



Using Music as a Strategy for Survival – Learning from Theresienstadt

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This curriculum unit is recommended for:
General Music, Music – Special Education, Music Appreciation, Grades 6th-12th,
Future Ready Course of Study and Occupational Course of Study

Keywords: Music, Holocaust, Theresienstadt, Survival, Alice Herz-Sommer

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: Music is a global language, one that we all can use to communicate feelings, emotions, thoughts, and ideas. We can use this common language of music to convey these things, regardless of our race, ethnicity, culture, or background. We also all face struggles in life, go through hardships, and yearn for the hope of a better tomorrow. This unit has been designed with this in mind. Music can be the bridge to help us cross over to that better tomorrow. Examples of this idea can be seen in the stories of Jewish prisoners at the Theresienstadt Ghetto. Through this unit, students will have the opportunity to examine how music was used as a tool for survival by people like Alice Herz-Sommer. In the end, students will be able to walk away with their own creation, a musical composition, which they can use on their toughest of days, to simply survive.

I plan to teach this unit during the coming year in to 40 students in General Music 6th-8th and Music Appreciation/General Music 9th-12th Future Ready Course of Study and Occupational Course of Study.

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Holly A. Lambert

Rationale

The power of music has always intrigued and fascinated me. Music is a global language, one that we can all use to communicate with each other regardless of ethnicity, culture, or race. What also fascinates me is the resilience of those who faced the most impossible circumstances, yet found the strength to have hope for another day while staring into the face of death. For me, among the greatest heroes of World War II, are those who survived the concentration camps. In the case of the Theresienstadt Ghetto, these heroes used the power of music to endure the tragedies that surrounded them. They used music as a strategy for survival. Hana Pravda, a prisoner at Theresienstadt once stated, “I can assure you, if anyone is ever in the lurch, poetry, theater, and music are the only answers for survival.”¹ The mere thought that a simple song may have been the only thing that helped many Jews to bear the horrible pains of being tormented helps me to press on through the struggles of daily life.

The students I teach face numerous struggles on a day-to-day basis. They all have a diagnosis that contains a behavioral or emotional disorder, and as if that is not hard enough, they then struggle with their living environment and social skills as well. As a school, we incorporate the instruction of social skills and coping strategies to help our students be successful and learn how to overcome difficulties. Music, in all forms, is often the coping skill that students mention the most as a skill that helps them to deal with difficult situations. I have also experienced this to be true, as I have had several students that will ask to visit the music classroom when frustrated to “let out” their emotions. I also provide music as a reward for many students each week if they can complete a specific behavioral contract. Many students will strive to make good choices behaviorally, so that in turn they can play the drums, receive a short piano lesson, or sing and dance with me for a few minutes at the end of the week. It is my hope that through this unit, I can help students to see how powerful music can be in their own journey.

Music as a response and means of survival would be our focus for this unit. Looking into the lives of musical heroes from Theresienstadt, such as Alice Herz-Sommer, would provide the lens my students would need to begin to understand how music can be a tool they can use to subsist. Theresienstadt Ghetto housed many professional artists, musicians, and performers. Naturally, the arts were a way of life for many of these prisoners. Looking into the music that was performed and/or written will help to give insight into the daily life of a prisoner during the Holocaust. Music in Theresienstadt was “a symbol of humanity under inhumane conditions”.² Researching and viewing how prisoners used music will shed light on how these heroes walked out alive. The Nazis

also used music at Theresienstadt as propaganda³, to deceive the world about the treatment of Jews in concentration camps. Ironically, this is what saved most of the prisoners of Theresienstadt and provided them with a purpose and a reason to live. Lastly, we would discuss how my students could use music to conquer their tough situations and circumstances, so that they can emerge a hero in their own lives. With the end in mind, I want my students to be able to say the following at the end of this unit: “I now understand better how music helped some survive the Holocaust. I can also explain how I can use music, or create music, to aid me in my struggles of life.”

Demographic Background

I teach K-12 General Music at what is considered a “separate school” in Charlotte, North Carolina. A separate school is designed for students who require a more restrictive setting, but is also still part of the public school system. Charlotte is the largest city in North Carolina, and the Charlotte-Mecklenburg School System is ranked 18th on the list of largest school districts in the United States.⁴ CMS is an urban school district with a very diverse population. The school I teach in is centrally located in the city, as our enrollment includes students from every area in the district. My school is designed for students with severe emotional and behavioral disabilities, and is one of only two separate CMS schools for exceptional children.

Students come to our school through one of three pathways. First, students can be placed at our school following discharge from a psychiatric residential treatment facility, as a step down to a less restrictive environment. Secondly, students can be placed at our school from out-of-state when their previous school environment is similar to that of our setting. Lastly, students can be placed at our school from within the district when all other settings have been tried, but the student has not been successful. All students enrolled are entitled to, and ensured, a proper public education, and receive accommodations through their Individualized Education Plan. Many students also have a Behavior Intervention Plan that is followed by the student and staff to assist in reshaping behaviors. The average class size is eight to ten students with one teacher and a teacher assistant. These students are best served in the most restrictive school setting, due to their need for a highly structured environment, the use of a behavior plan, and the need for a small class size. All students enrolled receive free and/or reduced lunch and most live in poverty. This factor alone influences our ability to provide field trips, basic school supplies, and other resources for our students. Additionally, most of these students come from a background of intensive restrictive settings and residential facilities, where they have fallen behind in their academic achievements, as well as, in social skills and daily living skills.

We incorporate the Boys Town Specialized Classroom Management Model for our school-wide behavior system. Students can progress through the three levels and can transition back to their home school when deemed appropriate. However, students do not

have to transition and can continue at our school if the setting is helping them to be the most successful students and citizens they can be. Students can graduate with a regular high school diploma and continue on to post-secondary education. Although I teach K-12 Music, this unit is geared towards my high school classes due to the nature of the content surrounding the war, and due to the amount of research and higher-level thinking that will be needed. However, this unit could easily be adapted for Middle School grades.

Objectives

This unit will specifically follow objectives and standards from the Essential Standards for Arts Education – Music. However, other content areas will be incorporated throughout this unit, such as the Social Studies curriculum. Additionally, I will also focus on several standards from the Common Core Essential Standards for Writing, Reading, Speaking, and Listening.

It is important to note that for many of the music objectives, most of my students will already possess a basic knowledge. For example, we have already learned about standard musical notation for certain notes and rests, which is important for the foundation of the culminating project. However, this unit can still be taught without basic music notation knowledge. This unit focuses more on using music as a tool, rather than creating and composing music. I am only including the musical objectives for those who would want to know what would apply if completing all aspects of this unit.

Throughout this unit, students will be able to show mastery of many standards and objectives in the Music curriculum. Students will be applying the elements of music and musical techniques in order to sing and/or play music with accuracy and expression in the final composition project. Their ability to use expressive elements, such as dynamics, timbre, accents, phrasing, and interpretation will be apparent in their compositions. Also during this project, students will interpret standard musical notation for notes and rests. Standard symbols for pitch, rhythm, dynamics, tempo, and expression will also be used to notate ideas in their project. This project also allows students to master the standards of creating music using a variety of sound and notation sources, producing simple rhythmic and melodic improvisations, and constructing short pieces within specified guidelines using a variety of traditional and non-traditional sound, notation, and 21st century technological sources (iPad, computer, instruments).

During one of the listening activities, students will be able to address standards of understanding interacting elements to respond to music and music performances as they listen and respond to specific works from composers at Theresienstadt. Through participation in all facets of the unit, students will be able to understand global, interdisciplinary, and 21st century connections with music.

Throughout this unit, students will be expected to write responses, varying in length, to video clips, musical works, and readings. These activities will help to address many of the Common Core Anchor Standards for writing, reading, speaking, and listening. As a class, students will have the opportunity to participate in a range of conversations and discussions with different peers, building on others' ideas and expressing their own clearly. Students will work on demonstrating the command of conventions of Standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking during activities. Students will be able to determine the theme of a text, or in this case, a musical work. When discussing this theme, and when participating in the RAFT strategy activity, students will be able to work on meeting the standard of producing clear and coherent writing that is appropriate to task, purpose, and audience.

Content

Many of my students may not understand the historical context and significance of World War II. However, due to the complexity of this subject and time constraints, I will only provide a brief overview of Hitler and the Second World War. Rather, I want to focus most of my content on the history and significance of the Theresienstadt Ghetto. I also want to introduce my students to musical heroes such as Alice Herz-Sommer.

World War II

World War II began when Germany invaded Poland on September 1, 1939.⁵ This was the second time in 27 years that the world was at war. With WWI ending in November of 1918, people could not fathom another world war. In order to ensure that another world war would not break out, the Treaty of Versailles was drafted and signed by all involved parties. The treaty was an agreement that ended WWI and promoted peace among countries. However, many countries were afraid to fully enforce all parts of the treaty. These countries felt that if they tried to enforce the treaty, problems would arise and another war would begin. Most of Europe was peaceful after the war ended, but it was a tenuous peace, meaning that it was weak and would probably not last.

Many factors contributed to the unrest that began to be apparent throughout Europe. First, Germany was blamed for much of WWI by other countries across the globe. Many Germans were angry about this and planned to get revenge for being held accountable for the first war. Secondly, an economic depression had begun to spread throughout Europe. Many people had lost their jobs and were living in poverty. People began to worry about their future, as shelves at local stores were depleted of any product. Not knowing what the future held, people of Europe began grasping at anyone who gave them a sign of hope. The people started to believe leaders who promised there would be change. Leaders who were dictators became very popular with the people, as they would promise economic security for all. These dictators would then take over weaker countries and no one could stop them.⁶

In Germany, many people began to put their trust in a group called the Nazi Party. The Nazi party made promises of jobs, increased services, and a better military. In 1933, the leader of the Nazi Party became the leader of Germany. Adolf Hitler was an engaging and informative public speaker. He was a leader in every sense of the word. He managed to get people to listen to him, to believe in him, and to agree with him. Hitler proposed that the Germans were being treated unfairly and he singled out the Jews and the Gypsies as the people to blame. Hitler also voiced his opinion on expanding Germany's boundaries. Hitler believed that any land that had German-speaking citizens should belong to Germany. With the people behind him, Hitler successfully took over two countries to get more space, without starting a war. On March 13, 1938, Germany took over Austria against the regulations set forth in the Treaty of Versailles. Then, in September of that same year, France and Britain agreed to give some of the land in Czechoslovakia to Hitler. By March of 1939, Hitler had taken over Austria and Czechoslovakia.

With no resistance from the West, Hitler continued his quest for more land into Eastern Europe. Hitler had his eyes set on Poland, but he needed support from the Soviet Union to do so peacefully. In August of 1939, Hitler began an attack on Poland. Britain and France began to realize that Hitler needed to be stopped, not appeased. They gave Hitler an ultimatum, stating that if he did not stop his attack on Poland they would begin a war against him and Germany. On September 3, 1939, France and Great Britain declared war on Germany, and World War II began.

Theresienstadt

Theresienstadt, also known as Terezin, was how the Nazis decided to deal with the Czech Jews. Located about ninety miles north of Prague, Theresienstadt Ghetto housed over sixty thousand Jews, even though it was only designed to hold about seven thousand people initially. The village was originally built by Joseph II of Austria to be used as a fortress to protect Prague from invaders in the north.⁷ The village was named after Joseph II's mother, Maria Teresia. Ironically, what was built as a fortress, a protector for the city, became a prison for many Jews.

The city of Terezin was originally constructed in 1780 and consisted of the Big Fortress and the Small Fortress. The Big Fortress was enclosed by ramparts and contained barracks.⁸ This would be where the Jews would spend most of their time. The Small Fortress was used as a prison for the most dangerous criminals at the time it was built. The Small Fortress would still be used as a prison for Jews who were caught stealing or resisting. Then, in September of 1941, Reinhard Heydrich, an important Nazi, became head of the protectorate and decided to turn Terezin into a ghetto. Their goal was to imprison every Czech Jew in this ghetto.⁹ It is important to note that Theresienstadt was a ghetto and not a death camp. A ghetto was depicted as a Jewish town, where Jews could live safely. However, this was a myth, as a ghetto was simply a holding cell for Jews until the Nazis decided their fate. Jews in a ghetto were told where they could go

and where they were not welcome. Curfews were enforced and gates were locked at night. Jews were not allowed to have any contact with non-Jews, whether inside or outside the ghetto.

Once inside the ghetto, Jews were to be assigned to a work detail, if they appeared to be able-bodied and over the age of fifteen. They were told that work would set them free. They were also stripped of most of their possessions, leaving them with just an issued number and if they were lucky, a straw mattress. Many inmates recount instances of hundreds of fleabites and lice everywhere.¹⁰ Everyone was always hungry. The Nazis were intentionally starving them. Steven Frank, a Dutch schoolboy stated, “I heard some people tried to alleviate this ache [of hunger] by sucking their buttons, in the hope that would con the brain into believing they were actually eating something.”¹¹ Not only did the Jews suffer from starvation and poor living conditions, but also they were humiliated through false pretenses such as a “fake bank”. The bank would issue special camp paper money and “give” people cash wages for their work in the camp. However, this was all part of the Nazi’s ploy to fool the rest of the world. Now, things that were once free, such as showers, books from the library, and concerts, cost money. Money that was not spent each month would be “credited” to a savings book. Unfortunately, these savings did not truly exist and were never able to be accessed. Humiliation was also present in the myth that Theresienstadt was a wonderful, clean and safe living center for Jews. The Nazis even produced a film portraying the wonderful life the Jews were living. In the film, Jewish children were seen eating bountiful meals, skipping through the playground, splashing in the pool, and performing theatrical plays. Little did the world know that all of this was for show and the smiling faces shown were being treated so inhumanely.

Although Theresienstadt was a desolate prison camp and terrible place to be, there were far worse camps to be deported to. Auschwitz or Buchenwald, for example, were more known as death camps whereas Theresienstadt was more of a holding place and work camp for Jews. The prisoners here were allowed to partake in comforts of life from the outside world, such as the joy of the arts. Many notable musicians, writers, and artists were sent to Theresienstadt for “safer” keeping. These artists would perform for the Nazi guards and for the community of Jews living there. Performances would mostly include what the Nazis wanted to hear or see. However, many artists would meet in secret to compose songs of resistance and to draw the true depictions of life in the ghetto. Having this freedom was what kept some prisoners living each day. Prisoner Helga Weissova-Hoskova stated, “Culture was one of those things they couldn’t take from us.”¹² The arts sustained their souls and gave them hope for a new day. Most large performances would take place at night, after everyone returned from working. These performances would help the prisoners forget their horrid lifestyles, if only for a moment. In fact, performances were the only excuse for a prisoner not to wear the yellow Jewish star that branded them. “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.”¹³

The outside world began to catch on to what was occurring at Theresienstadt. So much so, that in 1943, the Danish king requested a Red Cross visit to the ghetto to ensure living conditions were up to par.¹⁴ There were rumors that the Jews were being killed in gas chambers, so the Nazis used this visit to counter the rumors. They made sure that Theresienstadt was depicted as the model Jewish settlement. They began a beautification project to prepare for the anticipated Red Cross visit that would occur in the spring of 1944. Buildings were repainted, floors were scrubbed, and new signs were put on every corner. There was the addition of a pool, a playground, and an Infants’ Home where children would play with toys and sleep in new cribs with soft blankets. The Jewish children then treated the visitors to a performance. The Red Cross applauded “Brundibar”, a children’s opera composed by fellow prisoner Hans Krasa. Hans Krasa was deported to Auschwitz in October of 1944, shortly after “Brundibar” was filmed for a Nazi propaganda movie. Krasa was told to go “left”, which sent him to the gas chambers, upon arrival at Auschwitz.¹⁵ One may wonder if this was due to the fact that the main character of Brundibar was fashioned to depict Hitler and his evil nature. In an interview completed by 60 minutes, Eva Gross, who taught the songs to the children stated, “Oh, yes, they knew exactly the symbolic meaning. I’m sure they did. The whole thing was of course symbolic, you know? Brundibar was Hitler. So, oh yes, they knew.”¹⁶ Gross stated this about the children that were in the production of Brundibar.

Russian soldiers liberated Theresienstadt on May 8, 1945. Of the 150,000 plus prisoners in the ghetto, 88,000 were deported to death camps; 35,100 perished while in the ghetto; 1,200 were transported to Switzerland; 423 were relocated to Sweden; the Gestapo murdered 239; and approximately 16,800 were liberated the day after Germany surrendered. Theresienstadt was home to Jews from many countries including Czechoslovakia, Luxembourg, Germany, Austria, Netherlands, Poland, Hungary, Denmark, and France.¹⁷

Hero: Alice Herz-Sommer

Alice Herz-Sommer was born in Prague on November 26, 1903, which was then Austria-Hungary. Her older sister, Irma, taught Alice how to play the piano and she would practice diligently. Alice would eventually study at the Prague German Conservatory of Music, where she was the youngest pupil to be admitted. She became a classical musician and began performing in public, making a name for herself.¹⁸

She met Leopold, a businessperson and amateur musician himself, and married him in 1931. In 1937, the couple gave birth to a son, Raphael. Alice began giving solo concerts across Europe until the Nazis took over in 1939. The Nazis did not allow Jews to perform in public or teach music lessons to non-Jewish students.

After the invasion of Czechoslovakia, Alice chose to stay in Prague to take care of her ailing mother. The rest of her family had fled to Palestine to avoid deportation at the hands of the Nazis. Then, in July of 1943, Alice and her son Raphael were sent to Theresienstadt. While at Theresienstadt, Alice played in over 100 concerts for the guards and other prisoners. When asked about her performances in the ghetto, Alice responded, “We had to play because the Red Cross came three times a year. The Germans wanted to show its representatives that the situation of the Jews in Theresienstadt was good. Whenever I know that I had a concert, I was happy. Music is magic. We performed in the council hall before an audience of 150 old, hopeless, sick and hungry people. They lived for the music. It was like food to them. If they hadn’t come to hear us they would have died long before, as we would have.”¹⁹

Alice and her son would remain at Theresienstadt until liberation in 1945. They stayed in Prague until 1949 when they immigrated to Israel to be reunited with some of her family, including her twin sister, Mariana. Her son, Raphael, would be one of the few children to survive Theresienstadt. Alice lived in Israel, teaching piano lessons and working as a music teacher until 1986 when she moved to London. Alice would practice the piano a minimum of three hours daily up until the day she passed away. Alice always held a very firm belief that music was the key to life. She would often state, “Music saved my life and music saves me still. I am Jewish, but Beethoven is my religion.”²⁰ Herz-Sommer died in London on February 23, 2014 at the age of 110.

Strategies and Activities

Activity 1

Written Response to Documentary and Gallery Walk

With my students, engaging them requires more kinesthetic and visual activities. In this activity, students will view the Oscar winning documentary “The Lady in Number 6”, so that Alice Herz-Sommer will become a real person to them. Reading about someone does not normally create a connection between my students and that person. However, if my students can see and hear that person, they become alive and real to them. Students will complete various response activities to what they see and hear from the documentary.

Students will be given a list of quotes from the documentary to respond to. For example, Alice is quoted with saying, “With music I was always happy, even thinking of music I was happy.”²¹ Students would then answer questions such as: What is your happy music? What are the elements of a “happy” song? Do you have specific songs you listen to when you want to be happy?

I will also take quotes from the documentary and put them on large pieces of white paper. Each paper will have one important quote in the middle. Students will be given post-it notes and will be asked to respond to each quote on the post-it notes. Students can

respond with any thoughts that come to mind. Students do not have to write in complete sentences and can write thoughts, ideas, words, emotions, etc. Students will place post-it notes on large paper with the quote. After all students have had the opportunity to respond to each quote, the class will do a gallery walk to review thoughts and opinions of classmates. The class will discuss each quotation and responses as a whole. Quotations (all from the documentary) that will be used are as follows:²²

1. “I was thinking, where we can play [music], it can’t be so terrible.” – Alice Herz-Sommer
2. “I felt as if this was the only thing that helped me to have hope.” “Music is God...in difficult times you feel it especially, when you are suffering.” – Alice Herz-Sommer
3. “Sometimes it happens that I am thankful to have been there. Because of this...I am richer than other people.” – Alice Herz-Sommer
4. “My father used to always say the very wise words, ‘Put as much as you can into your heads because that’s something nobody can take away from you’...And I think this is where music comes in because you can actually have music in your head without anybody knowing it is happening. You can actually go into another world which is a lot nicer than the world we’re actually living in.” - Anita Lasker-Wallfisch
5. “I said I used to play the cello. And she said ‘Oh fantastic, you’ll be saved’.” – Anita Lasker-Wallfisch, speaking about entering Terezin and being checked in by another prisoner
6. “As long as they wanted music they couldn’t put us in the gas chambers. We played marches, pop songs from in those days, arias from operettas...” – Anita Lasker-Wallfisch
7. “Survival is a very complex matter. You don’t learn it. It comes to you spontaneously.” – Zdenka Fantlova

Activity 2

RAFT Strategy

RAFT²³ is a writing strategy that helps students outline their ideas and gives them the opportunity to understand different points of view. The outline of the RAFT helps students to communicate their ideas effectively and clearly, so that the reader can understand everything that is written. This strategy is a great way to give students a choice with how they complete the activity, but still have each student end with the same outcome. Students will be asked to think creatively, think about different perspectives, and think about how they might convey ideas differently when written for different audiences. When using this strategy, students will learn to respond to different prompts while contemplating various roles and perspectives.

RAFT is an acronym for Role of the writer, Audience, Format, and Topic. The role of the writer can be a person, such as the President, or it can be an object such as the entry gate to a prison. Then, the student has to write to a certain audience, which could be a company, an inmate, or themselves. The format depicts what type of writing such as a newspaper article, a diary entry, or a letter. Lastly, the topic should be centered on the content that is being discussed in class. This strategy is versatile in that the teacher can decide which sections they want to set the same for every student and which sections they want students to be able to choose. See Appendix 2 for an example of the RAFT activity worksheet students will use. Of course, one may change the ideas on the example given to fit the content one is teaching.

Activity 3

Soundscape

This activity will allow students to create and hear a historical moment. Students will re-create a historical place, Theresienstadt Ghetto, with only sound. The soundscape will be representative of the mood, atmosphere, and significance of Theresienstadt and this moment in time. Students will view primary source photographs, film clips, paintings, drawings, poems, and letters to help them understand the setting, scenery, and the sounds that may have been present at the time. Students will then create sounds with their voices, found objects, or instruments and then layer the sounds together to create a soundscape of the Theresienstadt Ghetto.

A soundscape planner worksheet will be available to students to organize their thoughts and ideas. The worksheet will consist of three columns. The first column will ask students to describe the primary source and consider the activities, events, and/or objects represented. The second column will ask students to think of the sounds that might have been heard. Lastly, the third column will ask students how they will re-create those sounds and with what objects/instruments. In the rows, students will list the primary source, title of film clip, name of artwork, name and author of poem, and name and author of letters. See Appendix 3 for planner worksheet.

Activity 4

Survival Composition

This activity will be the culminating project for this unit. Students will be tasked with writing their own composition and lyrics that would motivate them to persevere in the struggles they face each day (for survival). Just as the Jewish prisoners of Theresienstadt were able to use music as a survival tool, my students will create their own tool for survival. Dutlinger states, “Art and culture served as a psychological escape from confinement, enabling the victims to regain some control of their own personal space and

time.”²⁴ I want my students to be able to compose a musical piece that will allow them to escape from their confinements in life.

Students will use various technology programs to complete this including Garage Band, iMovie, and Note Flight. All of these can be downloaded in the App Store for Apple devices. Note Flight is also available on PC devices as a website.

In order for students to understand the thought process behind composing, we would start with listening to selected excerpts to introduce basic musical terms and ideas. In doing so, students will gain a better understanding of what elements to use in their composition. The teacher should explain to the students that composers often express their thoughts and ideas through a variety of musical forms. Some of these “forms” include articulation, rhythm, dynamics, range, and tone. If students are unaware of the meaning of these “forms”, at this point a short definition would be given along with an aural example. Then, the teacher should also brief students on what theme means in a musical work. A theme is a melody, tune, or other recognizable musical phrase that repeats itself throughout the work, but often may be disguised with different “forms” such as a faster tempo or a change in dynamics. Students will be listening for the theme in the opening of the work and will then be listening for variations on the theme throughout the work.

We will use four excerpts from works written by Jewish composers in Terezin. Those works are as follows: “Passacaglia and Fugue for String Trio” by Hans Krasa, “Trio for String Instruments, Movement No. 2” by Gideon Klein, “String Quartet No. 3” by Viktor Ullmann, and “String Quartet No. 2 Opus 7” by Pavel Haas. Each of these works consists of many movements, motifs, and variations. Due to time constraints, the teacher should choose three to four movements to focus on from each work. Students will listen to each movement individually before listening to the work in its entirety. Using a listening recording sheet, students will record what they hear in each work. Students will answer the questions to help them keep an accurate account of the changes from the beginning of the work to the end of the work. See Appendix 4 for listening recording worksheet.

Students will then take what they have learned about basic music components for composing and create their own song for survival. Students will write lyrics and notation for this new song. Students will choose which technology program to complete their composition on (iMovie, Garage Band, Note Flight). A rubric will be used to score projects for a final grade.

Appendix 1: Implementing Teaching Standards

Arts Education: Music – Essential Standards

The student will be able to apply the elements of music and musical techniques in order to sing and play music with accuracy and expression. Student will be able to demonstrate the use of tone and pitch when performing music. Student will be able to interpret expressive elements, including dynamics, timbre, blending, accents, releases, phrasing, and interpretation, while singing and or playing music.

The student will be able to interpret the sound and symbol systems of music. The student will interpret standard musical notation for whole, half, quarter, eighth, sixteenth, and dotted note and rest durations. The student will also demonstrate correct use of standard symbols for pitch, rhythm, dynamics, tempo, and expression to notate musical ideas.

The student will create music using a variety of sound and notational sources. The student will be able to produce simply rhythmic and melodic improvisations in major and/or minor keys. The student will be able to construct a musical piece within specified guidelines using a variety of traditional and non-traditional sound, notational, and 21st century technological sources.

The student will be able to understand the interacting elements to respond to music and music performances. The student will be able to evaluate performances, compositions, and musical ideas using a specified set of criteria.

The student will be able to understand global, interdisciplinary, and 21st century connections with music. The student will be able to explain the relationships between music and concepts from other areas. The student will be able to understand music in relationship to the geography, history, and culture of modern societies.

Common Core Standards for Reading, Writing, Speaking and Listening

The student will be able to participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

The student will be able to integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

The student will be able to demonstrate the command of conventions of Standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.

The student will be able to read closely to determine what the text (or musical work) says explicitly and will make logical inferences from it.

The student will determine central ideas or themes of a text (or musical work) and analyze their development. The student will also be able to analyze the theme and how/why individuals, events, or ideas develop and interact over the course of a text (musical work).

The student will be able to write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. In these writings, student will be able to produce clear and coherent writing that is appropriate to task, purpose, and audience.

Appendix 2: RAFT Activity Worksheet

RAFT Activity – Music and the Holocaust

Name: _____

Date: _____

Directions: Choose one role and complete the activity as listed.

<u>ROLE</u>	<u>AUDIENCE</u>	<u>FORMAT</u>	<u>TOPIC</u>
Alice Herz-Sommer	Future generations	Song Lyrics	Music as a tool for survival
Nazi Guard at Theresienstadt	Hitler and the Nazi Party	Diary/Journal Entry	Music and daily life at Theresienstadt
Red Cross Aid Worker	Personal family member (such as mother, father, sibling, etc.)	Poem	Reflection of Visit to Theresienstadt
Newspaper Reporter	Jewish people who are in hiding	News article	Purpose of Theresienstadt
Elder Jewish prisoner working for SS, assigning work to prisoners	SS commanding officer	Letter of Resistance (that is never sent)	How music is truly being used in Theresienstadt

*Any of these boxes can be adjusted by the teacher. Teacher can choose to leave some boxes blank and give student the choice of how to complete. Teacher can also make various charts with differentiated levels to help modify assignment for lower level or higher-level students.

Appendix 4: Listening Recording Sheet

Listening Recording Sheet: Music from Terezin

NAME: _____ DATE: _____

Complete the following chart as you listen to the chosen works.

Title of Work: _____

Composer: _____

	Movement 1	Movement 2	Movement 3	Movement 4
What is the mood conveyed?				
Instruments featured?				
How is music articulated?				
Range of voices?				
Dynamics?				
Rhythms/Patterns?				
What is new or different about this section?				
What sounds the same?				
Describe the mood of the work as a whole				
How do the various parts of the work fit together to express the main idea?				

Classroom Materials List

The Lady in Number 6: Music Saved My Life. Poland: Bunbury Films, 2013. Film.

Eichenberg, Fritz. *I Never Saw another Butterfly: Children's Drawings and Poems from Theresienstadt Concentration Camp, 1942-1944*. New York: McGraw-Hill, 1964.

Recordings of “Passacaglia and Fugue for String Trio” by Hans Krasa; “Trio for String Instruments, Movement No. 2” by Gideon Klein; “String Quartet No. 3” by Viktor Ullmann; and “String Quartet No. 2 Opus 7” by Pavel Haas

Thompson, Deborah. *World War II*. San Diego, Calif.: Classroom Complete Press, 2007.

Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011.

Worksheets – see Appendix 2, 3, 4

Annotated Bibliography and Resource List for Teachers

The Lady in Number 6: Music Saved My Life. Poland: Bunbury Films, 2013. Film. This Oscar winning documentary provides a glimpse into the life of musician and Holocaust survivor, Alice Herz-Sommer. This documentary can be found on YouTube and is appropriate for 6th-12th grade students.

Dutlinger, Anne D., and Penn Bethlehem. *Art, Music and Education as Strategies for Survival: Theresienstadt, 1941-1945*. New York: Herodias, 2000. This book contains colorful primary source pictures from the Holocaust and World War II. Dutlinger provides great thoughts and insight into how music and art were used as survival tools during the Holocaust.

Eichenberg, Fritz. *I Never Saw another Butterfly: Children's Drawings and Poems from Theresienstadt Concentration Camp, 1942-1944*. New York: McGraw-Hill, 1964. This book is a great resource to show students what children their age were drawing and writing about during the Holocaust.

Fackler, Guido. "Music and the Holocaust." Theresienstadt. Accessed October 14, 2014. <http://holocaustmusic.org/places/theresienstadt/>. This website is a great resource for all things related to music and the Holocaust. It contains pictures, songs, lyrics, letters, paintings, drawings, etc.

Haas, Michael. *Forbidden Music: The Jewish Composers Banned by the Nazis*. New

Haven: Yale University Press, 2013. I originally chose this book when part of my unit was going to focus on music as propaganda and certain music/composers that were banned. This book is a tough read and I would not recommend it.

Karas, Joža. *Music in Terezín 1941-1945*. New York: Beaufort Books, 1985. This book is a good resource for factual information. However, it is a dry read and I would recommend using another resource for this information.

Ghetto Theresienstadt: Deception and Reality. Chronos UK, 1998. Film. This documentary film can be found on YouTube and provides a look into the Theresienstadt Ghetto. The film does contain actual footage from Theresienstadt which should get the attention of your students. However, the film is over an hour long, so I would suggest only using certain clips/parts.

Making Light in Terezín. Power Story Entertainment, 2013. DVD. This is a good documentary, however it is not available for free on the internet at this time. It is only available for rent or purchase.

"Music." United States Holocaust Memorial Museum. Accessed October 18, 2014. <http://www.ushmm.org/research/research-in-collections/search-the-collections/bibliography/music>. The USHMM website is a great resource for teachers and students.

"Music and the Holocaust." World Ort: Music and the Holocaust. Accessed August 14, 2014. <http://holocaustmusic.ort.org/>. This website is a spectacular resource for anything involving music and the Holocaust. Not only does it contain written information and primary sources, but it also contains Student Study Guides and Teacher Lesson Guides.

Müller, Melissa, and Reinhard Piechocki. *Alice's Piano: The Life of Alice Herz-Sommer*. New York, N.Y.: St. Martin's Press, 2012. This is a wonderful biography of Alice Herz-Sommer and is a great resource for history and factual information on Alice.

Schorn, Daniel. "Brundibar: How The Nazis Conned The World." CBS News. February 23, 2007. Accessed December 4, 2014. <http://www.cbsnews.com/news/brundibarhowthe-nazis-conned-the-world/>. If wanting more information on the children's production of "Brundibar", this is a good resource. It was done by 60 minutes and includes a video along with script.

Simon, Cathy Allen. "Using the RAFT Writing Strategy - ReadWriteThink." Readwritethink.org. Accessed October 18, 2014. <http://www.readwritethink.org/professional-development/strategy-guides/using-raft-writing-strategy-30625.html>. This is a great resource on how to use the RAFT strategy in your classroom. The site also gives examples of how to use this strategy in different

content areas.

"Theresienstadt: Red Cross Visit." United States Holocaust Memorial Museum. June 20, 2014. Accessed October 18, 2014.

<http://www.ushmm.org/wlc/en/article.php?ModuleId=10007463>. Again, the USHMM site has great resources for teachers and students.

Thompson, Deborah. *World War II*. San Diego, Calif.: Classroom Complete Press, 2007. This is a resource I purchased that tells a brief history of WWII in a way that students can understand. It is high-interest, low-vocabulary which I recommend for special education students or those students who may not like reading. The book includes transparencies, curriculum based activities, graphic organizers, a scoring rubric, and is based on Bloom's Taxonomy.

Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011. This book was my favorite resource. The author uses diary entries, artwork, and excerpts from memoirs and recordings made after the war to allow the inmates to speak for themselves. I highly recommend this book for use in the classroom, for any age student.

Wonschick, Hannelore. *The Girls of Room 28: Friendship, Hope, and Survival in Theresienstadt*. New York: Schocken Books, 2009. This is a good biography for teachers to read if they want to know more about life in Theresienstadt.

"World War II: An Overview | Scholastic.com." Scholastic Teachers. Accessed September 30, 2014. <http://www.scholastic.com/teachers/article/world-war-ii-overview>. This website by Scholastic gives an easy to understand version of WWII.

Reading List for Students

I Never Saw another Butterfly

Run Boy Run

Prisoner B-3087

The Butterfly

The Terrible Things

The Book Thief

The Wave

Notes

- ¹ Thomson, Ruth. *Terezín: voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011, 45.
- ² Fackler, Guido. "Music and the Holocaust.": Theresienstadt. Accessed October 14, 2014. <http://holocaustmusic.ort.org/places/theresienstadt/>.
- ³ "Music." United States Holocaust Memorial Museum. Accessed October 18, 2014. <http://www.ushmm.org/research/research-in-collections/search-the-collections/bibliography/music>.
- ⁴ "Enrollment, Poverty, and Federal Funds for the 100 Largest School Districts; 2012." National Center for Education Statistics. January 30, 2013. Accessed September 25, 2014. http://nces.ed.gov/programs/digest/d12/tables/dt12_104.asp.
- ⁵ Thompson, Deborah. *World War II*. San Diego, Calif.: Classroom Complete Press, 2007.
- ⁶ "World War II: An Overview | Scholastic.com." Scholastic Teachers. Accessed September 30, 2014. <http://www.scholastic.com/teachers/article/world-war-ii-overview>
- ⁷ Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011, 4.
- ⁸ Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011, 11.
- ⁹ Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011, 10.
- ¹⁰ Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011, 15-20.
- ¹¹ Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011, 22.
- ¹² Thomson, Ruth. *Terezín: Voices from the Holocaust*. Somerville, Mass.: Candlewick Press, 2011, 43.
- ¹³ Dutlinger, Anne D., and Penn Bethlehem. *Art, Music and Education as Strategies for Survival: Theresienstadt, 1941-1945*. New York: Herodias, 2000, 7.

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- ¹⁴ "Theresienstadt: Red Cross Visit." United States Holocaust Memorial Museum. June 20, 2014. Accessed October 18, 2014.
<http://www.ushmm.org/wlc/en/article.php?ModuleId=10007463>.
- ¹⁵ "Music and the Holocaust." Krása, Hans. Accessed October 18, 2014.
<http://holocaustmusic.ort.org/places/theresienstadt/krasa-hans/>.
- ¹⁶ Schorn, Daniel. "Brundibar: How The Nazis Conned The World." CBS News. February 23, 2007. Accessed December 4, 2014.
<http://www.cbsnews.com/news/brundibar-how-the-nazis-conned-the-world/>.
- ¹⁷ *Ghetto Theresienstadt: Deception and Reality*. Directed by Irmgard von zur Muhlen. Chronos UK, 1998. Film.
- ¹⁸ Müller, Melissa, and Reinhard Piechocki. *Alice's Piano: The Life of Alice Herz-Sommer*. New York, N.Y.: St. Martin's Press, 2012.
- ¹⁹ Müller, Melissa, and Reinhard Piechocki. *Alice's Piano: The Life of Alice Herz-Sommer*. New York, N.Y.: St. Martin's Press, 2012.
- ²⁰ *The Lady in Number 6: Music Saved My Life*. Poland: Bunbury Films, 2013. Film.
- ²¹ *The Lady in Number 6: Music Saved My Life*. Poland: Bunbury Films, 2013. Film.
- ²² *The Lady in Number 6: Music Saved My Life*. Poland: Bunbury Films, 2013. Film.
- ²³ Simon, Cathy Allen. "Using the RAFT Writing Strategy - ReadWriteThink." Readwritethink.org. Accessed October 18, 2014.
<http://www.readwritethink.org/professional-development/strategy-guides/using-raft-writing-strategy-30625.html>.
- ²⁴ Dutlinger, Anne D., and Penn Bethlehem. *Art, Music and Education as Strategies for Survival: Theresienstadt, 1941-1945*. New York: Herodias, 2000, 20.