

**Teaching the Music of the Holocaust: Engaging and Enriching Student Understanding at
the Middle School Level**

By

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Teaching the Music of the Holocaust

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Abstract

In this study, sixth grade students who were 12-13 years old learned about the Holocaust by studying the music of the Jewish people. Students in this age group are just being introduced to this topic in their core subjects; the study was to determine if they would find it more meaningful and engaging by learning about it through the music of the Jewish people. Mixed Methods research was used to gather information on their base knowledge, determine what they thought was important as they learned, and measure how their understanding grew throughout the instruction of the unit. By the end of the unit, the students were unanimous in their understanding that music was essential to the survival of the Jewish people in the concentration camps and that music is a part of the human experience.

Key words: music education, Jewish people, Holocaust, sociotransformative constructivism, punk music, glam rock

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Chapter I: Introduction

Introduction

Several years ago, some of my students were performing *When I am Silent* by Joan Varner for the district solo ensemble contest. During the rehearsals, it became evident that the students did not understand the gravity of what took place during the Holocaust. As I researched, I learned that music was essential to the survival of the Jewish people. I found a wealth of information and built a unit for my students. Every group who experienced the unit seemed to appreciate what they learned because they commented on it for a long time after instruction.

As I delved deeper into this topic, I also reflected on my own experiences learning about the Holocaust. My first memory of learning about the Holocaust was as a child; my mother was reading a book about the Holocaust, *The Hiding Place*, and she explained to me what the story was about. Throughout my life, I have struggled to understand how this could have happened, and have wondered what I would have done in that situation. I am humbled by the incredible fortitude of those who survived and shared their stories.

I grew up knowing that my uncle served in the U.S. Army in the Pacific Theater during World War II. I did not know or think about other familial connections. During recent conversations with my elderly father, I was surprised to find out that he knew more about my ancestors than what he had shared before. My grandmother was one of nine children who lived in a German settlement in Gambin, Poland. Seven children left — including my grandmother; she arrived at Ellis Island in 1911. That was the only part of the story that I really knew until my dad casually mentioned that one time, grandma's sister came to visit. Mathilda and her sister Otilia stayed behind in "the old country" to help care for their parents. Mathilda visited her sister,

Olga, in Wisconsin after World War II. My dad remembered Mathilda as a very angry person. He said that there was a lot of arguing in German. He thought that they were arguing about how Mathilda stayed behind to care for her parents. During the research for my thesis, I learned of the utter destruction of her hometown, the city of Gambin, during World War II. At the beginning of the war, the city had 2,312 Jewish people, which was about a third of the town's population. At the end of the war, there were 16 Jewish people still living there, and the town's population of Poles and Germans had suffered heavy casualties through murder and displacement (Karczewska, 2004, p. 31). By the time Mathilda made it to the United States in 1947, she had survived two World Wars. Since learning about Mathilda, a family member reached out and shared our family tree. My family can be traced to living in that area dating as far back as 1741.

What I did not consider is that it took a long time for people, and for that matter, society, to try to come to terms with the Judeocide. Some survivors chose not to share their story with their families. At a grief camp in 2004, I met Henry Golde, a Holocaust survivor; he said that he did not share his history with his family until decades later. It was not until the 1960s or 70s that the term Holocaust became the word that people would commonly use to describe this catastrophe.

Throughout my education, my personal life, and professional life, elements associated with Holocaust intersected it many times. The more I learned, the more meaningful the connections to our world today became.

Note to the Reader

The participants for this study were enrolled in a class which was designed to meet the music education requirement for students who did not want to be in a performing class such as band or choir. I had long advocated for a class for the middle school non-performer. We

established class norms and expectations before the unit began. All of the students were likable; however, their attitudes and behaviors were typical of the age group, making it challenging and frustrating at times. Sometimes, there were calls and emails to parents about their child's behavior. Despite this, it is evident through their answers and my ongoing interactions with them, that they learned a great deal from this unit. When you reach these students — the ones who may see themselves as 'nonmusical' and are in the class because it is required, a unit such as this can change their perspective and affect the way they view this topic as they move forward in their education.

Purpose Statement

The purpose of this study was to examine my own experience of arts integration in music, using a particular unit on the Holocaust as a case of study. I hope to inspire other teachers to bring innovative approaches into their teaching of music and reevaluate “what it means to be musical” (Cunningham, 2014). The specific research question this thesis seeks to answer is: How might teaching the music of the Holocaust engage students and enrich understanding among 12–13-year-olds?

Importance of the Study

The message of this thesis will be important to educators who wish to bring a novel approach to instructing their students. By recognizing that music is a part of the human experience, teachers can leverage student interest to tie subjects together and create a synergistic approach resulting in core understanding. Students benefit from this method of learning because it creates relevance across multiple courses of study. Through meaningful instruction, the students benefit; translating to an education which improves our society.

Definition of Terms

In 1919, the German Workers Party was formed. Adolf Hitler's speaking abilities attracted attention, and he was brought into the party's leadership. In 1920, Hitler changed the name of the group to the National Socialist German Workers Party, better known as the Nazi party, and it grew steadily in number. In 1925, Hitler established the *Schutzstaffel*, which translates to protection squad. Also known as the *SS*, they oversaw internal security and guardianship over racial purity. (Holocaust Encyclopedia, n.d.)

From 1939 until the end of World War II, Nazi Germany and its allies established over 44,000 camps (Holocaust Encyclopedia, n.d.). The term concentration camp is frequently used to describe any of them, but there were different purposes to the camps. For example, Terezín was a transit camp, and people were brought there before they were taken elsewhere. Many of the people from Terezín were transported to Auschwitz, which was an extermination camp. Throughout the camps, forced labor was a reality for the people who were imprisoned there.

There are some German terms used in this thesis. *Lager* is the German word for camp. In some cases, KZ precedes terms related to the camps. KZ is short for *Konzentrationslager*, or concentration camp. *Lied* is the German word for song, so *Lagerlieder* are the concentration camp songs composed by the prisoners. Frequently they created new lyrics and set them to existing well-known melodies. *Lagerlieder* "tell of the hardships, fears and hopes of the internees" (Music of the Holocaust, n.d.), while KZ-Hymnen is the German term for concentration camp anthems which are still camp songs, but refer to a specific location.

'The Final Solution to the Jewish Question' was the code name given to the Nazi plan to exterminate the Jews. Dobbs defines Holocaust as "the state-sanctioned terrorization, torture, and murder of six million Jews" during World War II (Auerbach, 2020). The term Holocaust, which

means 'burnt offering' in Greek, was not frequently used until the 1960s or 70s. Other words used include Judeocide and Shoah, a Hebrew word meaning catastrophe. The topic of this thesis focuses on the Jewish experience with music during the Holocaust. However, there were millions more outside of the Jewish faith who were also exterminated during the Holocaust.

In Chapter One, I gave information on my inspiration and the purpose of this study, my research question, the importance of the study, and explanation of terms. In Chapter Two, I will provide my review of literature related to this study.

Chapter II: Review of Related Literature

In the previous chapter, Chapter One, I introduced this study about co-curricular teaching using the music of the Holocaust at the middle school level and gave some information about how the research was conducted for this study. In this chapter, Chapter Two, I will review the literature related to my study of teaching the music of the Holocaust. Research supports that music played a significant role during the Holocaust, and the State of Wisconsin requires the teaching of the Holocaust under Act 30 (2021). To best design a curricular unit to instruct my students, I completed a review of the available literature.

I have organized my review of the related literature into the following sections: The Music of the Holocaust, The Benefits of Sociotransformative Constructivism Learning, and The Jewish Influence on Music in the United States After the Holocaust. In the first section on The Music of the Holocaust, I will introduce scholarship discussing how music functioned among the Jewish population while they were enduring the Holocaust. In the second section on the benefit of sociotransformative constructivism, I will provide information which explains why this approach is an effective teaching method for this topic. In the third section, I will discuss the Jewish influence on music after the Holocaust. Even before World War II, Jewish people were emigrating from Germany and the surrounding countries. Their contributions to music are significant and long-lasting.

The Music of the Holocaust

In this section, I will present information from scholars that highlight the ways music played a significant role during the Holocaust. This section is divided into two main topics: how the Nazis used music against the Jewish people, and the ways Jewish people used music during the Holocaust.

The Nazis' Use of Music During the Holocaust

While genocide was not a new concept to humanity, the Holocaust was different because it “was organized in an industrial way”, (Auerbach, 2020) and the Nazis attempted to destroy everything about the Jewish people. “Music was the means for communicating the Holocaust” (Fisher, 2021). In the hands of the Nazis, music served a variety of purposes from torture to entertainment. “Their war against the Jews was echoed in the sphere of music” (Cunningham 2014).

Within weeks of Hitler taking power in Germany on January 30, 1933, the first concentration camps were established. From this beginning, the camp system evolved and grew into over 10,000 camps. Music was used frequently for a variety of purposes in the camps; the most common form was singing on command. While song had commonly been used in military tradition, in the concentration camps it had “the additional purpose of exercising mental and physical force” (Fackler, 2007). “The intentions were the same as those behind shaving prisoners’ heads, assigning them numbers, forcing them to wear the same uniform, and subjecting them to brutal and arbitrary violence: Schutzstaffel (SS) guards used music to humiliate the prisoners, to torment them, to rob them of their individuality” (Brauer, 2016). This was not only done with situations that brought on the command to sing, but sometimes through the song that was chosen. When possible, prisoners would choose songs that would not elicit a response from the guards. However, at times, the guards would demand songs of special significance to humiliate or shame the prisoners, or to make fun of their hopeless situation. Those who did not comply to the guards’ satisfaction were beaten. Singing on command took place while marching, exercising, roll call, while going to or from work, during forced labor, during punishments, to torture people, and during executions (Fackler, 2007).

Command music was also accomplished through camp orchestras and choirs. The camp orchestras were established in 1933, and camp choirs started in 1935. Their primary purpose was to improve the morale of the prisoners, although the performances also created an ideal tool for propaganda. These orchestras ranged in size from small trios to an 80-person symphony orchestra at Auschwitz, and they would play marches, camp anthems, popular music, a variety of classical music, and occasionally, original music. Prisoners were jealous of the musicians' privileges, which included better rations and less strenuous work, giving them a better chance at survival (Kravva, 2022). Like the other sources of music, the type of music and the way it was used depended upon the camp – the purpose of the camp, requests of those in charge, and the quality of the musicians (Fackler, 2007).

One of the activities that horrified musicians the most was providing accompaniment to the selection process at extermination camps. These orchestras were comprised of the best musicians at the camp. They would play folk music from the newly arrived prisoners' home, lulling them into the sense that they did not face immediate death. At times, orchestras gave performances for the guards; this happened occasionally at Buchenwald but was “the rule in Auschwitz” (Fackler, 2007). The music of the orchestras helped the guards relax after the selection.

In addition to the Nazis using the Jewish people to provide music, Westermann stated that through his research he learned that they utilized the loudspeakers to provide a soundtrack to their killing sprees. On November 3rd, 1943, German soldiers executed 18,000 Jewish people at Majdanek while music played over the loudspeakers. A similar scene had occurred years earlier

when the Nazis executed 400 Jewish people near Cutnow, Ukraine. A policeman who was there testified, “It was loud, just like a carnival” (Westermann, n.d.). In the Nazi camps, music was “an instrument for promoting a common purpose and bringing people together” (Westermann, n.d.).

Music and the Jewish People During the Holocaust

From early on, prisoners composed concentration camp songs “called *Lagerlieder* and told of the hardships, fears and hopes of the internees.” These endeavors were risky, and were either new works or different lyrics applied to existing melodies (Music of the Holocaust, n.d.). The idea of concentration camp anthems (called *KZ-Hymnen*) began in 1933 with the composition of “The Peat Bog Soldiers Song” or *Börgermoorleid*. At first, it was allowed to be played officially (Music of the Holocaust), but eventually, it was prohibited by the Nazis (Fackler, 2007). “It became the most popular of all concentration camp songs, symbolizing for the inmates both protest and determined endurance” (Fackler, 2007), and eventually spread throughout the camps when prisoners were transferred. The anthem became an example for the other camps and eventually each camp had their own anthem. Camp anthems were loved. “The march became our anthem, which we sang at every opportunity. More than anything else, its refrain became an expression of our hopes,” said Herman Leopoldi, composer of the 'Song of Buchenwald', of the reason for the song’s popularity” (Music and the Holocaust). Likewise, “*Zog Nit Keynmol*, considered an anthem of the partisans, was one of the various songs that reflected their morality and encouraged them to continue fighting against the Nazis” (Gertsenzon, 2020, pg. 21). Music that was initiated by the prisoners took on “a different significance,” generally evoking “favorable connotations.” The music gave them “consolation, support and confidence; it reminded them of their earlier lives, it provided diversion and entertainment; and it helped them to articulate their feelings and to deal with the existential threat of their situation emotionally and

intellectually.” “Singing, humming, or whistling” was a relaxing way to pass the time and helped those in solitary confinement “overcome loneliness and fear” (Fackler, 2007).

At the beginning of World War II, 1942-1943 the camps experienced the height of music as more professional musicians from a variety of backgrounds were being deported to the camps. During this time, satellite camps were in operation and there was a lot of movement taking place between the various locations. Musicians already had privileges that the other prisoners did not have. As a result, music and instruments were easier to get from outside the camps. There were diverse groups of people in the camps, and many genres of music were represented. The musical traditions of these groups improved life at the camps (Fackler, 2007). The lifespan of these groups depended upon many factors aside from the obvious, but other factors that affected them included language barriers, the danger of being discovered, and the ability to play from memory. The people could play music in the camps, but not all music was allowed. If forbidden music was to be played, it needed to be played in secret. The audiences would not applaud because it was too dangerous and put everyone at risk. One group was caught playing Mozart’s *Eine Kleine Nachtmusik*; they were flogged 25 times each because it was a crime to play German music if you were Jewish. Walter Wolf, a survivor of Buchenwald stated, “In our hearts, we applauded” (Fackler, 2007).

Most of the time, music making was spontaneous, with groups playing instrumental music, accompanying each other, or just singing. Frequently, they sang folk songs or other songs with a sense of familiarity; this type of music attracted little attention. Prisoners being marched to the gas chambers in Birkenau sang their national anthem or meaningful Jewish songs; through this, they “expressed their protest and showed they had not been broken” (Fackler, 2007). “In some cases, song lyrics were a substitute for the lack of other means of communication, e.g.,

newspapers or radio broadcasts. Via the lyrics, messages were transmitted from place to place and served as evidence of the Jewish fate” (Gilber, 2005, as quoted by Fisher & Gilboa, 2016, p. 1222-3).

The composition of music was an opportunity for many Jewish people. "For them, time had pretty much stopped at the time of their incarceration, and music became a great escape hatch for them," [Brett Werb, curator of music at the U.S. Holocaust Museum] says. Music of all genres was being composed by the prisoners (Poggioli, 2013). “This is artwork of an active community...that refused to be silenced. They were laughing in the face of the devil” (Worland, 2015). Songs that became significant to the Jewish people were secretly collected and made into songbooks called *KZ Liederbücher*. Aleksander Klisiewicz was a camp singer in Sachsenhausen. “After he was liberated, [he] collected 374 Polish songs from the various camps” (Fackler, 2007). This document is at the US Holocaust Memorial Museum in Washington D.C. It is believed that only a fraction of the songs from concentration camps are known to researchers because so much was shared orally.

Even though music was used against the Jewish people, music was also a source of survival for those in the camps.

We must always bear in mind that whatever music was produced in the Nazi camps was produced *in spite of* constant hunger, mental and physical violence, impending disease and pestilence, an uncertain future, random acts of terror, and that the prisoners’ lives were always in jeopardy. It is also important to remember that it was only a very small segment of prisoners who had the chance to engage with music at all, for the simple reason that their physical decline was not yet so far advanced that hunger dominated all their thoughts and all their deeds (Fackler, 2007).

Terezín and Brundibár

From 1942 to 1944, thousands of Jewish people were sent to Terezín (*Theresienstadt*), a transit camp in Czechoslovakia. “The Terezín camp was unique. It was an all-in-one ghetto, concentration and transit camp that the Nazis used as a cultural showcase to deceive the Red Cross and for propaganda purposes” (Poggioli, 2013). This camp was unusual because the Germans allowed the Jewish people to manage this concentration camp themselves, something that was not allowed elsewhere in occupied Europe. One thing that is surprising was the level of art and culture which took place there. At first, music was not allowed, “but in 1942 when the Germans realized its potential propaganda value; they not only sanctioned it with the establishment of *Freizeitgestaltung*’ (the administration of free time activities) but also encouraged it” (Seroussi, et al., 2001). “...[T]he Nazis unintentionally created a haven for cultural life in the midst of the horrors of the Holocaust” (Bylica, 2015).

The prisoners in Terezín needed a creative outlet, and music gave them just that. “Theresienstadt warehoused prominent Jewish internees including musicians, artists, and intelligentsia from the Protectorate of Bohemia and Moravia, and later from across Europe” (Dobbs, 2013, p. 159). “The camp's precarious conditions and the need for distraction drove musicians to high levels of creativity, forming one of the most vibrant musical schools in occupied Europe” (Svatos, n.d.). Some musicians wrote their compositions on toilet paper. Viktor Ullman wrote 20 operas while at Terezín (Poggioli, 2013). “The rich and abundant musical life in Terezín, together with the other arts, maintained a level of spirituality, culture and human value in the ghetto, despite rampant disease, hunger, death and social tensions” (Seroussi, et al., 2001).

In 1938, Hans Krása wrote *Brundibár*, which means bumblebee, for a children's opera competition in Czechoslovakia. The story is about siblings, Aninka and Pepíček, who must get milk for their sick mother. They notice that the organ-grinder, named Brundibár, earns money making music. The children try too, but the evil Brundibár chases them away. Their animal friends (children who are dressed up) come and call for the children's friends; everyone sings, and the children receive money from the audience. Brundibár tries to steal the money, but the children win (Svatos, n.d.).

In 1942, Krása was deported to Terezín. A version for piano was smuggled into Terezín and Krása was able to re-orchestrate it. The operetta was performed twice in secret. The first public performance took place on September 23, 1943. It was a very popular show for both the Nazis and the prisoners. Although the tickets were free, they were difficult to get (Dobbs, 2013). Fifty-five performances occurred on nearly a weekly basis until the end of the transports (Svatos, n.d.). The International Red Cross visited Terezín on June 23, 1944. Terezín was presented "as a paradise ghetto sheltering its inhabitants from the ravages of the war, thus camouflaging the extermination of European Jewry from world awareness" (Seroussi, et al., 2001). "The operetta was phenomenally popular in Theresienstadt, so much so that the children were commanded to perform for the SS and visiting delegations" (Dobbs, 2013, p. 172). When this happened, *Brundibár* was moved to a larger venue, and the set and costumes were improved overnight (Svatos, n.d.). To provide proof about how humanely the Jewish people were being treated, "the Nazis produced "The Führer Gives a Town to the Jews," a propaganda film portraying Theresienstadt as a place of parks, swimming pools, active cultural life, and happy faces—including footage of *Brundibár*" (Dobbs, 2013, p. 160). The *Brundibár* cast was never consistent because children were transported away. The vacancies were filled by children who were just

arriving in Terezín (Svatos, n.d.). Nearly all of the children who performed in *Brundibár* were eventually sent to Auschwitz; “15,000 children passed through Terezín. Fewer than 100 survived” (Bylica, 2015). On October 15, 1944, Krása was taken to Auschwitz, where he died two days later. "In a few hours in Auschwitz, an entire generation of musicians, composers, famous piano virtuosos, the fifth column of the Jewish musical elite of Central and Eastern Europe disappeared" (Poggioli, citing Lotoro, 2013).

“Survivors’ accounts clearly convey how concentration camp prisoners could draw on music as a resource to aid in their survival, but music served equally as the most striking symbol of the inherent lunacy of the camp” (Brauer, 2016). There was nothing the Jewish people could do to escape punishment or death. “The Third Reich banned the performance of all Jewish music, from Mendelssohn to cabaret” (Poggioli, 2013). Yet they were punished for performing German music. It seems miraculous that within the insanity of conditions under which they survived, there was a lacuna where music could become an escape for them.

The Benefits of Sociotransformative Constructivism Learning

There are many scholars who have written about the benefits of utilizing sociotransformative constructivism as an approach in general education, as well as music education. In this section, I will explain what sociotransformative constructivism (STC) is, discuss its use in music education, and provide some examples.

The music educator is responsible for helping the student make what is taught relevant. Sociotransformative constructivism is a pedagogical approach which can be utilized as an effective means to create a meaningful connection between the curriculum and the students’ world. To define sociotransformative constructivism, it is helpful to take a step back to consider

what critical pedagogy is. “Critical pedagogy is a way of thinking about, negotiating, and transforming the relationships among classroom teaching, the production of knowledge, the institutional structures of the school, and the social and material relations of the wider community, society and nation state” (McLaren, 1998, as cited in Abrahams, 2005, p. 45).

Critical pedagogy seeks to develop a relationship between student and teacher where information can be provided and learned in either direction (Abrahams, 2005). In this model, learning becomes somewhat of a symbiotic relationship and the body of knowledge grows in both teacher and student.

Sociotransformative constructivism exists within the philosophy of critical pedagogy. It helps the student create a connection between what they are learning and their world.

“Transformation, by definition, requires change. Not superficial change, but... focused, substantial, fundamental change; in a word, improvement” (Regelski, 2006, p. 9).

“Constructivism accounts for the social and cultural influences that affect how we learn” (Cherry, 2022). In essence, the student must have some foundation on which to “construct” their knowledge which transforms them. The student’s background – culturally, educationally, etc. – helps to shape the foundation; as they learn, they construct their own meaning based on earlier experiences (Abrahams, 2005). Hence, the learning experience becomes relevant to the student’s past, present, and future.

In 1938, John Dewey stated, “...there is an intimate and necessary relation between the processes of actual experience and education.” (Dewey, 1938, p. 7) The sociotransformative constructivist approach helps to create that bond. The student comes to school with their own reality, and this learning process allows the student to create new meaning through the experiences they have in school. The sociotransformative model is more collaborative; the

teacher and student “interact with each other in ways that are empowering and lead both to thinking and action in socially relevant ways” (Abrahams & Abrahams, 2015, p. 544). The teacher “nurture[s] apprentices [students] to think about why what they are doing is important, how and why the strategies they use are important, and what other methods they might find effective” (Abrahams & Abrahams, 2015, p. 544). To create meaningful connections in music, what is taught “must also address feeling and action that are significant, sophisticated, and meaningful to the students and teacher” (Abrahams, 2005, p. 14). By providing a rich, meaningful, and relevant curriculum, the experience of learning becomes rewarding to both students and teachers.

Creating meaningful music curricula has always been the goal; however, it appears that this approach is not well known within the music education community. The Goals and Objectives Project, which was begun in 1969 after the Tanglewood Symposium, stated, “The goals of the profession are: ...to support the quality preparation of teachers, and to use the most effective music education techniques and resources” (Mark, 1980, p. 43). In 2014, Regelski stated, “Music education *does* have an abundance of teaching ‘tools,’ but it lacks agreement about what practitioners should be endeavoring to ‘build’” (Regelski, 2014, p. 82). The idea that educators should teach topics that are meaningful and applicable to students’ lives seems obvious. However, “...music education students are almost universally deprived of any study whatsoever of curriculum theory, curriculum development, and curriculum praxis” (Regelski, 2006, p. 11).

If a shift towards this type of learning approach is going to be embraced by the community of music educators, preparing preservice teachers by educating them on the approach is essential at the undergraduate level. “Music teachers tend to teach as they were taught, to

create and build ...programs they remember being a part of when they were in school”

(Campbell, 2007, as cited in Whitener, 2016, p. 222). To achieve a shift towards music education programs that the students see as relevant, there will need to be both ideological and pedagogical changes (Rodriguez & Berryman, 2002).

Jorgensen states, “Imaginative teaching not only takes advantage of students' interests and perceived needs, but it deliberately cultivates divergent thinking and provides opportunities to develop the aptitudes, skills, and habits needed to carry thought into self-directed action.” (p. 74). During my research, some significant connections surfaced between the Holocaust and topics the students were familiar with. Curious George, the beloved cartoon character that my students grew up watching on Public Television, has a connection to the Holocaust. H.A. Rey and Margret Rey were Jewish. They were born in Germany, but eventually moved to Paris. In 1940, as the Nazis were about to invade Paris, the Reys were able to grab what they could before leaving Paris on a bicycle. The manuscript for Curious George was among the few items that they took. They made their way to Brazil before traveling to New York City, where Curious George was eventually published (Schwartz-DuPre, 2021).

Books and feature length films of Paddington Bear have made him another favorite character that students are familiar with. The author, Michael Bond, served in the British Royal Air Force during World War II. During that time “almost 10,000 children, most of them Ashkenazi Jews, arrived from elsewhere in Europe via the Kindertransport program” (Smith, p. 25, 2020). Bond said that "memories of children being evacuated from London with a label around their necks and all their possessions in a suitcase" formed part of his inspiration for the Paddington series” (Smith, p. 28, 2020).

In the 1980s the pop world was astounded when Michael Jackson moonwalked across the stage. Many thought it was a move he created himself. However, Jackson credits the French mime, Marcel Marceau for inspiring the moonwalk. Marceau was Jewish; when the Nazis invaded France, his father was sent to Auschwitz, where he died. The rest of the family adopted the last name of a general from the French Revolution so it would be harder to identify them as Jews. Marcel and his brother joined the Resistance. The first time he used mime was “to keep Jewish children quiet while he helped them escape to neutral Switzerland” (Goldfarb, 2020). He made three trips, saving hundreds of Jewish children. Marceau worked as a liaison officer with the French Army, and his fame as a mime spread among Allied forces, which is where his first performance took place. (Goldfarb, 2020)

Bruner believed that environment and experience were factors in intellect (Krueger & Wilson, 2018). Multiple scholars have discussed the importance of connecting music with what students will eventually do in their lives. Kratus suggested, “It seems to me that the best way to start is by looking at how music is actually used in the world, not the ways it exists in schools” (Kratus, 2007, pg. 46). Reimer agreed that “music is intimately related to worlds outside the arts, the worlds of politics, religion, commerce, nationhood, psychology, history, sociology, science, philosophy, and so forth” (2003, p. 60). Incorporating imaginative teaching makes the subjects come alive. The author and fellow teacher, Gertsenson, also taught a unit about the Holocaust to his students and stated, “If I approached my students with a series of dry facts, a sole testimony, or a lecture or discussion that simply described events in the Holocaust, they would understand it on a factual level, but instead I approach them through guided listening to music and asking them to reflect on what they hear.” (2020, p. 15) Through music, human experiences become timeless. “To understand music is to understand its intimate connections to all of human experience. To

experience music is to experience how we as individuals are connected to all other humans in our communities and all other communities in the world and in history” (Reimer, 2003, p. 60).

The sociotransformative constructivist approach involves more imagination on the part of the teacher and a willingness to look beyond just the standards. Embracing the sociotransformative constructivist approach to music education will lead toward a more efficient and effective teaching method for both students and educators. “These approaches allow students to explore the powerful personal relevance, meaning, and value of music within a broad range of disciplines and life circumstances” (Pierce, 2015). The student will “move from feeling powerless to one of empowerment as they journey with their mentor [teacher] to master musical skills and become musicians and life-long musical people” (Abrahams & Abrahams, 2015, p. 552). A musical education that will still be relevant as the student matures will be rewarding because they realized that music was “not [the] ‘frills,’ but experiences that made any education worthwhile” (Zinar, 1984, p. 34).

The Jewish Influence on Music in the United States After the Holocaust

In the United States, the Jewish immigrants were creating a new home for themselves. They were making significant contributions in many industries throughout the country; their collective experiences made an indelible mark on the face of the entertainment industry. “Researchers continue to confirm and deepen knowledge held by centuries of the collective and personal experiences of many cultures and individuals who have used music to communicate, to heal their physical, emotional, and spiritual lives, and to influence and understand the world around them” (Pierce, 2015). In the aftermath of the Holocaust, music played many roles; sometimes, it brought people together. In other cases, it was a way to communicate what had happened and to express their feelings.

After World War I, the Jewish people in Germany were blamed for causing Germany's defeat, and antisemitism was on the rise. When Hitler was elected chancellor of Germany in January of 1933, the efforts to emigrate continued and escalated. Many Jewish people were unable to obtain the proper documentation to leave their homelands in Europe; some were not permitted entry into other countries, and access to the United States was restricted starting in 1924 (J. Cohen, 2013). Around 1941, Hitler instituted his 'Final Solution to the Jewish Question'. On the NPR broadcast, *Why teach the Holocaust today?*, Dobbs stated, "Jews were to be wiped from the face of the earth, completely obliterated, erased, destroyed. It was a racial project" (Auerbach, 2020). Everything about the Jewish people was destroyed. Since Jewish music was mostly an oral tradition, and most of the Ashkenazim population was killed during the Holocaust, most of their music has become extinct (Seroussi, et al., 2001). Still, Holocaust survivors and the Jewish population have had a significant and lasting impact on music and entertainment.

Meanwhile in the United States, the entertainment and music industries had already been influenced by the immigration of Jewish people during the period after World War I. In the 1930s, "as Eastern European-born Jewish populations settled into their new home, their musical activities became increasingly diverse" (J. Cohen, 2013). Some continued in Yiddish, while others contributed to the emerging genres of jazz, swing, and film music. New York City was the main center for popular music; Tin Pan Alley, which was the center for the music publishing industry, was especially important. Jewish and African American performers developed successful interactions, writing for nightclubs and jazz performances. The music was seldom about being Jewish; they wanted to be seen as Americans (Seroussi, et al., 2001).

By 1944, Jewish people were planting new roots and thriving as 133,000 German-Jewish immigrants had entered the United States (Tam, 2020). Harvard economist Williams Kerr said, “If we’ve all grown up under the same education system, the same perspective on life, the same TV shows, then it’s harder for us to find something new about the way we’re approaching things” (Tam, 2020). While World War II took place before television, the ideology is the same: immigrants brought a new perspective. Inventions increased by 30% in the scientific fields immigrants entered after 1933 (Tam, 2020). “Their native-born collaborators also became more inventive”; the increase in productivity in these industries was realized into the 1950s and 1960s (Tam, 2020).

In 1945, Leonard Bernstein was invited to conduct three concerts in Germany. He conducted the Munich Philharmonic Orchestra, which was founded in 1893, as well as two Eastern-European Holocaust Survivors Orchestras, both founded in May 1945. He worried that the Munich Philharmonic Orchestra would not want to perform with him since he was Jewish-American. When he arrived, the city was in ruins, making it difficult for anyone to travel. The orchestra was on strike because they wanted better food rations. Between the food rations and trying to navigate the city, the future of the concert was uncertain. Bernstein arranged for transportation, while Carlos Mosely, the American-appointed arts administrator for the area, was able to bribe the orchestra with 115 cigarettes to perform one concert. Bernstein won them over and the experience was considered a success. (Anderton, 2018) However, “Bernstein ultimately found his performances with Jewish survivors to be the pinnacle of his visit to Germany” (Anderton, 2018, pg. 9). “Leonard Bernstein’s emergence as a public figure, meanwhile, opened widespread conversations about musical Jewishness: in the eyes of many, Bernstein became a

model of American-Jewish achievement, unapologetically integrating his identity into his compositions, musical activities, and political philosophy” (J. Cohen, 2013).

The Jewish Influence in the Film Industry

Because of the number of Jewish people who worked on films in Germany, their impact on films produced in the United States would create a new approach to film music and deeply influence composers who followed for many decades. “Jews held prominent positions in Germany’s film industry when the Nazis came to power” (Artsy, 2014). Once the Nazis assumed power, Jews were forbidden to work in the movies. The Jewish people who were already in the United States tried to help people get out of Europe. “Jewish filmmakers and producers found refuge in Hollywood, and their contributions forever changed American cinema and culture” (Artsy, 2014). An estimated 800 Jewish people worked in a variety of roles in the film industry during WWII. (Artsy, 2014)

An example of Jewish success and source of inspiration in the film industry is Erich Korngold. He was born in Austria-Hungary in 1897 and was a child prodigy. Korngold had connections in Hollywood and moved his family there in the 1930’s. He began an extraordinarily successful and profitable career with Warner Brothers. Korngold’s approach to scoring films was different from others in that his music closely reflected what was happening on the screen, creating a “‘deep emotional connection’ between the audience, the action, and the dialog” (Appold, 2022). Korngold, along with Max Steiner and Franz Waxman, all shared similar personal backgrounds, careers, and are considered the founders of Hollywood movie music (Appold, 2022).

The work of Korngold had an enormous influence on John Williams. When George Lucas approached Williams about the music for *Star Wars*, “Lucas was very keen for Williams to

emulate the thematic scores of Gold Age Hollywood such as those by Erich Korngold and Max Steiner, a bold move given that the style had become deeply unfashionable by the late Seventies” (How *Star Wars* changed movie, n.d.). Williams went on to score *Star Wars* using the same approach as his predecessors did – with emotion being carried by the music just as much as the scene. Lucas stated, “about 90 percent of the *Star Wars* films are music” (How *Star Wars* Changed Movie Scores Forever, n.d.). Leitmotifs, a technique that was developed by Richard Wagner and later adapted into film by Korngold, has been used in many of the films that John Williams has scored for.

There are Jewish influences in every level of the film industry; their many contributions are too numerous to name in full. It is safe to say Jewish people have left a continuing impact on how we experience this genre in the 21st century.

The Emergence of Glam Rock and Punk Rock

During the period after World War II, “Jews were the main bearers of the memory of the Judeocide” (Stratton, pg. 94, 2005). Peter Novick stated, “the Holocaust wasn't talked about very much in the United States through the end of the 1950s” (As cited by Stratton, 2005, pg. 81). “This is a generation that is blank not because of anything that has happened in the lives of its members, but something that happened before Hell and his generation was born” (Stratton, 2005, pg. 102). Glam rock and punk music entered the stream of consciousness about the time when the reality of what happened during the Holocaust was being realized. One event that publicized the events of the Holocaust was the trial of Adolf Eichmann in 1961. Before that, “it was yet to surface as a general Western cultural trauma” (Stratton, 2005, pg. 94).

Generally speaking, Jewish people were not deeply involved in the early phases of rock and roll, but they developed glam rock and helped create punk. In the 1960s, young people

became an “increasingly powerful part of the American economy” (Cohen J., 2001). Those who developed these new genres were of the same generation – in some cases, the children of survivors. “It is not the experience itself that produces traumatic effect, but rather the remembrance of it...there is always a time lapse, a period of ‘latency’ on which forgetting is characteristic, between an event and the experience of trauma” (Eyerman, as cited by Stratton, 2005, pg. 80). While the survivors attempted to be invisible, their children – whether intentional or not – made “themselves visible in the most spectacular way” (Stratton, 2005, pg. 81).

Punk music was a reaction to war; Victor Bockris was quoted by Stratton, “Punk was the last great reaction to the Second World War... [the punk rockers] grew up totally affected by the war. All our comic books, our games, our films were about it” (Stratton, 2005, p. 84). Punk music developed in America and Great Britain at the same time, but the attitudes that caused it were different. American punk was more nihilistic; whereas in Great Britain, it dealt with anarchy. Punk was more popular in Great Britain than the United States; it took the European sound and “walked the line between order and chaotic destruction” (Stratton, 2005, pg. 87).

In the US, The Velvet Underground, led by Jewish singer and lyricist, Lou Reed, released their first album in 1967. The Velvet Underground went on to influence other punk bands, who were testing the limits of popular music at the time. Many punk performers were Jewish; some changed their names to less Jewish-sounding names, and adopted the punk fashion that was popular in England. (Stratton, 2005). A number of American Jews “played important roles in the formation and expression of punk” (Stratton, 2005, pg. 83) The Ramones were one of the first punk groups; they helped develop punk fashion. “The Ramones were the first punk band to decimate a stage and jump all over musical equipment in their quest for just the right sound to drive the audience to the brink of slack-limbed ecstasy” (Kaushik, 2021). They took their name

from a pseudonym, 'Ramon,' that Paul McCartney used; all the band members adopted it as their last name; (Kaushick, 2021) "...the Ramones had both Joey and Dee Dee, the Jew haunted by the Judeocide and the man haunted by his youth in Germany" (Stratton, 2005, p. 101). Joey Ramone was the drummer-turned-singer for the band and had roots in glam rock. DeeDee Ramone spent time in Germany. He made money by selling Nazi paraphernalia that he found to American soldiers. The Ramones' first album had a lot of Nazi references, which were sung by Joey Ramone (Stratton, 2005). Although they did not achieve the level of success which sold out stadiums, they influenced other bands for decades (Kaushik, 2021).

Many punk songs involve dominance and submission. Often the punk and/or glam band had a member who was fascinated by the "Nazi era" - which might include wearing Nazi attire or collecting Nazi memorabilia. These were always men, a lyricist, a founding member, and decision maker for the band. In some cases, this behavior continued even though it made others in the band uncomfortable (Stratton, 2005).

While both America and Great Britain saw a rise in Jewish people in punk bands, there was a difference in the roles they held. In Great Britain, there were more Jewish people in the managing roles of groups. Malcom McLaren, who was Jewish, successfully managed some of these groups, most of which were in England. His friend, Bernie Rhodes, whose mother was a Holocaust survivor, managed the Clash. The Beatles were also managed in the "Jewish managerial tradition" (Stratton, 2005, pg. 84).

In the US, Jewish people were more often performing members of the bands. The Blue Öyster Cult had some Jewish members. They were managed by Sandy Pearlman, who was Jewish and also managed the punk band The Dictators. Pearlman played several roles, including writing some lyrics for The Blue Öyster Cult, which is considered an early heavy metal band -

although some of their lyrics align with punk. Pearlman is credited with coining the term ‘heavy metal’.

Glam rock evolved at the same time as punk but was more popular. The most influential glam rock band was Kiss. Their first big gig was opening for the Blue Öyster Cult in 1973 (Stratton, 2005). Both children of Holocaust survivors, Gene Simmons and Paul Stanley founded the band in the early 1970s. Stanley’s mom fled from Berlin with her parents; they fled to Amsterdam and eventually immigrated to America. His dad was a first-generation US Jew whose parents fled from Poland. The Stanley home was unpleasant, with parents who argued and withheld affection. Simmon’s mother was Hungarian. Other than that her life was spared because she was the hairdresser to the commandant’s wife, she did not discuss her time while in the concentration camp. Gene Simmons was born in Israel and did not speak English when he immigrated to the US at the age of six, (M. Cohen, 2021). “Simmons writes about wanting power, Stanley that he wanted respect. As children of survivors, they wanted safety” (Stratton, 2020, p. 277).

Gene Simmons’s style was taken from characters in Marvel comic books, his hand motion is from Spiderman, and his costume was inspired by Black Bolt of the Inhumans (Blumenshine, 2020). Other aspects of his style were inspired by Phantom of the Opera and Batman. “Simmons’ Demon character brings together many aspects of his fantasy life as the Jewish son of a survivor whose childhood was spent being told he could do no wrong and who wanted, above all, to protect his mother from evil” (Stratton, 2020, p. 288). The Kiss logo, which is sometimes stylized using capital letters, resembles the lightning bolts on Nazi SS uniforms (Stratton, 2005). That logo was developed by their guitarist, Ace Frehley. He denied taking inspiration from the SS, but when he later purchased Nazi memorabilia while on tour, the

bandmates believed the resemblance was no accident; the logo was subsequently banned in Germany (Stratton, 2020). “Frehley was employed by Simmons and Stanley for his lead guitar ability. However, his connections with Nazism came to haunt the group as the destruction of the Jews also haunted it” (Stratton, 2020, p. 292).

Another new genre that emerged in the 1980s and 90s included a Jewish hip-hop culture which reflected their experiences. “The compositional techniques of hip-hop have served as a way to organize, juxtapose and negotiate everything from the revival of klezmer to the uptick in stringent religious observance and from the aftermath of the Holocaust to the ever-evolving American Jewish relationship with the young state of Israel” (Aska, 2010, p. 7-8).

While not every Jewish person involved in music descended from a survivor, it would be difficult to imagine that the experience of being Jewish has not permeated their music in some way. There are many people in the entertainment industry who are of Jewish heritage – too many to name and carefully consider their contributions. “Jews make up about two percent of the population in the U.S. and .002 percent of the world’s population. With fully 10 percent of Rolling Stone’s Top 500 albums made by Jews, it’s fair to say we are punching way above our weight” (Rogovoy, 2020). It has been 80 years since the Holocaust occurred; however this atrocity has left an indelible impact on music and entertainment. “And of course,” as Allsup (2016) says, “music from the past is our music, as long as we bring it to life, as long as we continue to unearth new meanings” (p. 103).

In conclusion, Chapter Two includes scholarship concerning: The Music of the Holocaust, The Benefits of Sociotransformative Constructivism Learning, and The Jewish Influence on Music in the United States After the Holocaust. To better understand whether the 12–13-year-old students I work with will have a deeper understanding about the Holocaust if

they learn about it through music, it is important to research what the students found engaging and meaningful in their study to know whether teaching an important historical event through the music that accompanied it is a successful approach. The literature included here forms the foundation of this research because it helps to better examine my research question: How might teaching the music of the Holocaust engage students and enrich understanding among 12–13-year-olds?

In this chapter, Chapter Two, I reviewed the literature related to this study focused on teaching the music of the Holocaust to middle school students. Next, in Chapter Three, I will describe the methodology I used to address my research question, the design of the study, and the procedures used for analysis.

Chapter III: Design and Methodology

In the last chapter, I reviewed the pre-existing literature about: The Music of the Holocaust, The Benefits of Sociotransformative Constructivism Learning, and The Jewish Influence on Music in the United States After the Holocaust. In Chapter Three, I will now explain how I designed this research project and share my methods of analysis. I have created the following subsections for the ease and understanding of the reader: Process, Participants, Mixed Methods Research, Data Collection and Analysis. As I noted in Chapter One, the research question driving this study is: How might teaching the music of the Holocaust engage and enrich understanding among 12–13-year-olds?

Process

My process for conducting this research began with trying to understand whether teaching the music of the Holocaust to 12–13-year-old students would help them understand the events of the Holocaust more deeply. I wanted to interview students using a survey about what their prior knowledge about the Holocaust was, what they found interesting in the presentations, what they still wondered about, and their reflections of the unit at the end. This was a sample of convenience, meaning the students were already my students. I began by gathering and establishing the students' background knowledge through an initial survey. As the lessons were taught, daily surveys were gathered to determine what they learned and what they still wondered about. At the end, a final survey was given to determine the students' growth in knowledge, how they learned best, and whether they found they were more engaged in learning this topic because music was incorporated with it.

Participants

My participants were selected using a sample of convenience.

Convenience sampling (also known as Haphazard Sampling or Accidental Sampling) is a type of nonprobability or nonrandom sampling where members of the target population that meet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate are included for the purpose of the study. (Dörnyei, 2007 as cited by Etikan, 2016, p. 2)

This kind of sampling identifies “subjects of the population that are easily accessible to the researcher” (S.K. & Given, 2008, as cited by Etikan, 2016, p. 2). When a population is very large, sampling is used to gather information from a smaller group to represent the larger population (Etikan, 2016).

I was trying to understand whether students would gain a deeper insight into the events of the Holocaust by learning the music the Jewish people were singing and creating at that time. I used convenience sampling because it was convenient to study the students who were already enrolled in the general music class in my school. In addition, I already had a relationship with these students as a teacher at their school, so there is some built-in trust that preceded the project. To help answer my questions about whether teaching the music the Jewish people sang and created during the Holocaust might help students have a deeper understanding of the Holocaust, I needed students who were 12-13 years old and in sixth grade at our middle school. The state statute requires that instruction about the Holocaust occur in middle school. Once those details were confirmed, my pool to select from was rather straightforward, and I selected one class with 20 students in it at my school. This class was chosen because they elected to take the non-performance based general music class for sixth graders. Since this unit is a part of my curriculum, an informational letter was appropriate. The letter was sent home with the students and instruction of the unit began shortly thereafter (see Appendix A). It should be noted that

eight students who identify as boys and twelve students who identify as girls participated in this study because that was the make-up of my classes this year. None of the students who participated in this study self-identified as being Jewish. The students' names have been changed to pseudonyms when referred to in this study.

Mixed Methods Research

This study uses Mixed Methods Research. This means that both quantitative and qualitative methods are used in “a single study in order to provide a broader and more complete vision of a problem” (Almeida, 2018, p. 137). Mixed Methods Research focuses on taking “the strengths of both methodologies (qualitative and quantitative)” (Almeida, 2018, p. 138). By using Mixed Methods Research, I was able to collect qualitative data regarding what the students were connecting with and still wondering about, as well as quantitative data regarding what they already knew. Having a clear understanding of what knowledge students already possessed was important so that events could be put into the right context, or we could move on to other subject matter. In this case, the students' background knowledge was collected via quantitative data, while their reactions to the instruction were gathered through qualitative data. My mixed methods study uses an embedded design, which means that “one type of data provides a supportive, secondary role in a study based primarily on the other type of data” (Creswell & Clark, 2007, p. 67). I was able to collect data by action research using surveys and in-class instruction methods.

Data Collection

My research process permitted me to select one of my own classes because the class fit the criteria and already had a relationship with me. These participants were sixth-grade general music students. While in the music classroom as a group, an initial survey was conducted to

gauge the students' existing knowledge on the topic of the Holocaust. The survey was administered via a Google Form through their Sixth Grade Music Google Classroom. Class norms were discussed; the students agreed verbally that we needed to be sensitive and respectful because this is a serious subject. The classes were 40 minutes long and took place two or three times a week at the end of the school day.

The first day of the unit, students completed the survey which gathered information on their existing knowledge about the Holocaust, norms and expectations for the class were discussed, the students reviewed a map of Europe and looked at the list of people killed during the Holocaust. The second day, students broke into small groups to discuss the contributing factors which led to the Holocaust, when they thought the concentration camps began, and why we were studying the music of the Holocaust. On the third day, students broke into small groups to discuss concentration camps, why the music of Mendelssohn and Mahler was outlawed, how music written on toilet paper using charcoal was smuggled out of the camp, and various emotions that humans possess. During the fourth day, students learned that the culture of the Jewish people dates back 4,000-5000 years; they listened to some of their traditional Jewish music and watched a video about the Auschwitz concentration camp. On day five, students learned about the music that was smuggled out and is now being preserved, and watched videos of survivors' accounts and how music played a role in their survival. Day six began with comparing one of the songs that was sung in the concentration camps, *Lagerue* (in Italian), to the tune of the "Beer Barrel Polka." Students also learned more about the music that was created by people in the concentration camps and about the musical *Brundibár*, which was performed in the Terezin concentration camp in what is now the Czech Republic. On the seventh day, the students watched an animated video that showed the expansion of Nazi Germany and learned more about

Brundibár. During the last day of the unit, students learned about the lasting impact that the Holocaust had on music, including film music, popular music, and the emergence of punk music. Throughout the unit, the students asked many questions as they sought to understand why this happened, and the magnitude of what happened. The students liked the videos and asked to re-watch some of them.

Approach to Analysis

“Mixed methodologies are employed when both comparative analysis and the development of aspects of the study need to be undertaken comprehensively and in depth” (Almeida 2018, p. 137). In this study, it was critical to utilize mixed methods because it was important to measure what knowledge the students already had as well as the level of engagement and students’ perceptions about the information.

In Chapter Three, I described how I designed this research project and explained each step of my process. I will report my findings not only about what knowledge students gained, but also their level of engagement and their socio-emotional engagement with the material in Chapter Four.

Chapter IV: Findings

In the previous three chapters, I introduced my study on teaching the music of the Holocaust to 12- and 13-year-olds, reviewed literature related to the study, and gave a description of the methodology and my approach to analysis. As described in Chapter Three, I collected information about the students' previous exposure to the topic of the Holocaust, as well as what role music plays in their life. Here, in Chapter Four, I will report the findings from the data.

Pre-existing Student Knowledge

The first round of data was to establish the students' baseline of knowledge and familiarity with the Holocaust. There were 14 students who provided responses to the initial survey, although attendance throughout the unit's instruction was 15-17 students. Of those students, four (29%) said they have never learned about the Holocaust before; eight (57%) said that they learned about the Holocaust through reading, language arts or social studies; and two (14%) said they learned about the Holocaust through other sources.

The first question on the survey dealt with books about the Holocaust; some of which have been made into films. These young adult books from the Holocaust genre are commonly found in the young adult sections of libraries: *Number the Stars*, *Making Bombs for Hitler*, *The Boy in the Striped Pajamas*, *The Diary of Anne Frank*, *The Book Thief*, and others. There were three students (21%) who had not heard of any of the books; five (36%) had heard of the books (but had not read them), and six (43%) had read some or all of at least one book on the list.

The second section of the survey dealt with their understanding and knowledge of the Holocaust. Five students (36%) were unable to provide a definition for the Holocaust, eight students (57%) had an accurate understanding of what took place during the Holocaust, and one student copied and pasted a definition he found on the internet. Students were then asked about

some of the concentration camps. Four students had heard of Auschwitz, three (21%) had heard of Bergin-Belson, and four (29%) had heard of Terezín. Of the group, six (43%) indicated that they had prior knowledge of the Holocaust, while the remaining students (57%) felt they did not have much knowledge. Six students (43%) felt that learning about the Holocaust would be interesting.

The next section was about the students' musical habits. All the students listen to music daily; however, two (14%) indicated that listening to music is not important to them. Five students (36%) did not see themselves as musical. All but one said that they notice music playing if they are out in public. Three (21%) of the students indicated they do not participate in music-making activities like singing, composing, or playing an instrument. Nearly all the students listened to popular music. Six (43%) of the students have listened to classical music, and three (21%) of the students have listened to opera; there was no indication that those students typically sought out those genres. Two of the students do not play video games, but all of them felt that music is or might be important to video gaming. All but one of the students said they watch films, and all of them felt that music is or might be important to films.

The last section was to gauge the students' mindset on learning about the Holocaust through the music of the Jewish people. The students were asked if they thought they might better understand other subjects by studying music with it. Five (36%) responded yes, six (43%) responded maybe, and three (21%) said no. When asked if they thought other people like to listen to music, eleven (79%) responded yes and two (14%) thought maybe. The final question was "Do you think that music is an important part of being human?" Ten (71%) students responded yes, and the rest said maybe.

During the instruction of the unit, student responses were collected daily. Due to student absences, the number of students fluctuated during this period. There were seven lessons presented over four weeks. The students were asked what they learned and something that they still wondered about. As the lessons progressed, themes of their understanding and things they wondered about emerged through their responses.

Data Collected While Teaching the Unit

From the first day, students understood that Hitler was “terrible.” They often wondered why he was targeting Jews — why Jewish people were blamed for Germany’s defeat in World War I, and why Hitler felt they needed to die. Reggie commented, “He started putting Jews into camps as soon as he gained the power to.” Merri added, “No one had freedom.” The students understood that the Jewish people were starved and killed. Several students commented on how skinny the people were; Merri recalled from watching a video, “They were as skinny as a stick because the [Nazis] starved them.” The students gained the understanding that there was no mercy in the concentration camps. Valerie commented, “You couldn’t get hurt, then you’d be a liability.” Lennon added, “I learned that if you got hurt, you would be sent to the gas chamber.”

The students learned that, simply stated, in the Holocaust, Hitler killed people. They learned about the selection process and that people who were directed to the left were sent to the gas chamber. Three students commented on the fact that women who were pregnant were sent to the gas chambers, and several wondered in their reflections what happened to children or babies. Daniel stated, “I learned that there were medical experiments in the camps.”

The use of music in the concentration camps was discussed during at least six of the seven lessons. Daily student reflections asked about one thing they learned during that lesson. During the unit, music-associated ideas were the most mentioned topics learned during five of

the seven units. Fourteen students from the roster mentioned musical associations as the main thing they learned about in class at least once, with twelve listing music multiple times. The associations that were mentioned included: people who did not sing died, and that people of different faiths would sing to distract the guards from noticing people of other faiths worshipping. The musicians in the camps made music out of whatever they could find; six out of sixteen commented that toilet paper was used to compose and send out songs. While many people were killed during the Holocaust, the students also recognized that there were survivors. Jordan recognized that the Nazis “set up nice camps to trick people.” Many talented Jewish people were sent to Terezín. *Brundibár* was a musical that was smuggled in during that time. Reggie stated, “*Brundibár* is a big deal in Terezín and even [the] Germans wanted to watch it.” As children were transferred to Auschwitz, River commented, “Some kids had to go on the trains and their friends had to sit and watch.”

Some students commented that the Jewish people refer to the Holocaust as *Shoah*, which means catastrophe. There were several Yiddish words commonly used that the students found they were familiar with. Students also noted that they learned the correct pronunciation and meaning of terms associated with the unit. The terms that they mentioned in their comments were: Auschwitz, the Yiddish word *spiel*, and humanity.

Music was an important part of life in the concentration camp. Several students thought the music sounded sad, however, they were not familiar with modal music; that observation was later discussed in class. A few of the students said that music made the prisoners happy and helped them to survive. After watching a video of a survivor’s story, one student reflected that the “survivors are now old, one plays piano with eight fingers” because of injuries she sustained

at the camp. Nazis made the people sing, and sometimes used music to cover the cries of the people. Montana recognized the problem that Anna, a Jewish survivor, encountered when the guard asked her to sing a Christmas song. Students realized that there were more cultural groups in the concentration camps than just Jewish people — both as prisoners and guards.

There were several associations with famous figures to the Holocaust that we discussed. One of the most memorable to the students was Curious George, who was mentioned as a major topic the students learned by seven of the sixteen students that day. Curious George is a character whose manuscript escaped with his Jewish creators when they fled Paris. One student recalled that Einstein was alive when the Holocaust happened.

Final Analysis

Eighteen students provided feedback for the final analysis. When the unit began, eight out of fourteen (64%) students had an idea of what the Holocaust was. At the end of the unit, 100% reported that they understood what the Holocaust was. Of the class, 87% indicated that studying the music made the topic more interesting. Six students suggested that this approach to learning would be helpful to learn about World War I, the American Revolution, art, and topics in history and language arts.

The students were asked what the most interesting aspect of the unit was, and what surprised them the most. Each student took away something from the unit; there was a diversity of answers. However, when asked about how learning the music of the Holocaust changed their understanding, they all had appropriate answers which included: “Jewish stayed believing because of music” (Valerie), “They kept fighting because they had their music” (Marina), and “It changed the Holocaust because the Jews had music” (Lennon). The students agreed unanimously that music was important to the Jewish people during the Holocaust, and that music is a part of

the human experience. Fifteen (79%) found the videos shown during class genuinely interesting. The students indicated that the video and audio clips, listening, and paying attention were important to their learning. During the period the unit was presented, five students said that they sought out other materials such as books and movies about the era. Seven of the students wrote in their general comments that they liked or loved the unit.

Three overarching themes that many students mentioned became evident in the data: 1) Hitler was a terrible person, 2) Jewish people survived with music, and 3) students related to the topics with which they were already familiar (such as Curious George). As a theme, 'Hitler was a terrible person' includes his establishment of concentration camps as soon as he took power, the way he forced the Jewish people to sing, and the extermination of six million Jewish people. Lennon stated, "What I found most interesting was how Hitler killed six million Jews and how the Jews made music." Jewish people survived with music; they composed music, used music to make fun of their captors, and sang. Daniel stated, "I think the most interesting aspect was how much music meant to the Jews." The students could relate to things like Curious George; two of the students commented that Curious George's connection to the Holocaust surprised them.

In summary, in this chapter I explained the findings based on the students' responses from the initial survey, daily responses, and final analysis. In the next chapter, I will discuss the overarching themes that emerged from this data and the implications of this research for music educators, arts educators, social studies educators, language arts educators, administrators, policy makers, and parents of adolescents.

Chapter V: Discussion and Implications

In the previous chapters, I introduced this study about teaching the music of the Holocaust to 12- and 13-year-olds, reviewed the pre-existing literature about the music of the Holocaust, the benefits of sociotransformative constructivism, the Jewish influence on music after the Holocaust, a description of the methodology and my approach to analysis, and the results of the research I conducted with my students. In Chapter Five, I will discuss the implications of teaching the music of the Holocaust to 12- and 13-year-olds. As described in Chapter Four, the students completed an initial survey, which provided information about what they already knew; they completed daily reflections, and a final survey that provided information about what they learned and how their perspectives changed throughout the unit.

Hitler was a Terrible Person

One of the first things discussed during this unit was the meaning of humanity. During the Holocaust, six million Jews were killed. As Dobbs stated, “what makes the Holocaust unique to other instances of genocide [is] new thinking; Jews were defined as subhuman. It changed the social structure of humanity” (Auerbach, 2020). In the class discussion about the meaning of humanity and traditions that are important in many cultures, we discussed things which were passed down from generation to generation such as recipes, clothes, instruments, jewelry, and other heirlooms. The Nazis took them; they took everything – their shoes, their hair, everything; they even tried to take their oral music tradition. The extermination of six million people is impossible to fathom. In addition to the Jewish population, they learned millions of others were killed. The students were shocked, they asked questions about what the terms to describe the victims meant (such as disabled persons, homosexuals, etc.,) and we looked on the map to see where the people came from. Harper remembered there were many heritages involved and

their hair and shoes were taken. What made a difference for the students was seeing pictures and videos taken in the concentration camps and watching interviews of the survivors. They got to hear from someone who was there; it gave a face to the numbers.

One of the things that horrified students was the selection process. They watched the video of Zdanka Fantlova, a survivor who entered the system through Terezín before being transported to Auschwitz. She described the selection as being so quick and demonstrated how it took place. The Jewish people did not know that being sent to the left meant immediate death. She said they did not know the full extent of what happened at Auschwitz until after the war. One of the students, River, was especially revolted by the treatment of pregnant women, who were typically sent to the gas chamber upon their arrival at extermination camps. Other students shared her shock as mentioned by them several times. Valerie wondered, “if there were any kids or babies that survived?” Six months after the instruction of this unit, I saw Cal, who had not seemed very engaged during the unit. I asked him if he remembered anything about the unit. He shared that he takes his education more seriously now, and one thing he remembered was “If you were sent to the left, you died.”

The students understood there was no mercy in the camps. Reggie noted, “He [Hitler] started putting Jews into camps as soon as he gained power to.” The students watched videos taken at Auschwitz that showed emaciated prisoners. Jordan commented, “The people were really skinny because they didn’t get a lot of food.” Merri agreed, “The people were starved.” Daniel noted, “I learned that there were medical experiments in the camps.” The experiments left some of the people, if they survived, horribly scarred or disabled. Lennon said, “[You] couldn’t get hurt or you would be sent to the gas chamber.”

Music was an important part of life in the concentration camps; it was forced upon the Jewish people. “Their war against the Jews was echoed in the sphere of music” (Cunningham 2014). The first camp opened within months of Hitler taking power in 1933. The prisoners were forced to march to and from work while they sang happy songs. A student, Adrian commented “...if they did not sing, they would die.” Sometimes, as I explained to the students, the distance between their work and the camp was two hours. The Nazis had music playing for everything. Another student, Lennon, learned, “the Nazis used music to cover up the cries of the people.” In some cases, music was played over a loudspeaker.

Throughout the unit, students asked daily, “why did this happen?” There was no end to the brutality of Hitler and the Nazi regime. The Nazis attempted to strip the Jewish people of their humanity in every way they could, including the use of music as a tool to torture and humiliate them. It was important for the students to hear from the survivors so they could try to imagine the depth of evil brought by Hitler. And still, as the students continued to ask me, “Why?”

The Jewish People Survived the Holocaust Through Music

When the unit began, students were asked why they thought we would study the topic of the Holocaust alongside the music. A student’s guess was that they thought “some good music came out of it.” While that is partly true, the main reason was because the Jewish peoples’ traditions were deeply connected to music, and it helped them survive. In the previous section, we discussed how the Nazis forced the Jewish people to sing. However, when given a choice, the music-making of the Jewish people played a much different role. “Music served as a means to escape mentally and survive practically” (Kravva, 2022, p. 144).

All the interviews with survivors we watched included music discussions. Hearing about the survivors' experiences was important to the students. The survivors spoke of music's ability to make them feel more human. Zdanka Fantlova was imprisoned at Terezín and later transported to Auschwitz. She spoke of the music and arts at Terezín, "...the result was that people that came to a concert or a play in that place suddenly felt [like they were] human beings" (Guardian Music, n.d.). In Auschwitz-Birkenau, Anita Lasker-Wallfisch played cello in the women's orchestra. On Sundays they played concerts for whomever wanted to listen. "For some people, you dream yourself out, for five seconds, of this hell" (Sixty Minutes Overtime, n.d.). Saul Dreyer is the founder of the Holocaust Survivor Band. He was imprisoned in three different concentration camps, "I wanted to survive with music and food; food was not now, so I survived with music" (CBS Miami, n.d.). When he was in the camps, he used whatever he could to create music to try and cheer up his fellow prisoners. That point stuck with Montana, who later reflected, "they made music out of whatever material they could find." For the musicians, "The main point in our performances was to prevent the people from sinking into resignation, to give them new courage, to enable them to switch off for a few hours. This was vital, because hopelessness was one of the greatest dangers in the camp" (Fackler, 2007). Now into his 90s, Saul and his band play music around the world, bringing the message, "Holocaust survivors survived, and we want peace all over the world."

Terezín was an important arts center during the Holocaust; many talented musicians were there and "the need for distraction drove musicians to high levels of creativity" (Svatos, n.d.). The manuscript for the musical *Brundibár* was smuggled in. The students watched some of the footage of *Brundibár* from when it was filmed for the Red Cross in 1944. "They set up nice camps to trick people!" Jordan stated after seeing the video. The students saw an interview with

Ella Weisberger, who played the cat. She talked about how she was among those who stayed behind at Terezín and watched as her fellow cast members were transported away; something that River later commented on, “Some kids had to go on the trains and their friends had to sit and watch.” The children left behind filled the main roles, which was not difficult because they had the entire opera memorized. (Sixty Minutes, n.d.) The opera was extremely popular, as Lennon recalled, “*Brundibár* was a big deal in Terezín, and even Germans wanted to watch it.”

Brundibár was not the only creative outlet in Terezín. Some of the finest musicians in the Jewish community were at Terezín. They composed a lot of music. As they were transported out, and more people throughout Europe were rounded up and imprisoned, their body of creative work grew. Indeed, music was being composed at all the camps in some form. Musicians would write on whatever they could find, nearly half of the students commented on how some musicians even turned to charcoal on toilet paper to record their works. When possible, the music was smuggled out; which is something Marina reflected on, “they would send the songs out.” There was also a strong oral tradition, and music was passed along in that manner as well.

Throughout the concentration camp system, some of the popular songs were secretly collected. However, since music was mostly an oral tradition in the camps, given the circumstances, many of the songs have been lost. Francesco Lotoro is an Italian music teacher dedicated to preserving the music he calls “concentrationary music”, which is music composed in the concentration camps from 1933 until the end of World War II (Gruber, 2012). He has been working on preserving the written music, as well as tracking down and recording the music which was passed from prisoner to prisoner. Lotoro has collected and preserved over 13,000 pieces of music (however, some have criticized him for altering and arranging the music). One of the pieces he tracked down, *Lagerue*, used an existing melody with lyrics by Frida Misual, an

Italian Jew who was imprisoned in Auschwitz. The guards did not speak the same language as some prisoners, so they did not understand some songs. Reggie was surprised to learn, “The Jewish people made songs to make fun of their captors.” *Lagerue* had “scathing lyrics.” The melody was familiar to the students; they know it as “The Beer Barrel Polka” (Poggioli, 2013).

Using videos and audio clips of the music from the Holocaust was important to me because it helped to convey the message that music was important to the survival of the Jewish people. As Miksza (2013) states, “At least one of the roles music education plays in society is that of expanding students’ perspectives so that more music will become relevant to them as they mature.” (p. 46) A fellow teacher, the author Galit Gertsenson put it this way, “If I approached my students with a series of dry facts, a sole testimony, or a lecture or discussion that simply described events in the Holocaust, they would understand it on a factual level, but instead I approach them through guided listening to music and asking them to reflect on what they hear” (2020, p. 15). The survivors my students met through videos included a professional musician, amateur musicians, and one individual who did not see herself as a singer. Therefore, I am hopeful the students can recognize themselves through the experience of these survivors. All the survivors cited music as an important aspect of their experience during the Holocaust, and the students heard examples of their music. “As a result, students can listen to the music as if it were a story told in sound, and they hear emotion, message, and communication that has a background tied to it” (Gertsenson, 2020, pg. 16).

Students Learn Better Through Things They Already Know

Another student, Max, who was struggling in a history class once told me how he suddenly turned his grade from a C to an A. When asked what made the difference, Max replied, “It is easier to learn things that you know a little about.” It turns out his teacher was using the

sociotransformative constructivist approach. This approach takes what the students already know or are familiar with and builds upon that base of knowledge. Entering this experience, some of the students had some understanding about what the Holocaust was. My goal was to access a deeper understanding and connection to history by teaching the students that music was associated with the Jewish experience. This group of students grew up watching *Curious George* on the local public television station. They were surprised to learn the story of how the manuscript was in the few things the authors, H.A. and Margret Rey, took when they fled Paris as the Nazis invaded; seven students commented on that in their daily reflection. Class discussion showed they were also surprised that the character of *Paddington* was also inspired by events arising from the Holocaust. While *Curious George* has little to do with music, it was a hook for their attention and helped them to learn a new connection. Paris was invaded by the Nazis in 1940; over 80 years later through *Curious George*, the students have evidence they are familiar with — the Jewish people made an enduring impact.

Some of the students were familiar with *Blitzkrieg Bop* by the Ramones, and most of the students had heard of Kiss. What seemed to resonate with them more than the music was some of the appearance aspects. For Hudson, the fact that Kiss used makeup to help hide their Jewish features was something she remembered. Since every student arrives with different interests and experiences, it is not possible for a teacher to know what will resonate with a student. When a student relates to their learning, they will dig in deeper and find new meanings. During the unit's instruction, five of the eighteen students surveyed sought additional sources of information. However, the most noteworthy evidence of a student's lasting connection to this unit came from Adrian. Six months after completing the unit, I saw Adrian in the hall, and we talked about the unit. On one of the first days of the unit, I briefly mentioned Hitler was an artist and was denied

entry to art school. He told me that after the unit, he looked up Hitler's paintings. Adrian said, "I cannot believe that Hitler did not get into art school because when I looked back, he was a really good painter. I think about what if he did get accepted into art school? Not many people would die." This profound statement is indicative that the knowledge he took from this unit is still creating new meaning for him.

Previous students still talk about this unit. Lane, currently a seventh grader, said, "That was a really cool unit." Brooks, currently an eighth grader, was especially engaged as a sixth grader when this unit was taught; he asked me to add extra lessons. Brooks said he felt better prepared when he encountered *The Diary of Anne Frank* as an eighth grader. "From a constructivist perspective, learning is a process by which students generate meaning in response to new ideas and experiences they encounter in school" (Abrahams, 2005, p. 14). The hope is that the knowledge we nurture in our students will become a lifelong journey of creating new understanding built on the knowledge they carry forth, just as it does for us. "At least one of the roles music education plays in society is that of expanding students' perspectives so more music will become relevant to them as they mature" (Miksza, 2013, p. 46). At the end of the unit, seven of the students said in their general comments that they liked the unit; Reggie said, "I loved learning about the Holocaust and hope we learn more about music in historical events."

Implications

The students had a successful experience learning about the Holocaust through music. This knowledge will help them to continue to learn more as they grow older and encounter this topic in other classes. It may make them more receptive to co-curricular teaching in the future, or they may elect to investigate the music of other eras when they find themselves studying remarkable events.

Anita Laster-Wallfisch worried that once there are no more survivors, their story becomes easy to forget. She was also very concerned about growing antisemitism in the world. The students who have had this lesson have not forgotten and hopefully will be more aware as they grow up. According to The Foundation to Combat Anti-Semitism, in 2020, Jews represented 2.4% of the population in the United States, yet they are the victims “of 8.7% of all crimes, and 55% of all religious hate crimes in the U.S.” (n.d.). Recently, public service announcements have been running on network television, social media, and streaming services, which will hopefully reach this age group. Knowing and understanding history may empower students to act and stand up against hate. To quote Henry Golde, “If I can save one child from hating, then my effort is worthwhile” (2002, p. 173).

John Dewey (1938) said that students should learn about the past because it will help them appreciate the present. Students may also be inspired by the tremendous adversity the people they saw in the videos overcame and still created a good life for themselves. Saul Dreyer is an excellent example of someone who survived, followed his dreams, and started new ones in his elderly years, he has a delightfully optimistic zest for life.

Music teachers and future music teachers “might benefit from further consideration of what it means to be ‘musical,’ and how that meaning is manifested in the classroom and community” (Cunningham, 2014, p. 71). The reality is, most students are not performers; according to Elpus and Abril’s study, just 21% of high school students participated in music classes (2011). By recognizing and appreciating music in an innovative way, they may create a better relationship with their students. Through this relationship, teachers gain more credibility, while students recognize the value of learning the story behind the music.

Teacher preparation is a critical component of determining the future course of music education. “My field of expertise is in music and while studying in college, the Holocaust and how music affected the lives of the victims was not discussed” (Schmidt, 2008, p. 21).

Performance is important; however, launching educated consumers of music creates a more appreciative audience who will benefit from having a deeper understanding of our musical history and culture. By creating co-curricular units, music teachers can collaborate with their colleagues in a new way. Through this, their program becomes more valuable and relevant to the staff, students, and district. There is synergy in learning when the student has a better understanding of the bigger picture.

Educators in other areas can use music to deepen their students' understanding and connection to a topic. Students relate to music on a different level, bringing a topic alive in a way that other instructional techniques might not. The students in this study suggested that learning history and language arts through music is something they are interested in. Additionally, new collaborative efforts between staff members may emerge. However, educators on either side must be willing to accept the value of contributions from educators outside of their chosen field.

An educator might not see the full manifestation of knowledge from the lessons because this information becomes a part of the students' experience. One of my colleagues taught a lesson about kachina dolls to her fifth-grade class; years later, her former student shared that she was able to answer a question on the ACT because of that lesson. When the right ingredients come together, a new realization is made. Just as Adrian sought additional information about Hitler and art, as noted earlier in this chapter, a student can connect this new knowledge to something different and unexpected.

When asked how he felt about a music teacher covering history, my administrator exclaimed “Fantastic! The more we can get outside of our [expectation that] social studies are taught in social studies, language arts are taught in language arts, etc., the more interest they will have in other things. [This] can trick a child into learning.” Having a supportive administrative team is key. When the instruction is valuable, there is a compelling argument to continue to fund and staff the music department. Administrators must be aware of the curricular requirements in their state. The number of topics required to be taught continues to grow, making it difficult to cover everything during the school year. Co-curricular teaching is a creative solution to ensuring the standards are being met. However, if this type of approach is desired, making time for educators to collaborate is essential.

Less than half of the United States requires the teaching of the Holocaust. Educational and governmental policy makers might consider reviewing what is required within the standards and determine whether the depth of knowledge desired can be realistically achieved within the school year. Schools must prioritize what is taught because there is not enough time to cover everything. Policymakers can help through careful consideration of the ramifications when topics are added and by providing quality resources to those educators.

The entertainment industry has gone to great lengths to create historically accurate films. With the large body of music from the Holocaust that is being preserved, when possible, it might be advantageous if composers of soundtracks for these films might choose to use some of it. The royalties could be used for additional preservation efforts — such as those of Francesco Lotoro and others. However, careful consideration must go into the efforts to arrange the music in order to maintain the integrity of the body of work. Lotoro has come under scrutiny for his approach to arranging some of the material that he has uncovered.

Learning in this manner provides a topic for discussion for families. By its very nature, teaching about the Holocaust can be disturbing. Parents need to support students learning the facts of our history and not avoid unpleasant history. On the other hand, as I learned through the conversations that uncovered some of my family history, new information or connections may be revealed and an unexpected avenue of communication is opened.

Music education involves much more than just performing. Learning what the student's musical past is and connecting it to present learning so they construct new experiences and understanding, is the foundation of the sociotransformative constructivist approach. When a student's interest in music is paired with another topic, the student's knowledge grows in both subjects. The student has enjoyed a successful education when what was taught in school remains relevant outside of the music classroom and beyond.

I am interested in the possibility of earning my doctoral degree while conducting further studies about the sociotransformative constructivist approach and teaching historical events through the music of the era. Included in additional research would be a longitudinal study of how the students who learned about the Holocaust in this manner retained the information throughout their high school career, and whether they relate to the topic of the Holocaust in a different manner than those who have not had this unit. I am interested in promoting the ongoing work to collect and preserve the music of the Holocaust — such as the efforts of Lotoro.

In summary, in Chapter One, I introduced the study about co-curricular teaching using the music of the Holocaust at the middle school level and gave some information about how the research was conducted for this study. In Chapter Two, I reviewed the literature related to my study of teaching the music of the Holocaust. In Chapter Three, I explained how I designed this research project and shared my methods of analysis. In Chapter Four, I detailed the results of the

research conducted with my students. In Chapter Five, I discussed the overarching themes which resulted: Hitler was a terrible person, the Jewish people survived the Holocaust through music, and students learn better through things they already know. I also shared how students, music educators and student teachers, regular educators, administrators, policymakers, the field of entertainment, and parents might be influenced through this study.

In conclusion, “At the heart of a teacher’s work is a bond forged across ages, a trust that we are given—inserted as we are, at this moment in time—to help preserve and rectify, to transmit and expand. This is a socially just vision, one of conservation with expanding welcome, freedom with care and concern, and continuity with rectitude and humbleness” (Allsup, 2016, p. 81). This is a big world we live in. Through recognizing the connections between people across time and space, the world becomes a little smaller and time fades. It is an important responsibility for the teacher to point out those connections when it is possible to do so. “One thing is clear, proven and agreed upon; music has a profound capacity to influence and alter the human experience” (Mannes, 2009). The Jewish people were sustained through music, and through their music, this class got a glimpse into their world. The ripple effect of our humanity when we learn shows everyone matters. The students appreciated learning about this topic, even though they will forever ask why. Merri summed up everyone’s thoughts when she said, “I wish this had never happened.”

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Appendix A

Informed Consent Form

I am the sixth-grade general music teacher at Brookwood Middle School and a master's student at the University of Wisconsin-Stevens Point. I am conducting research to find out if a student's understanding of the Holocaust is enhanced by studying the musical experience of the Jewish people.

The unit will be taught over a period of about eight classes during the first semester. Everything will be done as a part of class. There are about 60 students who are eligible to participate in this study. The benefit of this study is to provide students with a rich learning environment and to develop new teaching methods.

This is a sensitive subject but involves minimal risk to your student. The unit will be taught regardless of your child's participation in the study. Data will be collected through questionnaires before, during, and after the unit.

The students will gain a deeper understanding of the events of the Holocaust and recognize the depth of humanity that was lost as a result. They will recognize that music is a part of the human experience and that it is used in many ways. Teachers who employ this approach may become more comfortable teaching cross-curricular topics. When music is incorporated into other topics, the student finds another level to connect with. As a result, the students become more engaged and embrace a deeper understanding of both subjects.

Teaching the Music of the Holocaust

This unit will be taught to all 6 th grade general music students. Questionnaires will be provided to all students. You may choose not to participate. The information provided by your student will be recorded on Google Forms through their Google Classroom. This data will be on my password-protected, district-issued computer.

Completed questionnaires will not be available to anyone not directly involved in the study. If you want to withdraw from the study at any time, you may do so. All identifiable information will be removed from the study and destroyed or deleted.

Once the study is completed, you may receive the results of the study. If you would like these results, or if you have any questions in the meantime, please contact:

Rachel Brashier, PhD

Director of Music Education

University of Wisconsin Stevens Point

318 Noel Fine Arts Center

1800 Portage St

Stevens Point, WI 54481

rbrashie@uwsp.edu

715-346-2227

If additional information or research is sought on this subject, you may be invited to participate again.

Teaching the Music of the Holocaust

If you have any complaints about your child's treatment as a participant in this study or believe that you have been harmed in some way by your participation, please call or write:

David Barry, PhD

IRB Chair

Associate Professor, Sociology

2100 Main St.

Old Main 208

University of Wisconsin, Stevens Point and Extension

Stevens Point, WI. 54481

715.346.3799

Although Dr. Barry will ask your name, all complaints are kept in confidence. If you have questions about the study or do not want your student to participate, please contact me at karen.bullock@gcj2.k12.wi.us. You may also call the office at 262-279-1053 to leave a message and I will return your call.

Sincerely,

Karen M. Bullock

Appendix B

Initial Analysis Survey

1. How have you learned about the Holocaust in the past?
 - a. I have never learned about the Holocaust
 - b. Language arts and/or Social Studies class
 - c. Books and/or Movies
 - d. Other

2. What books or movies have you heard about the Holocaust?
 - a. Number the Stars
 - i. I have read part or all of it
 - ii. I have heard of it
 - iii. I have not heard of it
 - b. Making Bombs for Hitler
 - i. I have read part or all of it
 - ii. I have heard of it
 - iii. I have not heard of it
 - c. The Boy in the Striped Pajamas
 - i. I have read part or all of it
 - ii. I have heard of it
 - iii. I have not heard of it
 - d. The Diary of Anne Frank
 - i. I have read part or all of it

Teaching the Music of the Holocaust

- ii. I have heard of it
 - iii. I have not heard of it
 - e. The Book Thief
 - i. I have read part or all of it
 - ii. I have heard of it
 - iii. I have not heard of it
 - f. The Survivor's Club
 - i. I have read part or all of it
 - ii. I have heard of it
 - iii. I have not heard of it
 - g. The Boxers
 - i. I have read part or all of it
 - ii. I have heard of it
 - iii. I have not heard of it
 - h. Life is Good
 - i. I have read part or all of it
 - ii. I have heard of it
 - iii. I have not heard of it
3. Aside from those on the list, I've read or seen
 4. What is the Holocaust?
 5. Have you heard of these places?
 - a. Auschwitz
 - i. I have heard of it

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- ii. I have never heard of it
 - b. Bergen-Belson
 - c. Terezin
6. What kind of music do you like to listen to?
7. How important is listening to music to you
- a. Marked on a scale of 1 (Not very important) to 5 (very important)
8. How much time do you spend listening to music each day
- a. Marked on a scale of 1 (1 Hour or less) to 5 (5 Hours or more)
9. For the following, answer yes, no, or maybe:
- a. Would you describe yourself as musical?
 - b. Do you notice music playing if you are out somewhere (like the grocery store)?
 - c. Do you sing?
 - d. Do you compose music?
 - e. Do you play an instrument?
 - f. Do you listen to classical music?
 - g. Do you listen to opera?
 - h. Do you play video games?
 - i. Do you think music is important in gaming?
 - j. Do you watch movies?
 - k. Do you think music is important in movies?
 - l. Do you think that you can understand other subjects better by studying music with it?
 - m. Do you think that other people like to listen to music?

- n. Do you think that music is an important part of being human?
10. Feel free to add any comments.

Daily Engagement Survey

1. I found today's topic:
 - a. Marked on a scale of 1 (Not very interesting) to 5 (Very interesting)
2. What is one thing you learned today?
3. Something I wish was covered, Something I am still wondering about, or other comments.

Final Analysis Survey

1. How would you describe your knowledge of the Holocaust now?
 - a. Marked on a scale of 1 (I don't know what the Holocaust was) to 5 (I have a clear understanding of what the Holocaust was)
2. Learning about the Holocaust by studying music made it more interesting.
 - a. Marked on a scale of 1 (Strongly disagree) to 5 (Strongly agree)
3. Learning using music would be helpful for other subjects.
 - a. Marked on a scale of 1 (Strongly disagree) to 5 (Strongly agree)
4. If you agreed, what topics do you think this approach would be helpful for?
5. Music was important to the Jewish people during the Holocaust.
 - a. Marked on a scale of 1 (Strongly disagree) to 5 (Strongly agree)
6. Music was a part of the human experience.
 - a. Marked on a scale of 1 (Strongly disagree) to 5 (Strongly agree)

Teaching the Music of the Holocaust

7. What did you find to be the most interesting aspects of this unit?
8. Were there things that surprised you about this unit? If so, what was it?
9. You learned about the music of the Holocaust. How did that change your understanding of the Holocaust? Please explain.
10. Rate how you liked the topics presented:
 - a. Videos
 - i. Not helpful at all
 - ii. It was okay
 - iii. It was really interesting
 - b. Maps
 - i. Not helpful at all
 - ii. It was okay
 - iii. It was really interesting
 - c. Teacher-led discussion
 - i. Not helpful at all
 - ii. It was okay
 - iii. It was really interesting
 - d. Jigsaw
 - i. Not helpful at all
 - ii. It was okay
 - iii. It was really interesting
 - e. Student Group Discussions
 - i. Not helpful at all

Teaching the Music of the Holocaust

- ii. It was okay
 - iii. It was really interesting
 - f. Audio clips
 - i. Not helpful at all
 - ii. It was okay
 - iii. It was really interesting
 - g. The Musical Brundibar
 - i. Not helpful at all
 - ii. It was okay
 - iii. It was really interesting
 - h. Google Meet with Dr. Dobbs
 - i. Not helpful at all
 - ii. It was okay
 - iii. It was really interesting
- 11. Comments about how you learned.
- 12. Since learning about this subject, are there books, movies, music, or other material that you have sought out about the Holocaust or World War II that you wouldn't have looked for otherwise? Please explain.
- 13. The length of time spent on this topic was:
 - a. Marked on a scale of 1 (Too long) to 5 (Too short)
- 14. Please rate the instructor:
 - a. Marked on a scale of 1 (Not well prepared or knowledgeable) to 5 (Well prepared and knowledgeable)

15. Additional comments

Appendix C

Lesson Resources

Listed in the order they were presented in class

Documenting Numbers of Victims of the Holocaust and Nazi Persecution

Number of Deaths Chart

<https://encyclopedia.ushmm.org/content/en/article/documenting-numbers-of-victims-of-the-holocaust-and-nazi-persecution>

Auschwitz: A short history of the largest mass murder site in human history

<https://www.theguardian.com/world/2015/jan/27/auschwitz-short-history-liberation-concentration-camp-holocaust>

The Soldiers of the Moor

<https://collections.ushmm.org/search/catalog/irn671456>

CBS Miami: Saul Dreyer “I Survived with Music”

<https://www.youtube.com/watch?v=izxUBGBIulE&t=5s>

Map of Germany 1933

<https://encyclopedia.ushmm.org/content/en/map/germany-1933>

Francesco Lotoro: Music of the Holocaust: Jewish Composer to debut salvaged works

<https://www.youtube.com/watch?v=jy4mrlNweGw>

60 Minutes Overtime: Anita Lasker-Wallfisch, Cellist “Saved by Music: A Holocaust Survivor’s Story”

<https://www.youtube.com/watch?v=Idx-1ReceJI>

Teaching the Music of the Holocaust

Zdenka Fantlova, “Holocaust survivor describes the music of Terezin concentration camp”

<https://www.youtube.com/watch?v=tZA3vXdE6tY>

Honoring Our Will to Live: The Lost Music of the Holocaust (includes *Lagerue*, which has the same tune as the Beer Barrel Polka)

<https://www.npr.org/2013/01/25/169364174/honoring-our-will-to-live-the-lost-music-of-the-holocaust>

NPR in the news: Music and the Holocaust

<https://www.npr.org/sections/npr-extra/2013/07/29/206653844/npr-in-the-news-music-and-the-holocaust>

Holocaust Survivor: Anna Grosz:

36:00 Discusses singing at Christmastime

1:01:30 Don't ask me one question: Can you forgive and forget what they did to you?

<https://www.c-span.org/video/?408481-1/holocaust-survivor-anna-grosz>

Brundibár – 60 Minutes

<https://www.youtube.com/watch?v=TnLnS9wv30w>

Nazi Germany: Every Month Animated Map

https://www.youtube.com/watch?time_continue=54&v=dKjVG4nMQ9A&feature=emb_logo

The Day Curious George Escaped the Nazis

<https://www.youtube.com/watch?v=SH0qYeZ1IDc>

The Story of ‘Paddington Bear’ Was Inspired by Kindertransport Children

<https://momentmag.com/paddington-bear-kindertransport/>

Teaching the Music of the Holocaust

The Ramones

Blitzkrieg Bop

<https://www.youtube.com/watch?v=268C3N2dDYk>

Audrey Hepburn About Collecting Money for the Resistance in WWII

<https://www.youtube.com/watch?v=Lo1Tkjw-ots>