi shra - a - yen oy. oy.

oy. Ye-der ay - ner frey - gt — A tsvey - te shay -

le. oy. — Zugt er kha - yim s'iz git a - zoy.

Refrain

Vayl ind - zer kha - yim, Er get indz kla - yen, Er get indz

gro - pn, Er get indz man, Far-tsay - tns hobn di mid - ber yi - dn

ge - ge - sn man; Hay - nt est shoyn ye - de vayb ir

man. — Rum-kov-ski kha - yim hot git ge - trakht, Ge - ar - bet

shve - [e]r bay tug bay nakht, — Ge-makht a ge - to in a

dye - to, — In er shrayt ge - vald ar iz ge - rakht!

Appendix G

Program for Tamara Freeman's 2003 Café Europa Holocaust Music Recital

Program of Holocaust Music

Yom HoShoah, 2003, for Cafe Europa

Tamara Reps Freeman, Holocaust Music Speaker & Violist

Geto (Ghetto)

words by Kasriel Broydo (1907-1945)

Kasriel Broydo was the author and director of theater revues and concerts in the Vilna ghetto.

Shtiler, Shtiler (Quiet, Quiet)

Words by Shmerke Kaczerginski
Music by Alec Volkoviski

This song was perhaps the most famous of all ghetto songs, written in Vilna in the spring of 1943. The lyricist, Shmerke Kaczerginski (11 years old) expresses love for the once peaceful Vilna, now enslaved by winter's ice, just as its people are enslaved by the enemy's oppression.

Tsvey Taybelekhn (Two Doves)

Author Unknown
After a Yiddish Love Song

This old Yiddish Folk Song was made popular in the Vilna Ghetto by singer Liuba Levitska. The words, which describe two loving doves torn apart by an evil force, became a powerful allegory of the shattered families of the Shoah.

Varshe (Warsaw)

Words by Shmerke Kaczerginski
Music by Leon Wainer

This song was composed in honor of the first anniversary of the Warsaw Ghetto uprising. It conveys the unforgettable events of the uprising and the ghetto fighters' determination to regain self-respect and dignity through resistance.

In Kriuvke (In a Hideout)

Words by Elia Magid & David Gertsman
After a Yiddish Folksong

Kriuvka is the Polish word for "dugout." This song was created in such a hideout in the Voronetz forest near Mezritz, Poland.

Minutn Fun Bitokhn (Moments of Confidence)

Mordechai Gebirtig

This song was inspired by the fervent spirit of Chassidic melodies. Its words compare the Shoah with the Book of Esther and the evil of Haman, who plotted to kill all of the Jews.

Es Brent (It Burns)

words and music by Mordecai Gebirtig

Following a pogrom in the Polish town Przytyk in 1938, Mordecai Gebirtig wrote this stirring song which was to prove prophetic of the Holocaust. It was sung in the ghettos and is still one of the most often performed commemorative songs.

Vu Ahin Zol Ikh Geyn (Where Shall I Go?)

words by S. Korntayer
music by Oscar Strock

This song was written before the war and was popular in the ghettos and Displaced Persons camps.

A Nign L'Koved D'Neshomeh for Mayn Chaverte Butzell

Tamara R. Freeman

This Nigun (song without words) for viola solo was composed in February, 2003 to honor the memory of Miss Butzell, the first owner of Tamara's viola; and to honor the life of Mr. Chaim Weiser, a Survivor of the Shoah.

Appendix H

Holocaust Survivors Interview Questions

1. As you think back to your life during the War, where were you when music had influenced you the most?
 - a. What were you doing at that time you were singing/playing your music?
 - b. What piece(s) of music were most meaningful for you and why?
 - c. How did this music affect you emotionally and spiritually?
 - d. Why did you keep singing/playing?
 - e. What did your music making enable you to do?
 - f. Could you sing or write this music?
2. How did your music making change during the War?
 - a. Did your relocation to different camps, ghettos, or hiding places influence these musical changes?
 - b. How were you influenced musically by other people, stylistically, interpretively, or linguistically?
 - c. In what ways did these musical influences affect your music making during the War and after the War?
3. How did you find the strength to make music during the Holocaust, when there was such physical and emotional deprivation and hardship?
 - a. How did music help you during the Holocaust?
 - b. Did your music help other people during the Holocaust?
4. What would you like today's children to learn from your Holocaust music?
 - a. Which songs/pieces would you want children to learn and why?
 - b. Is there a piece of music from your childhood that you would want to teach children today? Why?

Appendix I

"Ani Mamin"

(Composer Unknown. Words Based on Maimonides' 13 Articles of Faith)

Lento

Dm Gm Dm Gm Gm
 A - ni ma - a - min a - ni ma - a - min a - ni ma - a -
 min be - e - mu - no sh' - ley - mo b' - vi - as
 C F Gm E7 A
 ha - mo - shi - ach b' - vi - as ha - mo - shi - ach a - ni ma - a - min v' -
 Dm C F Gm
 af al pi she - yis - ma - mei - a a - cha - ke lo b' - chol yom she -
 A7 Dm *Fine* Gm
 yo - vo a - ni ma - a - min a - ni ma - a - min a - ni ma - a -
 Dm Gm Dm C Dm
 min be - e - mu - no sh' - ley - mo b' - vi - as
 C Dm E7 E7 A *D.S. al Fine*
 ha - mo - shi - ach b' - vi - as ha - mo - shi - ach a - ni ma - a - min v' -

I believe, I believe
 With perfect faith
 In the coming of the Messiah
 I believe...
 Although He tarries
 Still I believe...

Ani ma'amin, ani ma'amin
 Be'emuno shleyma
 B'vias hamoshiach
 Ani ma'amin...
 V'af al pi sheyismame'a
 Im kol-ze ani ma'amin ...

אני מאמין, אני מאמין
 באמונה שלמה
 בביאת המשיח
 אני מאמין...
 ואף-על-פי שיתמהמה
 עס-כל-זאת אני מאמין...

Ani Maamin has become one of the best known songs to emerge from the Warsaw ghetto. The melody is credited to the Hassidic (Modzitz) singer-composer Azriel Dovid Fastag. According to documentation, thousands of Jews sang this melody to the text of "I Believe" (from Maimonides' *Thirteen Articles of Faith*) as they marched to their deaths in the gas chambers.

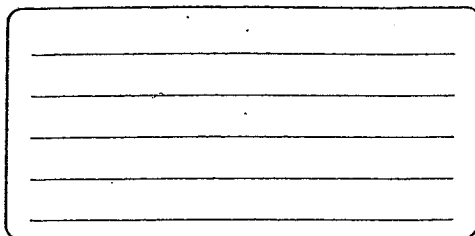
Appendix J

Understanding by Design Template (Wiggins & McTighe, 1998)

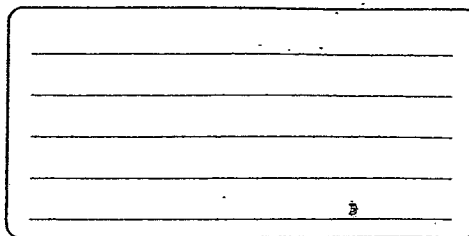
Figure 11.1 Results

IDENTIFY DESIRED RESULTS

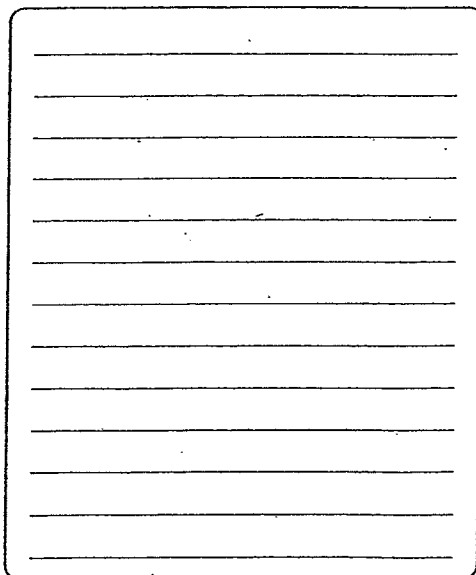
What overarching understandings
are desired?



What are the overarching
"essential" questions?



What will students understand
as a result of *this* unit?



What "essential" and "unit"
questions will focus this unit?

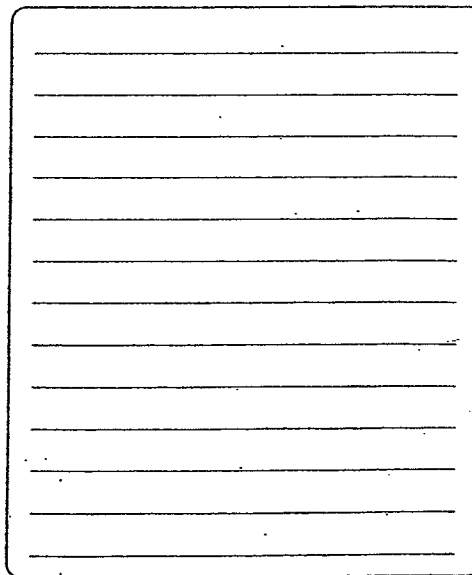


Figure 11.2 Evidence

DETERMINE ACCEPTABLE EVIDENCE

What evidence will show that students understand _____ ?

Performance Tasks, Projects

Quizzes, Tests, Academic Prompts

Other Evidence *(e.g., observations, work samples, dialogues)*

Student Self-Assessment

Figure 11.3 Learning Experiences and Instruction

PLAN LEARNING EXPERIENCES AND INSTRUCTION

Given the targeted understandings, other unit goals, and the assessment evidence identified, what knowledge and skill are needed?

Students will need to know . . .	Students will need to be able to . . .

What teaching and learning experiences will equip students to demonstrate the targeted understandings?

✦ Use additional sheets as needed. ✦

Questions for the Teacher

W

How will you help students know *where* they are headed and *why* (e.g., major assignments, performance tasks, and the criteria by which the work will be judged)?

H

How will you *hook* the student through engaging and thought-provoking experiences (issues, oddities, problems, and challenges) that point toward essential and unit questions, core ideas, and performance tasks?

E

What learning experiences will *engage* students in exploring the big ideas and essential and unit questions? What instruction is needed to *equip* students for the final performances?

R

How will you cause students to *reflect* and rethink to dig deeper into the core ideas? How will you guide students in *revising* and *refining* their work based on feedback and self-assessment?

E

How will students *exhibit* their understanding through final performances and products? How will you guide them in *self-evaluation* to identify the strengths and weaknesses in their work and set future goals?

Appendix K

Dr. Paul Winkler's Letter Endorsing the HMEC

State of New Jersey COMMISSION ON HOLOCAUST EDUCATION

PO BOX 500

TRENTON, NEW JERSEY 08625

WEB SITE: <http://www.state.nj.us/njded/holocaust>

E-MAIL: holocaust@doe.state.nj.us

January 23, 2006

Tamara R. Freeman
28 Westerly Road
Saddle River, NJ 07458

Dear Tamara:

I thank you for requesting that I review the Holocaust Music Education Curriculum which you developed as a portion of your doctoral dissertation. I hope this review is helpful for the dissertation committee in analyzing your efforts toward the degree of Doctoral of Musical Arts Education.

Overall I was pleased to see that this is not just a Holocaust curriculum based on content of the period of time from 1933-45, but it speaks to genocide and the impact of bias, prejudice and bigotry in our society. A goal of Holocaust Education is to demonstrate that lessons of the Holocaust are relevant today. Students are able to study about what is happening in the Darfur region of the Sudan when they have skills and knowledge of the Holocaust and past genocide. The other overall aspect that I am pleased with is the fact that the curriculum is an integrated program utilizing music through other subjects and subjects utilizing music. This is also a goal of the Commission to not relegate Holocaust/genocide studies to history courses alone.

Implementation of the curriculum will assist in meeting the Holocaust/genocide mandate approved by the legislature and signed by the Governor in 1994. The Commission will recommend its use in the schools of New Jersey.

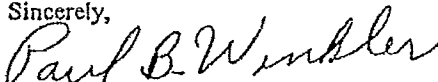
The study of the Holocaust as is the proposed curriculum a combination of content and affective learning's. I believe that teachers utilizing the guide will help communicate the lessons of the Holocaust and help to educate our students about the evils of bias, prejudice and discrimination.

The concept of using music composed or brought from the past into the camps is not only a study of the sounds, but of the process specifically related to spiritual resistance.

I suggest that the curriculum dissertation include a specific grade in detail so that the utilization will be easier for other grades including content and process.

I hope that this has been helpful and I look forward to being able to recommend this implementation to the schools in New Jersey.

Sincerely,



Dr. Paul B. Winkler
Executive Director
New Jersey Commission on Holocaust Education

Appendix L

Worksheet for Addressing Personal Prejudice

1. In what ways have I experienced bullying?
 - a. Was (Am) I a victim, bystander or perpetrator?
 - b. How have these bullying roles affected the way I perceive/treat my students today?
2. In what ways have I, or acquaintances or family members experienced racial bigotry?
 - a. Was (Am) I a victim, bystander, or perpetrator?
 - b. What caused this bigotry?
 - c. How do I feel about this past and/or present bigotry in my life today?
 - d. What are my tools for coping with feelings related to this bigotry?
3. In my childhood and/or adult life, have I been mistreated by others due to my physical, emotional, and/or cognitive differences or challenges compared with my peers/colleagues?
 - a. Have I misjudged other or treated others disrespectfully due to their physical, emotional, and/or cognitive differences or challenges?
 - b. What was the origin of these feelings of disrespect?
4. What professional tools do I use to help my students when they are experiencing bullying or prejudice, either as victims, bystanders, or perpetrators?
 - a. How do I seek/use the counsel or expertise from the other educators in my school?
 - b. In what ways am I open/closed to their ideas for remedying occurrences of racial disrespect?
 - c. What are the schools's policies for tolerance and what are the paradigms used for enforcing respect?

Appendix M

Seminar Guidelines Based on the Paradigm of Gauld (1993)

To be used with the Worksheet for Addressing Personal Prejudice (Appendix M).

At the beginning of the seminar, educators read aloud the following guidelines. Each participant is required to adhere to these guidelines in order to create an atmosphere of safety.

1. When in doubt, I'll bet on the truth; still in doubt, I'll bet on more truth.
2. I'll share a part of myself and let others know how I feel about myself, and them.
3. I will listen.
4. I will stay out of my ego as much as I can; I'll take my job, not myself, seriously.
5. I will not give advice, complain, explain, intellectualize, or protect.
6. I'll be specific and speak just for myself.
7. I'll stay on the subject.
8. I'll demand the best from others in the group. I'll focus on conscience, not emotion.
9. I have a personal obligation to make this seminar go.
10. I will try not to take things personally. "If the shoe fits, wear, it; if not, throw it away.
11. I will maintain honest and open relationships with all seminar members.
12. I will respect confidentiality; what goes on in this room stays in this room.

Appendix N

Music Educators Focus Group Questions

This line of questioning is intended to take place if the subjects have prior experience teaching Holocaust music:

1. Let's begin by talking about your experiences teaching music composed during the Holocaust.
 - a. Tell me about the pieces of music you selected.
 - b. How did you incorporate these pieces in your music classes?
 - c. Describe how your students reacted to these pieces of music.
 - d. How did you handle these reactions?
 - e. How would you teach Holocaust music differently for future classes?
 - f. What life-lessons do you think your students learned singing/playing Holocaust music?
2. Now I would like to learn about how you and your school colleagues have worked together to include Holocaust music in an interdisciplinary unit.
 - a. In what ways did Holocaust music enhance the purpose and theme of the unit?
 - b. In what ways did the "non-musical" students connect with the Holocaust music? How did you assess this connection or lack of connection?
 - c. How would you modify this unit in the future?
3. I would like to hear about what kind of support you are getting to teach Holocaust music.
 - a. Describe the resources you have used.
 - b. In what ways are they helpful or lacking?

This line of questioning is intended to take place if the subjects had no prior experience teaching Holocaust music.

1. Let's listen to a piece of Holocaust folk-song music. Instrumental music teachers, please imagine these pieces scored for your ensembles.
 - a. How might you incorporate this piece in your curriculum planning?
 - b. What are your thoughts/concerns regarding the music and/or the lyrics?
 - c. What life lessons might your students learn through this piece of music?
 - d. Tell me your thoughts about including Holocaust music in your concerts.
2. How might you and your colleagues work together on a unit of Holocaust study?
 - a. What advantages/problems do you foresee in working together?
3. If someone handed you the ideal resource guide for teaching Holocaust music, what would it include?

Appendix O

Parents Focus Group Questions

1. Describe how you learned about the Holocaust in school. What were some other sources for your childhood and teenage Holocaust education?
2. In what ways would you want your child's Holocaust education to be the same or different from your own Holocaust education?
3. How would you like the schools to keep you informed about your child's Holocaust education?
4. In what ways do you think your town would support Holocaust education? What forms of resistance do you foresee?
5. Let's sing "Zhamele," a Holocaust song that was composed by an orphan boy from the Lublin ghetto. How do you imagine your child will react to the melody and text? What life lessons will your child learn from this song?

Appendix P
Focus Group Consent Form

DATE

Interviewer name:

Interviewee name:

I, _____, consent to be interviewed on this day and to allow the
interviewer, _____ to tape record and transcribe our
conversation. I understand that these materials will be used for research purposes and
my identity will be kept confidential.

Signed,

Appendix Q

"Zhamele" (Author Unknown. Music by Bernardo Feuer)

Moderato **DM** **GM**

ye - der ruft mikh zha - me - le, Ay, vi mir iz
They all call me zha - me - le, Oh, it's hard for

DM **C** **F** **A7** **DM**

shver. Kh'ob ge - hat a ma - me - le,
me; I once had a mo - ther dear,

Kh'ob zi shoyn nit mer. Kh'ob ge - hat a
Who knows where she can be? I once had a

ta - te - le, Hot er mikh ge - hit.
fa - ther dear, His love for me was true,

C **DM** **A7**

Itst bin ikh a shma - te - le, Vayl ikh bin a
Now I'm just a lit - tle rag Be - cause I am a

DM

yid.
Jew.

Appendix R

Additional Holocaust Music Lesson Plans for Grades 3-5

Elementary school Holocaust-genocide education encourages teachers to teach beyond tolerance by inculcating a spirit of respect. By grasping moral issues and realizing that conscience impacts lives, students come to realize that personal accountability is needed to combat prejudice (Hadzima, et al.).

The following Holocaust music lesson plans are designed for elementary school children in grades 3, 4, and 5. The music is from *Mir Trogn a Gezang: Favorite Yiddish Songs* by Eleanor Gordon Mlotek, published in 2000 by the Workmen's Circle, 45 East 33rd Street, New York, NY, 10016. These Yiddish folk songs and lullabies were sung in the ghettos and concentration camps by Jewish Holocaust victims who were searching for melodic comfort and solace. The readers are encouraged to adapt these lessons plans with sensitive consideration toward their school's Holocaust-genocide curriculum, as well as the students' cognitive and emotional needs and abilities. For example, *Ani Mamin* was sung as victims walked to the gas chambers and during death marches. It is not appropriate or advisable to mention this harsh Holocaust reality to young children. Yet, *Ani Mamin* is a beautiful, poignant melody that is well popular and beloved among Jewish people worldwide. Therefore, I created English lyrics to the melody of *Ani Mamin* that emphasize the enduring understanding (Wiggins and McTighe, 1998) of the HMEC and the New Jersey *Grades 3-5 Holocaust-Genocide Curriculum*: Encouraging respect. My adaptation of *Ani Mamin* serves as an example for adapting a mature Holocaust song into a piece for young children.

Clear communication among teachers, principals, and parents is key to a successful Holocaust-genocide music unit. The parents' focus group discussed in chapter III reveals that parents want prior knowledge of their children learning Holocaust songs, particularly in the younger grades. Noted below is a sample letter that can be written by the elementary school principal:

Dear 3rd, 4th, and 5th Grade Parents,

As you know, our school is built on a foundation of valuing each child and adult as a contributor to a respectful and caring community. This is evident in all aspects of our daily routines and classrooms.

I am pleased to inform you that our children are learning special songs about respect in music class this month in preparation for the Spring Concert.

The lyrics of these songs, written in the Yiddish language, remind students to value themselves, as well as other people in the school community and around the world. The music is taken from traditional Jewish folksongs and lullabies, reaffirming our school's commitment to, and celebration of multiculturalism.

This music unit about respect also fulfills the 1994 New Jersey state mandate for teaching Holocaust-genocide education. We feel proud that our music teacher, Ms./Mr. _____ is helping to not just fulfill this mandate, but inspire our children to inculcate musical beauty and friendship in our school and community.

Sincerely yours,

Principal

Display the Enduring Understanding, Respect, on the Music Bulletin Board.

The bulletin board outside the music classroom provides a continuous reminder of the enduring understanding of the Holocaust music unit: respect. Bulletin board displays can include photographs of the children musicing together. The students can write captions for these photographs that describe their musicing, as well as feelings of worth and value toward themselves, each other, and the materials they are using (instruments, books, computers, etc.).

Other teachers may wish to participate in this Holocaust music unit and display their students' work on the music bulletin board. Students can draw or paint scenes of musicing with a theme of respect and friendship in art class. Library teachers may display book covers of music books that emphasize people musicing together in ensembles around the world.

Introducing Jewish songs in the Yiddish language

Jewish songs are written in English phonetics of the Yiddish language. Here is a transliteration guide:

Letter:	Pronounced as in:
a	far
e	bed
i	is
o	mother
u	full
ay	why
ey	they
oy	boy
kh	Bach
sh	fish
ts	lets
y	yes
zh	measure
tsh	such

Describe the Origin and Meaning of the Holocaust Songs

Holocaust songs were originally sung by Jewish people in Eastern European countries in the 19th and 20th centuries (e.g. Poland, Russia, and Lithuania). The music describes activities in daily life, particularly from the perspective of young people. The musical scores that follow provide additional, specific historic information about each of these songs. Use care and discretion in communicating the historic details of these songs:

“Ani Mamin” I Believe in a safe world

“Oyfn Pripetshik” Learning the Hebrew alphabet

“Zolst Azoy Lebn” Song of the Babysitter

“Bulbes” Having to eat potatoes too often due to poverty

“Shprayz Ikh Mir” Going to a fair

“Lekhayim!” Living a celebratory life.

“Tumba” A love song

“Ikh Ken a Meydl” A love song

“Tum Balalaika” A love song

Suggestions for Teaching the Holocaust Songs

1. Sing the song for your students.
2. Practice pronouncing the Yiddish words slowly.
3. Practice pronouncing the Yiddish words using the correct music rhythm.
4. Clap these rhythms.
5. Clap and speak the words.

6. Sing one phrase of the song and have the students echo that phrase. Continue this process, gradually connecting the phrases. Please note that these songs may need to be transposed to accommodate your students' voice ranges.

Compose Original Lyrics that Emphasize Respect

1. Divide students into compatible groups.
2. Practice singing the Yiddish song.
3. Ask students to work together to create lyrics in English that emphasize caring and respectful behavior and actions (e.g. "Ani Mamin," and "Patshe Kikhelekh"). Depending on the demographics of your school, children may wish to write lyrics using the language they speak at home (e.g. Chinese, Spanish, Arabic).
4. The groups of students sing their lyrics for the class.

In situations where children cannot work well in groups, for emotional, cognitive, or social reasons, teachers can write their own English lyrics about respect, or ask students to write their individual lyrics.

More Praxial Ideas for Holocaust Songs

1. Make up a simple folk dance enlisting suggestions from the students.
1. Incorporate classroom instruments to keep the beat, define musical phrases, or emphasize key words.
2. Compose a recorder part (e.g. "Patshe Kikhelekh").
3. Respect the students' ideas, that is allowing students to play the songs on the piano or other instruments or writing a translation of the songs in their native language.

Performing the Songs for a Public Concert.

Have the students write and read short introductions to the songs, explaining their original meaning, as well as the English adaptation for encouraging respect. Students can also perform their original dance and instrumentation. Ideally, the principal of the school participates in at least one aspect of this performance.

Follow-up Questions

Following the unit and concert, ask students:

- ✓ What was your proudest moment during the concert?
- ✓ Why was it important for us to learn and perform this song?
- ✓ Describe how you felt when the audience applauded your good work.
- ✓ In what ways can music helps us get along better?
- ✓ What kinds of respectful behavior can you demonstrate today in school?

"Ani Mamin"

(Composer Unknown. Words Based on Maimonides' 13 Articles of Faith)

solemnly

A - ni ma - a - min A - ni ma - a - min A - ni ma - a -
 min... Be e mu no shley mo B' vi as
 ha mo shi ach b' vi as ha mo shi ach a - ni
 ma - a - min v' af al pi she - yis ma mey a a
 cha ke lo b' chol yom she - yo - vo.

I be - lieve in peace I be - lieve in peace I can bring peace to our
 world. Peace be gins with Kindness in my heart. Peace begins with
 Kindness in my heart. Peace be gins with Kind - ness
 in my heart. Treat each other with patience and respect and
 we can bring peace to our world.

“Oyfn Pripetshik”

(Music and Lyrics by Mark M. Warshawsky)

OYFN PRIPETSHIK

אויפן פריפעטשיק

At the Fireplace

Most frequently called *Oyfn Pripetshik*, from its opening words, this song originally titled “Der Alef-Beyz”, had gained such wide popularity that many did not realize its authorship. It was written by Mark M. Warshawsky (1840-1907), a discovery of Sholom Aleichem, who assisted in the publication of two collections of Warshawsky’s songs, in 1901 and 1914.

The music was later used as a theme in the film based on the life of George Gershwin. During the Nazi holocaust it was used as a ghetto song: “At the ghetto wall a fire burns, the surveillance is keen.” And in the Soviet Union, in the early ‘60’s, a song that made the rounds clandestinely had the following words: “Even should they beat you or throw you on the pyre, repeat *komets-alef-o*.”

Oyfn pripetshik brent a fayerl,
Un in shtub iz heys.
Un der rebe lernt kleyne kinderlekh
Dem alef-beyz.

אויפן פריפעטשיק ברענט א פֿײַערל,
און אין שטוב איז הייס.
און דער רבי לערנט קליינע קינדערלעך
דעם אלף-בית.

Refrain:

Zet zhe, kinderlekh, gedenkt zhe, tayere,
Vos ir lernt do,
Zogt zhe nokh a mol un take nokh a mol:
Komets-alef: ol

רעפֿריין:
זעט זשע, קינדערלעך, געדענקט זשע, טייערע,
וואס איר לערנט דא,
זאגט זשע נאך א מאל און טאקע נאך א מאל:
קמץ-אלף: א!

Lernt, kinder, mit groys kheyshek,
Azoy zog ikh aykh on,
Ver s’vet gikher fun aykh kenen ivre,
Der bakumt a fon.

לערנט, קינדער, מיט גרויס חשק,
אזוי זאג איך אייך און,
ווער ס’וועט גיכער פֿון אייך קענען עבר,
דער באקומט א פֿון.

Az ir vet, kinder, elter vern,
Vet ir aley n farshiteyn,
Vifl in di oysyes lign ttern,
Un vi fil geveyn.

אז איר וועט, קינדער, עלטער ווערן,
וועט איר אליין פֿארשטיין,
וויפֿל אין די אותיות ליגן טרערן,
און ווי פֿיל געוויין.

Az ir vet, kinder, dem goles shlepn,
Oysgemutshet zayn,
Zolt ir fun di oysyes koyekh shepn,
Kukt in zey arayn!

אז איר וועט, קינדער, דעם גלות שלעפֿן,
אויסגעמוטשעט זיין,
זאלט איר פֿון די אותיות פֿון שעפֿן,
קוקט אין זיי אריין!

A flame burns in the fireplace, the room warms up, as the teacher drills the children in the *alef-beyz*: “Remember dear children, what you are learning here. Repeat it again and again: *komets-alef* is pronounced *o*. When you grow older you will understand that this alphabet contains the tears and the weeping of our people. When you grow weary and burdened with exile, you will find comfort and strength within this Jewish alphabet.”

Moderate tempo

Oy - fn pri - pe - tshik brent a fay - e - rl,

Un in shtub iz heys. Un der re - be le - rnt

kley - ne kin - der - lekh Dem a - lef - beyz;

Dem a - lef - beyz. Zet zhe, kin - der - lekh, ge -

denkt zhe, tay - e - re, Vos ir le - rnt do,

Zogt zhe nokh a mol un ta - ke nokh a mol:

Ko - mets - a - lef: ol Ko - mets - a - lef: ol

"Zolst Azoy Lebn"

(Composer and Lyricist Unknown)

ZOLST AZOY LEBN

זאלסט אזוי לעבן

Song of the Baby Sitter

An old folk song from Warsaw, published in 1928 by Y.L. Cahan, with parts of the text already recorded in 1888.

In her lecture recitals, the folklorist Ruth Rubin has aptly called this, "The Song of the Baby Sitter," to convey its continuing and timely sentiment. Parts of this song were at various times a love song as well as a lullaby and also have international parallels.

Zolst azoy lebn un zayn gezunt
Vi ikh vel dir zitsn un vign s'kind.

זאלסט אזוי לעבן און זײַן געזונט
ווי איך וועל דיר זיצן און וויגן ס'קינד.

Refrain:

Ay-lyu-lyu, sha-sha-sha!
Dayn mameshi iz gegangen in gas arayn,
Ay-lyu-lyu, shlof, mayn kind,
Di mameshi vet kumen gikh un geshvind!

רעפֿריין:
אי-ליו-ליו, שא-שא-שא!
דיין מאמעשי איז געגאנגען אין גאס אַראַיַן,
אי-ליו-ליו, שלאָף, מיין קינד,
די מאמעשי וועט קומען גיך און געשווינד!

Zolst azoy lebn, S'ligt mir derinen,
Dayn mameshi iz gegangen in gas fardinen.

זאלסט אזוי לעבן, ס'ליגט מיר דערינען,
דיין מאמעשי איז געגאנגען אין גאס פֿאַרדינען.

Andere meydelekh tantsn un shpringen,
Un ikh muz dem kind vign un zingen!

אַנדערע מיידעלעך טאַנצן און שפּרינגען,
און איך מוז דעם קינד וויגן און זינגען!

Andere meydelekh tsukerkelekh nashn,
Un ikh muz dem kinds vindelekh vashn!

אַנדערע מיידעלעך צוקערקעלעך נאַשן,
און איך מוז דעם קינדס ווינדעלעך וואַשן!

You should live and be well, if you think I shall sit here and rock the baby to sleep for you. Other girls go dancing and have fun while I have to sit here and sing the baby to sleep. Other girls sit and munch candy, while I wash the baby's diapers. Hush now, don't cry, your mother will be back soon.

Lightly

Zolst a - zoy le - bn un zayn ge - zunt Vi
 ikh vel - dir zi - tsn un vi - gn s'kind.
 Refrain: [Dm] Ay - lyu - lyu, sha - sha - sha! Dayn
 [F] ma - me - shi z'ge - gan - gen in gas a - rayn,
 [Dm] Ay - lyu - lyu, shlof, mayn kind, Di.
 [F] ma - me - shi vet ku - men gikh un ge - shvind!

“Bulbes”

(Composer and Lyricist Unknown)

BULBES

בולבעס

Potatoes

A folk song (text and music published by S. Kisselgof in 1911) that jests about the poverty and mean fare of the Jews in the Old Country.

The folklorist Meir Noy of Israel published in *Yeda Am* an interesting and unknown version of the song that was popular among the Jewish soldiers in the Austro-Hungarian Army during World War I. There are several stanzas in addition to the *bulbes*-refrain, one is: “Must one only eat meat and have a fat belly? In time of poverty potatoes are also a delicacy.”

Zuntik — bulbes,
Montik — bulbes,
Dinstik un mitvokh — bulbes,
Donershtik un fraytik — bulbes,
Shabes in a novene — a bulbe-kugele,
Zuntik — vayter bulbes!

זונטיק — בולבעס,
מאָנטיק — בולבעס,
דינסטיק און מיטוואָך — בולבעס,
דאָנערשטיק און פֿרייטיק — בולבעס,
שבת אין אַ נאָווענע — אַ בולבע-קוגעלע,
זונטיק — ווײַטער בולבעס!

Broyt mit bulbes,
Fleysh mit bulbes,
Varemes un vetshere — bulbes,
Ober un vider — bulbes,
Eyn mol in a novene — a bulbe-kugele,
Zuntik — vayter bulbes!

ברויט מיט בולבעס,
פֿלייש מיט בולבעס,
וואַרעמעס און וועטשערע — בולבעס,
אָבער און ווידער — בולבעס,
איין מאל אין אַ נאָווענע — אַ בולבע-קוגעלע,
זונטיק — ווײַטער בולבעס!

Sunday—potatoes, Monday—potatoes, Tuesday and Wednesday—potatoes, Thursday and Friday—potatoes. But on Saturday for a change—a potato pudding! Sunday—potatoes again.

Lively

The musical score is written in 2/4 time and consists of five staves. The key signature has one flat (B-flat). The lyrics are in Russian. Chord symbols are placed above the corresponding notes.

Staff 1: Chords: Dm, (Dm). Lyrics: Zun - tik - bul - bes, Mon - tik - bul - bes,

Staff 2: Chords: (Dm), A, Dm. Lyrics: Din - stik un mit - vokh — bul - bes,

Staff 3: Chords: F, C, F. Lyrics: Do - ner - shtik un fray - tik - - bul - bes,

Staff 4: Chord: A7. Lyrics: Sha - bes in a no - ve - ne — a

Staff 5: Chords: Dm, Bb, Dm, A7, Dm. Lyrics: bul - be - ku - ge - le, Zun - tik — vay - ter — bul - bes!

“Shprayz Ikh Mir”

(Adaptation of a Gypsy Song by Sh. Kahn, Music by E. Teitelbaum)

SHPRAYZ IKH MIR

שפּרײַז איך מיר

To the Fair

Adaptation of a Gypsy song by Sh. Kahn, music by E. Teitelbaum. A ghetto adaptation titled “Oyf Shnorita” (Begging) starts: “I was walking with quick steps, dragging a full sack; my legs bent from fatigue and water dripped from my shoes.”

Shprayz ikh mir mit gikhe, mit gikhe trit,
Nokh a ferdl tsum yarid, tsum yarid,
Mitn tayster kling ikh mir, kling ikh mir,
Un a lidl zing ikh mir, zing ikh mir. . .

שפּרײַז איך מיר מיט גיכע, מיט גיכע טריט,
נאָך אַ פֿערדל צום יאָריד, צום יאָריד,
מיטן טײַסטער קלינג איך מיר, קלינג איך מיר,
און אַ לידל זינג איך מיר, זינג איך מיר. . .

Tsu der shtot iz vayt nokh, zeyer vayt,
Shteyt a kretshme bay der zayt, bay der zayt,
Breyt tseefnt iz di tir, iz di tir,
— Kretshmer, gib a glezl, a glezl mir!

צו דער שטאָט איז ווײַט נאָך, זייער ווײַט,
שטייט אַ קרעטשמע בײַ דער זײַט, בײַ דער זײַט;
ברײַט צעעפֿנט איז די טיר, איז די טיר,
— קרעטשמער, גיב אַ גלעזל, אַ גלעזל מיר!

Nokh a glezl, nokh eyns, nokh a gloz
Gist mir on der bale — der balebos.
Vos mir shtot un ven mir, ven yarid,
Az keyn ferdl darf ikh nit, darf ikh nit.

נאָך אַ גלעזל, נאָך איינס, נאָך אַ גלעז
גיסט מיר אַן דער באַלע-דער באַלעבאָס.
וואָס מיר שטאָט און ווען מיר, ווען יאָריד,
אַז קײַן פֿערדל דאַרף איך נישט, דאַרף איך נישט.

S'ferdl hob ikh nit gekoyft, nit gekoyft,
Un dos gelt shoyng lang farzoyft, lang farzoyft,
Un far tsores shpring ikh mir, shpring ikh mir,
Un a lidl zing ikh mir, zing ikh mir.

ס'פֿערדל האָב איך נישט געקויפֿט, נישט געקויפֿט,
און דאָס געלט שוין לאַנג פֿאַרזויפֿט, לאַנג פֿאַרזויפֿט,
און פֿאַר צורען שפּרינג איך מיר, שפּרינג איך מיר,
און אַ לידל זינג איך מיר, זינג איך מיר.

With quick steps I went to the fair to buy a horse; my purse jingled with coins and I sang. The city was still a long way off when I came to an inn. “Innkeeper, give me a drink.” He filled one glass after another. Who wants to go to the city, to the fair—who needs a horse? No horse, no money—worry makes me skip and sing.

Brightly

Am Dm Am F Am

Shprayz ikh mir mit gi - khe, mit — gi - khe trit,

Em B Em Am Em E7

Nokh a fer - dl tsum ya - rid, — tsum ya - rid,

Am Dm E Am

Mi - tn tay - ster kling ikh mir, — kling ikh mir, —

G Dm Am F Am

Un a li - dl zing ikh mir, — zing ikh mir.

"Lekahayim"

(Music and Lyrics by Moshe Broderzon)

LEKHAYIM!

לחיים

To Life!

Lekhayim, yidelekh!
Lekhayim, briderlekh!
Zingt zhe, trinkt zhe,
Ale in a guter sho!
To lomir hulyenen,
Arayn zikh kulyenen
In dem gan-eydn —
Bolshe nitshevo!*

לחיים, יידעלעך!
לחיים, ברידערלעך!
זינגט זשע, טרינקט זשע,
אלע אין א גוטער שעה!
טא לאמיר הוליענען,
אריין זיך קוליענען
— אין דעם גאנצן
באלשע נישטעווא!

*Bolshe nitshevo = nothing more

Lekhayim, fellow Jews — long life, my brothers! Everyone sing and drink for good luck! Let's revel, toss, and tumble into Paradise. Who needs more?

Gaily

The musical score is written in 2/4 time and consists of four staves. The lyrics are in Hebrew and English, with guitar chords indicated above the notes.

Staff 1: *Dm* Le - khay - im yi - de - lekh! *(Dm)* Le - khay - im bri - der - lekh!

Staff 2: *(Dm)* Zingt zhe, trinkt zhe, *Gm* A - le in a gu - ter sho! *A*

Staff 3: *(A)* To, lo - mir hul - ye - nen, *(A)* A - rayn zikh kul - ye - nen

Staff 4: *Gm* In dem gan - ey - dn *A7* Bol - she ni - tshe - vo! *Dm*

"Tumba"

(Composer and Lyricist Unknown)

TUMBA

Tumba

Folk song published by M. Beregovski and I. Feffer in 1938. The song was heard in the Czech movie, *The Shop on Main Street*.

אויפֿן אויוון זיצט א מיידל, איז א בחור אנגעפֿלויגן, כ'ועל נים פֿרעגן דיר פֿון וואַנען,
 טומבא, טומבא, טומבא-בא, און האט דעם פֿאדעם אפגעצויגן. כ'ועל נים אפלאזן פֿון דאנען.
 און זי העפֿט א ווייסע קליידל, טומבא-טומבא, טומבא-בא, — איז דו בחור, איז דו פֿייער, כ'ועל דיר האלדזן, כ'ועל דיר ליבן,
 טומבא-טומבא, טומבא-בא, איז דער בחור דארט פֿארבליבן. ס'וועט דיר קאסטן זייער טייער.
 אויפֿן אויוון זיצן צווייען, נים זיי העפֿטן, נים זיי נייען...

Oyfn oyvn zitst a meyd,
 Tumba, tumba, tumba-ba;
 Un zi heft a vayse kleydl,
 Tumba, tumba, tumba-ba.

Iz a bokher ongefloyn,
 Un hot dem foder opgetsoygn.

— Ay, du bokher, ay, du fayer,
 S'vet dikh kostn zeyer tayer.

Kh'vel nit fregn dikh fun vanen,
 Kh'vel nit oplozn fun danen.

Kh'vel dikh haldzn, kh'vel dikh libn,
 Iz der bokher dort farblibn.

Oyfn oyvn zitsn tsveyen,
 Nit zey heftn, nit zey neyen. . . .

A maiden sits on the stove, sewing a white gown. A lad comes along and pulls out a thread. "Oh, you rascal, you will have to pay for that. I won't ask where you're from, but I won't let you leave. I will love you and caress you." And so the lad stayed. Now they both sit on the stove, neither darning nor sewing.

Moderate tempo

Oy - fn oy - vn zitst a mey - dl, Tum - ba, tum - ba, tum - ba, ba,
 Iz a bo - kher on - ge - floyn - gn;
 Un zi heft a vay - se kley - dl — Tum - ba, tum - ba, tum - ba, ba.
 N'hot dem fo - dem op - ge - tsoy - gn —
 Ay, du bo - kher, ay, du fay - er, — Tum - ba, tum - ba, tum - ba, ba,
 S'vet dikh kos - tn zey - er tay - er, — Tum - ba, tum - ba, tum - ba, ba!

"Ikh Ken a Meydl"

(Composer and Lyricist Unknown)

Moderate tempo

Kh'ken a mey - dl a far - trakh - te, Oy - gn
shvar - tse vi di nakht, Az ikh lib ir vey - sn
a - le, Un zi lakht un lakht un lakht.

IKH KEN A MEYDL

איך קען א מיידל

I Know a Girl

A song that was popular among second-generation American Jews in the 1930's.

Kh'ken a meydl a fartrakhte,
Oygn shvartse vi di nakht,
Az ikh lib ir veyns ale,
Un zi lakht un lakht un lakht.

כ'קען א מיידל א פארטראכטע,
אויגן שווארצע ווי די נאכט,
אז איך ליב איר ווייסן אלע,
און זי לאכט און לאכט און לאכט.

Nem ikh ir oyf a shpatsir,
Un ikh drik ir tsu tsu mir,
Un ikh zog ir az ikh lib ir—
Nor zi lakht un lakht un lakht.

נעם איך איר אויף א שפאציר,
און איך דריק איר צו צו מיר,
און איך זאג איר, אז איך ליב איר,
נאר זי לאכט און לאכט און לאכט.

Mit yorn shpeter hot undz dos lebn
Ir mit mir tsuzamengebrakht,
Oygn shvartse finklen shtarker —
Un zi lakht nokh alts un lakht.

מיט יארן שפעטער האט אונדז דאס לעבן
איר מיט מיר צוזאמענגעבראכט,
אויגן שווארצע פֿינקלען שטארקער —
און זי לאכט נאך אלץ און לאכט.

I know a girl who is always dreamy, with eyes black as night. All the world knows that I love her, but she only laughs and laughs and laughs. I take her walking and draw her close to me. I tell her that I love her, but she laughs and laughs and laughs. Years later we meet again. Her eyes are sparkling brighter than ever and she still laughs and laughs and laughs.

“Tum-Balalayke”

(Composer and Lyricist Unknown)

TUM-BALALAYKE

טום-באלאלאיקע

Tum Balalaika

To our knowledge this popular folk song was first published in the United States in 1940 by A. Bitter. The questions about the stone, heart and love are the most popular ones. In one version (published in *Mir Zingen* in 1948) the Tum-balalayke song asks these questions as well as those of the old riddle song, which is an international ballad theme: What is higher than a house (a chimney), what is swifter than a mouse? (a cat), what is deeper than a spring? (the mind), what is more bitter than gall? (death), etc. The melody is similar to the folk song, “Gantse teg zits ikh aleyn.”

In the Kaunas ghetto, the police became the target of the song. “Tumbala, tumbala, play ghetto Jew, play a song about the Jewish bellowers.”

Shteyt a bokher un er trakht,
Trakht un trakht a gantse nakht,
Vemen tsu nemen un nisht farshemen,
Vemen tsu nemen un nisht farshemen.

שטייט א בחור און ער טראכט,
טראכט און טראכט א גאנצע נאכט:
וועמען צו נעמען און נישט פארשעמען,
וועמען צו נעמען און נישט פארשעמען.

Refrain:

Tum-bala, tum-bala, tum-balalayke,
Tum-bala, tum-bala, tum-balalayke,
Tum-balalayke, shpil, balalayke,
Shpil, balalayke,
Freylekh zol zayn!

רעפריין:
טום-באלא, טום-באלא, טום-באלאלאיקע,
טום-באלא, טום-באלא, טום-באלאלאיקע,
טום-באלאלאיקע, שפיל באלאלאיקע,
שפיל באלאלאיקע,
פריילעך זאל זיין!

— Meydl, meydl, kh'vil bay dir fregn:
Vos ken vaksn, vaksn on regn?
Vos ken brenen un nisht oyfhern?
Vos ken benken, veynen on trern?

— מיידל, מיידל, כ'וויל ביי דיר פֿרעגן:
וואס קען וואקסן, וואקסן אן רעגן?
וואס קען ברענען און נישט אויפהערן?
וואס קען בענקען, וויינען אן טרערן?

— Narisher bokher, vos darfstu fregn?
A shteyn ken vaksn, vaksn on regn;
Libe ken brenen un nisht oyfhern,
A harts ken benken, veynen on trern.

— נארישער בחור, וואס דארפטו פֿרעגן?
א שטיין קען וואקסן, וואקסן אן רעגן;
ליבע קען ברענען און נישט אויפהערן,
א הארץ קען בענקען, וויינען אן טרערן.

All night long a lad worries which girl to marry without embarrassing the other one.
“Maiden, can you tell me what grows without rain, what yearns without tears, what burns forever?”

“Silly lad, a stone can grow without rain, a heart can yearn without tears, and love can burn forever.”

Waltz Tempo

Am E (E)

Shteyt a bo - kher un — er trakht, Trakht un

Am (Am) F

trakht a gan - tse nakht, Ve - men tsu ne - men

C E Am

un nisht far - she - men Ve - men tsu ne - men Un nisht far - she - men.

Refrain:

(Am) E

Tum - ba - la, tum - ba - la, tum - ba - la - lay - ke,

(E) Dm E

Tum - ba - la, tum - ba - la, tum - ba - la -

Am F

lay - ke, Tum - ba - la - lay - ke, shpil, ba - la -

C E E7 Am

lay - ke, Shpil ba - la - lay - ke, Frey - lekh zol zayn!

Appendix S

New Jersey Core Curriculum Content Standards for Arts Education

Standard 1.1: Aesthetics

All students will use aesthetic knowledge in the creation of and in response to dance, music, theater, and visual art.

Standard 1.2: Creation and Performance

All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

Standard 1.3: Elements and Principles

All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

Standard 1.4: Critique

All students will develop, apply, and reflect upon knowledge of the process of critique.

Standard 1.5: History/Culture

All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

Appendix T

New Jersey Holocaust-Genocide Curriculum Grades K-12 (Hadzima, et al.)

New Jersey Holocaust Genocide Curriculum for Grades K-1

The elementary school Holocaust-Genocide Curriculum focuses on lessons of friendship, respect for oneself and others, and building safe and caring communities. Hadzima et al (2003) explain, “The elementary grades are often the places where meanness snipes at self-esteem and where the roles of the ‘bully’ become well-defined” (p. i). Hadzima (2003) continues, “By grasping the moral issues and realizing that conscience impacts on life, students come to realize that personal accountability is needed to combat prejudice, racism, and hatred” (p. i). Hadzima et al. (2003) state the following elementary school Holocaust-genocide curriculum for grades K-1:

1. Demonstrate an understanding of the many different influences that help to form a person: family, age, gender, race, ethnic background, culture, environment, education, physical characteristics, religion, friends, etc.
2. Demonstrate an understanding that each one of us is unique and special.
3. Compare and contrast self to others.
4. Demonstrate that s/he recognizes and can list differences in people.
5. Explain how each difference in people potentially enriches all people.
6. Demonstrate that s/he recognizes the things all of us share in common.
7. Demonstrate an understanding of the concepts of respect, trust, and caring.
8. Apply concepts of respect, trust, and caring to self and others.
9. Demonstrate an understanding of how words can hurt us or can make us feel good.

10. Demonstrate an understanding that your words and your behavior affect you and others.
11. Demonstrate an understanding of why we have rules to guide us and to keep us safe as we live and work together in our homes, in the classroom, and in our neighborhood.
12. Demonstrate an understanding that sometimes a rule is not a good rule and that there are ways that we can work together to change it.
13. Explain what a bully is and how a bully acts.
14. Explain what a friend is and how a friend acts. (p. vi)

New Jersey Holocaust-Genocide Curriculum for Grades 2-3

1. Identify physical characteristics of themselves and others.
2. Identify cultural contributions of people of different backgrounds.
3. Demonstrate that s/he recognizes those contributions people give to one another.
4. Demonstrate an understanding of the affects of our words and actions on others.
5. Give examples of prejudice against individuals and groups.
6. Explain how prejudice hurts everyone and ways we all (individually, as a community, a nation, a world) suffer because of it.
7. Demonstrate an understanding that when a person or group is being bullied and hurt by others, some people try to help those being hurt, some people do nothing, and some people will join the bullies.
8. Explain why people choose to think and to act in caring or in hurtful ways.

9. Demonstrate that s/he recognizes that each person must be responsible for the things s/he says and does.
10. Analyze ways in which people can stand up for what they believe is right and good.
11. Think about and explain ways that a person can be more thoughtful and considerate of others.
12. Explain the reasons that we must have rules and laws to help us live and work together in peace and harmony.
13. Demonstrate an understanding that not all rules and laws are good and how we must work together to make them better. (p. vii)

New Jersey Holocaust Genocide Curriculum for Grades 4 and 5

1. Define prejudice, discrimination, anti-Semitism, racism, and sexism.
2. Give examples of prejudice against individuals and groups.
3. Explain how prejudice hurts everyone and the ways we all suffer because of it.
4. Demonstrate an understanding that prejudice and the hurtful actions to which it leads can affect any person or any group at any time.
5. Demonstrate an understanding that when prejudice and persecution hurt people, we each have a choice about how we react - to help those being hurt, to turn away and pretend that we do not see, to stand and watch, or to join the bullies who are hurting others.
6. Give examples of times that prejudice has led to the persecution and killing of groups of people, such as in the Holocaust.

7. Demonstrate that s/he recognizes that each person is responsible for his/her own actions.
8. Analyze ways in which people can stand up for what they believe is right and good.
9. Discuss things that a person can say and do to be more thoughtful, caring, and trusting of others.
10. Discuss the importance of being honest and truthful.
11. Demonstrate that s/he recognizes that each of us has traits and attributes in which we take pride and make us special.
12. Demonstrate that s/he recognizes the values that influence each of us.
13. Explain reasons why individuals and groups act in ways that may hurt and ways that may help others.
14. Analyze why some people (groups and nations) act like bullies and other act with kindness and caring.
15. Explain the importance of good laws in making our world safe for each of us and how we can work to change bad laws that hurt.
16. Demonstrate an understanding that choices have consequences and that making good choices is very important. (pp. viii-xi)

New Jersey Holocaust-Genocide Curriculum for Grades 6-8

Social morality is the focus of the New Jersey Holocaust-Genocide Curriculum for 6th-8th grades. In the curriculum, Hadzima (2003) states, “As our society becomes more and more exposed to pluralism and realizes the benefits of it, young adults search

for direction, reassurance, and comprehension of the whole picture” (p.1). The middle school curriculum includes six areas. Hadzima et al. (2003) write:

1. Prejudice and discrimination: Recognize that each of us have reasons to be proud of ourselves. Describe and recognize positive and negative types of behavior. Demonstrate an understanding that behavior reflects the choices and decisions that each person makes. Analyze and evaluate the influence of our personal values and beliefs on our choices and decisions. Analyze and evaluate the influence of peer pressure on our choices and decisions. Identify and explain some of the sources from which people learn their values and beliefs...Explain and apply the terms prejudice, discrimination, scapegoating, stereotyping, bigotry, racism, sexism, ethnocentrism, religious discrimination, anti-Semitism, classism, ageism, etc. (pp. 5-6)
2. The rise of Nazism: Explain the terms prejudice, bigotry, discrimination, racism, stereotyping, scapegoating, ethnocentrism, anti-Semitism, and genocide. Analyze how prejudice and discrimination may lead to genocide. Analyze and evaluate the influence of our personal choices and beliefs in the choices and decisions that we make. Describe how Hitler and the Nazi regime used propaganda to try to influence the way people thought and acted...Analyze the reasons individuals and groups act in ways that are hurtful and destructive to others...Demonstrate an understanding of the importance of moral responsibility in making choices. Recognize the consequences of the choices we make on ourselves and on others in terms of human construction v. human destruction. (pp. 106-109)

3. Life in the ghettos and concentration camps: Analyze why people and nations act in the following ways: bullies, gangs, rescuers, heroes, silent bystanders, collaborators, and perpetrators. Discuss the impact of the separation of families, starvation, cold, disease, and isolation on the individual and on the community...Discuss the choices made by individuals to become a collaborator, a bystander, or a rescuer and the influence that their concern for self above all else played in those decisions...Demonstrate a knowledge of the basic needs of survival for a human being and how those basic needs compared to the resources available to the Jews and prisoners of the ghettos and camps...Explain the Nazi purpose in creating the fiction of a "Model Ghetto" at Terezin and contrast with the reality of the camp...Identify positive and negative types of human behavior. (pp. 180-184)
4. Hiding, escape, and rescue: Demonstrate an understanding and recognition of the influence that our values and beliefs have on the behavior of each of us...Understand that behavior reflects the choices and decisions that each person makes...Demonstrate an understanding and appreciation for the importance of moral responsibility in making choices...Identify and discuss the characteristics common to those who were willing to take the risk of being a rescuer. (pp. 316-318)
5. Resistance: Define and describe different types of resistance that may occur at different times and in different situations, such as physical, passive, economic, oral, spiritual, emotional, intellectual, etc. Analyze the nature of resistance. Recognize and explain the difficulties that must be overcome in organizing a

resistance under a totalitarian regime with great military power and many collaborators. Demonstrate an understanding of the importance of making good moral choices. Demonstrate knowledge of the role that children and young people played in the resistance movements. Demonstrate an understanding of the particularly harsh fate that awaited anyone in a concentration or death camp who was caught in an act of resistance and the special courage it commanded to face that torturous pain. (pp. 427-429)

6. Survival, liberation, and legacy: Discuss the liberation of the camps and the role of the liberators as witnesses in the post war world. Analyze and discuss the unique role of those Jews who had escaped their Nazi liberators...Demonstrate an understanding and empathy for the difficulty survivors faced in finding the strength and courage to begin to build new lives...Demonstrate an understanding that many individuals, groups, communities, and nations must still come to terms with their actions during the Holocaust. Demonstrate an understanding of the complexity but the significance of making good moral and ethical choices...Explore and analyze the rise in hate crimes in society today. Explore and examine how hate groups use modern technology to spread their message of hate...Explain why it is important for us to study the Holocaust and genocide...Recognize the importance of confronting our past histories of prejudice, discrimination, violence, and destruction and coming to terms with that past. (pp. 512-516)

The New Jersey Holocaust-Genocide Curriculum for Grades 9-12

The New Jersey Holocaust-Genocide Curriculum for Grades 9-12 (2003), *The Holocaust and Genocide: The Betrayal of Humanity*, is presented in two thick volumes, totaling 1,683 pages of curriculum objective, activities, readings, and exhaustive resources. Aupperle et al. (2003) quote the New Jersey commission on Holocaust Education's rationale for Holocaust-genocide education:

The teaching of tolerance must be made a priority if New Jersey's cultural diversity is to remain one of the State's strengths...Study of the Holocaust assists students in developing understanding of the ramifications of prejudice, racism, and stereotyping in any society. It helps students develop an awareness of the value of pluralism, and encourages tolerance of diversity in a pluralistic society.

(p.7)

The high school curriculum includes seven units of study with numerous and clear performance objectives indicated in the left margins of the curriculum. All of the exhaustive high school performance objectives are listed below because they apply to the interdisciplinary objectives of the *HMEC* for music, English, and social studies. Further, the *HMEC* is intended to serve as a model for future interdisciplinary Holocaust music curricula. Having access to the complete New Jersey state Holocaust-genocide curriculum objectives may assist teachers in creating their own *HMEC*. The high school Holocaust-genocide curriculum objectives as indicated by Aupperle et al. (2003) include:

Unit I: An Introduction to a Study of the Holocaust and Genocide: The Nature of Human Behavior: 1. Students will discuss general theories of human nature and relate these to personal experiences. 2. Students will examine aggression and cruelty

as parts of human nature. 3. Students will examine the positive and negative behaviors associated with obedience, conformity, and silence. 4. Students will recognize positive behavior associated with acts of courage, integrity, and empathy. 5. Students will compare and contrast the behavior of perpetrator, victim, collaborator, bystander, resister, and rescuer. 6. Students will develop generalizations that reflect their individual views of human nature. (pp. 23-44)

Unit II: An Introduction to a Study of the Holocaust and Genocide: Views of Prejudice and Genocide: 1. Students will define and explain the nature of prejudice as a universal human phenomenon. 2. Students will define and examine contemporary examples of prejudice, scapegoating, bigotry, discrimination, and genocide. 3. Students will define and examine the history of anti-Semitism from ancient times to 1933. 4. Students will investigate current extremist groups and examine whether advanced education and culture reduce the potential for genocide. (pp. 145-162).

Unit III: The Rise of Nazism in Germany: Prelude to the Holocaust: 1. Students will analyze and form conclusions about the late 19th- and early 20th-century German politics that provided the seedbed for the rise of Nazism. 2. Students will demonstrate a factual knowledge of the life of Adolf Hitler with an emphasis on his personality traits. 3. Students will form a generalization about Jewish life in Europe prior to the Holocaust. 4. Students will assess and form conclusions about events that led to the collapse of the Weimar Republic and contributed to the rise of Nazism in Germany. 5. Students will determine why Nazi philosophy, ideology, and government policies appealed to certain aspects of human

nature and behavior. 6. Students will examine the role of the media and propaganda in promoting Nazi ideology. 7. Students will reassess their view of human nature in light of new knowledge they acquired about Hitler's life and the Nazi Party in Germany. (pp. 233-258)

Unit IV: From Persecution to Mass Murder: The Holocaust: 1. Students will examine policies, laws, and teachings in the years immediately following the Nazi assumption of power which led to the Holocaust. 2. Students will describe the changes that took place in Germany after the Nazis came to power and interpret the impact of the Nuremberg Laws on Jews living in Germany. 3. Students will investigate the escalation of Nazi policies of persecution which include the following: Kristallnacht; Eugenics Program; Euthanasia Program; isolation and deportation of Jews; Einsatzgruppen, Wannsee Conference; and the Final Solution. 4. Students will examine the origins, establishment, conditions, and operations of the Nazi concentration camps and death camps. 6. Students will investigate the roles of the business, industrial, legal, scientific, and medical professions, as well as the role of the Church in the Holocaust. 7. Students will analyze the involvement with and responses to Nazi persecution policies by Germans and collaborators from other nations. 8. Students will evaluate the continuing role of mass media and propaganda in Nazi Germany including the use of the "Big Lie" and the corruption of language. 9. Students will research the reasons why specific groups were victimized by the Nazis. 10. Students will analyze the response to the Holocaust by the United states and the Allies, the world media, and the American Jewish Community when knowledge of the Holocaust was revealed to the world. 11. Students will identify the

importance of eyewitness testimony in the study of the Holocaust. 12. Students will develop a chronology of the Holocaust from 1933-1945. (pp. 327-388)

Unit V: Resistance, Intervention, and Rescue: 1. Students will define resistance.

2. Students will identify and analyze the various forms of Jewish and non-Jewish unarmed resistance. 3. Students will analyze Jewish armed resistance during the Holocaust. 4. Students will demonstrate insight into the reasons why non-Jewish rescuers risked their lives to save Jews. 5. Students will investigate countries that responded to the plight of the Holocaust victims and offered refuge. 6. Students will reassess their previous generalizations about human nature in light of their understanding of resistance, intervention, and rescue. (pp. 587-626)

Unit VI: Genocide: 1. Students will develop and articulate a definition of genocide.

2. Students will explain the political difficulties involved in labeling an occurrence *genocide*. 3. Students will analyze the root causes of events other than the Holocaust that have been identified as genocides. 4. Students will analyze the work of non-governmental agencies and the creation of a permanent international criminal court in relation to the establishment of an early warning system for the prevention of genocide. 5. Students will reassess their generalizations about human nature in light of their study of genocide. (pp. 733- 755)

Unit VII: Issues of Conscience and Moral Responsibility: 1. Students will analyze the concept of responsibility, values, and morality. 2. Students will differentiate between a crime and a war crime. 3. Students will examine the organization and set up of the Nuremberg War Crimes tribunal, and compare and contrast the sentences

given to the 22 original Nazi defendants. 4. Students will study and analyze the wider issues of conscience beyond the scope of the first set of Nuremberg Trials.

5. Students will reevaluate their previous generalizations about human nature.

(pp. 842-886).