

Music in the Holocaust



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3. **s** **o** **st**
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A **t** **s** **s**

s **s** **s** **t** **P** **s**



About this Teacher's Guide

This guide is designed to help you understand the importance of music in the Holocaust. It provides a comprehensive overview of the topic, including the role of music in the lives of Jewish people during the Holocaust. For more information, please contact mhheeducation@kennesaw.edu.

This guide is intended for sixth through twelfth grade students. It covers the history of music in the Holocaust, the role of music in the lives of Jewish people, and the impact of music on the Holocaust. The guide is designed to be used as a resource for teachers and students alike.

The guide is divided into several sections, including an introduction, a section on the role of music in the lives of Jewish people, a section on the impact of music on the Holocaust, and a section on the legacy of music in the Holocaust. Each section includes a brief overview of the topic, as well as a list of resources for further study.

The guide is designed to be used as a resource for teachers and students alike. It provides a comprehensive overview of the topic, including the role of music in the lives of Jewish people during the Holocaust. The guide is designed to be used as a resource for teachers and students alike.

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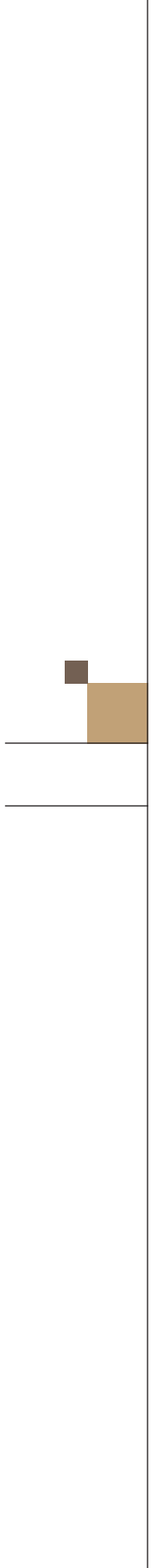
Teachers should review all resources provided in this guide before sharing them with students to determine the appropriateness for their class.

Credits: The descriptions, activities, and graphics in this guide were developed by James Newberry, Richard Harker, Dr. Catherine Lewis, Dr. Julia Brock, Mary Kate Keappler, Zoila Torres, and intern Maura Finlay of Kennesaw State University's Museum of History and Holocaust Education. Additional content and advice were provided by Kennesaw State University Composer-in-Residence Dr. Laurence Sherr.

Overview:

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HIGH SCHOOL SOCIAL STUDIES

SSWH19: Demonstrate an understanding of the global political, economic, and social impact of World War II.

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READING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES, GRADES 11-12:

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WRITING STANDARDS FOR FOR LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE, AND TECHNICAL SUBJECTS GRADES 11-12:

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Guidelines for Teaching the Holocaust

- Establish a safe and respectful learning environment.
- Use age-appropriate materials and resources.
- Encourage critical thinking and discussion.
- Provide opportunities for students to share their thoughts and feelings.
- Connect the Holocaust to contemporary issues and events.

Define the term "Holocaust"

- The Holocaust was the systematic, state-sponsored persecution and murder of six million Jews by the Nazi regime and its allies.
- It was a genocide that resulted in the deaths of approximately 1.5 million children.
- The Holocaust was a unique event in human history, characterized by its scale, organization, and the use of modern technology.
- The Holocaust was a result of a combination of factors, including anti-Semitism, nationalism, and the desire for racial purity.
- The Holocaust was a crime against humanity that has shaped the world we live in today.



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Do not romanticize history

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Contextualize the history

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Translate statistics into people

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P s s t o t o t s s o t s o t s t s t s
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Less. 371

Music in the Nazi Regime

At the end of the war, the Nazis were defeated. The German people were shocked and confused. They had been told that the Nazis were the saviors of Germany. Now they were the enemy. The German people were in a state of denial. They did not want to believe that they had done anything wrong. They wanted to blame someone else. They wanted to blame the Jews. They wanted to blame the Communists. They wanted to blame the Allies. They wanted to blame everyone but themselves.

The Nazis had created a myth of themselves as the saviors of Germany. They had created a myth of themselves as the protectors of the German people. They had created a myth of themselves as the bringers of peace and prosperity. They had created a myth of themselves as the saviors of the world. They had created a myth of themselves as the saviors of the human race. They had created a myth of themselves as the saviors of the world. They had created a myth of themselves as the saviors of the human race.

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Learning Objectives:

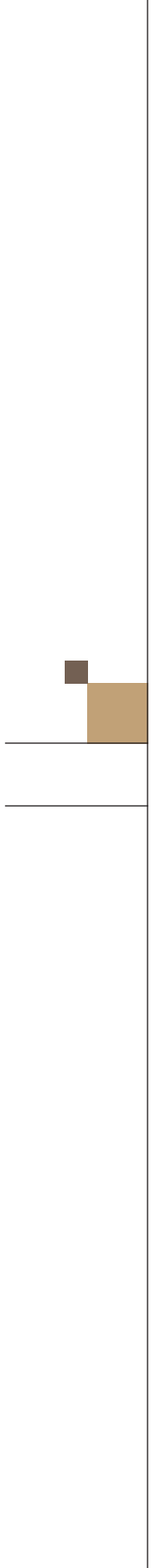
- Analyze the lyrics of the song "Lili Marleen" and identify the themes of love and longing.
- Explain the significance of the song "Lili Marleen" in the context of the Nazi regime.

Materials needed:

Printed lyrics of the song "Lili Marleen"

For more information, see the following resources:
 Culture in the Third Reich: Disseminating the Nazi Worldview
 Volins of Hope: Volins of the Holocaust – Instruments of Hope and Liberation
 Mankind's Dark Hour







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Learning Objectives:

- Analyze the role of music in the Holocaust.
- Evaluate the impact of music on the lives of Jews during the Holocaust.

Materials needed:

PowerPoint presentation

Introduction:

Music played a significant role in the lives of Jews during the Holocaust. It provided a sense of community and hope, and was often used as a form of resistance. The Nazis, however, viewed music as a threat to their ideology and sought to suppress it. Despite these challenges, many Jews continued to create and perform music, preserving their cultural heritage and expressing their emotions.

The following resources can be consulted for additional information about the role of music in the Holocaust:

- <https://bit.ly/2Rb8WFo>
- *Heartstrings: Music of the Holocaust* | <https://bit.ly/2UYCqWh>
- *The Music of the Holocaust* | <https://bit.ly/2BCvBRo>
- *Music in the Holocaust* | <https://bit.ly/2CtIK0z>
- *Music in the Holocaust* | <https://bit.ly/2V4bep8>

Part 1: Musician Biographies

Stefan Zweig was an Austrian writer and biographer. He is best known for his biographies of historical figures, including Napoleon, Goethe, and Shakespeare. His work is characterized by its lyrical style and deep insight into the human psyche.

Stefan Zweig was born in 1898 in Vienna, Austria. He was a member of the Jewish community and was deeply affected by the Holocaust. He fled Austria in 1938 and spent the remainder of his life in exile, eventually dying in Brazil in 1942.

At the time of the Holocaust, Zweig was a prominent figure in the literary world. His biographies were widely read and admired. However, his Jewish heritage made him a target of the Nazis, and he was forced to leave his home and his work behind.

Zweig's biographies are a testament to the power of music and art to transcend time and space. They provide a window into the lives of some of the greatest minds in history, and they remind us of the importance of preserving our cultural heritage.



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Information can be found about Jewish Resistance in the Holocaust at <https://bit.ly/24TPLhk> and about the role of music in resistance at <https://bit.ly/2UYCqWh>

Part 1: Songs of Resistance

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“The Soldiers of the Moors”

In 1933, Prisoners of the Börgermoor concentration camp in the wetlands of northwest Germany composed one of the first camp songs, Die Moorsoldaten or “The Soldiers of the Moor.” Ordered to sing by their Nazi captors, the prisoners composed the song as a reflection on the camp’s awful conditions and as a subtle challenge to their confinement. The song circulated widely during the Holocaust after inmates wrote the lyrics on paper. Die Moorsoldaten became an anthem of anti-Nazi fervor around the world.

<https://bit.ly/2EGU2RB>

“Never Say That You Are Walking the Final Road”

Inspired by the Warsaw Ghetto uprising, Hirsh Glik wrote the lyrics for Zog Nit Keynmol Az Du Geyst Dem Letstn Veg or “Never Say That You Are Walking the Final Road” while he was imprisoned in the Vilna Ghetto in 1943. Resistance fighters adopted the song as an anthem after it spread beyond the ghetto’s walls. Today, it is a popular choice at Holocaust remembrance ceremonies.

Recording available online: <https://bit.ly/2R9R6m7>

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Lesson 4

Music and Holocaust Memory

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Learning Objectives:

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Materials needed:

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Source Sheet C – Biography of Frieda Bursztyn Radasky



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Source D- Biography of Shmerke Kaczerginski

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Source Sheet E - “Friling” (Spring) Lyrics by Shmerke Kaczerginski

Poet and resistance fighter Shmerke Kaczerginski wrote the lyrics of Friling or “Spring” as a tribute to his wife who died in the Vilna Ghetto.

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Source Sheet F - "Treblinka Dort" (There Lies Treblinka) Lyrics By Frieda Bursztyn Radasky's

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Source Sheet G - "Undzer shtetl brent!" (Our Town is Burning) Lyrics by Mordecai Gebirtig

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Source Sheet H - "Die Moorsoldaten" (The Soldiers of the Moor) Lyrics by Johann Esser and Wolfgang Langhoff

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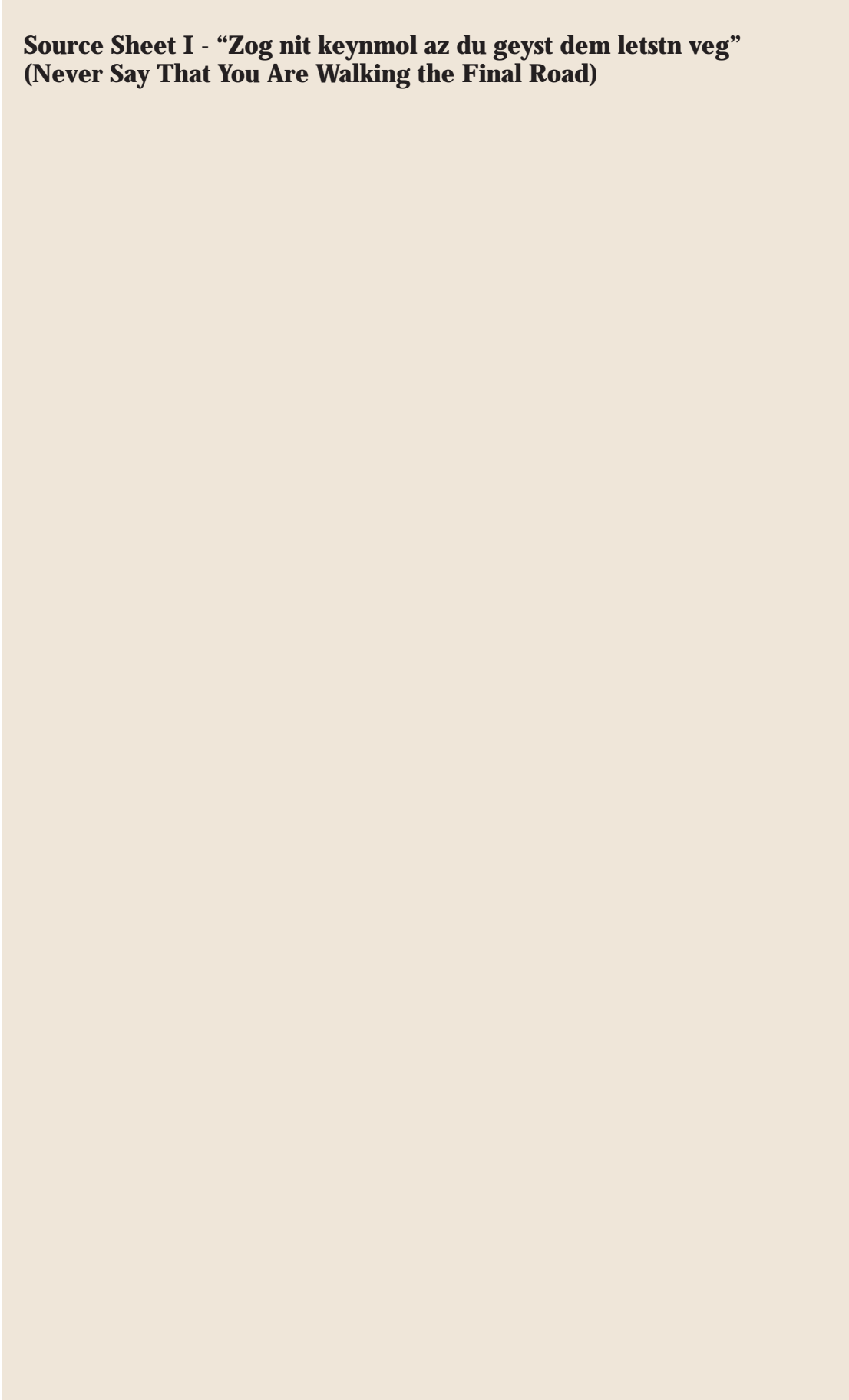
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**Source Sheet I - “Zog nit keynmol az du geyst dem letstn veg”
(Never Say That You Are Walking the Final Road)**



Additional Resources

Teachers should review all resources provided in this guide before sharing them with students to determine the appropriateness for their class.

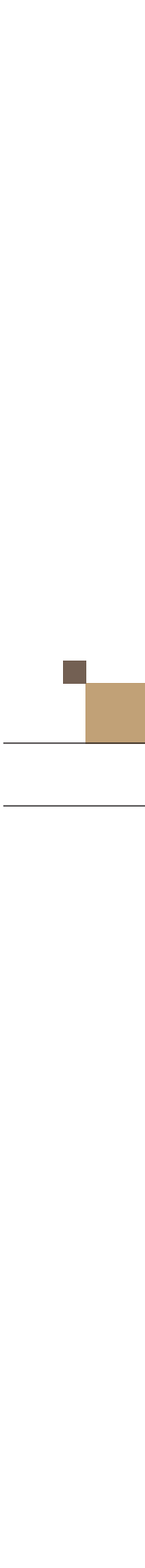
U.S. Holocaust Memorial Museum
Music of the Holocaust: Highlights from the Collection
<http://www.ushmm.org/exhibition/music/>

Yad Vashem
Heartstrings: Music of the Holocaust
<http://www.yadvashem.org/yv/en/exhibitions/music/index.asp>

Additional Web Resources regarding Music and the Holocaust

Music and the Holocaust | <https://bit.ly/2Rb8WFo>
The Music of the Holocaust | <https://bit.ly/2V4bep8>
A Short History of Music in the Holocaust | <https://bit.ly/2BwDfwj>







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