



# **HISTORY IN A SONG**

Curriculum Unit

for

Teaching the Holocaust through Music

In three sections:

**Music as Resistance**

**Music to Sustain**

**Music as Memorial**

Dorothea M. Brune

[www.music-is-our-witness.org](http://www.music-is-our-witness.org)

# CONTENTS

<b>Preface.....</b>	<b>i</b>
<b>Ongoing Assessment Format .....</b>	<b>1</b>
<b>Section One: Music as Resistance.....</b>	<b>2</b>
<b>Die Moorsoldaten: Concentration Camp Song of Resistance .....</b>	<b>2</b>
<b>Section One Overview .....</b>	<b>3</b>
<b>Section One: Written Lesson Plan.....</b>	<b>6</b>
<b>Section One: WebQuest .....</b>	<b>14</b>
<b>Section Two: Music to Sustain.....</b>	<b>15</b>
<b>Music of the Ghettos and Camps .....</b>	<b>15</b>
<b>Section Two Overview .....</b>	<b>16</b>
<b>Section Two: Written Lesson Plan .....</b>	<b>18</b>
<b>Section Two: WebHunt.....</b>	<b>28</b>
<b>Section Three: Music as Memorial.....</b>	<b>31</b>
<b>Creating Music from the Poems Written by the Children of Terezin.....</b>	<b>31</b>
<b>Section Three Overview .....</b>	<b>32</b>
<b>Section Three: Written Lesson Plan.....</b>	<b>34</b>
<b>Section Three: Student Reflections.....</b>	<b>42</b>
<b>References .....</b>	<b>44</b>

## **PREFACE**

**“Music expresses that which cannot be said and upon which it is impossible to be silent.”**

**– Victor Hugo**

**Why teach a Social Studies Curriculum through music?** As a music teacher I have always been fascinated how music is integrated in everything that humans do, and how music can be a major tool in the process of learning. This has been repeatedly demonstrated in many ways:

- Three year olds learning the alphabet through a song.
- A study done about students in the Newark Public Schools has shown that those who were selected to receive violin lessons from members of the NJSO had significantly higher standardized test scores than their peers.
- Special needs students who have improved their reading comprehension through a structured music program.

The curriculum “History in a Song” uses music as the connection for students to learn about the Holocaust. The curriculum explores how music is history, by using songs to teach students about historical events. It explores how music expresses things that are often inexpressible. Music is a form of resistance, giving a voice to those who cannot resist in other ways. It can lift the human spirit out of the here and now which often would otherwise be unbearable.

Music can teach students about the Holocaust in a way that can lead to understandings. As the students connect to the music they are connecting on a unique level with those who sang, wrote, played and used the music originally.

**Not a music teacher or have a music background?** This curriculum was designed to be used by any teacher, whether they feel they have understandings in music or not. Any music listening examples needed are available through links, so an extensive music library is not needed. When questions are posed for the students the answers are provided for the teacher in language that is easily understood and can be related to whatever the teacher's background. If you are not comfortable with teaching about music, these lessons can provide a wonderful learning experience for you as the teacher. Every subject area can be enhanced through the addition of music. These lessons are designed to enhance the lessons of the Holocaust and to help the students connect to the world outside the classroom.

## **ONGOING ASSESSMENT FORMAT**

Student Self Assessment to be used at the end of each class period.

This assessment or one similar to it can be used at the end of each class period. It allows both the student and the teacher to evaluate where the student is in achieving the goals and objectives of the lesson. This evaluation is especially useful when students are working together in group projects and with WebQuests.

In addition each curriculum section has its own specific assessments related to the material contained within that section.

.

Name \_\_\_\_\_

Date \_\_\_\_\_

At what point in your work or your group's work did you stop?

Briefly answer these two questions or statements:

1. Discuss one new thing you learned in today's class.

2. Did anything you learned today connect to you and your class and the larger community?

## **SECTION ONE: MUSIC AS RESISTANCE**

**DIE MOORSOLDATEN**

**Peat Bog Soldiers**

**CONCENTRATION CAMP SONG OF RESISTANCE**

## **SECTION ONE OVERVIEW**

Die Moorsoldaten is a song originally created in 1933 in one of the first forced labor and concentration camps of Nazi Germany. It then spread throughout the camps and today it is still performed in both its original version and in more contemporary styles. Identifying emotional responses with the song's lyrics will help students connect to the original singers and their history.

The first part of the curriculum unit *History in a Song* is presented in two formats: a written lesson plan and a WebQuest. The two separate lesson formats contain the same goals, essential questions, curriculum standards and understandings. However, the approaches are different. The WebQuest is more student directed, while the written plan is more teacher directed. Both formats are meant to be one section, and while the teacher directed sets up the essential questions and understandings, the WebQuest creates an opportunity for the students to become more involved in the learning process. However, if there are time restraint considerations either section can be use by itself to achieve the lesson's goals.

### **Written Lesson Plan**

The written lesson plan is teacher directed. The students will listen to the song, view a timeline, discussion points as a class and then create discussion groups in which they will design a short presentation on one of the discussion points.

### **WebQuest**

This WebQuest is designed to be student directed. The students' goals are two projects to be presented at the United States Holocaust Museum. One project is to create an original visual timeline of the song to be use as a museum exhibit, and the other is to design a brochure to guide people through the timeline exhibit.

## **Die Moorsoldaten**

- **Grade Level:**

Seventh through twelfth grade

- **Goals and Student Understandings:**

1. Students will know the history of a song composed in a forced labor camp of Nazi Germany.
2. Through the study of the song students will recognize some of the political forces at work during the 1930s -40s.
3. The students will know that many musical pieces have historical timelines that allow for the understanding of how the songs have evolved in performance and in meaning.
4. Students will understand how music can be used by groups of oppressed people to resist the oppression.
5. Students will be able to make the connection on how music plays an important role in helping the human spirit sustain itself when confronted with difficult and often hopeless situations.

- **Essential Questions:**

1. Can the study of a particular piece of music help us better understand the historical process of events that produced the music?
2. In difficult situations how essential is music to human physical and emotional survival?

- **Assessments:**

1. Written Lesson Plans: Group presentation.
2. WebQuest: A rubric is included as part of the WebQuest.

- **Number of lesson units:**

The two lessons in this unit are designed to be completed during six to eight class periods. This will depend on the grade level and the access of students to computers within the classroom.

**Accessing the WebQuest:**

The WebQuest may be accessed directly at:

<https://sites.google.com/a/kent.edu/music-of-the-holocaust/>

**SECTION ONE:**

**DIE MOORSOLDATEN**

**WRITTEN LESSON PLAN**

## **Music as Resistance**

**Title: “Die Moorsoldaten” or “The Peat Bog Soldiers”.**

A song originally created in the first forced labor camps of Nazi Germany. The song spread through the camps and is still performed today in both its original version and in more modern styles. Identifying emotional responses with the song’s lyrics will help students to connect to the original singers and their history.

**Grades: 9-12: Previewing by teacher of videos is recommended.**

**Lesson Segments: four to five class periods**

**Social Studies**

**Language Arts**

**Music**

**Essential Issue:**

- 1) Can the study of a particular piece of music help us better understand the historical process of events that produced the music?
- 2) How essential is music to human physical and emotional survival in situations of difficulty?

**Objectives:**

- 1) Students will know the history of a song composed in a forced labor camp of Nazi Germany.
- 2) Through the study of the song students will recognize some of the political forces at work during the 1930’s-1940s.
- 3) The students will know that many musical pieces have historical timelines that allows for the understanding of how they have evolved in performance and in meaning.
- 4) Students will understand how music can be used by groups of oppressed people to resist the oppression.
- 5) Students will be able to make the connection on how music plays an important role in helping the human spirit sustain itself when confronted with difficult and often hopeless situations.

**Procedure:**

- 1) Begin with the background of Die Moorsoldaten song.
- 2) Look at and read through timeline handout.
- 3) Then refer to timeline while watching listed video clips with song lyrics and translation sheet.
- 4) Hand out discussion points worksheet after viewing. Read through discussion points. Break students into small groups of about 3-5 and have each group discuss and prepare a brief discussion of one of the points. Give time after each group presentation for class feedback. Teacher's guide of discussion points may be used to help facilitate.

**Assessment:**

Group discussion and presentation.

### **Background:**

**Peat Bog Soldiers** is one of Europe's best-known protest songs. It exists in countless European languages, even becoming a Republican anthem during the Spanish Civil War. It was a symbol of resistance during the Second World War and is still sung today by worker, union and peace organizations. This song was written by prisoners in Nazi moorland forced labor camps, or Emslandlager. The camps were for political opponents of the Third Reich. By 1933, one camp, Börgermoor, held about 5,000 Socialist and Communist internees. They were banned from singing political songs so they wrote and composed one where the political message was hidden. The words were written by Johann Esser (a miner) and Wolfgang Langhoff (an actor). The music was composed by Rudi Goguel and was later adapted by Hanns Eisler and Ernst Busch. It was first performed at a *Zircus Konzentraxani* ("concentration camp concert") on 28 August 1933 at Börgermoor camp. *Here is composer Rudi Goguel's description of the song and its first performance:*

”The song has a slow simple melody, reflecting a soldier's march, and is deliberately repetitive, echoing and telling of the daily grind of hard labor in harsh conditions. “

“The sixteen singers, mostly members of the Soloinger workers choir, marched in holding spades over the shoulders of their green uniforms (our prison uniforms at the time). I lead the march, in blue overalls, with the handle of a broken spade for a conductor's baton. We sang and by the end of the second verse nearly all of the thousands of prisoners present gave voice to the chorus. With each verse, the chorus became more beautiful and by the end, the SS—who had turned up with their officers—were also singing, apparently because they too thought themselves “peat bog soldiers.”

## Wir Sind Die Moorsoldaten Lyrics

### German

*Wohin auch das Auge blicket.*

Moor und Heide nur ringsum.

*Vogelsang uns nicht erquicket.*

Eichen stehen kahl und krumm.

*Wir sind die Moorsoldaten*

und ziehen mit dem Spaten ins

Moor.

*Wir sind die Moorsoldaten*

und ziehen mit dem Spaten ins

Moor.

*Hier in dieser öden Heide*

ist das Lager aufgebaut,

*wo wir fern von jeder Freude*

hinter Stacheldraht verstaut.

*Wir sind die Moorsoldaten etc*

Morgens ziehen die Kolonnen

*in das Moor zur Arbeit hin.*

Graben bei dem Brand der Sonne,

*doch zur Heimat steht der Sinn.*

*Wir sind die Moorsoldaten etc*

Heimwärts, heimwärts jeder sehnet,

*zu den Eltern, Weib und Kind.*

Manche Brust ein Seufzer dehnet,

*weil wir hier gefangen sind.*

*Wir sind die Moorsoldaten etc*

Auf und nieder geh'n die Posten,

*keiner, keiner kann hindurch.*

Flucht wird nur das Leben kosten,

*vierfach ist umzäunt die Burg.*

*Wir sind die Moorsoldaten etc*

*Doch für uns gibt es kein Klagen,*

ewig kann nicht Winter sein,

*einmal werden froh wir sagen:*

Heimat du bist wieder mein.

*Dann zieh'n die Moorsoldaten*

nicht mehr mit dem Spaten ins

Moor.

*Dann zieh'n die Moorsoldaten*

nicht mehr mit dem Spaten ins

Moor

### English (Literal Translation)

Wherever the eye watches

Bog and heath all around

No chirping of birds entertains us

Oaks are standing bare and crooked

We are the peat bog soldiers

And we are marching with our

spade; into the bog

We are peat bog soldiers

And we are marching with our

spade; into the bog

Here inside this barren marshland

the camp is built up,

Where we are, far from any joy,

stowed away behind barbed wire.

We are the peat bog soldiers etc

In the morning, all of us

march towards our work.

The we dig under the searing sun,

But our mind yearns toward our home.

We are the peat bog soldiers etc

Homeward, homeward everyone yearns

to the parents, wife and children,

some chests are widened by a sigh,

because we are caught in here.

We are the peat bog soldiers etc

Up and down the guards are walking

Nobody, nobody can get through.

Escape would only cost your life

Four fences secure the castle.

We are the peat bog soldiers etc

But for us there is no complaining,

It can't be an endless winter.

One day we'll say happily:

"Home! You are mine again!".

Then will the peat bog soldiers

march no more with the spades

to the bog.

Then will the peat bog soldiers

march no more with the spades

to the bog.

## **Student Discussion Points Worksheet**

### **Die Moorsoldaten**

#### **Student Discussion Points**

\_\_\_\_\_ 1. What elements about this song made it easily available for others to learn and sing, and easier to pass on.

\_\_\_\_\_ 2. What do the lyrics tell you about what the original camp inmates were feeling? What insights to they give us about life in the camps?

\_\_\_\_\_ 3. How do songs like this act as historical documents? What insight does this give us into why songs like this should be studied and preserved?

\_\_\_\_\_ 4. What purpose do songs like these serve for those who first sang them? For those who sing them today?

\_\_\_\_\_ 5. Why do you think this song became the rallying cry for the International Brigades who fought in the Spanish Civil War?

\_\_\_\_\_ 6. How much of the song's original intent still remains as performances have evolved over the years?

## **Die Moorsoldaten Teacher's Guide to Facilitate Discussion Points Worksheet**

- \_\_\_\_\_ 1. Some elements that helped make the song easier to learn and pass on:
- Repetitious
  - Easy melody or tune to learn (more easily sung)
  - Strong, steady beat
  - Expressive thought
  - Common experience
- \_\_\_\_\_ 2. Some things the lyrics reveal:
- Dreary, monotonous labor
  - Hard labor
  - Families separated
  - Hope for the future
  - Helpless about fighting back, but morale boosted up by thinking of themselves as “soldiers”
  - Heavily guarded with at least 4 barriers or fences around the camp.
  - To try and escape is to die.
- \_\_\_\_\_ 3. They act as historical documents by:
- Recording actual events.
  - Recording life situations.
  - Creating a closer connection to the emotions and sentiments of the victims.
- \_\_\_\_\_ 4. They serve a purpose by:
- Helping people to express themselves when other forms of expression are prohibited.
  - Raising morale.
  - Giving hope.
  - Allowing people to not feel so helpless.
  - Allows a form of resistance without violence.
- \_\_\_\_\_ 5. It became the rallying song for several reasons. Some of which include:
- The originators of the song were helpless to fight against Nazism in their own country. However, they and others like them could fight against the Nazis and fascists who were on the National side of the Spanish Civil War.
  - It also brings the sentiments and story of the Nazi camp inmates to the battlefield in Spain.
  - It serves as a reminder to the brigade troops in Spain who they are also fighting for.
- \_\_\_\_\_ 6. The songs original intent was to create feelings of unity, a shared experience, and courage. Those who sing the song today still attempt to carry through these intentions.

## Die Moorsoldaten Timeline

<b>Time Period</b>	<b>Historical Background</b>	<b>Youtube Video Sample</b>
<p style="text-align: center;">1933 Composed and first sung 1933-1945 Sung throughout the Nazi Camps</p>	<p>Originally written and performed by the inmates of one the earliest Nazi forced labor camps. The inmates were political opponents of the Nazi party. It became immensely popular and spread throughout the camp system as inmates were moved from camp to camp.</p>	<p style="text-align: center;"><a href="http://www.youtube.com/watch?v=aEDBkK_BthA">www.youtube.com/watch?v=aEDBkK_BthA</a></p>
<p style="text-align: center;">1935-1938 Spanish Civil War 1935 Brought to England and recorded</p>	<p>The International Brigades were made up of soldiers from other countries that were fighting on the side of the Republic of Spain against the Nationalists who were allied with the Nazis and Italian fascists. The song became their rallying cry. Refugees brought the song to England where it was arranged by Hanns Eisler, sung by Ernest Busch, and recorded in the men's barracks as the men were preparing to fight in the Spanish Civil War.</p>	<p style="text-align: center;"><a href="http://www.youtube.com/watch?v=BkK-ib2FN0o">www.youtube.com/watch?v=BkK-ib2FN0o</a></p>
<p style="text-align: center;">1945-Present Performed for various groups</p>	<p>The song is still sung at union and peace organizations. This video is a recording of Hannes Wader singing for a Metal Workers Union meeting in Germany in the late 1980's.</p>	<p style="text-align: center;"><a href="http://www.youtube.com/watch?v=nTKBJgkVe8o">www.youtube.com/watch?v=nTKBJgkVe8o</a></p>
<p style="text-align: center;">Present time Other style bands and soloist arrangements and performances</p>	<p>Performance by the Folk Punk group "Die Schnitter" The words "Die Schnitter" means "manual laborers".</p>	<p style="text-align: center;"><a href="http://www.youtube.com/watch?v=cJYZQKkwNKc">www.youtube.com/watch?v=cJYZQKkwNKc</a></p>

**SECTION ONE:**

**DIE MOORSOLDATEN**

**WEBQUEST**

**<https://sites.google.com/a/kent.edu/music-of-the-holocaust/>**

## **SECTION TWO: MUSIC TO SUSTAIN**

### **MUSIC OF THE GHETTOS AND CAMPS**

## **SECTION TWO OVERVIEW**

The Jewish population of Europe prior to the Holocaust had a long tradition of music: classical, folk and for religious services. This music became an important influence throughout Europe and America. As Jews were herded into ghettos and boxcars transporting them to the death camps these traditions continued. This great resource of music served as a form of basic life force, affording a semblance of sanity in the face of the most insane circumstances. (Heskes, 1994)

Section Two is presented in two parts. The first is an introduction to the music of the camps and ghettos through individual student thought and reflection. The second part is a group WebHunt project.

### **Written Lesson Plans**

The written lesson plan uses the lyrics of several songs that describe the conditions confronted by the people forced into ghettos and camps. The students will reflect upon these lyrics and use their reflections as discussion points.

### **WebHunt**

Using a work sheet the students will work together in groups to search the web to research information on the songs of the camps and ghettos.

## **Music to Sustain: Music of the Ghettos and Camps**

- **Grade Level:**

Seventh through twelfth grade

- **Goals and Student Understandings:**

Students will develop an understanding of how important music was among the inmates of the camps and ghettos.

Students will learn how the inmates of the camps and ghettos used song lyrics to express their thoughts about conditions in the camps and ghettos.

Students will understand how songs and song lyrics were adapted and reshaped as they traveled ghetto to ghetto or camp to camp.

- **Essential Questions:**

1. Is it important for humans to continue their musical traditions as part of their survival in dire circumstances?
2. How important is music and other arts in helping people sustain their humanity?

- **Assessments:**

1. Reflections and discussion questions
2. WebHunt Worksheet

- **Number of lesson units:**

The written lesson plan should be completed in one 45 minute class period. More time may be needed for all the groups to share their discussion, but the optimal procedure would be to do the entire lesson in one class period.

**SECTION TWO:**

**MUSIC TO SUSTAIN**

**WRITTEN LESSON PLAN**

## **MUSIC TO SUSTAIN**

**Title: Music of the ghettos and camps.**

**Grades: 9-12**

**Lesson Segments: two to four class periods**

**Social Studies**

**Language Arts**

**Music**

**Essential Questions:**

- 1) Is it important for humans to continue their musical traditions as part of their survival in dire circumstances?
- 2) How important is music and other arts in helping people sustain their humanity?

**Objectives:**

- 1) Students will recognize how music and music lyrics can express people's thoughts, emotions and circumstances.
- 2) Through the study of lyrics written in camps and ghettos of the Holocaust students will gain insight into the camp and ghetto environment.
- 3) Students will understand how people can use music and lyrics to create a voice in an otherwise powerless situation.

**Procedure:**

- 1) Explain to the students that they are to be silent while they are completing the following classroom assignment.
- 2) Place one copy of each set of lyrics in the center of a large piece of blank paper. The paper should be large enough to accommodate written observations from all the class members.
- 3) Hang the papers, evenly spaced, around the room.
- 4) Give each student a magic marker.
- 5) Divide the students into groups of four or five.
- 6) Place each group in front of one of the sheets.
- 7) Explain that they are to silently read the "poems" and to silently write one observation about the poems on the sheets of paper-one observation per student. As they finish their observations they are to move silently to the next sheet to their right, read the new poem, the other students' written observations and add any observations of their own until all of the "poems" have been read and commented on. Once they begin the exercise it is not

necessary to keep the students in their original groups, since students may complete their observations quicker or slower than others. Give the students a 15 minute time frame to complete the entire cycle.

- 8) Once students have completed all their observations they are to return to their seats and continue their silence.
- 9) Explain to the students that what they have read are not poems, but the lyrics to songs created by the people in the camps and ghettos of the Holocaust.
- 10) Read out loud to the students the five song descriptions from the Song Description sheet.
- 11) Write these five questions on the board or hand out a printed sheet to each group:
  - 1) Now that you know that these are song lyrics written by victims of the Holocaust while they were in the ghettos and camps, does it change your first observations about the lyrics? Why?
  - 2) What do these lyrics tell you about the attitudes of the people in the camps and ghettos? Give examples from the lyrics.
  - 3) Why is it so important to express these attitudes?
  - 4) What prominent feelings are expressed in each song?
  - 5) Why would the songs' lyrics be so different from one song to the other?
- 12) Ask the students to return to their original groups and discuss these five questions. Allow the students to go back and reread the poems if necessary.
- 13) Give the students 15 minutes to discuss and to write down the answers to the three questions. Explain that there may be more than one answer.
- 14) The group is to pick a spokesman, and when the 15 minutes is up each group will present their answers or discussion points to the class.

**Assessment:**

Use the discussion questions as assessment.

Self-evaluation work sheet from page 1 of the curriculum unit.

#1

Separated from the world by barbed wire,  
We're rounded up from everywhere  
The longing woven into our hearts,  
Throbs like a ringing bell.

You with the striped rag on your back,  
Could you forget who you are—and where?  
They stitched a number to your breast,  
A red triangle and the letter "P".

And your shaved head reminds you,  
Of your burden of sins unknown,  
And you yearn for the day  
When your will and your purpose return.

Neither stars nor sun bring you happiness,  
Neither day nor night yields joy.  
You stand and wait, dressed in stripes and shaved bare;  
With thousands of others like you.

The words of this song are stained with our blood,  
Within them are sorrow and grief,  
Yet your camp song will carry beyond these barbed wires  
To a distant place unknown to you.

Yet your camp song will carry beyond these barbed wires  
To a distant place unknown to you

#2

Never say that you are walking the final road,  
Though leaden skies obscure blue days;  
The hour we have been longing for will still come,  
Our steps will drum—we are here!

From green palm-land to distant land of snow,  
We arrive with our pain, with our sorrow,  
And where a spurt of our blood has fallen,  
There will sprout our strength, our courage.

The morning sun will tinge our today with gold,  
And yesterday will vanish with the enemy,  
But if the sun and the dawn are delayed—  
Like a watchword this song will go from generation to generation.

This song is written with blood and not with lead,  
It's not a song about a bird that is free.  
A people, between falling walls,  
Sang this song with pistols in their hands.

So never say that you are walking the final road  
Through leaden skies obscure blue days.  
The hour we have been longing for will still come—  
Our steps will drum—we are here!

#3

I believe, I believe  
With complete faith,  
In the coming of the Messiah  
I believe...  
And although he may delay  
Nonetheless, I believe...

#4

Concentration Camp, disgusting, disgusting dog,  
Devilish in his glory,  
Ah, why does a corpse need gentle gestures,  
In the camp jacket everything is equal!  
No need for diplomas here, and the bishop sweeps the outhouse—  
Whether you are a slave or a general, you won't be the centre of the world!  
La la-la, la-la, la-la, la, and the bishop sweeps the outhouse...  
And I am also sweeping! Jum-pa didida didida diddida jum-pa!  
Whether you are a slave or a general, you won't be the centre of the world!

#5

‘Get your coffee!’ and ‘Get up!’—  
‘Roll-call, roll-call!’—Everyone out!  
‘And in fives!’—‘Attention!’—‘Quiet!’  
‘Head count!’—‘It’s exactly right!’

Sickbay, flu and typhus,  
Diarrhoea, scabies, lice!  
‘The sick are finished!’, corpses, chimney,  
Crematorium, injection, gas!

## SONG DESCRIPTIONS

### **#1 Piesn Obozowa**

#### **(Camp Song)**

Lyricist: Zbigniew Koczanowicz  
Composer: Ludwik Zuk-Skarszewski

*The music and text were written in April 1945 at Falkensee, a subcamp of Sachsenhausen. The piece was associated with a clandestine "camp patrol" that prisoners, including Koczanowicz and Zuk-Skarszewski, formed in 1945. As their liberation neared, the patrol stole arms from a camp arsenal to defend themselves against camp guards.*

### **#2 Zog nit keynmol az du geyst dem letstn veg**

#### **(Never say that you are walking the final road)**

Lyricist: Hirsh Glik  
Music based on a melody by Soviet-Jewish composer Dimitri Pokrass

*The text was written by Hirsh Glik while in the Vilna Ghetto. He was influenced by two concurrent events; news of the Warsaw Uprising and a battle between a group of Jewish partisans and an SS detachment in the forests near Vilna.*

### **#3 Ani m'amin'**

#### **(I Believe)**

Lyrics based on the Thirteen Articles of Faith

*Created and sung during the Holocaust, it does not make reference to the ghettos or camps, but its relevance is obvious. It is a declaration of certainty that ultimate redemption will come. It is used extensively in Holocaust commemoration ceremonies.*

## **#4 Koncentrak**

### **(Concentration Camp)**

Music and lyrics: Aleksander Kulisiewicz

*Kulisiewicz wrote this shortly after being transported to Sachsenhausen at the outbreak of the war. Many of the new arrivals were prominent intellectuals, public figures and military officers. In this song he expresses how the concentration camp is a place where everyone is equal.*

## **#5 Frauenlager**

### **(Women's Camp)**

Lyricist: Jadwiga Laszczynska  
Music from a Russian melody 'Wolga, Wolga'

*Using these common phrases that the inmates would have been subjected to, Laszczynska, a Birkenau inmate, creates an impression of the sights and sounds of the women's camp.*

**SECTION TWO:**

**MUSIC TO SUSTAIN**

**WEBHUNT**

## **WEBHUNT**

### **Procedure:**

Day One:

- 1) Break the students into groups of two.
- 2) Give each group the WebHunt worksheet.
- 3) What is not finished in class would be finished for homework.

Day two

- 1) Groups present to the class what they discovered in their WebHunt.
- 2) Students will then individually answer the assessment on page 1.

### **Assessment:**

- 1) WebHunt worksheet
- 2) Self-Evaluation worksheet from page 1

**Students' Name(s):**

### **Music of the Camps and Ghettos WebHunt Worksheet**

With your group search the web for answers to the following questions. All answers must be in complete sentences. Be sure to cite your sources with your answers.

1. Were there musicians in the camps and ghettos who earned money or food for their music? Describe some of these musicians and what they did.
2. Were there other Jewish groups in Europe during the Holocaust who were outside the camps and ghettos who used music to help them persevere and resist? Give specific examples.
3. Find another song, besides the ones discussed in class, and briefly describe it. Tell who the composer is, if know, what the lyrics express, and where the song originated from, if know.

Websites to start with:

Florida Center for Instructional Technology

<http://fcit.usf.edu/holocaust/default.htm>

Side Bar: "The Arts"---"Music"

The United States Holocaust Memorial Museum, Washington, D.C.

<http://www.ushmm.org/>

Follow these Links: "Learn about the Holocaust" --- "Information For Students"--- "The Holocaust: A Learning Site for Students" --- "Browse All Music"

## **SECTION THREE: MUSIC AS MEMORIAL**

**CREATING MUSIC FROM THE POEMS  
WRITTEN BY THE CHILDREN OF TEREZIN**

## **SECTION THREE OVERVIEW**

This part of the curriculum unit uses three songs to achieve the learning goals. The texts for these three songs are from poems written by children who were interned in the concentration camp Theresienstadt, Czechoslovakia. Theresienstadt was a transport camp, a stopover on the way to the death camps. It was also a place where many talented musicians, writers and artists were sent, since the camp was also intended by the Nazis to be used as propaganda about how well the Jews were treated by them. While there, as a way to help them cope, many of the children were given the opportunity by some of the adults to create art and poetry. There were adults who were composers, and there are several famous compositions that survived the camps, even though the composers did not. Many of these children artists and writers also did not survive. Out of the estimated 15,000 children who passed through the gates of Theresienstadt less than 100 were alive by the war's end. Through these three poems set to music students will understand how a composer uses musical elements to achieve desired aesthetics. The students will also spend part of the class time in silence, listening to music in memorial for the many victims, both adults and children, of the Holocaust.

### **Written Lesson Plan**

The first part of section three will introduce the students to musical elements, many which they will already be familiar with, and how to use these elements to create a composition to reflect the intended aesthetic. After making decisions on what elements to use they will listen to already composed pieces that use the Theresienstadt poems as text and compare their creative thinking with that of the composer, Lori Laitman

### **Listening Activity**

The second part of the section will be a time to listen and reflect on how the music creates this memorial to the poems, authors, and all victims of the Holocaust.

## **I Never Saw Another Butterfly**

- **Grade Level:**

Seventh through twelfth grade

- **Goals and student understandings:**

- 1) Students will understand what musical elements create the sound (the aesthetics) that a composer is attempting to achieve.
- 2) Students will recognize how these musical elements affect the listening experience.
- 3) Students will know that there are composers who create, through their music, memorials to the victims of the Holocaust.
- 4) Students will recognize these familiar elements in other music and how important music can be in creating memorials for any victim.

- **Essential Questions:**

- 1) Can the musical decisions that a composer makes effect the aesthetics of a composition?
- 2) Is it important to memorialize the victims of the Holocaust and is music a good medium in which to create this memorial?

- **Assessments:**

- 1) Music Design Worksheet Rubrics
- 2) Reflection Essay Worksheet

- **Number of lesson units:**

The first section of part three is approximately one to two class periods. The second section would only be about 15 minutes. However do not try and squeeze this section into the end of the second class period unless there is sufficient time for the students to properly reflect.

**SECTION THREE:**

**I NEVER SAW ANOTHER BUTTERFLY**

**WRITTEN LESSON PLAN**

**Title: Music composed using the text of children’s poems written in Terezin.**

**Grades: 9-12**

**Lesson Segments:** Two class periods total: one class period and part of a second to complete the first part. The second part is approximately 15 minutes long and would fall at the end of the second class period. However, if there is not enough time do not shorten the time, save this for a third class period. The students will need time to reflect with integrity.

**Social Studies**

**Language Arts**

**Essential Issues:**

**Objectives:**

- 1) Students will develop an understanding of the musical element decisions that composers make when creating music.
- 2) Students will understand how various musical elements will affect the aesthetics of a music composition.
- 3) Students will understand how music and other art forms can be created to memorialize the victims of the Holocaust.
- 4) Students will create written essays reflecting on their thoughts when listening to music written as memorials to the Holocaust victims.

**Procedure:**

- 1) Students will have a class wide discussion to define what it means to create a memorial and why.
- 2) They will discuss different ways that a memorial can be created with referencing to familiar memorials they may know about.
- 3) Tell the students that they will be collaborating on a musical composition that uses the text of poems written by children who were in the Terezin Concentration camp. These compositions are meant to be performed in memorial observances.
- 4) Divide the class into groups of two and give each group the musical element worksheet with attached rubric.
- 5) Students will work on worksheets, referring to the web if needed for aural examples of instruments.  
<http://www.nyphilkids.org/lockerroom/main.phtml>
- 6) When the students have completed their collaboration worksheet they will present them to the class explaining what choices they had made and why.
- 7) They will then discuss their reactions to the music, basing their discussion on what musical elements they observed and if they thought they were appropriate.

- 8) Reflection Worksheet: Students will complete the reflections worksheet. Listen to the music together as a class. Remind the students that Laitman's musical element choices may not be the same as theirs, which does not invalidate theirs or hers.

**Assessments:**

- 1) The musical element worksheet and attached rubric.
- 2) The reflection essays.
- 3) The Self-Evaluation worksheet from page 1 of the curriculum unit.

**Music Resources:** Here are the links to the audio examples. To hear the recordings, copy the links and paste them into the address bar of your web browser.

[music-is-our-witness.org/audio/butterfly.mp3](http://music-is-our-witness.org/audio/butterfly.mp3)

[music-is-our-witness.org/audio/garden.mp3](http://music-is-our-witness.org/audio/garden.mp3)

[music-is-our-witness.org/audio/old-house.mp3](http://music-is-our-witness.org/audio/old-house.mp3)

## Musical Element Worksheet

**Names:**

**Task:** You will be collaborating with a composer to make decisions about what musical elements to use to create songs using the text of poems written by children intern in the Terezin concentration camp. These elements will help the listener understand what the poet was attempting to express, and help to memorialize the poems for future generations.

**Process:** To help you with this task there is a list of musical elements and their definitions. Using these elements develop your design for the composition in the design section of the worksheet.

- 1) Read through the poem's text.
- 2) Decide which musical elements would best reflect the poets' intentions.
- 3) Create the design in the design section
- 4) Listen to the instrument sounds at this website to help with your design:  
<http://www.nyphilkids.org/lockerroom/main.phtml>
- 5) Be ready to explain to the class why you made these decisions.

### Musical Elements Definitions:

**Tempo:** the speed at which a composition is performed

**Instrumentation:** What instruments will be performing

**Vocalization:** What voices will be performing

Soprano: Highest women's voice

Alto: Lowest women's voice

Tenor: Highest men's voice

Bass: Lowest men's voice

**Dynamics:** The volume of the performance.

Piano: Soft

Forte: Loud

**Meter:** The pulse or beat that is felt when the music is performed

2/4 (march time)

3/4 (waltz time)

4/4 (common time)

**Melody:** the leading part in a musical piece

Designing a composition worksheet rubric:

Elements	Incorporated all elements 30 points	Incorporated most elements 20 points	Incorporated some elements 10 points
Aesthetics	Use of elements reflects the poem's text 30 points	Use of elements mostly reflects the poem's text 20 points	Use of elements does not or very little reflect poem's text 10 points
Presentation	Explains clearly to class the choice of elements. 30 points	Explains clearly for the most part the choice of elements 20 points	Does not explain clearly the choice of elements. 10 points

Total Points Earned \_\_\_\_\_

**Design Worksheet for:  
The Butterfly  
(Pavel Friedmann, 1942)**

<i>Text</i>	<i>Design</i>
<p>The last, the very last So richly, brightly, dazzlingly yellow. Perhaps if the sun's tears would sing     against a white stone.... Such, such a yellow Is carried lightly 'way up high. It went away I'm sure because it wished to     kiss the world good-bye.</p> <p>For seven weeks I've lived in here, Penned up inside this ghetto. But I have found what I love here. The dandelions call to me And the white chestnut branches in the court. Only I never saw another butterfly.</p> <p>That butterfly was the last one. Butterflies don't live in here,     in the ghetto.</p>	<p>Tempo</p> <p>Instrument(s)</p> <p>Voice(s)</p> <p>Dynamics</p> <p>Meter</p> <p>Melody (who or what will be performing the melody)</p>

**Design Worksheet for:  
The Garden  
(Franta Bass)**

<i>Text</i>	<i>Design</i>
A little garden Fragrant and full of roses The path is narrow And a little boy walks along it.	Tempo  Instrument(s)  Voice(s)
A little boy, a sweet boy, Like a growing blossom. When the blossom comes to bloom, The little boy will be no more.	Dynamics  Meter  Melody (who or what will be performing the melody)

**Design Worksheet for:  
The Old House  
(Franta Bass)**

<i>Text</i>	<i>Design</i>
Deserted here, the old house stands in silence, asleep.	Tempo
The old house used to be so nice, before, standing there, it was so nice.	Instrument(s)
Now it is deserted, rotting in silence –	Voice(s)
What a waste of houses, a waste of hours.	Dynamics
	Meter
	Melody (who or what will be performing the melody)

**SECTION THREE:**

I Never Saw Another Butterfly

**STUDENT'S REFLECTIONS**

## **REFLECTIONS ON THE THREE SONGS AND POEMS WORKSHEET**

- 1) Read through each liner note to find out what Lori Laitman has to say about her compositions based on the three poems.
- 2) Listen to the music one time.
- 3) Listen a second time and write your reflections about the pieces.

Your reflections should be at least one paragraph long and include the following:

- How does Lori Laitman use musical elements in her compositions to reflect the poems intent?
- Are the elements used appropriately?
- What are your feelings about the music, poem, the composer and the poet?

### **Liner Notes**

#### **I Never Saw Another Butterfly**

The Butterfly opens with a cantorial-style part, (like a cantor or song leader of Jewish public prayer) conjuring up images of a fluttering butterfly. The vocal line enters with speech-based rhythms that are melodic and lyrical. The long clarinet interlude symbolizes the freedom of the butterfly.

#### **The Garden**

The little boy walking along the garden path is portrayed by a weaving clarinet part with subtle rhythmic changes.

#### **The Old House**

The barren image of the deserted house is captured by the clarinet repeatedly playing one note, like a bell tolling. The voice and clarinet become more expressive as the poet recalls happier days, but then return to the opening texture.

## REFERENCES

- Brune, D., (2011). *Music of the Holocaust*. (Webquest) Sites.google.com/a/kent.edu/music-of – the-holocaust/.
- Gilbert, S., (2005). *Music in the Holocaust: confronting life in the Nazi ghettos and camps*. Oxford University Press: Clarendon Press: Oxford.
- Heskes, I., (1994). *Passport to Jewish music: Its history, traditions, and culture*. Tara Publications: New York, NY.
- Krasa, H., & Laitman, L., (2006). *Music of remembrance*. [Gerald Schwarz]. [CD]. Naxos #8.570119.
- Volavkova, H., (ed.). (1993). *...I never saw another butterfly: children's drawings and poems for Terezin Concentration Camp, 1942-1944*. Schocken Books: New York, NY.