

**Teaching the Holocaust through Music
in Secondary Education**

Daniel Gale

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Abstract

This study explores the question *to what extent and in what manner is music used in secondary school Holocaust education*. Data from over 100 Holocaust lesson plans and curricula were collected and analyzed through a search of online Holocaust education sites, and survey questions distributed to Holocaust educators in both Jewish and non-Jewish environments. To establish a common set of data results, internet and survey results were both tested against the survey questions regarding genres of music used and the purposes for its use.

The data show that approximately 4 in 10 lessons/curricula utilize music as a lens through which students can learn about the Holocaust. On a “Holocaust-specific” level, music is most often used to demonstrate how victims expressed defiance in the face of their Nazi oppressors, to present or reinforce historical information about the Holocaust, and to foster an emotional connection between students and victims. On a global level, music is frequently used to help students understand and formulate social justice values relative to their own lives, to challenge students to confront issues such as persecution of minorities and racism, and to foster an appreciation for diversity and tolerance beyond the specific context of the Holocaust.

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Introduction

***“Not because it is an obligation to cry,
but because it is a duty to sing.”***
Elie Wiesel (1983)

As a *hazzan* and Jewish educator, I have a special interest in the music of the *Shoah*, and in educating young people about the Holocaust. Over the course of my career, I have performed in numerous Holocaust-memorial events, and have witnessed first-hand the power of music to create an emotional response in the listener. Similarly, I have seen the profound effect that music from the Holocaust can have on students, when they are presented with music of the *Shoah* in a meaningful educational context.

This thesis explores the relationship between the music of the Holocaust and Holocaust education in secondary schools by asking the question: *In the context of secondary school Holocaust education curricula, to what extent and in what manner is music used as an educational tool in teaching about the Holocaust?*

It is my belief that Holocaust-related musical performance creates an emotional and lasting impression on the listener, reinforcing message content in a way that lectures or non-musical presentations cannot. With respect to Holocaust education in the classroom, I would suggest – and my research confirms – that a primary objective in teaching the Holocaust is to elicit similar emotional and empathetic responses to the tragedy of the *Shoah*, and not simply to accumulate historical facts and figures related to the tragedy of Eastern European Jewry, 1933-45.

In the field of general education, there exists substantial literature supporting the use of music in the classroom. Experts in the fields of musicology and psychology have documented the effective use of music in teaching history, social justice/responsibility, tolerance and empathy. According to researchers Levy and Byrd in the *Journal of the Scholarship of Teaching and Learning*, listening to music is an “emotional and educational experience that potentially shapes an individual’s values, actions, and worldview, [and] helps students develop empathy.”¹

Among the musical genres that can be used in secondary school Holocaust studies, there is a vast repertoire of Jewish music composed in the camps and ghettos during the Holocaust, as well as an increasing body of “Holocaust memorial music” composed by survivors and contemporary composers. In this study I will argue that these substantial bodies of music can be used in a variety of ways to enhance a student’s educational experience in learning about the Holocaust.

Although beyond the scope of this project, it is my hope that creating an awareness of the extent and manner in which music is utilized in Holocaust-studies will lead to a greater appreciation of the value of music in teaching the *Shoah*, and genocide-related studies in general.

¹ Levy, Denise L., and Daniel C. Byrd. “Why Can’t We Be Friends? Using Music to Teach Social Justice.” *Journal of the Scholarship of Teaching and Learning* 11.2 (2011): 64. Print.

Literature Review

The value of using music as an interdisciplinary educational tool has long been established in the field of education. There is much research on music's value in reinforcing lesson content, and serving as a memory aid in the classroom. More specifically, in social studies and history classes, the use of music helps to shape students' values and world-view, as well as fostering greater understanding of distant historical events, cultures and peoples.

Although little scholarly research exists on the use of music as a tool in Holocaust education,² those few scholars and educators who address the field concur with the general education community that music in Holocaust studies can enhance student understanding of the Holocaust, create an empathetic relationship with its victims, serve as a lens through which to study the surrounding historical events more deeply. Further, music in Holocaust studies can serve a more "global" purpose, such as bringing students to a deeper appreciation of the effects of intolerance and racism on the marginalized in society at large.³

² Freeman, Tamara Reps. "Using Holocaust Music to Encourage Racial Respect: An Interdisciplinary Curriculum for Grades K-12." p. 66. Mason Gross School of the Arts, Rutgers University, 2007.

³ Sherr, Laurence. "Teaching the Holocaust through the Lens of Music: Guiding Students to Historical Understanding, Cultural Awareness, and Greater Tolerance." Eighth International Conference on Holocaust Education - Telling the Story/Teaching the Core: Holocaust Education in the 21st Century: College Music Society National Conference. Jerusalem, Israel; Richmond, VA. 2012.

The Use of Music in General Education

According to Levy and Byrd, using music in the classroom can help shape student values and their way of interacting with the world. In particular, the authors suggest that courses related to concepts of social justice can be enhanced through the use of music in the classroom. In addition to fusing “emotion and logic in a way that moves humans”,⁴ the application of music to the study of historical events and social issues helps students better understand these issues, and make connections with their own lives and values. Topics such as racism, persecution and other diversity-related issues can benefit from the use of music in the classroom.

With respect to using music directly from historical periods or events under study, the authors suggest that studying song lyrics allows students to explore and understand the culture from which the music arose, using tools much like a cultural anthropologist would. Using examples from their own classrooms of songs with social justice related themes, Levy and Byrd offer concrete suggestions for using music to promote values development, awareness of social justice issues in society, and for creating a connection with current and historical events related to these issues.

Quoting ethnomusicologist Bruno Nettl, political and cultural historian Alex Zukas in his article “Different Drummers: Using Music to Teach History” published in *Perspectives on History*, Zukas posits that one cannot understand another culture without understanding its music (Nettl,

⁴ Levy, Denise L., and Daniel C. Byrd. 2011. “Why Can’t We Be Friends? Using Music to Teach Social Justice.” *Journal of the Scholarship of Teaching and Learning* 11 (2): 64.

"Ethnomusicology: Definitions, Directions, and Problems" in *Musics of Many Cultures*). Utilized as a primary source document, hearing music from a culture or historical era being studied can give students insight into distant cultures and historical events, which other modes of study cannot.

According to Zukas, music should be treated like any other historical document - as a creation of a specific time and place which can be used "to illustrate points about class, gender, cultural values, politics, and economic life."⁵ Zukas also observes that music can be especially effective in the classroom, because music is a very significant aspect of the contemporary student's personal and social daily life.

Citing the use of music by many cultures in religious, spiritual and other social practices, Zukas argues that in addition to music having a strong emotive value, music can also effectively be used to reinforce ideas or values in the listener. As an example, he notes the use of music by the Church in the Middle Ages. The Church recognized and used the power of music to inculcate in the laity not only Church history and stories from the Bible, but also Christian belief, values and doctrine. In like manner, the use of music as a teaching tool can enhance students' understanding of history and "make past cultures come alive."⁶

⁵ Zukas, Alex. "Different Drummers: Using Music to Teach History," *Perspectives on History*, Sept. 1996. <http://www.historians.org/publications-and-directories/perspectives-on-history/september-1996/different-drummers-using-music-to-teach-history>.

⁶ *ibid.*

Similar to Zukas' observation regarding the importance of music in the personal lives of modern-day students, Byrd and Levy in "Exploring Social Justice through Music"⁷ note that high-school age students spend more than six hours per day listening to music media. Given contemporary students' familiarity and comfort with the medium, the authors suggest that using a familiar and accessible medium such as music in the classroom offers several educational benefits. For example, student attention spans may be pre-conditioned by the brevity of the songs they listen to in their leisure time. Similarly, because of their compact form, songs used in the classroom generally present their themes in a succinct and memorable manner, accessible to shortened student attention spans. Thus, using music - and songs in particular - allow students to readily grasp the concepts presented in class.⁸

The Use of Music in Holocaust Education

Moving from the general use of music in the classroom to more Holocaust-specific topics, Jewish ethnomusicologist Irene Heskes, in her classic work, *Passport to Jewish Music - Its History, Traditions and Culture*, begins her chapter on music in the Holocaust with the argument that the Nazis themselves valued music as a "social and formative political tool...beyond mere cultural expression," an idea that can be found in early Greek philosophy.⁹

⁷ Byrd, Daniel C., Levy, Denise L. "Exploring Social Justice Through Music." *Observer* April. 2013. <http://www.psychologicalscience.org/index.php/publications/observer/2013/april-13/exploring-social-justice-through-music.html>.

⁸ Levy, Denise L., and Daniel C. Byrd. 2011. "Why Can't We Be Friends? Using Music to Teach Social Justice." *Journal of the Scholarship of Teaching and Learning* 11 (2): 64.

⁹ Heskes, Irene. *Passport to Jewish Music - Its History, Traditions and Culture*. Westport, CT: Greenwood Press, 1994. Print. 155.

Heskes posits that with Goebbels' establishment of the *Reichsmusikkammer* (the German Reich's Chamber of Music, a section of the Chamber of Culture charged with ensuring that all musical output and performance in the Reich was consistent with Nazi ideals), the Nazi state formalized its interest in controlling cultural and musical output within its borders. Among other restrictions, this led to the banning of music composed by Jews and other forms of *Entartete* (degenerate) *Musik*. Recognizing the potential cultural and social power of music, the Nazis had a particular interest in destroying the Jewish liturgical tradition through its purposeful elimination of *hazzanim*, repositories and purveyors of the Jewish liturgical music tradition,¹⁰ yet further demonstration of the Reich's recognition of the power of music in reinforcing the Nazi state's social and political agenda. At the same time, the Nazis recognized the propaganda value of music for the German people. They adapted many popular melodies to pro-Nazi texts, and included music in radio propaganda programming, thus utilizing music as an educational and propaganda tool to inculcate the Nazi regime's values and goals into the minds of its subjects.

Heskes next presents an exhaustive description of the many uses of music by the victims of the Holocaust, and the manifold purposes that music served them. Writing about the substantial body of music created and performed by Eastern-European Jews during the Holocaust, Heskes cites a Polish study by A. Kulisiewicz , (Kulisiewicz, *Psychopathology of Music and Songs in the Nazi Concentration Camps*, p. 31) in which the author observes that as Nazi oppression

¹⁰ *ibid.* p. 159.

increased, the Jews' "great resource of music served as a form of basic life force, likely affording a semblance of sanity in the face of most insane of circumstances."

Heskes concludes that the connection between music of the Holocaust and its effectiveness in Holocaust education is clear:

Social [h]istorians cannot afford to ignore the significance of the art of music, and most especially of those songs created by and for the people themselves. Reflective of an abiding historical tragedy, those musical materials serve to underscore the critical role of poetics and melody as intrinsic to the totality of experience and expression...In every sense, such ad hoc artistry amplifies the facts of recent history and the enormous loss suffered not only by Jewry but by all of humanity.¹¹

Heskes' observation highlights the significance of musical and artistic expression not only during the Holocaust, but other times of great human loss and tragedy. As with other scholars cited in this study, she recognizes both the personal and universal aspect to musical expressions of the Holocaust.

Professor Ludmilla Leibman of Boston University has created college-level Holocaust music curriculum, and has presented internationally on the subject of the use of music in teaching the Holocaust. In an abstract of her presentation to Yad Vashem, Professor Leibman notes an increasing use of music and other disciplines in the Holocaust educational process. She writes that, "the interdisciplinary approach to Holocaust teaching, which is now seen as the most

¹¹ *ibid.* p. 168.

effective one, allows the teachers of English, history, art, or general music education to use musical compositions, together with other arts, in order to enrich the content of [studies of] the Holocaust.”¹²

Leibman suggests that the study of a composer’s life and work can enhance an understanding of the Holocaust. Among other compositions, Leibman presents the study of Russian composer Dimitri Shostakovich’s 13th Symphony, “Babi Yar” as an example of a Holocaust-related work that can create empathy and historical awareness for the student. Shostakovich’s music (and Yevteshenko’s poem from which the composer’s inspiration was drawn) can be used as an entree into the historical events of the massacre at Babi Yar - a ravine near Kiev, in which fifty-thousand Jews were slaughtered by the Nazis. The musical composition itself can be used as a historical document leading to more detailed study of the tragic event or of Yevteshenko’s poem documenting the massacre. Among other analytical techniques, Leibman suggests that identifying certain Jewish musical idioms within the piece can enhance the emotional impact in the classroom.¹³ Leibman concurs with other general education scholar that by including music in an interdisciplinary educational approach, the message against hatred, injustice and intolerance is strengthened.¹⁴

¹² Leibman, Ludmilla. “Teaching the Holocaust Through Music.” Yad Vashem. P. 1. 1999.

¹³ *ibid.* p. 3.

¹⁴ *ibid.* p. 4.

In her chapter entitled “Including Music in a Study of the Holocaust,” contributor Roselle K. Chartock offers several key rationales for integrating music into Holocaust education. According to Chartock, music composed in any era of historical study is considered a primary source and an important historical document, critical to understanding the period being studied.¹⁵

Chartock contends that a student of history “cannot afford to overlook the role of songs as primary sources that convey the ideas, values, and emotions of people during a particular period of history”.¹⁶ According to Chartock, music can convey emotional content beyond the words of a song, especially if created by one who directly experienced the events being studied. As an Eastern-European Jewish genre of folk music, Yiddish folk songs composed during the period can convey both the details of Eastern-European Jewish daily life, and the circumstances and suffering of those Jews who were persecuted and oppressed by the Nazis. Quoting Seidman (L. Seidman, “Folksongs: Magic in Your Classroom,” *Social Education*, p. 285), Chartock writes that “[w]hen students sing these songs, they step into the shoes of people they sing about. They feel their pains and joys; they live their hopes and despairs.”

¹⁵ “Including Music in a Study of the Holocaust.” *Teaching and Studying the Holocaust*. Needham, MA: Allyn and Bacon, 2001. 284. Print.

¹⁶ *ibid.* p. 285.

Chartock echoes the ideas presented by many scholars in the field of general education that interdisciplinary study can have an affective and motivational impact on students, even those for those students less responsive to more traditional educational methods. She writes, "if presented with historical information in the form of a song, students who may have resisted more traditional means may be motivated to find out more about the topic by consulting more academic texts"¹⁷

A further reason to use music and song is that students are better able to remember what they are learning. Concurring with Heskes, Chartock remarks that even the Nazis recognized the value of music in conveying and reinforcing information, especially to the young.¹⁸ In support, Chartock presents for class study a brief song sung by the Hitler Youth entitled "*Deutschland erwache*" or "Awaken, Germany:"

*Awaken, Germany from your bad dream
Don't give the foreign Jew any room in your empire.
We want to fight for your resurrection.
Aryan blood should not be wasted.*¹⁹

¹⁷ *ibid.*

¹⁸ Heskes. *Passport to Jewish Music*. p. 156.

¹⁹ *ibid.* Totten and Feinberg. *Teaching and Studying the Holocaust*. p 281.

As demonstrated by the Nazi's use of "*Deutschland erwache*" to inculcate German youth in National Socialist values, Chartock notes that music can create in students not only a connection with the oppressed, but music can also present and reinforce the ideas, motivations and world-view of the oppressors. She concludes her chapter on music in Holocaust studies with the observation that students will gradually learn to recognize the power of music in motivating people for both good and evil.²⁰

In his chapter entitled "Music of the Holocaust", Larry Stillman writes that "music...provides students with a new way of "seeing" and understanding the events of the Holocaust..."²¹ In support, he presents several objectives for teaching music of the Holocaust. He incorporates rationales presented from the field of general education and Holocaust-specific education.

According to Stillman:

- The study of music provides an important alternative for study of the Holocaust for students of varying learning styles.
- As a supplement to other teaching methods, music can be used as a supplemental lesson plan during the study of art and literature of the Holocaust.
- To understand the role of music composed and performed during the Holocaust.
- To appreciate music as a voice of expression.

²⁰ ibid. Totten and Feinberg. *Teaching and Studying the Holocaust*. p 285.

²¹ Stillman, Lorry. *The Spirit That Moves Us: Using Literature, Art and Music to Teach about the Holocaust at the Secondary and College Level*. Vol. 3. Gardine, ME: Tillbury House, in association with The Holocaust Human Rights Center of Maine, 2001. Print.

Totten and Feinberg, in the opening chapter to their work “Teaching and Studying the Holocaust”,²² emphasize the importance to educators of creating and following key rationales to guide their Holocaust teaching process. Although their list of rationales does not mention the use of music in Holocaust education, they are equally valid for the Holocaust music educator.

Among rationales presented by Totten and Feinberg are the following:

- To study human behavior
- To teach students why, how, what, when and where the Holocaust took place, including the key historical trends/antecedents that led up to and culminated in the “final solution.
- To explore concepts such as prejudice, discrimination, stereotyping, racism, antisemitism.
- To explore the ideas of obedience to authority, the bystander syndrome, loyalty, conflict, conflict resolution, decision making, and justice.
- “To illustrate the effects of peer pressure, individual responsibility, and the process of decision making under the most extreme conditions” (D. Schwartz, “Who Will Tell Them After We Are Gone?: Reflections on Teaching the Holocaust.” *The History Teacher*. 1990, p. 101)
- To become cognizant that “little prejudices can easily be transformed into far more serious ones” (Lipstadt, *Denying the Holocaust: The Growing Assault on Truth and Memory*. 1995, p. 29).
- To “make students more sensitive to ethnic and religious hatred” (Lipstadt, *Denying the Holocaust: The Growing Assault on Truth and Memory*. 1995, p. 29).
- To develop in students an awareness of the value of pluralism and diversity in a pluralistic society.

²² Totten, Samuel, Stephen Feinberg, and William Fernekes, ‘The Significance of Rationale Statements in Developing a Sound Holocaust Educations Program’, in *Teaching and Studying the Holocaust* (Needham, MA: Allyn and Bacon, 2001), pp. 4-5.

- To reflect on the roles and responsibilities of individuals, groups, and nations when confronting life in an industrial/technological/information age, including the abuse of power, civil and human rights violations, and genocidal acts.
- To “become sensitized to inhumanity and suffering whenever they occur” (Fleischner in Strom, M. S. *Decision-Making in Times of Injustice: A Unit to Supplement Facing History and Ourselves: Holocaust and Human Behavior*. 2009, p. 6).
- To illustrate that the Holocaust resulted from a cumulative progression of numerous historical events and deeds, and that it was not an event in history that was inevitable. (Parsons, William S. and Totten, Samuel. *Guidelines for Teaching about the Holocaust*. 1993, p.3).

Although the above noted rationales are not specifically related to music in Holocaust education, the data reported in this study suggests that several of these rationales are useful in developing a music-enhanced Holocaust educational program.

A child of Holocaust survivors, Dr. Laurence Sherr is a noted educator and musicologist, composer of Holocaust memorial music, and creator of college-level Holocaust music curricula. Writing about his objectives in creating the course “Music and the Holocaust” at Kennesaw State University, Sherr states that the music of the Holocaust depicts the marginalization and oppression of its victims, and that including music in Holocaust study helps foster understanding and tolerance. Sherr also suggests that an examination of the historical circumstances surrounding the music-making can lead to insight about the “importance of art and culture even in groups facing atrocities, and how musical expression contributes to dignity and survival.”²³

²³ Sherr, Laurence. “SYLLABUS MUSI 3316 – Music and the Holocaust.” Spring 2015: Print.

²⁴ *ibid*.

According to Sherr, studying music and lyrics from the Holocaust can lead to a better understanding of issues such as “intolerance, oppression, loss and conflict in human history.”²⁴ Sherr further argues that studying the lives of Jewish musicians who were marginalized and persecuted during the Holocaust can inform students’ views regarding racism, intolerance, the acceptance of marginalized groups.²⁵

Observing that existing Holocaust education curricula make scant use of music as an educational tool, Dr. Tamara Reps Freeman sets out a rationale for creating such a curriculum for grades K-12. Her resulting curriculum was designed for use by the State of New Jersey, and is currently used in some of its schools. Based on the State’s Core Curriculum Requirements, the stated purpose of Reps Freeman’s curricula is to “communicate an essential lesson of the Holocaust...racial respect”.²⁶

Surveying the research, the author notes that most Holocaust studies focus on presenting historical facts and events, relegating the more global issues of racial tolerance and respect to an “afterthought”. Further, she notes Leibman’s work (see above) as the “only resource on Holocaust [music] education”,²⁷ although this view is now dated.

²⁵ Email correspondence and telephone interview with Dr. Sherr.

²⁶ Freeman, Tamara Reps. “Using Holocaust Music to Encourage Racial Respect: An Interdisciplinary Curriculum for Grades K-12.” Mason Gross School of the Arts, Rutgers University, 2007, p. iii.

²⁷ Ibid. p. 66.

Reps Freeman suggests that by actively analyzing, listening to and performing Holocaust music, students can create a level of connection with the victims' circumstances and feelings. Quoting Jorgensen, (Jorgensen. *In Search of Music Education*. 1997), Reps Freeman notes that in addition to creating a sense of "self and other" which can "surmount or accept the boundaries and differences between human beings.". Similarly, she notes Riemer's contention (Reimer, Bennett. *A Philosophy of Education: Advancing the Vision*. Pearson. (2002), that music can create a range of feelings and emotional insights that pure information cannot..

In this way, Reps Freeman suggests that music can affect not only a student's image of self (metacognition), but by extension can positively influence societal evolution as well, echoing the findings of several others in the field.

An interesting outcome of her research shows that the many music educators have scant knowledge of Holocaust music, and likely possess a range of views on the subject of its use in an educational setting. Reps Freeman interviewed 18 music educators about their views on music in Holocaust education. Of those surveyed, only three or four demonstrated strong interest in the idea of teaching the Holocaust through music. Others expressed concern about the "age-appropriateness" of Holocaust studies in general, while others expressed interest in teaching anything related to "social fairness and equality".²⁸

²⁸ *ibid.* p. 110

In summary, the literature reviewed demonstrates a recognition of the value of music in teaching history and social values as a general educational tool. Similarly, several Holocaust educators endorse a multi-disciplinary approach to Holocaust education, including music. Yet, despite the acknowledged benefits of using music as a tool with which to teach history and social values, there appears to be relatively little scholarly work on the use of music in Holocaust education in particular. Notwithstanding this lacuna in the professional literature, my research indicates a not insignificant presence of music in secondary school Holocaust education lessons and curricula.

Methodology and Research Design

In order to determine the extent to which, and in what manner music is used as an educational tool in teaching the Holocaust in secondary school education, I used a Mixed Methodology of quantitative and qualitative methods in researching the question. The research methods used were an internet search for relevant Holocaust curricula and lesson plans. This was the most successful inquiry method. 59 specific sites were identified from a variety of on-line sources.

In addition, web inquiries were made of Jewish education related social networks. These sources of Jewish Educators and Cantor/Educators resulted in relatively few primary source recommendations.

Informal interviews were conducted via phone and email with experts in the field of music of the Holocaust and Holocaust music education. These key informants offered their rationales for using music in Holocaust education, examples of their own work in the field, and insight into

the use of music as a lens through which to understand Holocaust and other genocide-related studies. Although not rich in primary source recommendations, each interviewee confirmed the value of using music in Holocaust education. Key contacts consulted were:

- i. Dr. Nick Strimple, Thornton School of Music, UCLA, scholar of Holocaust music; teaches university-level Holocaust music courses.
- ii. Dr. Laurence Sherr, Kennesaw State University School of Music, scholar and composer of Holocaust memorial music; teaches university-level Holocaust music course; presenter at Yad Vashem on the topic.
- iii. Dr. Tamara Reps Freeman, musicologist, educator and Holocaust music curriculum designer for secondary schools.

Online inquiries were made of several Jewish-education social networks. These inquiries resulted in relatively few primary source recommendations.

A survey was created with surveymonkey.com and disseminated to several groups. These groups were chosen as representative of Jewish and non-Jewish educators likely to be involved in Holocaust education. Those surveyed included members of the following groups:

- Cantors Assembly Education Directors Facebook group
- Cantors Assembly and American Conference of Cantors list-serves
- JEDLAB Facebook group
- United States Holocaust Memorial Museum Educators' Network

Initial survey questions tested whether the respondent taught in a Jewish or non-Jewish educational environment, and whether music was used in respondent's curriculum.

Subsequent questions addressed those respondents who used music in their curricula or lessons. Survey questions were divided into two major categories:

- If music was used in your Holocaust curriculum, what type was used?
 - What was the purpose for using music in your course?

Multiple selections were offered in the survey for each of the two major categories – musical genres and rationales for use. The full list of survey options appears in Appendix A.

Survey options were selected from various sources consulted for this study. Musical genre options include the major repertoires of relevant music from the Holocaust, as well as post-Holocaust commemorative music. Teaching rationales were chosen both from the general education and Holocaust education field.

Results and Analysis

As noted above, research was conducted by two methods: (1) an internet search for lessons and curricula dealing with Holocaust education in secondary schools, and (2) a survey disseminated to groups likely to engage in secondary school Holocaust education.

Survey Results:

Although survey results cannot be sorted by respondent organization, analysis of responses based on the date received indicates that 35 of 47 surveys were received on or later than February 24, 2016. This is noteworthy since the final group to be sent the survey was the United States Holocaust Memorial Museum Educators Network, and there is a several weeks' date lapse between the final responses received from other organizations surveyed and the relatively large number of responses received beginning February 24. It is therefore reasonable to conclude that most responses received on or after February 24 are from USHMM network survey respondents, as my communications with Dr. Peter Fredlake of the USHMM would indicate. Of the previous surveys received, I was able to identify five cantors, based on contact information provided. The balance of survey responses either left out contact information, or provided personal contact information with no indication of organizational affiliation.

Summary of Survey Responses:

Q1: Was the class in a Jewish or non-Jewish educational setting?

Answer Choices	Responses	
Jewish	26.67%	12
Non-Jewish	73.33%	33
Total		45

It is interesting to note the predominance of non-Jewish educational survey responses as compared to those in Jewish educational settings. While survey respondents appeared heavily weighted toward the USHMM educators' network which reaches out to the general education population, it appears that Holocaust education is making inroads into the non-Jewish educational system.

Survey Responses (cont'd):

Q2: Was music used in your Holocaust curriculum? (If not, you may click through and click "Done".)

Answer Choices	Responses	
Yes	63.64%	28
No	36.36%	16
Total		44

Q3: If music was used in your Holocaust curriculum, what type was used?

Answer Choices	Responses	
Music from the camps and ghettos	64.29%	18
Popular Jewish music of Eastern Europe (i.e. Yiddish or Klezmer music)	39.29%	11
Holocaust memorial music	35.71%	10
Other (please specify)	32.14%	9
German/National Socialist music from the era	21.43%	6
Classical music of European Jewish composers from the period	17.86%	5
Entartete (Degenerate) Music	14.29%	4
Total Respondents: 28		

Survey Responses (cont'd):

Q4: What was the purpose for using music in your course?

Answer Choices	Responses	
To demonstrate how music served as a form of resistance during the Holocaust.	62.96%	17
To introduce students to the period and/or historical background of the Holocaust	55.56%	15
As an educational tool for enhanced memory and understanding of subject matter	51.85%	14
To create empathy and personal connections with victims of the Holocaust.	48.15%	13
As an educational tool for interdisciplinary/differentiated instruction.	37.04%	10
To sharpen/deepen focus on specific topics.	25.93%	7
Other (please specify)	22.22%	6
To shape views relative to ideas of social justice, discrimination and acceptance of others.	18.52%	5
To create "parallels" to other times and places where genocide occurs.	18.52%	5
Total Respondents: 27		

Online Environmental Scan:

An online environmental scan revealed 59 relevant online Holocaust curricula or lesson plans. Of these, 13 sites (23%) utilized music in some form. While it was often possible to ascertain whether a site's source organization was Jewish or non-Jewish, it was generally not possible to determine which sites were ultimately used in Jewish or non-Jewish education environments, as such information was very infrequently provided by the website. Therefore, an analysis based on the prevalence of music in Jewish versus non-Jewish educational environments was not possible.

Based on my analysis of each website, those sites which included the use of music were assigned option values regarding the genre of music used and rationales for the use of music from the same list of options given to survey respondents found in Appendix A.

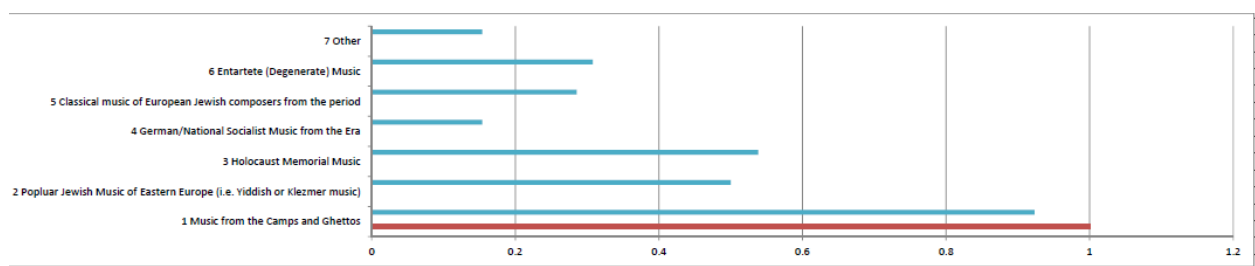
Summary of Online Environmental Scan Data:

Summary

Total Sites	59
Sites using music	13
% using music	22.03%

Type of Music Used in Curricula

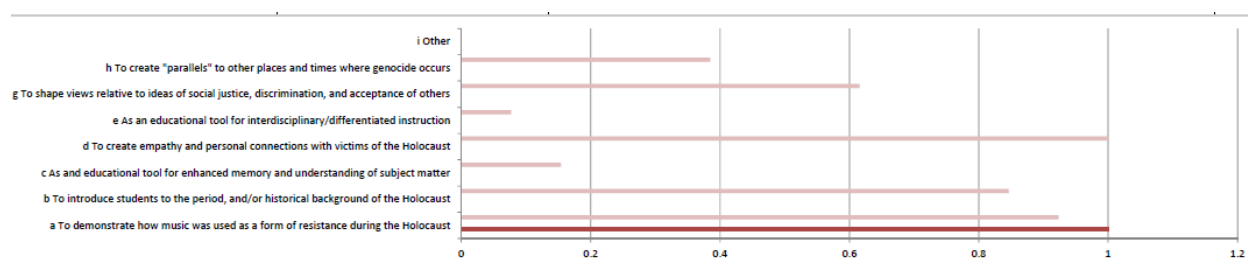
1 Music from the Camps and Ghettos	92.31%
2 Popular Jewish Music of Eastern Europe (i.e. Yiddish or Klezmer music)	50.00%
3 Holocaust Memorial Music	53.85%
4 German/National Socialist Music from the Era	15.38%
5 Classical music of European Jewish composers from the period	28.57%
6 Entartete (Degenerate) Music	30.77%
7 Other	15.38%



Summary of Online Data (cont'd):

Purpose for use of Music in Curricula

a To demonstrate how music was used as a form of resistance during the Holocaust	92.31%
b To introduce students to the period, and/or historical background of the Holocaust	84.62%
c As and educational tool for enhanced memory and understanding of subject matter	15.38%
d To create empathy and personal connections with victims of the Holocaust	100.00%
e As an educational tool for interdisciplinary/differentiated instruction	7.69%
g To shape views relative to ideas of social justice, discrimination, and acceptance of others	61.54%
h To create "parallels" to other places and times where genocide occurs	38.46%
i Other	0.00%



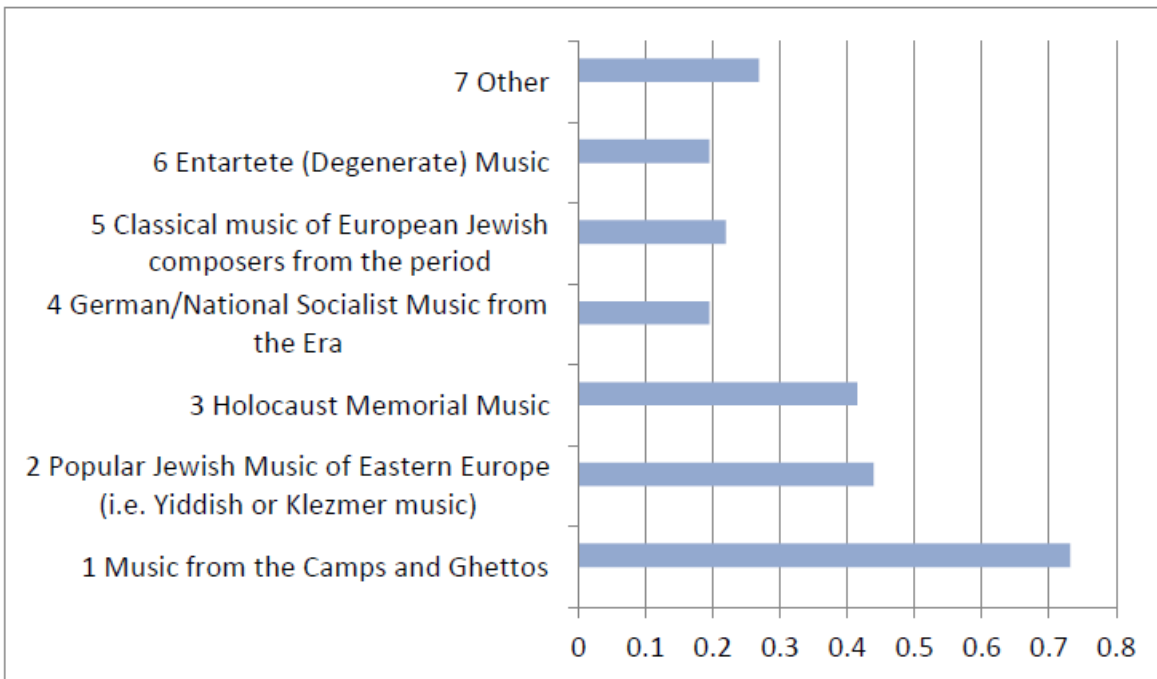
Cumulative Survey Response and Online Data:

Summary of Combined Data - Survey and Web

Total Sites: 106	106
Sites using music: 41	41
% using music: 38.68%	38.68%

Type of Music Used in Curricula

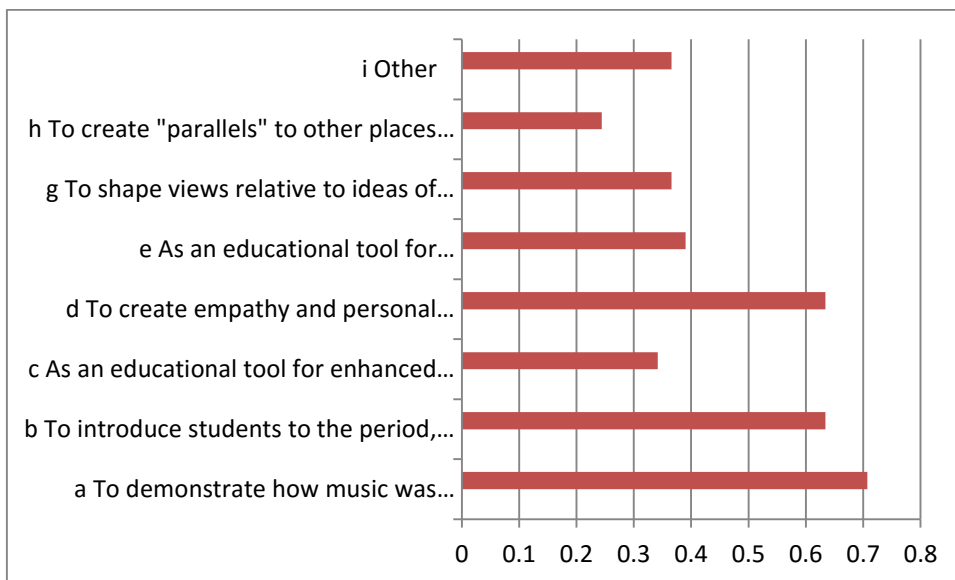
1 Music from the Camps and Ghettos	73.17%
2 Popular Jewish Music of Eastern Europe (i.e. Yiddish or Klezmer music)	43.90%
3 Holocaust Memorial Music	41.46%
4 German/National Socialist Music from the Era	19.51%
5 Classical music of European Jewish composers from the period	21.95%
6 <i>Entetarte</i> (Degenerate) <i>Musik</i>	19.51%
7 Other	26.83%



Cumulative Survey and Online Data (cont'd):

Purpose for use of Music in Curricula

a To demonstrate how music was used as a form of resistance during the Holocaust	70.73%
b To introduce students to the period, and/or historical background of the Holocaust	63.41%
c As an educational tool for enhanced memory and understanding of subject matter	34.15%
d To create empathy and personal connections with victims of the Holocaust	63.41%
e As an educational tool for interdisciplinary/differentiated instruction	39.02%
g To shape views relative to ideas of social justice, discrimination, and acceptance of others	36.59%
h To create "parallels" to other places and times where genocide occurs	24.39%
i Other	36.59%



Conclusions – From the Individual to the Universal

Analysis of the combined data from survey respondents and internet sources indicates a relatively prevalent use of music in teaching the Holocaust to secondary school students. Of the 106 Holocaust courses or curricula reviewed (both from online and survey data), 38.68% use music in their approach to teaching the Holocaust.

Further analysis suggests that music used in the context of Holocaust education has value across a broad spectrum of goals. “Holocaust-specific” goals may include using music to foster an understanding of the unique historical facts of the Holocaust, or creating a relationship and empathy between students and victims of the Holocaust. The data also indicates that music in Holocaust education can serve more universal purposes, such as helping students become good global citizens through an appreciation of the role of diversity, and by fostering understanding about how marginalization and oppression of the “other” can affect society in negative ways. This conclusion is further supported by views expressed by each of the experts interviewed in the study.

Music and Holocaust Education – Major themes presented by the data

Summary of top three responses from online and survey data:

Musical Genres used in Holocaust Education:

- Music of the Camps and Ghettos - 73.17%
- Jewish music from the era (i.e. Klezmer and Yiddish song) - 43.90%
- Holocaust Memorial music 41.46%

Rationales for the use of Music in Holocaust Education:

- Music used as a form of Resistance - 70.73%
- Music used to create Empathy in the listener - 63.41%
- Music used to support Historical Understanding - 63.41%

Among the types of music used in Holocaust education, the most prevalent genre is music from the camps and ghettos, utilized in 73.17% of music courses. This correlates strongly with the finding that 70.73% of courses reported their key rationale for using music was “to demonstrate how music was used as a form of resistance during the Holocaust.” As has been demonstrated within the literature by Heskes, Chardock, Flam and others, music composed or performed by those in the camps and ghettos often served as a form of “spiritual resistance” and a means of affirming their humanity within unspeakable conditions. It follows then, that the above two responses suggest that educators frequently use music from the camps and ghettos to demonstrate the use of music as a form of defiance and resistance by those against the Nazi oppressors.

Manifold examples exist of music used as a form of resistance during the Holocaust. Such instances include the mandolin orchestra of the Kovno ghetto, the underground Lodz ghetto symphony, not to mention the vast musical production engaged in by the prisoners of Terezin as documented by Joža Karas (Karas, *Music in Terezin 1941-45*), and music performance – both public and secret - in other camps. These and other examples support Flam’s contention that “...the central value of music in the ghetto was its vital human expression. Within an inhuman environment, the voice that continued to sing...became the cry of the inmates for recognition as human beings...The act of singing, which is fundamentally an act of creation...was an assertion of freedom as well as of the life and of community.”²⁹

A most eloquent expression of the power of music to give strength and hope to those resisting man’s inhumanity to man is the performance of Verdi’s *Requiem* given by Jewish inmates of Terezin to Nazi authorities and visiting members of the International Red Cross. The words of Raphael Schächter, conductor of the performances, are a profound statement of the music’s power in overcoming the inhuman circumstances to which the performers were condemned. Said Schächter to his choir, “We will sing to the Nazis what we cannot say to them.”³⁰ (*Defiant Requiem* is a film and study curriculum which documents this remarkable demonstration of human resolve and dignity against the inhumanity inflicted on the prisoners of Terezin.)³¹

²⁹ Flam, Gila. *Singing for Survival: Songs of the Lodz Ghetto, 1940-45*. Chicago: University of Illinois Press (1992), p. 185.

³⁰ “The Defiant Requiem Foundation.” N.p., n.d. <http://www.defiantrequiem.org/content/live-performance>. Web.

³¹ *ibid.*

The next two most prevalent reasons given for the inclusion of music in Holocaust education are “to introduce students to the period, and/or historical background of the Holocaust”, and “to create empathy and personal connections with victims of the Holocaust”. Each rationale appeared in 63.41% of lessons – though not in identical lessons.

These responses indicate a relationship between the dual goals of using music to present the historical background and events of the Holocaust, and the desire to create an emotional connection between students and its victims. As evidenced by previously noted scholarly work, music is an important tool in helping students understand historical cultures and events, and also serves to create a heightened emotional or empathetic response within the listener.

Together, these twin rationales help students apprehend on an emotional level the world in which the victims of the Holocaust lived and suffered. The connection is further strengthened when one considers the most prevalent type of music used in the classes: 73.17% of lessons included music from the camps or ghettos, music directly composed or performed by victims of the Holocaust. It is clear from the data that educators value the voice of the victim - both as a vehicle for creating an empathetic bond between students and victims, and as a lens through which to view the historical events being studied.

Music as a General Educational Tool

Data results also indicate an appreciation of general education theories which support the use of music in the classroom. The rationales of using music “as an educational tool for enhanced memory and understanding of subject matter” (53.15%), and using music “as an educational tool for interdisciplinary/differentiated instruction” (39.02%) were expressed in significant segments of the data. This suggests that educators recognize not only the “Holocaust-specific” emotional and historical value of using music in their Holocaust lessons, but also that music as an educational tool per se can enhance student understanding and retention of key ideas.

Music of the Holocaust as a Global Educational Tool

Among the key contacts interviewed for this work, a common theme emerges regarding the purposes for using music in Holocaust education. In interviews with Drs. Nick Strimple, Tamara Reps Freeman and Laurence Sherr, each emphasized the importance of music in Holocaust education in a universal or global context, in addition to Holocaust-specific goals.

During a research visit to Czechoslovakia in the mid-1980’s, Dr. Nick Strimple was approached by an official of the Czech government to research the musical life at Terezin³². Thus began some of the earliest historical research on the important field of Holocaust music. Some years later, when Strimple presented a proposal for a Holocaust music course to be taught at USC’s

³² The Czech government official was Jan Ledec, whose uncle Egon Ledec was concert-master at Terezin.

Thornton School of Music, the course was created within the context of “diversity education”, a required segment of the curriculum treating universal values of global citizenship.³³ Strimple noted the following objectives he tries to convey to students in his courses on music in the Holocaust:

- Become aware of worthy musical repertoire that students don’t know.
- Be made aware of the Holocaust in general through the prism of music.
- Come to grips with the idea that “music was life”, to quote a Terezin survivor.
- Understand that “music was often almost as important as food”.
- Understand the idea of music as resistance.
- That music in the camps serves as testimony that the victims had been alive.

Strimple goes on to describe the various purposes for music in camps as:

- Contributing to the very survival of the victims
- Serving as a form of resistance (noting specifically the Verdi *Requiem* performed by Terezin prisoners for Nazi officials and the IRC).
- As response to conditions in which the victims lived (such as Yiddish songs repurposed in the ghettos and camps to help describe and cope with life during the Holocaust,
- Post-Holocaust commemorative pieces as a contemporary response to the Holocaust.

Summarizing his rationales for creating the course, Stimple states that, “The class is really about the people who rose to the occasion and maintained their humanity.”³⁴ He also noted that many of his students are first time voters, ad relatively new to the responsibilities of citizenship within a democracy. In that context, Stimple stressed his objective of creating “good global

³³ Telephone conversation with Nick Strimple.

³⁴ Telephone discussion with Dr. Nick Strimple

citizens”, and of making students aware that his courses have relevance to current day social and political issues, not just to the historical events of mid-20th century Europe.

Similarly, when Dr. Laurence Sherr of Kennesaw State University created his course “Music in the Holocaust”, the course was presented under the auspices of the university’s Global Learning for Engaged Citizenship initiative.

Among the goals enumerated in KSU’s Global Learning for Engaged Citizenship initiative are that:

students demonstrate respect and support for the common good of the world community, including its diversity, attention to human rights, concern for the welfare of others...”, and that, “[a]s responsible 21st century global citizens, an engaged interest in other cultures, tolerance, and mutual respect are our goals.”³⁵

Following KSU’s Global Initiative guidelines, Sherr’s syllabus to his course “Music and the Holocaust”, offers the following rationale for teaching the Holocaust through music:

Oppressed groups continued to create and perform music during the persecution and genocide of the Holocaust. An examination of the circumstances surrounding their music-making can lead to insight about the importance of art and culture even in groups facing atrocities, and how musical expression contributes to dignity and survival.

³⁵ MUSI 3316 – Music and the Holocaust; Kennesaw State University; SYLLABUS; School of Music; Spring 2015.

The syllabus further states:

Music and associated arts (for example, poetry as song lyrics) can elucidate issues such as intolerance, oppression, loss, and conflict in human history. Not limited by language, music can express and communicate across cultures and nations, and can provide a deeper level of understanding, solace, healing, and hope.³⁶

Continuing in this universal vein, the syllabus to “Music and the Holocaust” refers to specific goals within KSU’s “Global Learning for Engaged Citizenship initiative”, noting among course objectives that:

“Music and the Holocaust” was developed as part of KSU’s Quality Enhancement Plan: Global Learning for Engaged Citizenship. **As a global learning course, a main objective is to prepare students for citizenship in a global society...** (Emphasis added.) As responsible 21st century global citizens, an engaged interest in other cultures, tolerance, and mutual respect are our goals. These goals are essential to student learning in this course, as stated in part 3 of KSU’s Global Learning Outcomes for Graduating Seniors: “students [shall] demonstrate respect and support for the common good of the world community, including its diversity, attention to human rights, concern for the welfare of others....³⁷

Sherr also suggests that understanding the oppressive and isolated conditions in which Jewish musicians were forced to work during the Holocaust - particularly after generations of being integrated into classical music institutions in Germany and other European countries –allows students to explore such issues as the “oppression of marginalized groups, freedom of artistic

³⁶ Ibid.

³⁷ Ibid.

expression, and policies of institutionalized exclusion in Nazi Germany and elsewhere.”³⁸

In addition, Sherr’s course offers a global perspective regarding post-*Shoah* Holocaust memorial music, extending beyond the goal of creating empathy with Holocaust victims. He suggests that students can confront Holocaust-memorial music in such a way as to explore whether music memorializing any tragedy can help the listener understand it in a significant way, again universalizing Holocaust meaning-making through the use of music.

Similar to Strimple’s course objectives relating to USC’s diversity curriculum, Sherr’s reasons for offering the course “Music and the Holocaust” extend well beyond teaching the historical events of the Holocaust, critical to understanding the Holocaust as they may be. It is clear from Sherr’s course description and from references to KSU’s Global Learning Initiative, that chief among his reasons for using music to teach the Holocaust is the desire to encourage students to make connections between the events of Europe 1933-45 and issues in their own lives today, encouraging “*respect and support for the common good of the world community, including its diversity, attention to human rights, concern for the welfare of others. ...*”³⁹

The work of Dr. Tamar Reps Freeman has been referenced earlier in this work. Her notable work in the field of Holocaust music education is evidenced by her doctoral dissertation, *Using*

³⁸ *ibid.*

³⁹ *ibid.*

Holocaust Music to Encourage Racial Respect: An Interdisciplinary Curriculum for Grades K-12, as well as her co-authorship of the accompanying curriculum to *Defiant Requiem: Learning about the Holocaust through Journeys in Film*.

As a result of her research into creating a K-12 Holocaust music curriculum for the State of New Jersey, Reps Freeman observes that when one teaches music of the Holocaust to students of all ages, “they are so engaged and inspired by it. It draws them into a world and a subject that is so dark, but can be also be inspiring”, and “in those moments of teaching, students are so engaged emotionally, and cognitively.”⁴⁰

According to Reps Freeman, her reason for creating the Holocaust Music Education Curricula (*HMEC*) is to create a curriculum where “Holocaust music is the focal point...and is used among all subject areas to encourage racial respect and religious and cultural diversity.” Through the use of *HMEC*, the author states that “students may take ownership of racial respect through studying the history, prose, and music of the Holocaust Jews.”⁴¹

Referring in her work to the Holocaust teaching goals of the New Jersey Commission on Holocaust Education, Reps Freeman suggests that “if students learn about the Holocaust, they may gain the strength and knowledge to help eliminate human atrocities in the future (Winkler, 1997)”.⁴² In further support of her premise that Holocaust study can lead to greater respect

⁴⁰ Freeman, Tamara Reps. “Using Holocaust Music to Encourage Racial Respect: An Interdisciplinary Curriculum for Grades K-12.” Mason Gross School of the Arts, Rutgers University, 2007, p. iii.

⁴¹ Telephone interview Dr. Tamara Reps Freeman.

⁴² *ibid.* p. 17.

and understanding among diverse groups of people, she quotes the following paragraph from the New Jersey Holocaust-Genocide Curriculum for Grades 9-12 describing the Commission's rationale for developing the curriculum:

Study of the Holocaust assists students in developing understanding of the ramifications of prejudice, racism, and stereotyping in any society. It helps students develop an awareness of the value of pluralism, and encourages tolerance of diversity in a pluralistic society. (p.7)⁴³

Reps Freeman follows with the assertion that performance objectives for high school students outlined in the New Jersey State Curriculum apply equally to *HMEC*, thus correlating the New Jersey's stated goals with that of Reps Freeman's Holocaust music curriculum.

Strimple, Sherr and Reps Freeman's convergence of opinion regarding the dual "Holocaust-specific" and the more global/universal purposes of Holocaust music education is striking. In addition to the "Holocaust-specific" goals of teaching about the horrific events of Europe 1933-45, each of these experts (and a significant percentage of survey and online data) suggest that music in Holocaust education can play a significant role in shaping student values, social justice ideals and world-views, helping students to apply the lessons of Europe 1933-45 to their own world.

⁴³ *ibid.* p. 235.

Put another way, the use of music in Holocaust secondary school education can be an effective tool for creating an empathetic bond between students and the victims of Nazi brutality, and by extension helping to create good global citizens cognizant of the value of diversity and tolerance in their own world.

Summarizing both the Holocaust-specific and more universal goals of teaching the Holocaust through music, Dr. Laurence Sherr suggests that students “gain a greater awareness and sensitivity” to the Holocaust, and also develop “an internal desire to become good global citizens”. Further, Sherr expresses the belief that exposing students to music in the Holocaust leads them to better understand “how marginalization, hatred, and oppression create barriers between people”⁴⁴, and challenges students to feel greater tolerance, respect and sensitivity for others, ultimately helping to create a society without stereotyping, marginalization, segregation or persecution.⁴⁵

In his work “Outre-Mer: A Pilgrimage Beyond the Sea”, American poet and educator Henry Wordsworth Longfellow referred to music as the “universal language of mankind.”⁴⁶ Indeed, those who created, and those who continue to create Holocaust music – whether as victims, oppressors or memorializers – speak with a voice both personal and universal. Those who teach the Holocaust must find a way both to expose their students to the historical events of Europe

⁴⁴ *ibid.* MUSI 3316 – *Music and the Holocaust*; Kennesaw State University; SYLLABUS; School of Music; Spring 2015.

⁴⁵ Telephone interview with Dr. Laurence Sherr.

⁴⁶ Longfellow, H. W. *Outre-Mer: A Pilgrimage Beyond the Sea*, Vol. 2, Chapter 1: Ancient Spanish Ballads. Harper & Brothers, New York. P. 4.

1933-45, and to help students connect those events and historical/social influences to the world in which they live today, encouraging an exploration of societal and personal values and social-justice issues relevant to students' lives today.

Using Holocaust music in the classroom can be an effective means of accomplishing these goals. It is the obligation of those who take on the sacred duty of teaching the Holocaust to avail themselves of every effective teaching device. Music of the Holocaust is one such device. It speaks to students on a personal and emotional level, and at the same time, is relevant to the past, to the present and to the future of the world which our students will shape.

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Appendix A (Survey Questions)

Survey Title: The use of music in Holocaust education for Secondary school students (Jewish and non-Jewish)

https://www.surveymonkey.com/analyze/WmedlSiTwUk8RXvOjl_2FN49_2Fwomo5sKi6fZcLpgGszXA_3D

Q1: Was the class in a Jewish or non-Jewish educational setting?

Q2: Was music used in your Holocaust curriculum? (If not, you may click through and click "Done".)

Q3: If music was used in your Holocaust curriculum, what type was used?

1. Music from the camps and ghettos
2. Popular Jewish Music of Eastern Europe (i.e. Yiddish or Klezmer music)
3. Holocaust Memorial music
4. German/National Socialist music from the era
5. Classical music of European Jewish composers from the period
6. Entartete (Degenerate) Music
7. Other (please specify)

Q4: What was the purpose for using music in your course?

- a. To demonstrate how music was used as a form of resistance during the Holocaust
- b. To introduce students to the period, and/or historical background of the Holocaust
- c. As an educational tool for enhanced memory and understanding of subject matter
- d. To create empathy and personal connections with victims of the Holocaust
- e. As an educational tool for interdisciplinary/differentiated instruction
- f. To shape views relative to ideas of social justice, discrimination, and acceptance of others
- g. To create "parallels" to other places and times where genocide occurs
- h. Other

Appendix B
(Key Contact Interview Questions)

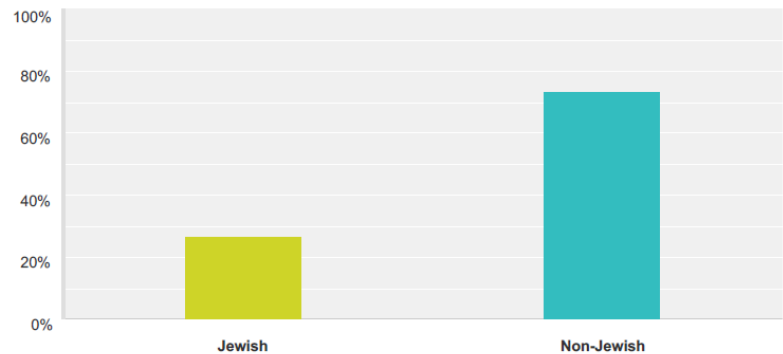
- (1) What is the purpose or rationale for developing a music-related Holocaust course?
- (2) Can you describe the effectiveness of the use of music in meeting your intended outcomes?
- (3) What are the goals of the course?
- (4) What impediments do you perceive to achieving a broader acceptance of the music-inclusive approach to Holocaust education?

Appendix C

(Survey Data Summary Information)

Q1 Was the class in a Jewish or non-Jewish educational setting?

Answered: 45 Skipped: 2

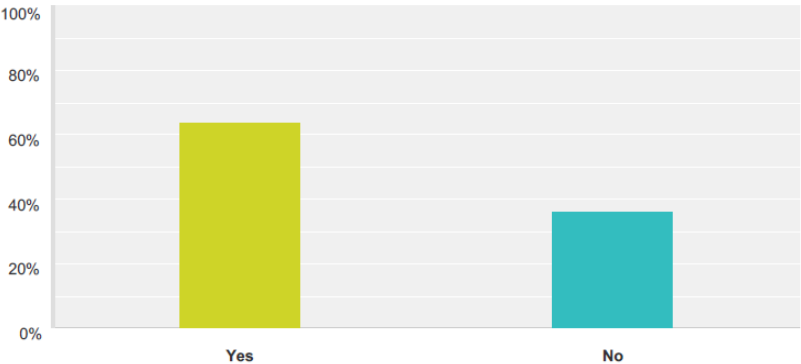


Answer Choices	Responses	
Jewish	26.67%	12
Non-Jewish	73.33%	33
Total		45

Appendix C
(Survey Data Summary Information, continued)

Q2 Was music used in your Holocaust curriculum? (If not, you may click through and click "Done".)

Answered: 44 Skipped: 3



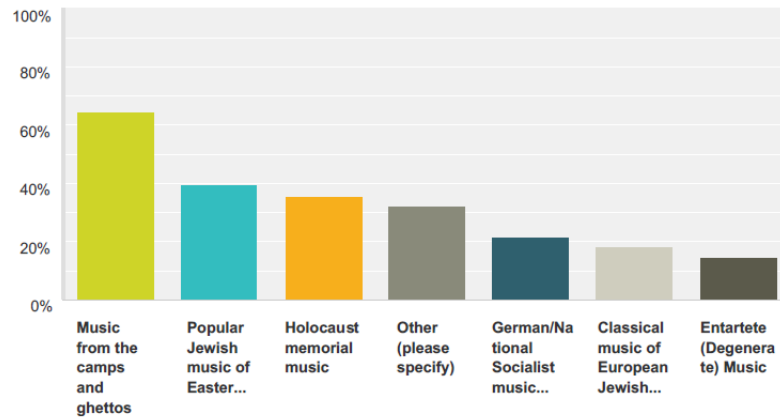
Answer Choices	Responses	
Yes	63.64%	28
No	36.36%	16
Total		44

Appendix C

(Survey Data Summary Information, continued)

Q3 If music was used in your Holocaust curriculum, what type was used?

Answered: 28 Skipped: 19



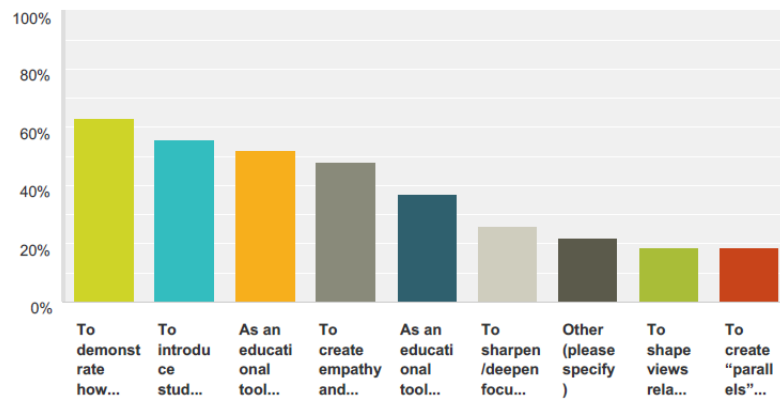
Answer Choices	Responses	
Music from the camps and ghettos	64.29%	18
Popular Jewish music of Eastern Europe (i.e. Yiddish or Klezmer music)	39.29%	11
Holocaust memorial music	35.71%	10
Other (please specify)	32.14%	9
German/National Socialist music from the era	21.43%	6
Classical music of European Jewish composers from the period	17.86%	5
Entartete (Degenerate) Music	14.29%	4
Total Respondents: 28		

Appendix C

(Survey Data Summary Information, continued)

Q4 What was the purpose for using music in your course?

Answered: 27 Skipped: 20



Answer Choices	Responses	
To demonstrate how music served as a form of resistance during the Holocaust.	62.96%	17
To introduce students to the period and/or historical background of the Holocaust	55.56%	15
As an educational tool for enhanced memory and understanding of subject matter	51.85%	14
To create empathy and personal connections with victims of the Holocaust.	48.15%	13
As an educational tool for interdisciplinary/differentiated instruction.	37.04%	10
To sharpen/deepen focus on specific topics.	25.93%	7
Other (please specify)	22.22%	6
To shape views relative to ideas of social justice, discrimination and acceptance of others.	18.52%	5
To create "parallels" to other times and places where genocide occurs.	18.52%	5
Total Respondents: 27		

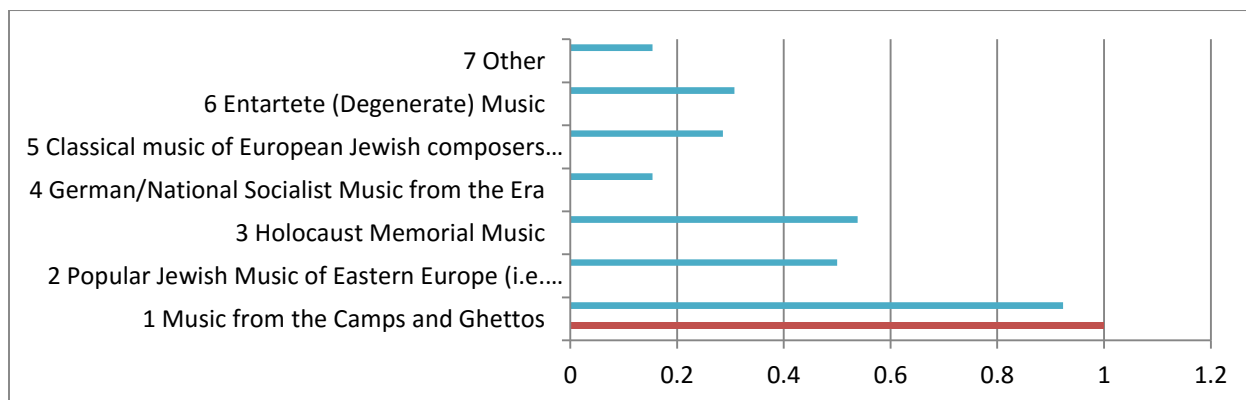
Appendix D (Online Data Summary Information)

Summary

Total Sites	59
Sites using music	13
% using music	22.03%

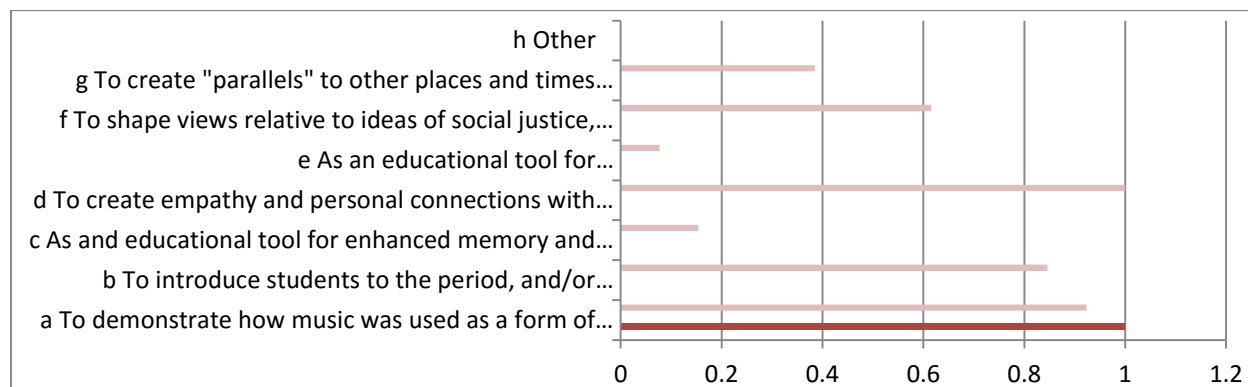
Type of Music Summary

	% use among music curricula
1 Music from the Camps and Ghettos	92.31%
2 Popular Jewish Music of Eastern Europe (i.e. Yiddish or Klezmer music)	50.00%
3 Holocaust Memorial Music	53.85%
4 German/National Socialist Music from the Era	15.38%
5 Classical music of European Jewish composers from the period	28.57%
6 Entartete (Degenerate) Music	30.77%
7 Other	15.38%



Appendix D (Online Data Summary, continued)

Purpose of Music Summary	% use among music curricula
a To demonstrate how music was used as a form of resistance during the Holocaust	92.31%
b To introduce students to the period, and/or historical background of the Holocaust	84.62%
c As and educational tool for enhanced memory and understanding of subject matter	15.38%
d To create empathy and personal connections with victims of the Holocaust	100.00%
e As an educational tool for interdisciplinary/differentiated instruction	7.69%
f To shape views relative to ideas of social justice, discrimination, and acceptance of others	61.54%
g To create "parallels" to other places and times where genocide occurs	38.46%
h Other	0.00%



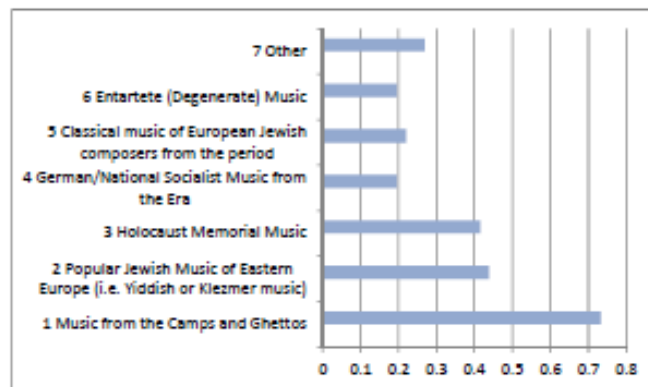
Appendix E (Cumulative Survey/Online Data Information)

Summary of Combined Data - Survey and Web

Total Sites	106
Sites using music	41
% using music	38.68%

Type of Music Summary

Type of Music Summary	% use among music curricula
1 Music from the Camps and Ghettos	73.17%
2 Popular Jewish Music of Eastern Europe (i.e. Yiddish or Klezmer music)	43.90%
3 Holocaust Memorial Music	41.46%
4 German/National Socialist Music from the Era	19.51%
5 Classical music of European Jewish composers from the period	21.95%
6 Entartete (Degenerate) Music	19.51%
7 Other	26.83%



Purpose of Music Summary

Purpose of Music Summary	% use among music curricula
a To demonstrate how music was used as a form of resistance during the Holocaust	70.73%
b To introduce students to the period, and/or historical background of the Holocaust	63.41%
c As an educational tool for enhanced memory and understanding of subject matter	34.15%
d To create empathy and personal connections with victims of the Holocaust	63.41%
e As an educational tool for interdisciplinary/differentiated instruction	39.02%
f To shape views relative to ideas of social justice, discrimination, and acceptance of others	36.59%
g To create "parallels" to other places and times where genocide occurs	24.39%
h Other	36.59%

