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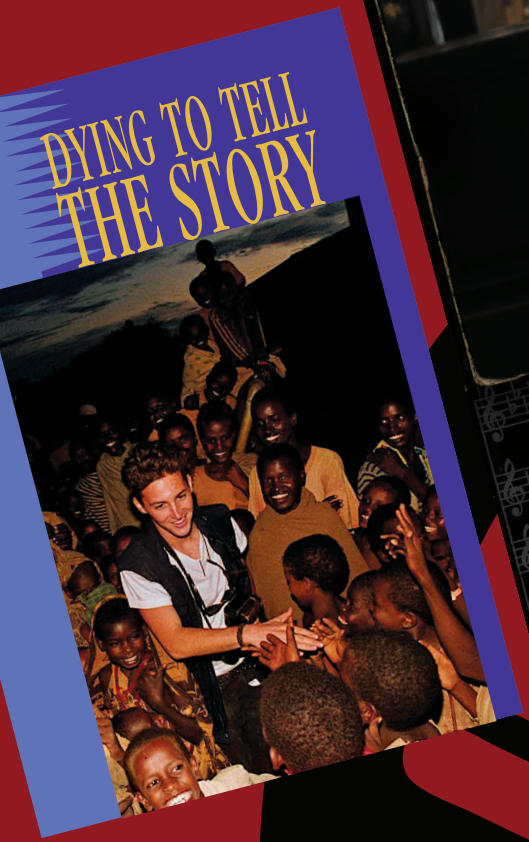
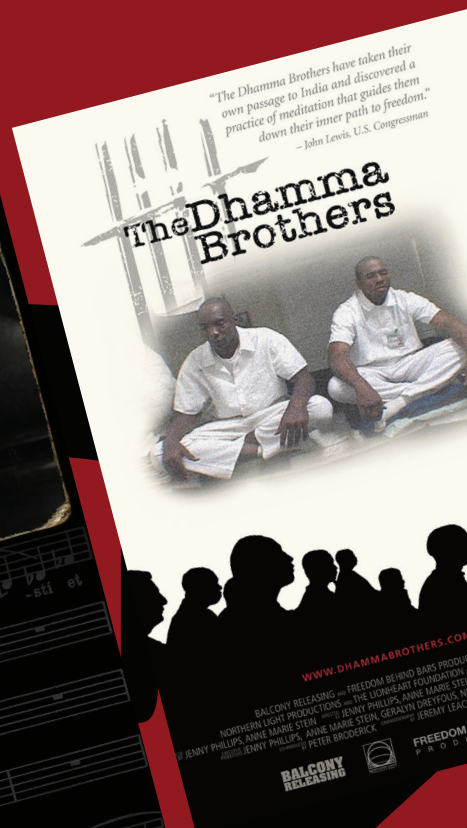
Teaching the Film Defiant Requiem





Documentary-Based Film Curriculum

JOURNEYS IN FILM™
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Defiant Requiem:

Learning About the Holocaust Through

Journeys in Film

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has been made possible in part by the National Endowment for the Humanities: Exploring the Human Endeavor

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www.journeysinfilm.org

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Any views, findings, conclusions, or recommendations expressed in this resource do not necessarily represent those of the National Endowment for the Humanities.

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The Defiant Requiem Foundation

The Defiant Requiem Foundation is a nonprofit organization founded in 2008 by Murry Sidlin, distinguished conductor, educator, and artistic innovator. Maestro Sidlin's passion and commitment to honoring the prisoners in Terezín and their inspired artistic endeavors serve as the framework for the Defiant Requiem Foundation.

Maestro Sidlin initially learned of this story by happenstance in a book about music of the Holocaust. Intrigued by the story and the nagging question of why a group of Jewish prisoners would learn and sing the Verdi Requiem (a Catholic Mass), Maestro Sidlin personally undertook to research the story and find any surviving members of the chorus. Through outreach on the Internet and a bit of luck, Maestro Sidlin identified Edgar Krasa, a survivor living in the Boston area who turned out to be the Terezín roommate of Conductor Rafael Schächter and a member of the chorus. Edgar Krasa led Maestro Sidlin to several other surviving members of the chorus, who all told the same story of finding courage and survival through the singing of the Verdi *Requiem*.

Maestro Sidlin's passion and commitment to honoring these survivors, and all victims of Terezín, led to the creation of the Defiant Requiem Foundation and its four core components: the concert, *Defiant Requiem: Verdi at Terezín*; the film *Defiant Requiem*; the Rafael Schächter Institute for Arts and Humanities at Terezín; and educational lesson plans for students and teachers hosted on the foundation's website. Maestro Sidlin worked with the film producers for six years to tell the Terezín story.

About *Journeys in Film*

Founded in 2003, ***Journeys in Film*** operates on the belief that teaching with film has the power to prepare students to live and work more successfully in the 21st century as informed and globally competent citizens. Our core mission is to advance global understanding among youth through the combination of age-appropriate films from around the world, interdisciplinary classroom materials, and teachers' professional-development offerings. This comprehensive curriculum model promotes widespread use of film as a window to the world to help students to mitigate existing attitudes of cultural bias, cultivate empathy, develop a richer understanding of global issues, and prepare for effective participation in an increasingly interdependent world. Our standards-based lesson plans support various learning styles, promote literacy, transport students across the globe, and foster learning that meets core academic objectives.

Selected films act as springboards for lesson plans in subjects ranging from math, science, language arts, and social studies to topics that have become critical for students to learn more about—like environmental sustainability, poverty and hunger, global health, diversity, cross-cultural understanding, and immigration. Our core team of prominent educators consults with filmmakers and cultural specialists in the creation of the curriculum guides. The guides merge effectively into teachers' existing lesson plans and mandated curricular requirements. They provide teachers an innovative way to fulfill their school districts' standards-based goals.

Why use this program?

To prepare to participate in tomorrow's global arena, students need to gain an understanding of the world beyond their own borders. ***Journeys in Film*** offers innovative and engaging tools to explore other cultures and social issues, beyond the often negative images seen in print, television, and film media.

For today's media-centric youth, film is an appropriate and effective teaching tool. ***Journeys in Film*** has carefully selected quality films telling the stories of young people living in locations that may otherwise never be experienced by your students. They travel through these characters and their stories: They drink tea with an Iranian family in *Children of Heaven,* play soccer in a Tibetan monastery in *The Cup*, find themselves in the conflict between urban grandson and rural grandmother in South Korea in *The Way Home,* and watch modern ways challenge Maori traditions in New Zealand in *Whale Rider.*

In addition to our ongoing development of teaching guides for culturally sensitive foreign films, ***Journeys in Film*** has begun a curricular initiative to bring outstanding documentary films to the classroom. Working with the Norman Lear Center at the University of Southern California's Annenberg School, ***Journeys in Film*** has identified exceptional narrative and documentary films that teach about a broad range of social issues, in real-life settings such as an AIDS-stricken township in Africa, a maximum-security prison in Alabama, and a World War II concentration camp near Prague. ***Journeys*** guides help teachers integrate these films into their classrooms, examining complex issues, encouraging students to be active rather than passive viewers, and maximizing the power of film to enhance critical thinking skills and to meet the Common Core standards.

Journeys in Film is a 501(c)(3) nonprofit organization and is a project of the USC Annenberg Norman Lear Center, a nonpartisan research and public policy center that studies the social, political, economic, and cultural impact of entertainment on the world—and translates its findings into action.

A Letter From Liam Neeson

In 1993, I performed the role of Oscar Schindler in Steven Spielberg's film *Schindler's List*. This experience deepened my awareness of the Holocaust and the tragic consequences of intolerance and hatred. Ten years later, I met Joanne Ashe, who acquainted me with a new educational program, ***Journeys in Film—Educating for Global Understanding.*** I have served as its national spokesperson since its inception, and I clearly believe in its effectiveness as an educational tool for teaching our youth to value, appreciate, and respect the cultural diversity in our world.

Journeys in Film is a nonprofit organization dedicated to teaching cross-cultural understanding to middle school students through the use of quality, age-appropriate films. Using films as a teaching tool is invaluable, and ***Journeys in Film*** has succeeded in creating the first and only film-based curriculum integrated into core academic subjects.

By using carefully selected films that depict life in other countries and cultures around the globe, combined with interdisciplinary curriculum to transform entertainment media into educational media, we can use the classroom to bring the world to each and every student. Our program dispels myths and misconceptions, enabling students to overcome biases; it connects the future leaders of the world with each other. We are laying a foundation for understanding, acceptance, trust, and peace.

Please share my vision of a more harmonious world where understanding and dialogue are key to a healthy and peaceful present and future. I encourage you to participate in the ***Journeys in Film*** program as a student, educator, film studio, or financial supporter.

Sincerely,

National Spokesperson
Journeys in Film

Introducing *Defiant Requiem*

The film *Defiant Requiem* tells several stories at once. It introduces students to the remarkable history of Terezín, a concentration camp near Prague, in what was then Czechoslovakia and is now the Czech Republic. At Terezín, more than 100,000 Jews from many countries in Europe were interned by the Nazis from 1941 to 1945. The majority would eventually go to their deaths in extermination camps such as Auschwitz; others would die of malnutrition, exposure, and disease at Terezín. A few thousand survived to tell the world of the outrages perpetrated by the Nazis and of the remarkable community that the imprisoned Jews created in their years at the camp. This highly educated and cultured group of people kept their spirits up under these daunting circumstances with an extensive series of concerts, lectures, and theater performances, taking advantage of the interstices[1] in the repressive system in which they lived. The climax of this activity was the performance of Verdi's *Requiem*, under the direction of Rafael Schächter, who used one piano and one copy of the score to train 150 Jewish singers to interpret this Catholic Mass for the Dead. Its hymns of *"Libera me"* and *"Dies irae"* expressed respectively a passionate desire for freedom and the idea that a Day of Judgment would bring the wrath of God upon the Nazis.

The second story of *Defiant Requiem* is a more recent one. Conductor Murry Sidlin came upon the story of Schächter, his chorus, and the Verdi performances when he was reading a book on music of the Holocaust in the 1990s. Deeply moved, he began research that eventually led him to Edgar Krasa, a survivor of Terezín, member of Schächter's chorale, and Schächter's roommate; Krasa led him to other survivors. In 2006, Maestro Sidlin brought a full orchestra and the Catholic University of America's chorale to the Czech Republic, performing the *Requiem* in the same locale that Schächter had used. The concert was recorded, and in 2012 director Doug Shultz's film *Defiant Requiem* was released. The film combines original photographs from the time, interviews with survivors, re-enactments, animations from artwork created in Terezín, and segments of the 2006 performance.

Many movies about the Holocaust fill the viewer with despair over man's inhumanity to man. *Defiant Requiem* captures the horrors of the Third Reich, but also shows the power of the human spirit to create art and beauty under the most egregious circumstances. It is also a testament to the importance of preserving history. As such, it will be a memorable experience for students. This curriculum guide is intended to deepen and intensify that experience, while still meeting your required classroom goals.

Historical Overview of WWII

This curriculum guide assumes a basic level of student (and teacher) familiarity with the history of the Second World War (WWII). At a minimum, it's important to cover the following information—either as review or introduction—prior to implementing the unit.

[1] Eugene Genovese, in his classic work on American slavery, *Roll, Jordan, Roll*, used the term "interstices" to describe the spaces slaves found in the repressive labor system that controlled them, spaces that they used to build a distinctive and substantial sense of community. Interestingly, some American historians of slavery writing in the 1950s and 1960s saw parallels with the experiences of Jews in concentration camps during World War II.

The Second World War involved a cataclysmic series of events that ultimately affected the entire world. The roots of the war were diverse and complex, including Germany's defeat in World War I, the economic trauma of the worldwide Great Depression, and a weak Weimar government. Germany's political transformation from a democratic country to a totalitarian state began in January 1933. Under the domination of the National Socialist (Nazi) Party, the Third Reich (led by Adolf Hitler) launched a vast campaign of rearmament and prepared for territorial expansion through the use of military force. Nazi ideology was founded on two principles: territorial expansion to protect German "living space" and racism. These two aims were essential to the war effort. In 1939, Germany occupied Austria, the Sudetenland, Bohemia, and Moravia in 1939 without resorting to war.

The German invasion of Poland on September 1, 1939, marked the beginning of World War II (WWII) in Europe and the imposition of Nazi political and racist ideologies on the nations that Germany conquered and controlled. In 1940 Germany invaded France and Belgium, Luxembourg, the Netherlands, Norway and Denmark in a series of lightening wars known as the "Blitzkreig." In 1941, Germany invaded the Balkans and Greece, before invading the Soviet Union in June. All the while, the United States was on the sidelines aiding England quietly through the Lend Lease program. The United States did not enter the war until December 1941, after the Japanese attack on Pearl Harbor; Germany declared war on the United States three days after the U.S. declared war on Japan. WWII extended to the Pacific and Atlantic Oceans, Southeast Asia, China, the Middle East and northern Africa.

During the course of WWII, Nazi Germany along with its Axis-aligned countries gained control of and/or occupied most of Continental Europe. Japan, its main Axis partner, invaded China, parts of the Soviet Union (USSR) and Mongolia. The Allied Powers (the United Kingdom, the United States and the USSR) eventually vanquished the Axis forces in Europe in May 1945 and defeated Japan in August 1945, launching the age of nuclear weapons. WWII resulted in the deaths of 50–70 million civilians.

Nazi ideology was based upon the idea of a Master Race whereby so-called Aryan or pure-blooded cultures and peoples were superior to other groups considered as innately inferior, dangerous and diseased. The Third Reich established a vast system of ghettos, prisons, concentration camps and extermination camps to confine, exploit, and eliminate those deemed inferior by the Nazis. The Nazis regarded the Jews as a cancer on society—whose total annihilation became the policy of the State and the priority of its agencies. The articulated goal of Nazi policy was the murder of all Jews everywhere as *The Final Solution to the Jewish Problem*.

During the Nazi genocide of the Jews (the Holocaust), 6 million Jews were murdered, of whom one and half million were children. Germany fought two wars at the same time: one against the countries the Nazis invaded and the Allied forces that came to their rescue, and the other, against the Jews. The Nazis placed special emphasis on exterminating Jews as a people, religion, and culture. The pervasive anti-Semitism in Germany and much of Europe in the pre-War period facilitated the Nazi effort.

The Jews were victimized for the fact that they existed, whereas others were victimized for what they did (e.g., trade unionists, political dissidents, social democrats, and communists), for what they refused to do (e.g., Jehovah's Witnesses who would not swear allegiance to the state or register for the draft), or for what they were (Roma—or Gypsies, Sinti, and the physically and mentally handicapped, who were considered "life unworthy of living" and, as such, an embarrassment to the myth of Aryan supremacy).

The concentration camps were liberated in 1945 by the United States and Soviet Union military forces in the closing months of the war. The Jewish refugees were placed in special displaced persons camps (DP camps) throughout Europe, including Cyprus. Conditions were generally poor, and tens of thousands of Jews who survived the Holocaust stayed several years in DP camps, before being permitted to emigrate to Palestine under the British Mandate or to the United States and other Western nations.

In the aftermath of WWII, European nations worked hard to recover from the war and rebuild. Over time, Germany took on the moral burden of guilt, responsibility, restitution, re-education, and remembrance. Germany has paid some $100 billion to Holocaust victims and their families since the early 1950s, an effort which continues to this day. European nations, along with many others throughout the world, including the United States, eventually adopted the Universal Declaration of Human Rights and committed to implementing these principles through their participation in international treaties and organizations. They pledged to prevent genocide. To this day, that pledge remains to be fulfilled.

Terezín (Theresienstadt, in German)

The fortress of Terezín outside of Prague, Czechoslovakia, was renamed Theresienstadt by the Germans when they turned it into a camp for Czech Jews and for others from Germany, Austria, Hungary, Poland, the Netherlands, and Denmark. It was part ghetto, part labor camp, part collection center prior to deportation to death camps. As in other camps, the prisoners, especially the elderly, endured slow deaths from malnutrition; they suffered from poor sanitary conditions and lack of medical attention.

However, Terezín was unique among concentration camps in several ways. First, the prisoners at Terezín were determined to maintain their humanity and culture in the face of the degradations of camp life and the threat of deportation by participating in a vast array of activities. Thousands of lectures and concerts took place. They staged theatrical performances and maintained a lending library of books they had brought with them. They secretly educated the children, although school was forbidden for them. Artists recorded the sights of Terezín in their work, much of which has survived. While there were occasional music performances at other camps, Terezín had an organization to schedule events and venues. (With only one piano for a thousand concerts, such organization was definitely necessary.)

The second way Terezín was unique is that the Nazis used Theresienstadt as a propaganda weapon, advertising it as a "spa town" for Jews, and allowing the Red Cross to visit in 1944. In an elaborate hoax, the Germans beautified the camp, planted gardens, and renovated barracks before the Red Cross officials arrived. They staged children's games and various cultural events during the Red Cross visit to deceive them into thinking the Jews in Terezín were being well treated. After the Red Cross left, deportations to death camps resumed. In all, according to the U.S. Holocaust Museum, of the 140,000 Jews transferred to Theresienstadt, nearly 90,000 were deported to extermination camps or other ghettos, where they almost certainly died. About 33,000 died in Theresienstadt itself from disease and starvation.[2] The camp was handed over by the Nazis to the Red Cross in May 1945, a few days before the Red Army arrived.

Defiant Requiem

Made in United States, United Kingdom, Czech Republic (2012)

Running Length: 85 minutes

Director: Doug Shultz

Producers: Whitney Johnson, Adina Pliskin, Glenn C. Reimer, Peter Schnall

Screenplay: Doug Shultz

Cinematography: Peter Schnall

Creative Producer/Music Director: Murry Sidlin

Animation: Jilli Rose

Awards: "Best Feature Documentary" at the Big Apple Film Festival (Nov. 2012); "Audience Award Runner-up" award at the Palm Springs International Film Festival (Jan 2013). "David Ponce Award for Best of Fest" at Ohio's Chagrin Documentary Film Festival (October 2013). In 2013, Maestro Murry Sidlin received the Simon Wiesenthal Center's Medal of Valor for his efforts to commemorate Rafael Schächter and the Terezín prisoners.

[2] http://www.ushmm.org/wlc/en/article.php?ModuleId=10005424

Using Documentaries in the Classroom

Documentaries have become an important and exciting way to experience narrative. The evolution of documentaries from hard news, nature shows, and travelogues to a dynamic storytelling experience has taken place over time so that the documentary sits side by side today with fictional filmmaking.

In this evolution, the very definition of what a documentary is and how it is experienced has changed the way not only how we tell stories, but also how we define truth. The filmmaker almost always has an agenda with a point of view. This of course first affects the choice of subject matter, and it continues in how the filmmaker shoots and edits the material.

Let's pose some questions before we begin. Does the filmmaker use voice-overs, subtitles, sound, and music? Does the filmmaker attempt to be a fly on the wall and let the action unfold as if he or she is not even in the room? Is the filmmaker a character in the story, seen and heard? Is the photography journalistic and grainy? Is it shot beautifully, artfully, and well composed? These are the types of choices that make a tremendous difference in how the viewer experiences the story.

The filmmaker's point of view

If film is to be used as an educational tool, at least one lesson should deal with the filmmaker's point of view on the subject of the film: Does it lead to distortion? How much faith can the viewer put in the film's perspective on the subject? This is not to say we (or our students) should never trust a documentary film, only that we should examine the film's and, hence, filmmaker's, perspective to gauge the degree to which we then accept or reject this depiction of reality. Becoming aware of intentional or unintentional distortion requires of the viewer an active role. Ordinarily, we passively absorb what we see and hear, especially if we see and hear it repeatedly, as we do the slogans in television advertising.

The ethical question: The filmmaker's bias and our own

The first determining factor in our willingness to trust a film's message should have to do with the ethics and credibility of its source. For shorthand, we call this source the filmmaker. This might be a film's director, producer, or distributor. Often, the director may just be hired to create something designed to put forward someone else's message, not the whole truth as he or she may see it.

For example, films used at a political convention to introduce the newly chosen candidate may not actually tell any untruths, yet it is highly unlikely that members of the opposing party would accept the film's message as the complete, unvarnished story of the candidate. Or it is possible that the director or cameraman of a beer commercial may not even like the beer being advertised, but is simply hired to make a film to support a point of view important to the producer and distributor.

Once we have determined that the ethical intentions of the filmmaker are genuine, even perhaps noble, we can watch the film with a fairly high degree of confidence in its message. We may, however, notice a clash between our own beliefs and those of the filmmaker's that precludes us from accepting what is being presented, despite the ethical intent of the filmmaker. For example, would someone who adamantly believes that mankind plays no role whatsoever in climate change accept a National Geographic program that assumes the opposite point of view? Similarly, a film that promotes the right to an abortion, made by an honest, ethical filmmaker telling the truth as he or she sees it, would not be acceptable to those with the opposite conviction.

For this reason, it is helpful to be aware of our own biases that may prevent us from accepting information that is honestly depicted in a film.

The unconscious bias: The filmmaker's and our own

Once we have decided there is not likely to be a conscious bias in the filmmaker's belief, it is worth considering the extent to which an unconscious bias, even one we share, may influence the film's message. To what extent is it possible to overcome such biases? How can a European-American create a film telling the story of the early European settlers in North America without a distortion easily detected by Native Americans?

It is up to the viewer to be as aware as possible of the biases we bring to viewing a film in order to think critically about its point of view on a subject, as well as our own. Calling to mind that others may disagree with our conclusion is a good way to try to open ourselves to the possibility that there is more to be considered than we thought on any given subject.

To the Teacher…

Defiant Requiem is a relatively short film of 85 minutes. To maximize the impact of the film, you should ideally show the film twice: once for students to grasp the main outlines of the story of Terezín and once more (at least) for them to use their critical thinking skills in analyzing the film. This curriculum guide is made up of eight independent lessons; you should choose the lessons that are most appropriate for the discipline you teach and the abilities and interests of your students. Several of the lessons are based on a second viewing of the film, so be sure that you plan carefully which lessons you will use and which key ideas you will emphasize.

Each lesson cites several Common Core College and Career Readiness Anchor Standards that are addressed by the lesson. The film is appropriate for middle school and older students; therefore no attempt has been made to select grade-level-based Common Core standards for reading, writing, etc. You should consult the Common Core standards for your grade level as appropriate.

Several of the lessons contain scene numbers. There are several slightly different versions of the film. The scene numbers in this guide were taken from the PBS version of the film. You may have to adjust slightly if you are using a different version.

Verdi and the *Requiem*

Enduring Understandings:

- A requiem mass is a Catholic mass for the dead, which has inspired composers to create beautiful music for over more than 1,200 years.
- At Terezín, music provided the prisoners a unique kind of soulful nourishment while their bodies were suffering from hunger and illness; it was a form of resistance to Nazi oppression.
- Performances of Verdi's *Requiem Mass* in Terezín were a reminder that people can be courageous and uphold their dignity, even in the face of unspeakable suffering and torment.

Essential Questions:

- What is a requiem mass?
- What were Rafael Schächter and his Jewish singers trying to communicate to each other about the fate of the Nazis as they were rehearsing and performing Verdi's *Requiem?*
- In what ways does music help people cope with challenges in their lives?

Notes to the Teacher:

The film *Defiant Requiem* focuses on a unique response to the Holocaust that occurred in the town of Terezín, near Prague, in what was then Czechoslovakia (now the Czech Republic). It is important to stress to students that both the concentration camp at Terezín and the accomplishments of its inmates were not typical of the usual camps run by the Germans. A brief history of the Holocaust in World War II (1939–1945) may be found in the introduction to this guide on pages 10–13. See the other lessons in this guide and the resources sections in the appendices for additional information. A glossary at the end of this lesson provides a list of relevant musical terms with their definitions; these terms are underlined when they first appear in the sections of this lesson that are directed to the teacher. They will be especially useful for the teacher of younger or ESOL students (English for Speakers of Other Languages).

This music lesson should help students feel a connection with, and respect and compassion toward, the Jewish prisoners interned in the Terezín concentration camp, who performed Giuseppe Verdi's (Catholic) *Requiem Mass* as a form of defiance and spiritual resistance against their Nazi captors. Students learn about Holocaust history and Jewish resistance within the context of a great musical composition. The lesson also emphasizes the nourishing and communal aspects of music, other arts, and humanities.

Giuseppe Verdi was born in Le Roncole, Italy, in early October 1813; his middle-class family was mainly small landowners and tavern owners. He was a precocious musician. As a seven-year-old he began to assist the local church organist. By 12, he was studying with the organist at the main church nearby and at 16 he became the organist's assistant.

Throughout his adulthood, Verdi devoted the majority of his musical energies toward creating 27 operas. Verdi infused his music with a vast array of musical interpretive devices to represent and reflect the characters' emotions and actions and the plot lines of the stories. The devices included dynamics (volume), tempo (speed), and articulations (execution of the notes). Verdi's orchestrations made every instrument's unique sound seem like a virtuosic human voice, while challenging musicians' abilities and using the full ranges and capabilities of the instruments. He had a gift for enhancing the words of the libretto with expressive and memorable melodies. Verdi's genius and composition skills were highlighted in his *Messa da Requiem*, or *Requiem Mass*. Indeed, the *Requiem* is one of Verdi's most dramatic works and is thought, by some, to be similar to an opera in its own right.

Shortly after the death in 1873 of the famous Italian opera composer Gioachino Rossini, Verdi proposed that a Requiem Mass be composed collaboratively by the best Italian composers and performed on the first anniversary of Rossini's death; Verdi's own contribution to the Mass was the *Libera me* prayer. The collaborative Requiem Mass was completed but never performed. Verdi then decided to compose his own complete Requiem Mass and to include his *Libera me* section from the collaborative mass as a memorial to someone he admired greatly, the famous Italian nationalist, novelist, and poet Alessandro Manzoni, author of *I Promessi Sposi (The Betrothed)*. Verdi wrote his Requiem Mass between 1873 and 1874. At that time, it was often called the *Manzoni Requiem*. Its premiere took place in the Church of San Marco, in Milan, Italy. The *Requiem* includes a large chorus, a full symphony orchestra, and four soloists: a soprano, mezzo-soprano, tenor, and bass. The *Dies irae,* with its many subsections, is the longest and most dramatic section.

The prayer structure of Verdi's *Requiem Mass* (with pronunciation guides and approximate times):

1. Requiem [RECK-we-um] (Grant them eternal rest) and *Kyrie eleison* [KEE-ree-eh eh-LAY-ee-sun] (Lord, have mercy) (8:42)

2. *Dies irae* [DEE-ez EE-ray] (The day of wrath) (2:08)
- *Tuba mirum* [TOO-bah MEE-rum] (3:07)
- *Liber scriptus* [LEE-bare SCRIP-toos] (5:19)
- *Quid sum miser* [KWID soom MEE-sare] (3:55)
- *Rex tremendae majestatis* [RECKS tray-MEN-day mah-yes-TAH-tiss] (3:44)
- *Recordare* [ray-kor-DAH-ray] (4:32)
- *Ingemisco* [in-yem-EES-ko] (3:54)
- *Confutatis* [kon-foo-TAH-tiss] (5:16)
- *Lacrimosa* [lah-kree-MO-sah] (6:46)

3. *Offertorium* [off-er-TOR-ee-um] (O Lord Jesus Christ, King of Glory, deliver the souls of the faithful) (11:01)

4. *Sanctus* [SONK-toos] (Holy, Holy, Holy, Lord God of Sabaoth)(2:21)

5. *Agnus Dei* [AHN-yoos DAY-ee] (Lamb of God)(5:17)

6. *Lux aeterna* [LOOKS ay-TER-nah] (Eternal light)(6:26)

7. Responsory: *Libera me* [LEE-bear-ah may] (Deliver me, O Lord, from eternal death) (14:04)

Verdi did not intend for his *Requiem* to be the music for an actual funeral Mass; he wanted his composition to be per-

formed as a concert piece or on All Souls' Day, November 2. His text included a medieval poem, *Dies irae,* or "Day of Wrath," a vision of the Last Day when Catholics believe heaven and Earth will divide, the dead will rise out of their graves, and Jesus will return to Earth to separate the people who are blessed from those who are cursed.

Verdi's *Requiem* was performed in the Terezín concentration camp in late 1943 under the direction of Rafael Schächter, an accomplished 38-year-old pianist and conductor. He was recognized as one of the foremost musicians among the many gifted artists held in this camp for Jewish prisoners. After months of efforts, Schächter succeeded in organizing a performance of Verdi's *Requiem*, with four soloists, a choir of 150 singers, one piano, and one, sometimes two, pianists. The *Requiem* was performed a total of 16 times; for the final performance, the audience included about 200 of the concen-tration camp population, representatives of the International Red Cross, the Nazis who controlled Terezín, and Nazi offi-cials who came from Prague and Berlin to accompany the Red Cross on this visit. For the Jewish performers, singing the words of the *Requiem*, especially the *Dies irae*, was a form of spiritual resistance. To us today who know the fate of these prisoners, it seems as if they were also singing their own funeral service, as most of them would be transported to Auschwitz to their deaths in the gas chambers.

The lesson begins with a reading on the purpose and struc-ture of a requiem mass, including music excerpts from several composers. The *Kyrie* was selected because the words are simple and repetitive, so that students can con-centrate on the nature of the music. This is followed by a teacher presentation on Verdi. Students view the film (in one sitting, if possible) and answer five questions about it; they share their answers in small groups and then with the class as a whole. They select a quotation about singing the *Requiem* from one of the survivors interviewed in the film and write an essay about the quotation. An optional class or assembly gives them the opportunity to read their essays.

To prepare for the lesson, locate an example of the *Kyrie* in Gregorian chant. This form of music, named after Pope Gregory, is a kind of plainchant, sung unaccompanied by any instrument and in unison, without harmony. There are many versions online; it would be most authentic to choose one with a group of only male voices since the Mass was traditionally sung by men. Also locate versions of the *Kyrie* from requiem masses written by several of the composers listed under Materials or on Handout 1. Try to use record-ings from composers who differ dramatically in style from each other and from Verdi. Make photocopies of Handouts 1–5 for each student.

Pronunciation guides are provided for the names of the Latin parts of the Mass when they first appear. Please note that classical Latin is pronounced differently from the Latin of the traditional Roman Catholic mass. The pronuncia-tions given are for ecclesiastical or "church" Latin.

There are two optional Lessons, 1A and 1B, that follow the main lesson and were designed specifically for instrumental or vocal music classes. The first helps sensitize students to Verdi's instrumentation and interpretive devices and how they reflect the feelings of the Jewish prisoners. The second challenges the students' critical and creative thinking, pro-viding an opportunity to arrange or compose songs using the testimonies of the Terezín survivors as lyrics.

[Note: If you have any concerns about teaching about reli-

gious music in the context of a public school, the Freedom Forum and the First Amendment Center have published an excellent guide, *A Teacher's Guide to Religion in the Public Schools*, which can be downloaded in PDF form from http://www.freedomforum.org/publications/first/teachersguide/teachersguide.pdf. This is a fine resource to share with colleagues and administrators.]

Duration of lesson

Two or three class periods, plus time to view the film

Assessment

Note-taking

Answers to questions about the film

Small-group and whole-class discussions

Essay interpreting a quotation

Common Core Standards addressed by this lesson

CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-Literacy.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-Literacy.CCRA.R.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-Literacy.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-Literacy.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCSS.ELA-Literacy.RH.9-10.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-Literacy.RH.9-10.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

Music Education Standards

(National Association for Music Education) addressed by this lesson

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Materials

Defiant Requiem film and viewing ability

Photocopies of **Handouts 1–5** for each student

Notebook paper and pens or computers for word processing

Access to several versions of the *Kyrie,* both in Gregorian chant and by more recent composers

Additional composers include:

- Benjamin Britten (British) (*War Requiem* and instrumental work, *Sinfonia da Requiem*)
- Richard Danielpour (American)
- Maurice Duruflé (French)
- Hans Werner Henze (German)
- György Sándor Ligeti (Hungarian)
- Frank Martin (Swiss)
- Krzysztof Penderecki (Polish)
- Christopher Rouse (American)
- John Rutter (British)
- Alfred Schnittke (Russian)
- Igor Stravinsky (Russian) (Canticum Sacrem)
- Toru Takemitsu (Japanese)
- John Tavener (British)
- Virgil Thomson (American)

For the optional music activities (Lessons 1A and 1B), a sound recording of Verdi's *Requiem Mass*, particularly the *Dies irae* and *Libera me* movements, and staff paper

Procedure

Activity 1: Verdi and the *Requiem Mass*

1. Introduce the film *Defiant Requiem,* explaining its significance in Holocaust history.

2. Distribute **Handout 1: The *Requiem Mass*** and read through the first two sections with the students. Point out that the names of the sections of the mass are in Latin, which was the language required by the Roman Catholic Church for all masses until 1963; the exception is the *Kyrie*, which is in Greek. Write the words "*Kyrie eleison*" on the board and explain that this was a prayer asking for God's mercy.

3. Read the first paragraph of the third section. Play the *Kyrie* in Gregorian chant and ask students to describe it. (If you are using a YouTube version, omit the visual aspects and simply let students listen to the music.) Point out to students that this early music was performed *a cappella* (without instruments) and that all the voices sang the same chant without any attempt at harmony.

4. Continue reading the handout and play the *Kyrie* by several other composers listed, asking students to distinguish between these and Gregorian chant.

5. Discuss Verdi's biography and his *Requiem Mass*, using the information in Notes to the Teacher. Have students take notes during this introduction and encourage them to ask questions.

Activity 2: Viewing the Film

1. Distribute **Handout 2: *Defiant Requiem*: The Power of Music** to the students and give them time to read through the questions. Explain the meaning of the questions and any new vocabulary, as needed. When you reach Question 3, distribute **Handout 3: Text and Translation** and explain to students that the English translation of these two movements will help them answer that question.

2. Show the film, asking students to concentrate on what is happening in the film. Stop the film occasionally for a few minutes to allow the students to take brief notes that will help them answer the questions. Tell them to wait until after the film is over to write out the answers to the questions.

3. Give students time in class to answer the questions on **Handout 2** or assign the questions for homework.

Activity 3: Post-Viewing

1. During the next class, divide students into discussion groups of no more than five students each, and tell them to discuss and compare their answers to **Handout 2**. Have each group appoint a spokesperson for each question to share the group's conclusions and insights. Allow time for students to share their ideas with the class as a whole.

2. Give each student a copy of **Handout 4: The Terezín Survivors Speak** and review the directions with the class. This activity can be completed in class or assigned for homework.

3. If possible, allow class time for students to share their essays in small groups or as a class. You may also wish to organize and assembly and invite parents and administrators to attend. This would be particularly appropriate for special events or commemorations such as *Kristallnacht* or Holocaust Remembrance Day, Passover, High Holidays, Memorial Day, etc.
4. At the end of the unit, distribute **HANDOUT 5** and have students assess themselves.

Additional Internet Resources:

https://www.terezinmusic.org

The Terezín Music Foundation website states that it "is a non-profit organization dedicated to preserving the musical legacy of composers lost in the Holocaust and filling their unrealized artistic and mentoring roles with new commissions by emerging composers." The website includes audio recordings of music composed by great 20th century Jewish composers interned in Terezín, such as Viktor Ullmann, Hans Krása, Pavel Haas, and Gideon Klein.

http://www.ushmm.org

This is the website for the United States Holocaust Memorial Museum.

In the upper right corner of the home page, type "music of Terezín" in the search window. You will gain access to many resources about the music and composers of Terezín.

www.HolocaustMusic.org

Handout 1 ▸ P.1

The Requiem Mass

What is a requiem Mass?

A requiem Mass is a Mass for the dead (*Missa pro defunctis*) that is included as part of a Catholic funeral. The text of a requiem Mass is similar to a normal Sabbath mass, with the exception of the removal of the more joyful parts, *Gloria in excelsis* (GLO-ree-ah in ex-CHEL-sis) (Glory to God in the Highest) and *Credo* (CRAY-doh) (I believe).

What are the parts of a requiem mass?

The requiem prayers are structured into nine parts that express the supplications of those who are in mourning. Pronunciation for the ecclesiastical or "church" Latin is given in brackets.

1. *Introitus* [in-TROY-i-tuss]– Requiem aeternum [REK-wee-em ay-TER-num] (a prayer sung when the priest enters and approaches the altar)
2. *Kyrie eleison* [KEE-ree-eh eh-LAY-ee-sun] (a prayer for God's mercy)
3. *Dies irae* [DEE-ez EE-ray] (literally, "The day of wrath," a hymn describing the Judgment Day)
4. *Offertorium* [off-er-TOR-ee-um] (a prayer of offering)
5. *Sanctus* [SONK-toos] (a hymn of praise)
6. *Benedictus* [bay-nay-DIK-toos] (another hymn of praise)
7. *Agnus Dei* [AHN-yoos DAY-ee] (literally, "lamb of God," another a prayer for mercy)
8. Communion: *Lux aeterna* [LOOKS ay-TER-nah] (prayer sung at the distribution of communion)
9. Responsory: *Libera me* [LEE-bare-ah may] (literally, "Deliver me," a prayer sung at the end of the requiem mass)

Handout 1 ▸ P.2

The Requiem Mass

What is the history of the requiem mass?

The first known examples of the requiem mass date back to the Roman Catholic Church in Western and Central Europe in the 9th and 10th centuries, during the Middle Ages. At that time, the liturgy of the Requiem Mass was set to Gregorian chants, which are simple, unaccompanied, and gentle sacred songs sung by boys or men, all singing the same melody. The simplicity of these melodies helped to express the sanctity and emotions of the prayers. (Female voices were not permitted in church for centuries. Harmony, in which two or more notes are sung simultaneously, was considered at that time to be a distraction. In fact, certain musical intervals such as the augmented 4th or diminished 5th were considered "intervals of the devil.")

Throughout European history, many famous composers wrote requiem masses. The plainchant melodies gradually evolved into expressions of the prayers that required more technical skill on the part of the musicians (virtuosity) and more emotion (lyricism). The Classical and Romantic periods (the 18th and 19th centuries) brought scores created and developed by nonclerical composers, with orchestras accompanying the chorus and solo singers; requiem masses were eventually performed in concert halls rather than only in church sanctuaries.

In chronological order, some of the composers included Domenico Cimarosa (Italian 1749–1801), Wolfgang Amadeus Mozart (Austrian 1756–1791), Luigi Cherubini (Italian 1760–1842), Hector Berlioz (French 1803–1869), Giuseppe Verdi (Italian 1813–1901), Johannes Brahms (German 1833–1897), Gabriel Fauré (French 1845–1924), Herbert Howells (English 1892–1983), Maurice Duruflé (French 1902–1986), and Benjamin Britten (English 1913–1976). In the 21st century, Requiem composers such as John Rutter (English b. 1945) and Kryzsztof Penderecki (Polish b. 1933) hear their works performed in concert halls for appreciative audiences.

What is special about Verdi's Requiem Mass?

Of all these masterful works of music, Verdi's *Requiem Mass* was selected to be performed in a most unusual and tragic setting, the Terezín (German: Theresienstadt) concentration camp in Terezín, Czechoslovakia. Verdi could not have imagined that 70 years after his Requiem's debut, a young Jewish conductor named Rafael Schächter would train Jewish prisoners to sing a Catholic requiem mass in Latin as their collective bold gesture of spiritual resistance against the Nazis and Fascist tyranny.

Handout 2 *Defiant Requiem*: The Power of Music

Directions: Answer the following questions, using complete sentences:

1. Who was Rafael Schächter? Why was he determined to teach and perform Giuseppe Verdi's *Requiem Mass* in Terezín?

2. Why did some of the Jewish prisoners at Terezín volunteer to sing a composition that was completely foreign to them, i.e., a Catholic Mass written in Latin and musically very challenging?

3. What were the Jewish prisoners trying to communicate about the Nazis as they rehearsed and performed Verdi's *Requiem?* (Hint: Use the *Dies irae* and *Libera me* movements to help support your points. See **Handout 3: Text and Translation**.)

4. In what ways did music (and also drama, cabaret, concerts, and lectures) help the mostly Jewish prisoners cope with their deplorable living conditions?

5. Do you use music to help cope with challenges? If so, what music do you choose, and how do you use it?

Handout 3 ▸ p.1

Dies irae and *Libera me:* Text and Translation

Dies irae

Dies irae, dies illa,	The day of wrath, that day will
solvet saeclum in favilla,	dissolve the world in ashes,
teste David cum Sibylla.	as David prophesied with the Sibyl.
Quantus tremor est futurus,	How great will be the terror,
quando judex est venturus,	when the Judge comes
cuncta stricte discussurus!	who will smash everything completely!
Tuba mirum spargens sonum,	The trumpet, scattering a marvelous sound
per sepulcra regionem,	through the tombs of every land,
coget omnes ante thronum.	will gather all before the throne.
Mors stupebit et natura,	Death and Nature shall stand amazed,
cum resurget creatura,	when all Creation rises again
judicanti responsura.	to answer to the Judge.
Liber scriptus proferetur,	A written book will be brought forth,
in quo totum continetur,	which contains everything
unde mundus judicetur.	for which the world will be judged.
Judex ergo cum sedebit,	Therefore when the Judge takes His seat,
quidquid latet apparebit:	whatever is hidden will be revealed:
nil inultum remanebit.	nothing shall remain unavenged.
Dies irae, dies illa,	The day of wrath, that day will
solvet saeclum in favilla,	dissolve the world in ashes,
teste David cum Sibylla.	as David prophesied with the Sibyl.

Handout 3 ▸ p.2

Dies irae and *Libera me:* Text and Translation

Libera me

Libera me, Domine, de morte aeterna in die illa tremenda; *quando coeli movendi sunt et terra:* *dum veneris judicare saeclum per ignem.*	Deliver me, O Lord, from eternal death on that awful day, when the heavens and the Earth shall be moved: when you will come to judge the world by fire.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura irae, quando coeli movendi sunt et terra.	I tremble, and I fear the judgment and the wrath to come, when the heavens and the Earth shall be moved.
Dies irae, dies illa calamitatis et miseriae; *dies magna et amara valde.*	The day of wrath, that day of calamity and misery; a great and bitter day, indeed.
Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.	Grant them eternal rest, O Lord, and may perpetual light shine upon them.
Libera me, Domine, de morte aeterna in die illa tremenda.	Deliver me, Lord, from eternal death on that awful day.
Libera me, Domine, quando coeli movendi sunt et terra; *dum veneris judicare saeclum per ignem.*	Deliver me, O Lord, when the heavens and the Earth shall be moved; when you will come to judge the world by fire.
Libera me, Domine, de morte aeterna in die illa tremenda.	Deliver me, Lord, from eternal death on that awful day.
Libera me.	Deliver me.

Handout 4

The Terezín Survivors Speak

Directions:

In the movie *Defiant Requiem,* Terezín survivors who sang Verdi's *Requiem Mass* describe what it was like to practice and perform this piece as prisoners of the Nazis. Their precise quotes are below. They explain clearly what the music meant to them, the other performers, and the Jewish prisoners in the audience.

Choose the quote that is most meaningful to you and write a one-page essay that (a) includes the quote, (b) explains in your own words what the quote means, and (c) elaborates on what you think the speaker would want future generations to learn from the quote. What message are they sharing from the past?

Zdenka Fantlova:
Doing a performance [of the Requiem] was not entertainment; it was a fight for life.

Felix Kolmer:
It [Verdi's *Requiem*] was something which made us strong. It is the reason why we are calling it cultural resistance. It is giving us a resistance against fate.

Marianka May:
We just tried to reach something that's bigger than we are and let's hope that we are singing to God and God can't help but hear us.

Edgar Krasa:
In his [Rafael Schächter's] mind, he could transform it [Verdi's *Requiem*] from a mass for the dead into a mass for the dead Nazis.

Marianka May:
We had nothing but gratitude for Rafi…. Rafi told us the most important thing is how you feel when you sing this [Verdi's *Requiem*].

Edgar Krasa:
The "*Libera me*" was "liberate us from here." It was like a prayer…. You were there in the cellar and you were a different person.

Marianka May:
My stomach stopped growling when I was singing. I think that when you are more a soul than a person, the soul doesn't need to be nourished with more than anything than heavenly music.

Marianka May:
This room became the protective walls of something good, something meaningful, something healing, and something that showed everyone who was really listening that Rafi had put all of us, the singers and the audience, into another world. This was not the world of the Nazis. This was our world.

Marianka May:
We proved beyond a shadow of a doubt that yes, they have our bodies. Yes, we have no more names, we have numbers. But they don't have our souls, our minds, our beings…even when we are shot.

Handout 5

Self-Assessment

Directions:

You engaged in many different tasks during this lesson. Give yourself points for your effort on each task and describe in complete sentences why you feel that rating is appropriate. Strive to be accurate—no wishful thinking or false modesty!

Points:

8 I put forth more effort than I usually give to a school assignment or activity.

7 I put forth my best effort.

6 I put forth good effort.

5 I put forth fair effort.

4 I completed the task but with little effort.

3 I partially completed the task with no effort.

2 I did not complete the task.

1 I was off-track and I need assistance in completing the task.

TASK	POINTS	JUSTIFICATION FOR POINTS
Taking notes during the lecture on Verdi		
Paying attention to the film and taking notes on the Essential Questions handout.		
Answering the questions on the *Defiant Requiem*: The Power of Music handout		
Participating actively in my small discussion group		
Representing my group in the whole-class debriefing		
Writing and proofreading my "Terezín Survivor Speaks" paper		
Giving my oral presentation		

Exploring Programmatic Music

Enduring Understandings:

- Dramatic melodies and special orchestral and vocal effects can help express the text of a musical composition, which may include events, characters, objects, places, ideas, and emotions.
- Giuseppe Verdi challenged singers and instrumentalists by using (or calling on them to use) a wide range of techniques to express the *Requiem Mass* text.
- The music of Verdi's *Requiem Mass* helped the Jewish prisoners interned in Terezín to find an escape from the harshness of daily life. It reinforced their sense of community, grounded them, and gave them a connection with each other. The art of music restored their humanity within a destructive environment of human degradation and cruelty.

Essential Questions:

- What is programmatic music?
- What are the musical devices composers use to help express drama in music?

Notes to the Teacher:

Programmatic music is descriptive and dramatic in nature. The composer uses evocative melodies, harmonies, and sound effects to describe characters, objects, places, ideas, or emotions. Giuseppe Verdi had a vivid imagination and the virtuosic composition skills to make his music come alive to help tell stories. Some of Verdi's most beloved and famous examples of programmatic music include his operas *Aida, La Traviata, Rigoletto, Otello*, and *Falstaff,* and his *Requiem Mass*. In contrast, absolute music does not tell a story, but rather is a composition that stands on its own, without the intention of describing people, places, stories, etc. Absolute music expresses emotion through melodies, harmonies, tempi (speeds), and volumes of notes, and while the listener may imagine nature or a story, that is not the intent of the composer of absolute music. While Verdi was primarily a programmatic composer, his *String Quartet in E minor* is an excellent example of absolute music.

The expressive text of the Requiem inspired Verdi; he wanted his performers and audiences to be able to feel and visualize all the bigger-than-life elements of the Requiem prayers. This additional lesson plan for instrumental or vocal classes focuses on the devices of programmatic music in Giuseppe Verdi's *Requiem Mass.* The drama of the Requiem is explored by analyzing Verdi's abundant and varied use of the elements of music: rhythm, melody, harmony, tone-color, form, dynamics, interpretation, and orchestration. (See the Glossary on page 39 for definitions of these terms.) The purpose of the lesson is to help students gain a deeper insight into the emotions of the Jewish prisoners interned in Terezín as they sang the *Requiem.*

Duration of Lesson

One class period

Materials

Photocopies of **Handout 6: The Libera Me: Listening Closely**

YouTube video of *Libera Me*

Music Education Standards (National Association for Music Education) addressed by this lesson

4. Composing and arranging music within specified guidelines

6. Listening to, analyzing, and describing music

9. Understanding music in relation to history and culture

Procedure

1. Read the first part of **Handout 6** with the students, discussing the music vocabulary. Relate the musical devices listed with repertoire the students have practiced or performed in class.

2. Ask the students to listen to the *Libera me* movement, keeping in mind all the musical devices discussed. Listen to the movement a second time, asking the students to jot down the devices used on **Handout 6.** Stop the video after each of the segments indicated on **Handout 6.**

3. Explain to students that this is an example of programmatic music. Define the term for them and ask them to explain why the *Libera me* is considered programmatic music. How does Verdi achieve such variety in this section?

Possible answers:

The word "trembling" is embellished with the string musicians playing the notes with a *tremolo* bowing, i.e., rapidly "scrubbing" their bows across their strings.

The words "fear and trembling" are highlighted by a fast and sinister sounding chromatic melodic theme, peppered with *sforzati* (surprise accents).

The *Dies irae* (Day of Wrath) section features the alternating, angry, and *fortissimo* (very loud) striking of the timpani and bass drum.

In complete contrast, the "*Requiem aeternam*" (Grant them eternal rest) section features the soprano soloist sweetly singing a *subito* (sudden) pianissimo theme, sung as a descending, minor chord (in solfeggio: sol – mey – do).

Assessment

Review the students' answers as a class.

Handout 6 ▸ p.1

The *Libera Me*: Listening Closely

Giuseppe Verdi's *Requiem* is an excellent example of programmatic music, that is, music that expresses events, characters, objects, places, ideas, and emotions. Composers use a variety of musical devices to help express programmatic music, such as:

Rhythm:
the grouping of notes into accented and unaccented beats, of beats into measures, etc.

Melody:
A series of tones of varying lengths created by intervals, connected or not connected.

Harmony:
the singing or playing of two or more notes simultaneously.

Tone color (timbre):
the quality of sound that distinguishes one voice or musical instrument from another.

Form:
the structure or architecture of a composition.

Dynamics:
the loudness and softness of music. This includes loud, soft, crescendo (gradually getting louder), decrescendo (gradually getting softer), and rests (silence).

Interpretation:
Expression of mood, such as gentle, exuberant, celebratory, ecstatic, morose, despondent, etc.

Orchestration:
the choice of instruments and voices, and combinations, used to express the meaning of the text through instrumental tone color.

Directions:

In the film *Defiant Requiem*, we hear several excerpts of the *Libera me* movement. As you listen carefully to the *Libera me*, notice how Verdi depicts the Latin words using the interpretive devices listed above. Jot down your observations with each section of the piece:

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra: dum veneris judicare saeclum per ignem.

Deliver me, O Lord, from eternal death on that awful day, when the heavens and the Earth shall be moved: when you will come to judge the world by fire.

Handout 6 ▸ p.2 The *Libera Me*: Listening Closely

Tremens factus sum ego et timeo, dum discussio venerit atque ventura irae, quando coeli movendi sunt et terra.

I tremble, and I fear the judgment and the wrath to come, when the heavens and the Earth shall be moved.

Dies irae, dies illa calamitatis et miseriae; dies magna et amara valde.

The day of wrath, that day of calamity and misery; a great and bitter day, indeed.

Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis.

Grant them eternal rest, O Lord, and may perpetual light shine upon them.

Libera me, Domine, de morte aeterna in die illa tremenda.

Deliver me, Lord, from eternal death on that awful day.

Handout 6 ▸ p.3 The *Libera Me*: Listening Closely

Libera me, Domine, quando coeli movendi sunt et terra; dum veneris judicare saeclum per ignem.

Deliver me, O Lord, when the heavens and the Earth shall be moved; when you will come to judge the world by fire.

Libera me, Domine, de morte aeterna in die illa tremenda.

Deliver me, Lord, from eternal death on that awful day.

Libera me.

Deliver me.

Arranging/Composing Programmatic Music

Enduring Understandings:

- Melody can enhance the expression of the emotions conveyed by words.
- It takes patience and thoughtfulness to set words to music. In religious music like the *Requiem*, the text comes first. Often, the text is ancient and the music is added atop the text.
- Combining text and melody is a process that has been done for thousands of years.

Essential Questions:

- Which melody (or melodies) that you are familiar with might help to express the words of the survivors?
- In what ways could you alter the melody to express the survivors' words even more clearly? (Think of tempo, dynamics, pitch, interpretation, and orchestration/vocalization.)

Notes to the Teacher:

This additional lesson plan for instrumental or vocal classes gives students the opportunity to arrange or compose a programmatic piece of music, based on the quotations from **Handout 4: The Terezín Survivors Speak**. Critical and creative thinking is essential in this lesson, where students make the aesthetic decisions in combining testimony of Terezín survivors with melody. Teachers and students choose either to set the text to pre-existing melodies or to compose original melodies; they may choose to combine both approaches, starting with a pre-existing, known melody and altering it to fit text and mood better.

Duration of Lesson

One class period

Materials

Photocopies of **Handouts 4** and **7**

Paper/staff paper

Music Education Standards (National Association for Music Education) addressed by this lesson

4. Composing and arranging music within specified guidelines

6. Listening to, analyzing, and describing music

Procedure

1. Read **HANDOUT 7** with the students, discussing the music vocabulary. Relate the musical devices listed with repertoire the students have practiced or performed in class.

2. Ask the students to choose their favorite quotation in **HANDOUT 4: THE TEREZÍN SURVIVORS SPEAK**. Ask them to think of familiar melodies that would best express the quotation. (You may choose to have them work alone or in groups for this activity.)

3. More advanced students may compose an original melody that attempts to express the survivors' words and feelings.

4. You may wish to use Question 7 on the handout as the basis for class discussion or as a journal prompt for homework.

Assessment:

Students perform their arrangements/compositions in class.

Handout 7 Setting Religious Text to Music

Directions:

Giuseppe Verdi composed music to help express the text of the *Requiem Mass*. He composed melodies that fit perfectly with the Latin and Greek words, using a variety of musical techniques: tempo, dynamics, harmony, pitch, interpretation, orchestration (combining different instruments), vocal scoring (combining different voices, both solos and choir sections), bowing techniques of string instruments, wind and brass articulations, and percussion accents.

The Jewish prisoners were determined to learn and sing Verdi's *Requiem* because the dramatic, inspiring, and poetic music helped them express their most fervent, even desperate, emotions, using the expressive words of the Roman Catholic Mass. Now, you have the opportunity to arrange or compose a piece of music based on the words of the Terezín survivors:

1. Choose your favorite quotation from a survivor from **Handout 4**. Ask yourself, "Why is this quotation so meaningful to me?"

2. Think of composing a melody that fits best with the character or mood of the words. The melody can come from any genre of music, such as classical, rock, jazz, or folk. You may choose to compose your own original melody. Using the plain or staff paper provided, write out the survivor's words as you sing and play the melody.

3. As you experiment with this creative process, ask yourself:

- Do the words and melody go together?
- Would a different melody work better? (Composers are always "fixing" melodies.)
- What might I need to change in the melody to help express the words more clearly? Think of the musical techniques in the first paragraph of this handout.

4. How might the survivor you quoted have sung or played the piece from their perspective? What musical techniques or elements can help express their words?

5. Practice your musical composition several times, trying to improve your performance throughout this process.

6. Perform your composition for the class.

7. What have you learned through this experience about composing a lengthy or complex composition such as a requiem mass?

Music Glossary

The following glossary may prove helpful when teaching this lesson, particular with younger students or those with an ESOL background (English for Speakers of Other Languages):

A cappella
voice only, without accompaniment by musical instruments

Absolute music
music that is not meant to represent a specific idea; opposite of programmatic music

Accompaniment
music that supports a solo instrument or voice

Arrangement
the instrumentation for a particular musical composition

Art
an expression of human imagination and creativity, usually in musical, theatrical, or visual form

Articulation
How musical notes are played: separate or connected, accented or smooth, often indicated by such terms as *staccato* (sharply detached) and *legato* (smooth flowing)

Bartered Bride, The
The most famous Czech opera; a comic opera set in a rural village, written by Czech composer Bedřich Smetana

Bass (pronounced BASE)
lower tones in music; the lowest type of male voice

Bow
a slightly curved piece of wood with taut horsehair, used for playing stringed instruments

Bowing Techniques
methods for using a bow to play a stringed instrument

Cabaret
a show of dancing, singing, and comedy

Chamber Ensemble
a small group of musicians

Chamber Music
music written for a small group of musicians; example, a string quartet

Chant
a short music passage used for singing unmetrical words; often used for psalms or hymns

Choir or Chorus
a group of singers who perform musical compositions

Classical
music of the late 18th and early 19th century, noted for balance and moderation

Composer
one who writes a piece of music

Composition
a musical work created by a composer

Conductor
the director of a group of musicians

Dynamics
the loudness or softness of a piece of music

Ensemble
a group of musicians who perform together

Expression
the communication of emotion in music through dynamics, articulation, etc.

Folk music
music of the common people of a region, often passed down orally

Form
the design or structure of a piece of music

Genius
one with exceptional intelligence or creativity

Gregorian Chant
a type of liturgical music in the Roman Catholic Church; sung in unison and without accompaniment

Harmony
the sounding of two or more notes simultaneously

Interpretation
the communication of meaning in music through dynamic, articulation, etc.

Interval
the distance between notes sounded simultaneously

Legato
smooth and connected

Libretto
the text sung to a musical composition, especially in opera

Lyrical
melodic music expressing deep emotion

Manuscript paper
paper printed with lines and spaces for writing music

Mass
the central rite of the Roman Catholic Church; key sections of the Mass have been set to music by many composers

Masterpiece
an outstanding work of music or visual arts

Melody
a series of tones of varying lengths created by intervals, connected or not connected

Mezzo-soprano
a woman's singing voice of middle range, below soprano

Opera
an elaborate theatrical piece set to music, including arias, recitatives, and choruses

Orchestra
a large group of musicians, usually including strings, brass, woodwind, and percussion instruments

Orchestration
the selection of instruments by a composer for his or her composition

Organ
a large musical instrument with rows of tuned pipes and one or more keyboards. Sound is made by compressed air moving through the pipes.

Pianissimo
very, very softly

Piano score
music score with separate parts written on two staffs

Pitch
the highness or lowness of a tone. Singing or playing the exact tone is performing "on pitch."

Pizzicato
the plucking of strings on a stringed instrument

Plainchant
liturgical melodic music without harmony or rhythm

Program or programmatic music
music intended to depict images, stories, scenes, etc. Opposite of absolute music

Recital
a public performance of music or songs, usually by one person or a small group

Recitative
a passage in music in which the words are sung in a way that resembles speech, with many words sung on the same note

Rehearsal
practice session before a performance

Requiem mass
the Mass for the Dead in the Roman Catholic Church

Rhythm
underlying pulse of the music; often a regular and repeated pattern of beats or accents

Rote
by memory

Score
written music that shows all the parts

Smetena, Bedřich
composer of *The Bartered Bride*

Solo
a performance by one singer or musician (soloist)

Soprano
the highest group of female voices

Technique
the ability of musicians to play or sing what the composer has written for their instruments or voices

Tempo
speed of the music

Tenor
the range of the male voice above baritone; the highest range for the average male singer

Timbre
the qualities of a sound that differentiate it from other sounds of the same pitch and volume

Tone-Color
see **timbre**.

Unison
a combination of notes, voices, and instruments all on the same pitch

Virtuoso
a highly skilled musician

The Jews of Prague: A Historical Survey

Enduring Understandings:

- Prague's Jewish community is one of the oldest in Europe and was once one of the largest of any city in the world.
- Prague's Jewish quarter includes some of the oldest and best-preserved synagogues and Jewish historical sites in Europe.
- Prague's Jewish community has been persecuted by many different groups over time, but has managed to survive and thrive throughout these dark periods of history.

Essential Questions:

- How does the chronology of Prague's Jewish community yield a picture of the historical trends that have shaped that community?
- How do the historical sites of Jewish Prague show the importance of the community and the relationships between the community and the city?
- How do individuals find themes and meaning in historical study?

Notes to the Teacher:

This lesson introduces students to the chronology and historical sites of Prague's Jewish community, which has existed for almost a thousand years and has been situated in the same section of the city since the 1100s. That quarter, once a walled ghetto, is now an integral part of the city. The Jewish quarter has been known as *Josefov* since the late 1700s, when the Jews named it after Joseph II.

Today, despite the decimation of the Jews by the Nazis and the Soviets, Prague maintains a small but growing Jewish community. Some estimates place it between 2,000 and 5,000 people, depending on which branches of Judaism are being included. In the past, the community was much larger; at one time, it was one of the largest and of the most vibrant in the world.

Some key demographic facts:

- In the late 1300s, there were many Jews living in Prague.
- In the early 1500s, Prague's Jewish community expanded as Jews were allowed to buy land adjacent to the ghetto.
- In 1729, a census indicated that 10,507 adults lived in the Jewish ghetto, making Prague one of Europe's largest Jewish communities.
- In 1930, there were 356,830 Jews in all of Czechoslovakia.
- Hundreds of thousands of Czechoslovakian Jews were murdered by the Nazis in a genocide now known as the Holocaust. This included the majority of Prague's Jewish community.

- Approximately half of the Holocaust survivors emigrated to Palestine/Israel and other countries. In 1950, Prague's Jewish community had between 2,500 and 3,000 members.

Prague's Jewish community has been both persecuted and celebrated during its history. Of course, students will be thinking about the Nazi persecution after viewing *Defiant Requiem*. However, the Nazis were far from the first (or last) group to persecute the Jews of Prague. It is important that students are guided to see this historical pattern of persecution and to recognize the resilience of Prague's Jews in the face of this repeating trend. (From the Middle Ages on, Christians throughout Europe persecuted Jews, sometimes in vicious outbreaks of violence based on rumors of Jews desecrating Christians' sacred hosts in the church, or stories of Jews kidnapping Christian babies for ritual sacrifice, or simply resentment of Jews as "Christ-killers." Chaucer's "Prioress' Tale" and Shakespeare's *Merchant of Venice* are remnants of this long anti-Semitic tradition.)

The lesson has two distinct portions. In the first, students will read, discuss, and write about Prague's Jewish community as they look for historical patterns in a timeline. In the second, students will locate, map, and write about Jewish Prague's historical sites under a theme of their choosing. For this section of the lesson, they will need computer access to photos of Prague or copies of the virtual tour pages at the end of this lesson. If you make photocopies, it is well worth the effort to make them in color. You may wish to obtain examples of visitors' guides and maps for student reference. These are available from local convention bureaus, chambers of commerce, and most hotels.

In the timeline-based portion, there are a number of points where teachers can have students read and work aloud, read and work silently, read and work in pairs, or read and work in small groups. Teachers can have all students follow the same process or can differentiate within a specific class—for example, six students might work in three pairs while four students work in a small group and others read and work individually. If this lesson is being done in a team-taught setting, teachers can divide up the class as needed to allow further differentiation of process.

Students should have access to the virtual tour throughout this portion of the lesson.

To differentiate the lesson for more advanced students, assign individual events in the timeline in Prague for additional research and reporting.

Duration of Lesson

Approximately two class periods for each section of the lesson

Assessment

Class discussion

Written responses on handouts

Student-created map

Standards addressed by this lesson

Common Core Reading for History / Social Studies:

RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.5: Describe how a text presents information (e.g., sequentially, comparatively, causally).

RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Materials

Timeline handouts
(one four-page set for each student)

Virtual tour sheets (These seven pages can be viewed electronically, displayed in the classroom, or projected. Individual computer access is preferable for students to view the virtual tours in color and at their own pace.)

"A Tour of Josefov" handout for each student

Markers, pens, colored pencils, highlighters, pencils (for creation of visitors' maps)

Optional: Examples of visitors' guides and maps for student reference

Procedure

Activity 1: Timelines of Jewish History in Prague

1. Tell students that they will be working with timelines in this lesson. Review with students: What are the features of a timeline? (Events in chronological order, marks on the timeline to show events and dates, designations like BCE and CE—or BC and AD.) Why do we study timelines? (To see what happened first, to see what happened last, to see how things changed over time, to organize events, to learn about recurrent themes over time.) Prompt with additional questions as needed, such as: What do we learn from timelines? Why is it advantageous to show events in the order they happened?

2. Remind students that *Defiant Requiem* refers to Prague as a cultural capital. Explain that a cultural capital is a city where high culture is plentiful and highly regarded, a city that attracts a culture-loving population that enjoys music, art, theater, film, dance, etc.

3. Tell students that they will read, discuss, and write about a timeline to understand one culture within Prague—the Jewish community. Explain that the timeline is divided into four sections. Tell them that you will complete the first section together, and then they will complete the other three sections on their own.

4. Hand out the timeline, telling the students to look only at page 1. If possible, project the same section using a SMARTboard, overhead, or LCD/screen.

5. Tell the students that the first step in looking at a timeline is to figure out the subject and time period being studied. Draw students' attention to the header of the timeline to discover the subject, and the header of the section to discover the time period.

6. Remind students that timelines are used to find historical patterns and themes. Tell students to read the events of the timeline on the first page. Have individual students read the events in the first section aloud, read them aloud yourself, or have students read silently.

7. Give students time to discuss possible themes that are evolving. (Possible observations: persecution of Jews by Christians, growth of Jewish community through establishment of Jewish ghetto, the building of synagogues and cemeteries.) Have students write the themes for the first section at the bottom of the section. Then have students note specific events that best fit the themes. Model this for students in the first section. (If you are using a SMARTboard or overhead, select one color for each theme, and then highlight events that fit the themes. If you are using an LCD/screen and cannot write on the screen, select different color sticky notes for each theme and then attach them to the screen as needed to flag events that fit each theme.)

8. Direct students to follow the same steps for the other three sections. Organize them to work individually, in pairs, or in small groups, as you prefer.

9. After students complete sections 2–4, have them come back together to discuss their findings about

- The themes of each section (see below).
- Historical patterns that repeat throughout the entire chronology.
- Possible reasons for persecution (religious, economic, distrust of cultural groups other than one's own, etc.).
- Examples of resilience and renewal in the face of persecution.

During the discussion, have students add to their notes for each section in the space provided.

Suggested themes:

For Section 2:

1. Better treatment by the government—greater acceptance of Jewish Prague.

2. Establishing a true Jewish community—buildings, culture, etc. (the Jewish "Golden Age").

For Section 3:

1. Equality and social change—equality by law and the walls coming down, social change in the city as a whole and through Zionism.

2. Destruction and decimation—first the Nazis, then the Soviets.

For Section 4:

1. Surviving persecution—emigration to Israel, hiding from the Soviets but maintaining a secret Jewish community.

2. Renewal—like Prague and the nation, coming out of Soviet rule to re-establish their identity. A sense of hope for the first time since the pre-Nazi era.

10. To conclude the lesson, tell students that their next activity will build upon this one. They will take a virtual tour of Josefov to see some of the locations mentioned in the timeline, choose locations to create their own personal tour, and map chosen locations to understand where these events occurred.

ACTIVITY 2: The Virtual Tour of Josefov

1. Review the previous portion of the lesson, having students summarize the main ideas they recall and, if desired, write key phrases or statements on the board.

2. Tell students that they will become familiar with the locations mentioned in the timelines by taking a virtual tour and then devising their own tour. Explain to students that they will choose four locations to visit on a tour they design, and that their tour will have a theme that they develop. Each tour sheet includes the site's physical location, which will be important for the map they will draw at the end. Tell students that they should write down notes in their notebook, and remind them that the virtual tours will be available throughout the lesson. Answer questions and clarify as needed. Then have them access the virtual tour from the Defiant Requiem Foundation website at http://www.defiantrequiem.org or the Journeys in Film website at www.journeysinfilm.org, or printed copies of the tour displayed in the classroom.

3. Help students to identify themes. Some examples:

   - The importance of individuals such as Rabbi Loew (pronounced LEV) and Mordechai Maisel
   - The remembrance of the dead (the Old Cemetery, the Loew statue and tomb, the Pinkas Synagogue interior walls)
   - The renewal of the community (the rebuilt Spanish Synagogue, the restorations of the synagogues, the maintenance of the Old-New Synagogue)

4. After students complete the virtual tour, come together as a class for a brief check-in discussion. Have students share their ideas for tour themes and locations they'd like to visit. Ask them to share their reactions to the photos and information on the virtual tour. Access the appropriate page of the virtual tour as needed for the discussion.

5. Tell students that they will now devise their own tour and distribute **HANDOUT 2: A TOUR OF JOSEFOV**. Go over the sheets with the students. Remind them that the first side is exactly what they were just discussing—overall theme and chosen locations. Show them the second side. Remind them that the physical locations are on each tour sheet.

6. If needed, have students add the other three cardinal directions to the compass on the map. Go over directions for plotting and numbering locations, using the map key, and shading the tour path. Distribute markers, pens, and colored pencils.

7. As students complete the tour assignments, move around to clarify and guide as needed.

8. After students turn in their tour handout, conclude the lesson with a review of both sections. Mention the themes that the students have discussed, recap the understandings they should take with them, and preview the next lesson(s) students will complete as part of their *Defiant Requiem* studies.

Handout 1 ▸ p.1

Timeline: The Jewish Community of Prague

Name _____

Section 1: 1000 to 1500: Persecution and Decline

Late 11th century (1000s)—Prague's Jewish community is established; the first Jews came to Prague in the late 900s.

1096—During the First Crusade, anti-Jewish violence breaks out and many Jews are forced to convert to Christianity.

1142—The Second Crusade brings another wave of violence during which Prague's first synagogue is burned and many Jews are forced to convert to Christianity.

Late 12th century (1100s)—Prague's Jews are forced to move to a ghetto. Gates to this "Jewish quarter" were locked every night; Jews could only move freely in daytime.

1215—The Fourth Lateran Council of the Christian Church decrees that Jews must wear distinctive clothes and are not allowed to hold public office.

1270—The "Old-New" Synagogue is built to replace the city's first synagogue. It is the oldest synagogue in Europe, and Jewish religious services are still held there.

1389—On Easter, Prague's priests falsely accuse Jews of destroying church objects and urge mobs to burn the Jewish quarter. Thousands of Jews are killed. A few Jewish women and children are forcibly baptized.

15th century (1400s)—To do any business, Prague's Jews must pay protection money to influential middle class groups.

1439—The Jewish Cemetery of Prague, now known as the Old Jewish Cemetery, is opened.

Student-Identified Section Theme(s):

Other Student or Class Notes:

Handout 1 ▸ p.2

Timeline: The Jewish Community of Prague

Section 2: 1500 to 1800:
The Golden Age of Jewish Prague

1535—The Pinkas Synagogue is built. (Author Franz Kafka worshiped here in the late 1800s and early 1900s. The names of Prague's Jews who died in the Holocaust are inscribed on the walls.)

1540s–1560s—Prague's Jews are briefly expelled but soon return. They are then allowed to buy land near the ghetto, so the Jewish quarter expands as Prague's Jewish population doubles.

1560s–1610s—The Golden Age of Jewish Prague takes place under the patronage of Emperors Maximilian II and Rudolf II. The Jewish population grows as

- Rabbi Loew publishes famous Jewish theological books and is tied to the *Golem* legend.
- David Gans publishes astronomical papers and had contact with German astronomer Johannes Kepler and Danish astronomer Tycho Brahe.
- Jacob Bashevi is the first Jew to be knighted by the Hapsburg Empire.
- Mordechai Maisel is head of the Jewish community in Prague. He donates money to build the Jewish Town Hall and High Synagogue as well as other synagogues. He pays for street paving and public baths, and helps fund a Hapsburg war with Turkey. The Maisel Synagogue is named for him when it is built in 1591.

1744—Empress Maria Theresa expels all Jews from Prague. They return in 1748.

1782—Emperor Joseph II issues the Edict of Tolerance (Toleration). Jews are again allowed to participate fully in Prague's business, arts, and education (although they are forbidden from publishing in Hebrew). The Jews of Prague name the Jewish quarter *Josefov* in his honor.

Student-Identified Section Theme(s):

Other Student or Class Notes:

Handout 1 ▸ p.3

Timeline: The Jewish Community of Prague

Section 3: 1800 to 1950:
Acceptance, Integration, and Destruction

1848–1867—Jews gain increasing legal rights, including the right to live outside the ghetto, to own property, and experience equality before the law. The ghetto is abolished and *Josefov* becomes a district of Prague. The legal emancipation of Prague's Jews is complete by 1867.

Late 19th century (1800s)—Prague's Jews (and Prague as a whole) are caught between Czech middle-class nationalism and the Germanic rule of the Austro-Hungarian Empire. Tensions lead to increasingly visible anti-Semitism.

Early 20th century (1900s)—Zionism (Jewish nationalism) takes hold in Prague's Jewish community, especially with students and other young people. A Zionist newspaper is published in Prague until 1938.

1918—After World War I and the collapse of the Austro-Hungarian Empire, Czechoslovakia is established as an independent country with Prague as its capital.

1938—Nazi Germany, by international agreement, annexes the Sudetenland (a border region of Czechoslovakia predominantly inhabited by German speakers). As a result, displays of anti-Semitism in Prague increase.

1939—Nazis occupy the remaining Czech lands, including Prague. There are 56,000 Jews (including many refugees from Germany and Austria) living in Prague.

1938–1945—Roughly 24,000 Czech Jews (including Jews from Prague) escape the Nazis and emigrate to the United States, Palestine, and other nations.

1941–1945—Prague's Jewish community is virtually destroyed by the Nazis. Most of the city's Jews are sent to the Terezín concentration camp. Many die there of disease and starvation. Others are deported to ghettos and death camps where most face certain death.

Student-Identified Section Theme(s):

Other Student or Class Notes:

Handout 1 ▸ p.4

Timeline: The Jewish Community of Prague

Section 4: 1945 to Today: Secrecy and Survival

1945—The Soviets liberate Czechoslovakia from the Nazis and by 1948 they gain control of Prague and the Czech government. For a time, Jews can leave for Palestine/Israel. Approximately half do so.

1950—Emigration to Israel from Czechoslovakia is heavily restricted. All religious life (including Jewish life) comes under strict Communist Party observation and control. Many Jews choose to hide their Jewish identity to avoid persecution by the state.

1951–1952—Prominent Czech Communists are publicly tried and executed for disloyalty. Twelve of the 15 accused are of Jewish descent. Throughout the Soviet controlled world, trials and executions are accompanied by anti-Semitism and anti-Zionism.

Spring 1968—Alexander Dubček leads an attempt to reform the Communist government, an effort known as the Prague Spring. Many students, including Jews, are involved in the movement. An important aspect of the Prague Spring is the hope for greater religious freedom.

Student-Identified Section Theme(s):

Autumn 1968—The Soviets invade Czechoslovakia, ending the "Prague Spring" and again clamping down on religious organizations. As a result, thousands of Jews leave the country.

1989—The "Velvet Revolution" removes the Soviet-backed government from power. Playwright Václav Havel plays a critical role.

1990—Czechoslovakia holds its first free election since 1946. Havel is elected President; Dubček is elected to Parliament. Diplomatic relations with Israel are renewed for the first time since 1967.

1993—Czechoslovakia splits into two nations, the Czech Republic and Slovakia. Prague is named capital of the new Czech Republic.

Today—Between 2,000 and 5,000 Jews live in Prague. Josefov is a growing Jewish neighborhood and a living museum to the oldest continuing Jewish community in Europe.

Other Student or Class Notes:

Handout 2 ▸ p.1

A Student Tour of Prague

Name _____

Part A. Directions:

Now that you have completed the timeline and the seven virtual tours, you will design your own tour of four locations. You will develop a common theme for the tour and then explain how each location fits the theme.

What do your chosen locations mean as a group? What is the theme of your tour?

(You're choosing only four locations to visit. What's the common theme of these four locations—specific people, remembering the past, the renewal of the community, various architecture styles, or something else? Why did you choose these four and not others? Remember, you're considering the sites as a group.)

What does each location mean, and how does each one relate to the theme of your tour?
(Consider the four locations you've chosen. For each, explain what makes you want to see it and how it connects with the theme you discussed above. Try not to summarize the virtual tour sheets—focus on relating each location to your theme.)

1.	**3.**
2.	**4.**

Handout 2 ▸ p.2

A Student Tour of Prague

Part B. Directions:

Now that you've explained the theme of your tour and detailed the reasons to visit each of your four locations, there's one step left: to put your locations on the map. Use the geographic information on the virtual tour sheets to put your four locations on the map. Remember, street names are in **bold** on each tour sheet. A couple of tips:

- Decide the order that you'd visit your four chosen locations, then clearly number the map 1–4 to show that order. Write the names of the locations (make sure they match your numbering) on the map key.
- Lightly shade in the path you'd take between the locations. Use colored pencils or a highlighter for this so you can still see street names.

Map Key: Location Name
1.
2.
3.
4.

Handout 2 ▸ p.3

A Student Tour of Prague

VIRTUAL TOUR: Old-New Synagogue

Built in the late 13th century (1200s), this is Europe's oldest still-functioning synagogue. It is also one of the first examples of Gothic architecture in Prague. It is on the east side of **Maiselova**, just north of **Červená**.

ALL PHOTOS COURTESY OF JANET MASETTI

There are many legends about the synagogue. One says that angels brought its stones from the Second Temple in Jerusalem. Another says that this building will never be damaged, no matter what, because it must one day be moved back to Jerusalem.

The most famous legend is that the *golem*—an anthropomorphic being—is kept in the attic (at the top of the ladder) in case it needs to be reawakened to protect the Jews of Prague. The *golem* itself is a well-known legend; be sure to see the Klausen Synagogue tour sheet for more.

Handout 2 ▸ P.4

A Student Tour of Prague

VIRTUAL TOUR: High Synagogue / Jewish Town Hall

Like many of the sites in Josefov, the High Synagogue and Town Hall were built with the financial support of Mordechai Maisel. Maisel was the head of Prague's Jewish community during its Golden Age of the late 16th century (1500s). Both buildings were completed in 1568 and stand on the east side of **Maiselova**, just south of **Červená**.

The Jewish Town Hall was the main meeting place of Prague's Jews when it opened. Today, it is most famous for its clock with Hebrew letters. Since Hebrew is read from right to left, the clock tells time in the same direction—counterclockwise. The hall also has a traditional clock—an easy way to show the connection of Prague's Jewish community and the city as a whole.

COURTESY OF SOL AND NINA GLASNER

COURTESY OF SOL AND NINA GLASNER

At left and above, you can see the clock faces of the Jewish Town Hall. Below, you see the coat of arms of Prague's Jewish community. The first coat of arms for the city's Jews may go back as far as the 1300s.

PUBLIC DOMAIN

Handout 2 ▸ P.5

A Student Tour of Prague

VIRTUAL TOUR: Maisel Synagogue

This synagogue is named for Mordechai Maisel. One legend says that Maisel made his money when a stranger came into his shop and left a trunk. The stranger never returned, and years later Maisel opened the trunk to find a large amount of money. He used it to pay for many of the "Golden Age" buildings in the Jewish quarter, including this synagogue. The synagogue is on the east side of **Maiselova**, just south of **Siroka**.

The upper level of the synagogue was reserved for women, and that section is the best preserved of the original building. The Maisel Synagogue was built in the 1590s and was rebuilt in the late 1600s and the early 1900s. Today, the building holds exhibits from the Jewish Museum.

PHOTOS COURTESY OF JANET MASETTI

Handout 2 ▸ P.6

A Student Tour of Prague

VIRTUAL TOUR: Spanish Synagogue

This synagogue was built in 1868; its name comes from its Moorish (Spanish) style of architecture. This synagogue stands on the site of Prague's first synagogue, which was destroyed more than 850 years ago. The Spanish Synagogue is the most recent and largest restoration project of the Prague Jewish Museum. So, this building is another sign of the survival and renewal of Prague's Jewish community. It's located just northeast of the intersection where **Siroka** becomes **Vezenska**.

PUBLIC DOMAIN

PHOTOGRAPHER: HEINZ-JOSEF LÜCKING

PHOTOGRAPHER: MANUAMADOR

Handout 2 ▸ p.7 A Student Tour of Prague

VIRTUAL TOUR: Klausen Synagogue/Rabbi Loew and the *Golem*

The original synagogue on this site was completed in the late 16th century (1500s). Rabbi Loew, one of the most important figures in Prague's Jewish history, taught here during Prague's Jewish "Golden Age."

Rabbi Loew is best known for the *golem* legend. In the legend, the rabbi creates a *golem* (a clay giant) as a servant. The legend says that the rabbi could turn the *golem* on and off, and that the *golem* (like the Jews) was supposed to rest on the Jewish Sabbath.

In some versions of the legend, the rabbi forgets to deactivate the *golem* one Sabbath. So, the *golem* becomes violent and has to be permanently turned off. In another version, the *golem* falls in love and has to be turned off. Either way, the legend goes on to say that the *golem*'s body is in the attic of the Old-New Synagogue, waiting to be turned back on to protect the Jews of Prague.

The synagogue on this site today was built after the Great Fire of 1689. It holds many exhibits on Jewish rituals. It is in the same location as the Old Jewish Cemetery, just west of where **U stareho hrbitova** curves between **Brehova** and **Maiselova**.

PHOTOGRAPHER: PETR BROŽ

PUBLIC DOMAIN

PHOTOGRAPHER: MICHAL MAÑAS

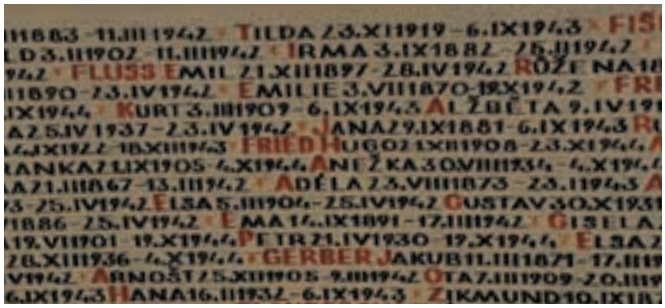
Above, you see the exterior of the Klausen Synagogue. At near right is a statue of Rabbi Loew. A statue of the *golem* is at far right.

Handout 2 ▸ p.8

A Student Tour of Prague

VIRTUAL TOUR: Pinkas Synagogue

This synagogue was founded in the late 15th century (1400s) and has been rebuilt many times over the years. Today, the main hall is painted with the names of Prague's Jews who died in the Holocaust; the rest of the interior shows the names of Jewish victims from the surrounding region. Paintings and drawings from the children of Terezín are shown on the upper level. The synagogue is on the north side of **Široká**, just east of **17.listopadu**.



At top is a detail of the Pinkas Synagogue exterior. The other three photos show the memorial to Holocaust victims from Prague and the surrounding region. Almost 80,000 names are painted on the walls.

ALL PHOTOS COURTESY OF SOL AND NINA GLASNER

Handout 2 ▸ P.9

A Student Tour of Prague

VIRTUAL TOUR : Old Cemetery

The Old Cemetery is the oldest Jewish cemetery in Europe, having first opened in the early 15th century (1400s). It was used until the late 18th century (1700s).

There are roughly 12,000 tombstones in the cemetery. However, there are probably many thousands more people buried here. Since Jewish law forbids moving headstones to make more space, bodies were layered over and over again with the tombstones always put back in the same location.

Many famous Jews of Prague are buried here, including Rabbi Loew and Mordechai Maisel. The cemetery (and the Klausen Synagogue) are just west of where **U stareho hrbitova** curves between **Brehova** and **Maiselova**.

Above, the tomb of Rabbi Loew. The Jewish Ceremonial Hall (burial society) building and the Klausen Synagogue are in the background.

At right you see some of the 12,000 tombstones of the Old Jewish Cemetery.

ALL PHOTOS COURTESY OF SOL AND NINA GLASNER

Viewer Response Journal

Enduring Understandings:

- Like active reading of literature, active viewing of a film leads to deeper understanding of a film's literary elements as well as the filmmaker's purpose—and the methods in achieving that purpose.
- Like the annotation of text, keeping a viewer journal can lead to insights perhaps not found on initial viewing of a film.
- Like authors using literary elements, filmmakers purposely create a desired effect using specific techniques or elements. Identifying these elements can lead to a richer film-viewing experience.

Essential Questions:

- What does "community" mean in the face of a common hardship?
- What does the film say about the ability of the human spirit to overcome overwhelming odds?
- What does the film say about the power of the arts?
- How is the performance of the *Requiem* for the Nazis ironic?

Notes to the Teacher:

This lesson is designed to make students active viewers not only of *Defiant Requiem*, but of all films. Many students have likely experienced some form of annotating text or keeping a reader's journal. However, few may have kept a viewer's journal for a film. In viewing a film for its literary elements, students will glean much that perhaps may have been hidden from them before. As a viewer's journal requires careful reflection, students will need to be thoughtful about the provided prompts and be prepared to share those thoughts with others. Students should be familiar with basic literary terms, especially irony and satire. The term "*mise en scène*" will also be discussed in the journals.

If possible, students should view *Defiant Requiem* twice. The first viewing should be without interruption or guidance. However, students should have some background knowledge of the Holocaust, concentration camps, and Jewish ghettos. (See Introduction.) Ideally, the students will watch the film a second time while keeping their viewer-response journals. This will, of course, take a great deal of time and the initial, unguided viewing may be viewed as a luxury. Although some deeper understanding would surely be lost by viewing the film only once, one viewing using the stoppages and prompts is a viable way to complete this lesson. Should only one viewing be possible, you may feel the need to modify some of the prompts.

Stop the film at the noted intervals and allow students time to think and respond to the provided prompts. At the end of the second viewing, students will share elements from their journals first with individual classmates, then with the entire group. The handout provided in this lesson can be given to the students or simply used by the teacher

as prompts to be given orally. Questions can be altered depending on the grade or maturity level of the class and the amount of time available. Note: This journal will also be used in conjunction with Lesson 4, "Life at Terezín," and Lesson 8, "Writing a Film Review."

The lesson begins with having students watch the entire film through. Students may have previously watched the film in another lesson, such as the music lesson, in which case this will not be necessary. *Mise en scène* refers to everything that is in the "shot" or scene (actors, costumes, sets, props, lighting, and sound effects), and what the arrangement of those things means to the theme and story being told. If you don't speak French, you may wish to hear the correct pronunciation of the term at http://wordsmith.org/words/mise_en_scene.mp3.

Duration of lesson

Approximately 90 minutes for the initial viewing

Approximately 150 minutes for the viewing with stops

One period for the sharing of journals.

Assessment

Journal entries and discussion

Common Core Standards addressed by this lesson

English Language Arts Standards » Anchor Standards » College and Career Readiness Anchor Standards for Speaking and Listening

CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

English Language Arts Standards » Anchor Standards » College and Career Readiness Anchor Standards for Writing

CCSS.ELA-Literacy.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.CCRA.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Materials

Notebooks, composition books, or **Handout 1** for journals

Materials to show the film

Procedure

1. Show *Defiant Requiem* with as few interruptions as possible. Ideally, this would be done in one 90-minute session.

2. Before a second showing of the film, explain to the students that they will be completing a viewer response journal. Tell them that you will stop the film at certain times and give them prompts or questions to answer. Explain that the purpose of the journals is for them to think critically while viewing *Defiant Requiem*; to record ideas, questions, opinions, etc. However, they should also write any additional questions, thoughts, or opinions they may have at any time throughout the film, whether on the content of the film itself or on technical or historical questions as well.

3. Write the term *mise en scène* on the board. Explain that this is a term used in filmmaking and theater that means everything that is in the "shot" or scene (actors, costumes, sets, props, lighting, and sound effects), and what the arrangement of those things means to the theme and story being told.

4. Tell students that they will be asked to look for elements of *mise en scène* in a few of the prompts.

5. Show *Defiant Requiem* a second time, stopping at specific points. Use as many of the prompts as you feel are relevant to your purpose. Either have students use their regular notebooks or journals or, if you plan to use all the prompts, distribute **Handout 1: Viewer's Journal Guide.** Before starting the film, ask students to list what they see as elements of *mise en scène* in the shots before the opening credits. (This is #1 on **Handout 1.**)

Stop the film at the appropriate time markers (below) and use the prompts (or the handout) for students' journal entries.

Sample answers for Handout 1:

1. (0:00)—Watch for particular elements of *mise en scène* for the first few minutes of the film. List them below. (Sample answers: Empty streets, faceless Nazi officers, Nazi officers relaxed and smoking, a conductor in an empty room or chamber)

2. (3:45)—What does director Doug Shultz mean to accomplish by using these elements? (Sample answer: The Nazi officers' heads are not shown, therefore making them a faceless enemy; or, the streets and buildings are empty, thus asking the question, Where is everyone, or what happened?)

3. (5:25)—Murry Sidlin dreamt for 10 years of bringing Verdi's *Requiem* to Terezín. Do you have a dream others may consider "too big"? Do you think you have the fortitude to work for a decade to achieve your dream? Think about how old you will be in 10 years. Do you think your dream will be reality? Why, or why not? (Answers will vary.)

4. (10:04)—Rafael Schächter took what was most important to him in his hundred pounds of luggage—music scores. For Schächter, the music symbolized him. If given only that much weight to carry, what things would you put in your luggage that symbolize you? What gives you meaning? Why? Is it easy or difficult to define yourself through *things*? Please explain. (Answers will vary.)

5. (15:42)—A unique choice of *mise en scène* is made by the director Doug Shultz to use animation for the Jewish people entering the gates of, and doing work in, Terezín. Why do you think he did this? What does he accomplish in using animation instead of actors? (Sample answers: The simple animation is haunting and might evoke such a feeling in the viewer. Animated characters are more nameless and faceless than actors, much like the prisoners.)

6. (17:57)—Schächter found an abandoned piano. Do you believe that this happened for a reason or was it luck? Please explain. What do think would have happened had he not found that piano? Why? (Answers will vary.)

7. (21:45)—Conductor Murry Sidlin said, "We all have a powerful emotional storehouse, and we don't necessarily have the language to get at the power of our feelings. When common language can no longer get even close to what it is we're feeling, that's when art begins." Do you agree or disagree with this, and why? What is your definition of art? (Answers will vary.)

8. (25:08)—The prisoner/artists used satire to bring humor to their terrible situation. However, the Nazis shut down a play they saw as going too far. Satire is often used as commentary on society, especially its government. What are some examples of satire you have seen or that are used today? Do you think your government could get away with stopping a comedian's performance or a cartoonist's depiction if it saw it as going too far? Why? (Sample Answers: Shows such as *The Daily Show* or political cartoons. Other answers will vary.)

9. (31:09)—The director has survivors tell their own story while showing scenes of actors listening to a soloist. Is this method of storytelling effective? Why, or why not? (Sample answer: The song the soloist sings has a sad, haunting tone. It serves as a soundtrack to the survivor's story. It is effective because the song adds to the sadness the prisoners endured.)

10. (41:00)—A survivor states that the soul doesn't need real food for nourishment, only "heavenly music." Do you agree? Why, or why not? (Answers will vary.)

11. (46:50)—Once again, the *mise en scène* is of empty streets while the *Requiem* is sung for the first time in decades in the rehearsal space. Is this effective in telling the story? Why, or why not? (Sample answer: The repeated shots of empty streets serve as a reminder that many people died there or that only the music lives on.)

12. (52:10)—What is ironic in showing the modern-day performers walking through Terezín in single file and in similar dress? Why do you think the director chose to do this? (Sample answer: The singers mimic the walk and dress of the Jewish prisoners, yet they are free and now paying tribute to the dead and the survivors. The irony lends weight to the story.)

13. (57:15)—What is ironic in the *Requiem* being the last music many prisoners hear? Does this make it even more tragic or triumphant? (Sample answer: Requiems are services for the dead. The prisoners were singing their own funeral service. It is tragic because of their deaths, yet triumphant in that their art lived on.)

14. (1:08:11)—Many levels of irony exist in Schächter's choir performance of Verdi's *Requiem* in front of the Nazis. Can you name anything ironic? How do you think the Nazi officers themselves felt while listening to the performance? (Sample answer: The words to the *Requiem* speak of revenge and judgment which may be what some of the Jewish prisoners sought for their captors. Overall the Nazis seemed disinterested or perhaps, even more terribly, amused.)

15. (1:12:13)—What words can you use to describe how the film makes you feel when you see the pictures of the Jewish children playing and eating bread and butter while the survivor tells her story? Do you think this is how the director means for you to feel? Why? (Answers will vary.)

16. End—If you had lived in Terezín, would you be able to view performing the *Requiem* as a "gift"? (Answers will vary.)

17. Post-viewing—Quickly list five words that describe how you feel after watching this film. What do you note about your list? (Answers will vary, though the words could be on both ends of any spectrum: happy, sad, angry, triumphant, hollow, fulfilled, etc.)

6. Upon completion of the second viewing, divide students into small groups, and have them formulate an answer for their group to each question you have used. Directions for this can vary. Allow groups to give several answers if one cannot be agreed upon, or an answer can be formulated as an additional question for the group at large.

7. Ask groups to share their answers with the entire class.

8. Ask one or more of the remaining Essential Questions from the beginning of the lesson, and have students respond either in their journals, for homework, or orally:

- What does "community" mean in the face of a common hardship?
- What does the film say about the ability of the human spirit to overcome overwhelming odds?
- What does the film say about the power of the arts?

9. (Optional) Ask students to describe in writing what effect or benefit the viewing journal had on their film-viewing experience.

Handout 1 ▸ p.1 Viewer's Journal Guide

Directions:

Answer each prompt at the appropriate time, as fully as you can. Do not jump ahead; give the film your full attention while it is running. Use any additional space for other questions, comments, or observations you may have. You can also use a separate sheet of paper for your answers.

1. Watch for particular elements of *mise en scène* for the first few minutes of the film. List them below.

2. What does director Doug Shultz mean to accomplish by using these elements?

3. Murry Sidlin dreamt for 10 years of bringing Verdi's *Requiem* to Terezín. Do you have a dream others may consider "too big"? Do you think you have the fortitude to work for a decade to achieve your dream? Think about how old you will be in 10 years. Do you think your dream will be reality? Why, or why not?

Handout 1 ▸ P.2 Viewer's Journal Guide

4. Rafael Schächter took what was most important to him in his hundred pounds of luggage—music scores. For Schächter, the music symbolized him. If given only that much weight to carry, what things would you put in your luggage that symbolize you? What gives you meaning? Why? Is it easy or difficult to define yourself through *things*? Please explain.

5. A unique choice of *mise en scène* is made by the director Doug Shultz to use animation for the Jewish people entering the gates of, and doing work in, Terezín. Why do you think he did this? What does he accomplish in using animation instead of actors?

6. Schächter found an abandoned piano. Do you believe that this happened for a reason or was it luck? Please explain. What do think would have happened had he not found that piano? Why?

Handout 1 ▸ p.3 Viewer's Journal Guide

7. Conductor Murry Sidlin said, "When common language can no longer get even close to what it is we're feeling, that's when art begins." Do you agree or disagree with this, and why? What is your definition of art?

8. The prisoner/artists used satire to bring humor to their terrible situation. However, the Nazis shut down a play they saw as going too far. Satire is often used as commentary on society, especially its government. What are some examples of satire you have seen or that are used today? Do you think your government could get away with stopping a comedian's performance or a cartoonist's depiction if it saw it as going too far? Why?

9. The director has survivors tell their own story while showing scenes of actors listening to a soloist. Is this method of storytelling effective? Why, or why not?

Handout 1 ▸ P.4 Viewer's Journal Guide

10. A survivor states that the soul doesn't need real food for nourishment, only "heavenly music." Do you agree? Why, or why not?

11. Once again, the *mise en scène* is of empty streets while the *Requiem* is sung for the first time in decades in the rehearsal space. Is this effective in telling the story? Why, or why not?

12. What is ironic in showing the modern-day performers walking through Terezín in single file and in similar dress? Why do you think the director chose to do this?

13. What is ironic in the *Requiem* being the last music many prisoners hear? Does this make it even more tragic or triumphant?

Handout 1 ▸ p.5 Viewer's Journal Guide

14. Many levels of irony exist in Schächter's choir performance of Verdi's *Requiem* in front of the Nazis. Can you name anything ironic? How do you think the Nazi officers themselves felt while listening to the performance?

15. What words can you use to describe how the film makes you feel when you see the pictures of the Jewish children playing and eating bread and butter while the survivor tells her story? Do you think this is how the director means for you to feel? Why?

16. End–If you had lived in Terezín, would you be able to view performing the *Requiem* as a "gift"? (Answers will vary.)

17. Post-viewing–Quickly list five words that describe how you feel after watching this film. What can you note about your list?

Life at Terezín

Enduring Understandings:

- Terezín represents what *Defiant Requiem* refers to as "culture among the cultureless": the arts among the horrors of a Nazi concentration camp.
- Terezín's children, along with the adults who performed the *Requiem*, created works of art that symbolize survival and triumph over oppression—what one survivor in *Defiant Requiem* termed "resistance through creativity."
- The arts provide us with a meaningful historical and personal record to understand the past and to help us create personal connections to difficult events.

Essential Questions:

- How and why do individual survivors of oppression use the arts to express their personal experience?
- What do the artistic contributions of Terezín's inmates tell us about them and the lives they led in the concentration camp?

Notes to the Teacher:

Located 44 miles from Prague, Terezín was originally a garrison town built in the 1780s by Austrian Emperor Josef II, who named it after his mother, the Empress Maria Theresa. In the early 20th century, it was used as a prison whose most significant inmate was Gavrilo Princip, the assassin of Archduke Ferdinand and the spark that lit the powder keg of World War I.

When the Nazis invaded Czechoslovakia, they renamed Terezín, calling it "Theresienstadt[1]," and began using it as a small military base. In 1941 it was converted into a ghetto/concentration camp and transit camp for Czech Jews, including Prague's significant Jewish population. In January 1942, Terezín's role changed significantly when SS leaders designated it their "ghetto for the aged" (*Altersghetto* in German). Beginning in June, transports of elderly German and Austrian Jews began to arrive. Soon after, Terezín also became the destination for prominent Western European Jews, including decorated World War I veterans, politicians, artists, and scholars. For instance, Dr. Leo Baeck, the chief rabbi of Berlin, was imprisoned there. Conditions were deplorable—tremendous overcrowding, rampant starvation, and unchecked disease. More than 140,000 Jews were sent to Terezín, and 33,456 died there. Some 88,202 were transported to ghettos, concentration camps, and killing centers such as Auschwitz-Birkenau where nearly all faced certain death. Thousands of those were children.

Terezín was unique among the Nazi concentration camps. Due to the large numbers of Jewish artists and intellectuals sent there from across Europe, Terezín was the site of an

[3] *"Stadt"* is the German word for "city."

extraordinary blossoming of culture. Late in the war, Red Cross officials arrived at the insistence of the Danes, to see the conditions under which hundreds of Danish Jews were being held. The Nazis even used the prisoners' artistic outpourings to help convince the Red Cross that camp conditions were pleasant, when they were actually horrific.

The victims and survivors of Terezín used the arts as a form of "resistance through creativity." This is detailed in *Defiant Requiem* and is shown through many other artifacts left by those who passed through Terezín's gates. Children and adults have left us paintings, drawings, poems, music, at least one youth opera, secret magazines, and journal writings from their years in the camp. Friedl Dicker-Brandeis, an artist and textile designer who had worked in Berlin and Prague, was imprisoned in Terezin. Seeing art as a way for children to express and understand their feelings, she taught art classes and amassed a collection of thousands of drawings done by her students. Her contribution to the inmates of Terezín in the area of art was akin to that of Schächter in music.

In this lesson, students will complete and present a creative response to the importance of Terezín and their viewing of *Defiant Requiem*. They will use their own viewer response journals as the basis of their work. They may also use additional information from Web research or any number of additional books, including the following:

- *I Never Saw Another Butterfly,* by Hana Volavkova
- *The Artists of Terezín,* by Gerald Green
- *Requiem: Poems of the Terezín Ghetto,* by Paul B. Janeczko
- *Terezín: Voices from the Holocaust,* by Ruth Thomson
- *Fireflies in the Dark,* by Susan Goldman Rubin
- *The Cat with the Yellow Star,* by Susan Goldman Rubin and Ela Weissberger
- *We Are Children Just the Same,* by Paul Wilson and Vaclav Havel
- *The Girls of Room 28,* by Hannelore Brenner
- *Helga's Diary: A Young Girl's Account of Life in a Concentration Camp,* by Helga Weiss

This is a differentiated assignment; students will choose their own project. Teachers should help students make selections, approve student selections, limit the number of any specific project done in one class, allow some students to work with partners, or make other modifications as they deem necessary.

The lesson begins with a review of information that students gleaned about Terezín from viewing the film, supplemented by information provided by the teacher. Students then discuss some key quotations; you may do this as a class discussion or assign a small group to each quotation. After the discussion, they receive a handout about an upcoming art project and have time to select a project. Be prepared to share with students information about due dates, assessment, and other expectations. During the class, keep a list of projects that students choose as they select them; try to avoid having too many students doing the same type of project. Schedule dates for presentations before the first period ends. Depending on the time available, students may work on projects in class or at home.

On the day(s) for presentations, some students will need to store their projects before class, so some classroom or other space should be made available. Students completing electronic projects should place their work on the school network as well as bringing in a copy. Having two copies will help limit technology-related problems on the day of the presentation.

Duration of lesson

At least two class periods as follows:

Up to one class period for a review of *Defiant Requiem* and for students to select and begin work on their projects.

At least one full class period will be needed for student presentations.

Teachers may want to provide additional in-class work time on one or more other days.

Assessment

Preparation and presentation of an individual creative response project inspired by *Defiant Requiem*. This project will show student understanding of and connection to Terezín's unique importance.

Standards addressed by this lesson

English Language Arts Standards » Anchor Standards » College and Career Readiness Anchor Standards for Speaking and Listening

CCSS.ELA-Literacy.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Common Core Reading for History/Social Studies:

RH.6-8.7; RH9-10.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Materials

Required Materials:

Student "viewer response journals" from *Defiant Requiem*

Copies of **Handout 1: A Creative Response to Terezín: Instructions and Student Options**

Optional Materials (if in-class work time is to be provided):

White paper (larger sizes)

Notebook paper

Graph paper

Construction paper

Scissors

Tape

Glue

Pens/pencils

Colored pencils

Markers

Computer access

Additional print materials (see teacher notes for ideas)

Procedure

Part One: Planning the Project

1. Before class begins, write some or all the following on the board or whiteboard:

"Resistance through creativity"
"If people are robbed of their freedom,
they want to be creative."
"Terezín . . . cultured and the cultureless."
"To see the worst of man and the best."
"They have been heard . . . and we honor them."
"They did not succeed . . . we survived."

2. Ask students to review briefly what they remember about Terezín from the film. Provide them with additional information from Notes to the Teacher, above, to give them additional context.

3. Have students discuss the quotations you selected from the above list, either as a class discussion or with small groups each taking one quotation and then reporting to the class.

4. Distribute **Handout 1: A Creative Response to Terezín: Instructions and Student Options**. Tell students that this assignment will give them the chance to prepare their own creative response to one aspect of life in Terezín. Make sure that they understand that they should focus on one aspect of life there and not try to cover everything. Go over the assignment and options with the students, adding due dates and other information specific to your class.

5. Distribute the students' response journals from Lesson 3. Give students time to look through their response journals and the project instructions to select a project option. Circulate as students are reading their journals and planning, making suggestions for any students who seem to have difficulty. As students make selections, keep a record of what topic each student will cover and the format that he or she will use.

6. Give students time to begin planning their work. Talk with students as they plan and help them find examples in their response journals. If your students have access to other books or Web research, give them time to work with those materials now. (These materials can also be used in a separate class period, depending on the time available.)

7. Remind students of upcoming procedures. If the next portion of this lesson will be an in-class workday, remind students of the date and to bring what they need. If the next portion of this lesson will be presentations, remind students of the date and any related procedures.

Part Two: Presentations

1. Begin the class by reminding students that their work is in the spirit of the Terezín inmates' work—using the arts to convey the meaning of, and personal connection with, historical events.

2. Have students present their work in whatever order makes sense for your class. Give students one of the following assignments to help them stay engaged and be focused listeners:

- A "greatest hits" list, in which students write one specific sentence about each classmate's most meaningful statement, most memorable image, etc.
- A summary writing assignment, in which students explain the overall meaning of their classmates' work after taking notes during each presentation.

Notes can be collected in addition to the writing.

3. After all presentations are completed, have students do a "gallery walk" to see all of the work (or as much of it as can be displayed in your classroom) once more.

4. To conclude, if your students will have additional lessons on *Defiant Requiem*, this is a good time to preview those lessons.

Handout 1 ▸ P.1

A Creative Response to Terezín: Instructions and Student Options

Directions:

In *Defiant Requiem*, you learned that the arts were a vital method of survival and resistance in Terezín. Here, in this concentration camp where tens of thousands died, inmates performed Verdi's *Requiem*. As children starved to death, they published magazines and performed operas. As men and women became fatally ill, they painted. They wrote. They drew. The arts were Terezín's form of "resistance through creativity."

In this assignment, you will consider the meaning of Terezín, its victims and survivors, and its connection to the arts. You will express your own personal connection to these historical events in the spirit of Terezín—through the arts.

No matter what option you choose, your goal is to tell the story of Terezín. What happened there? What makes it matter? What does it mean to you, and what should it mean to us?

Write down due dates, grading information, and any other necessary details in the space below. On the other side of this sheet, you will find descriptions of your options.

Handout 1 ▸ p.2

A Creative Response to Terezín: Instructions and Student Options

Option	Additional Information
Sketches (pen/pencil)	These sketches will be black and white. Art-quality pens/pencils and heavy-bond or sketchbook paper will give the best results. Final versions should not be on lined paper. Be prepared to present and explain your work.
Paintings/watercolors	You may paint one work or a series. Paintings and watercolors are to be completed in color. You are reminded to protect water-based work from weather. Be prepared to present and explain your work.
Digital graphic design	You may prepare one work or a series. While these are created on computer using graphic software, final versions should be printed in color and displayed in that form. Be prepared to present and explain your work.
Original poetry	Poetic style and length are left to the student, but poetry should reflect the student's connection to the material and the importance of the content. After you have written your original poem, be prepared to present and explain it.
Original song/musical composition	Write an original song or compose an original piece of music. Be prepared to sing or perform your work and discuss it. (Your teacher may allow you to play a recording of your performance; be sure to discuss this with your teacher ahead of time.)
Monument proposal	Draw (or complete computer-aided designs for) a proposed Terezín monument. You may also choose to make a three-dimensional model of your monument. Be prepared to present your proposal and explain how the details of the monument are connected with Terezín.
Photo essay	This may be done in hard copy or electronic format. Find photos that reflect the story of Terezín, arrange a photo essay, and write captions and accompanying text. Write a conclusion that explains the theme of the work and how the selected photos support the theme. Be sure you include a page that cites sources for photos.
Annotated bibliography	Complete Web research on Terezín, using at least four reputable sources. Formally cite the sources and evaluate the strengths and weaknesses of each. Be prepared to present your findings and have links to the sources so classmates can see them during the presentation.

"We say, not only to the survivors, but those who didn' t survive, that they have been heard...and we so honor them."

—Murry Sidlin, in *Defiant Requiem*

Art and Resilience

Enduring Understandings:

- Art can be a powerful force for people undergoing suffering and oppression. It can provide them with hope and a will to resist, or give them an escape and temporary relief.
- Art can help people make and find meaning in suffering and help them cling to their humanity in dehumanizing circumstances.
- Artists use the elements of visual art to communicate, and these meanings can be read through interpreting the artistic elements.

Essential Questions:

- What role can art play in situations where extreme suffering exists?
- Why would people who are deprived of freedom and normal comforts be driven to create art?
- How can an audience understand the artist's experience by studying their art?

Notes to the Teacher:

This lesson is designed for maximum flexibility for use by the classroom teacher. Activity 1 can feasibly be completed in one class period to good effect. The duration of Activities 2 and 3 varies, based on whether students produce their PowerPoint presentations individually or in groups. The amount of research assigned for homework will also determine the amount of class time required.

Because *Defiant Requiem* is primarily focused on the music created at Terezín rather than the visual art, a certain amount of research and presentation is required to introduce students to this aspect of the artistic life at the camp. At the end of this lesson are several lists of resources to make the process easier for the teacher. You will find that a great deal of Terezín art is readily accessible through a simple Google image search; be sure to search for Friedl Dicker-Brandeis, who taught art to the children of Terezín as a way for them to understand and cope with their experience.

For the first activity, "Analyzing Terezín Art," you should prepare to display two sets of artwork; computer projection is preferred. For the first set of pictures and questions, use three to four paintings of one of the most prominent Terezín artists. For the second set of pictures and related questions, use one painting from each of the four artists. Be sure to prepare a "gallery" of these paintings ahead of time so that you can access them easily during class. Their paintings can be found through the online resources included below or a simple Google search.

Some artists to choose from:

Bedřich Fritta
- "Film and Reality"
- "Fantasia (The Flood)"
- "A Transport Leaves the Ghetto"
- "Commencement of Work"

Leo Haas
- "Distribution of Food"
- "Jewish Children Marching in Terezín"
- "The Café"
- "Camp Commander"

Otto Ungar
- "The Theater"
- "Night Funeral"
- "Old Age Home"
- "The Coming of a Transport"

Felix Bloch
- "A Drawing of the Theresienstadt Ghetto"
- "Bunk Beds in the Women's Quarters"
- "The Cattle Cars Have Arrived"

For Activity 2, the students' objective is to notice and understand significant similarities and meaningful differences between two artists, one of whom worked during the Holocaust and one who worked at a different time or place; students will also be required to speak articulately about the message communicated by the artists and the way they communicated it. The final product of their research will be a PowerPoint presentation on the two artists and their work (Activity 3). [Note: The required number of slides is left to your discretion; a convenient number is six to eight art slides and one or two slides of biographical information. Depending on class size and academic level, you may wish to have students work in pairs or small groups rather than as individuals.

The principles raised by this lesson on visual art apply just as well to other creative media, such as music, drama, and creative writing, all of which took place in Terezín. Depending on the interest of the students and the needs of your class, you may consider expanding the kinds of media students can study to include these other forms. Depending on the level of student independence, much of this research could be assigned as independent homework.

Standards addressed by this lesson

CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-Literacy.CCRA.W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.CCRA.W.8 Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-Literacy.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Duration of lesson

From one to five class periods, depending on options chosen

Materials

ACTIVITY 1: Internet access and projector, or means of displaying art. (See Books under Additional Resources.)

ACTIVITY 2: Internet and/or library access for student research. Microsoft PowerPoint or compatible software.

ACTIVITY 3: Microsoft PowerPoint (or compatible software) and projector.

Procedure

Activity 1: Terezín Art Viewing and Discussion

1. Distribute **HANDOUT 1: HOW DOES ART HELP?** Explain that the quotations in the box come from the film, and have volunteers read the quotations aloud.

2. Have the students answer the "According to you" questions individually or in pairs, then ask volunteers to share their responses.

Sample answers:

a. As Zdenka Fantlova says, when people are oppressed, they look for ways to be free in creative expression.

b. Art could give people like the Terezín prisoners hope by reminding them of a better life, or keep their spirits up by giving them a means of expressing resistance.

c. Terezín shows us that art is a fundamental part of human expression, not a luxury for those who can afford it.

3. Distribute **HANDOUT 2: THE ELEMENTS OF VISUAL ART.** Introduce or review the elements of art, having volunteers read the basic definitions. (You may wish to have visual examples handy. One picture with notable use of the elements will suffice.)

4. Show the first set of paintings (four from the artist you have chosen). Discuss the first set of questions with the students and then have them record their answers in the spaces provided. (Responses will vary, based on the works selected.)

5. Show the second set of paintings (one from each artist), and discuss the second set of questions. Have them record their answers in the spaces provided. (Responses will vary, based on the works selected.)

6. For the final analysis questions, challenge students to point to specific elements in the artwork to support their responses. (Responses will vary, based on the works selected.)

7. At the end, tell students that all four artists (Fritta, Haas, Ungar, and Bloch) were rounded up on July 17, 1944, and charged with smuggling subversive artwork outside the camp as "horror propaganda." They were sent to the "Little Fortress" and tortured in brutal confinement. Felix Bloch died from beatings within a few days. Bedřich Fritta died of disease in Auschwitz, and Otto Ungar died in Buchenwald. Only Leo Haas survived and continued making his art. He returned to Terezín after the war and recovered much of the artwork that prisoners had hidden during their internment.

Activity 2: Research Project

1. Discuss with the students how the art of Terezín gives us an excellent study on the role of art that has been created out of suffering. Explain that many artists across history have used art to help make sense of terrible circumstances, to ennoble the plight of the sufferers, and to resist oppression and inspire others to fight back.

2. Pass out **Handout 3: Research Project: Understanding Art and Suffering Across time and Space**

3. Tell students that they will complete a research project comparing the art of one of the Terezín prisoners with that of another artist unassociated with the Holocaust. In this comparison, they will be asking some of the same questions as in Activity 1. Explain other details about your expectations for the assignment. (See Notes to the Teacher, above.)

4. Using available resources (Internet, library, list of resources below), have students choose one artist from Terezín to study.

5 Direct students to use their own research skills (with guidance and support as needed) to find one other artist whose work grew out of his or her suffering. A list of examples of artists, categorized by their experiences, is listed under Additional Resources.

6. Work with students as they complete their research and put together their PowerPoint presentations, providing appropriate guidance when needed.

Activity 3: Presentations

1. Once the presentations are ready, remind students of your expectations, including your expectations for the audience. Encourage students to look for connections between their classmates' presentations and their own.

2. Allow time for all student presentations.

3. Once all the students have presented, discuss their understanding of the Terezín art and art created in suffering more generally, using the following questions:

a. Has studying the art of Terezín changed your understanding of the Holocaust and what people suffered? If so, how?

b. How has studying this art affected your understanding of what art is and what it can do?

c. In what ways did your research of each artist's work (Terezín artist and other artist) affect the way you saw that work? Did studying the second artist change the way you saw the Terezín artist's work?

Additional Resources:

Books

Green, Gerald. *The Artists of Terezín*. New York: Hawthorn Books, Inc., 1978.

Wix, Linney. *Through a Narrow Window: Friedl Dicker-Brandeis and Her Terezín Students*. Albuquerque: University of New Mexico Press, 2010.

Rubin, Susan Goldman. *Fireflies in the Dark: The Story of Friedl Dicker-Brandeis and the Children of Terezín*. New York: Holiday House, 2000.

Volavkova, Hana (Ed.). *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezín Concentration Camp 1942–1944*. New York: Schocken Books, 1993.

Online

Jewish Museum Berlin, "Bedřich Fritta, Drawings from the Theresienstadt Ghetto."
http://goo.gl/9JVSb

United States Holocaust Memorial Museum, "Theresienstadt: Cultural Life."
http://goo.gl/5GXbM

Holocaust Awareness Museum and Education Center, " Art From Within Terezín."
http://goo.gl/509zO

World ORT and Beit Lohamei Haghetaot, "Learning about the Holocaust through Art: Terezín Ghetto." http://goo.gl/vQuex

Terezín artists:

Otto Ungar
Bedřich Fritta
Felix Bloch
Leo Haas
Karel Fleischmann
Malvína Schálková
Josef (Joseph) Spier
Alfred Kantor
Norbert Troller
Peter Kien
Adolf Aussenberg
Margaret Grunbaum
Yehuda Bacon
Max Placek

Other Holocaust artists:

Felix Nussbaum
Roman Kramsztyk
Josef Nassy
Esther Lurie
Aldo Carpi
Gela Seksztajn
Fernand Van Horen,
Moshe Rynecki
Yitzhok Brauner
Bruno Schulz
David Olère

Artists in wartime:

Kofi Setordji (Rwanda)
Pablo Picasso: "Guernica" (Spanish Civil War)
Sir George Clausen: "Returning to the Reconquered Land" (World War I)
Salvador Dalí: "The Face of War" (Spanish Civil War)
Peter Paul Rubens: "The Consequences of War" (Thirty Years' War).

Artists who experienced racism:

Scipio Moorhead (c. 1773)
Patrick H. Reason (1816–1898)
Henry Ossawa Tanner (1859–1937)
Meta Vaux Warrick Fuller (1877–1968)
John Biggers (1924–2001).

Artists who battled disease:

Keith Haring (HIV/AIDS)
Christiane Corbat (cancer)
Francisco de Goya (mental illness)
Frank C. Moore (HIV/AIDS)
Paul Gauguin (syphilis)

Artists experiencing oppression or poverty:

Dumile Feni (Apartheid)
Thami Mnyele (Apartheid)
Ernst Iosifovich Neizvestny (USSR)
Ely Bielutin (USSR)
Haitian street artists of atis-rezistans.com who create art from rubble and mentor neighborhood children.

Handout 1 ▸ p.1

How Does Art Help?

Name _____

Directions:

Read the following statements about art from the survivors of Terezín. Then write your own statements about the role of art in the blank spaces provided on the next page.

According to those in Terezín	
"Performance was not entertainment; it was a fight for life." **—Zdenka Fantlova, survivor** "[Art] gives us a resistance against our fate." **—Felix Kolmer, survivor** "You forget where you are; you forget your surroundings…. It didn't matter where it was." **—Hana Krasa, survivor** "Of course there was such a surge of energy for the arts, which is normal: If people are robbed of freedom, they want to be creative. And they were." **—Zdenka Fantlova, survivor**	"Everybody wanted to go because it reminded you of your life at home when you were attending concerts and other cultural activities, and it took time from thinking about your current life." **—Edgar Krasa, survivor** "It made us feel human." **—Hana Krasa, survivor** "We proved beyond the shadow of any doubt, that yes, they have our bodies; yes, we have no more names; we have numbers. But they don't have our soul, our mind, our being. What we are cannot be taken away. Also it won't be taken away at the moment we are shot." **—Marianka May, survivor**

Handout 1 ▸ P.2

How Does Art Help?

According to you
A. Why would people be driven to artistic expression in extreme circumstances like the Holocaust?
B. What could art do in places like Terezín? What could it accomplish?
C. Some people make the argument that the arts (visual art, music, dance, drama) are luxuries — unessential elements of life than can be dropped when circumstances don't permit. Considering the thriving arts community at Terezín, how would you answer those who argue that art is not essential to human life?

Handout 2 ▸ p.1

The Elements of Visual Art

Name _____

Directions:

Read through and think carefully about the following elements of visual art. Study the examples that your teacher has assembled. Then answer the questions below.

Texture: The characteristics of the artistic medium (smooth, rough, fine, glossy, etc.) For example, a picture painted by hand on a cloth canvas will look very different from the same picture printed on a piece of photo paper. Textures can also be recreated by an artist through the use of shading, use of lines, or color choice.
Space: Sometimes called negative space, this is the area around things in a picture. For example, a painter might put a great deal of space between two people to show that they are separated for some reason. In pictures with perspective (the appearance of multiple dimensions), space is usually divided into foreground (the space toward the bottom of the picture, and seen as closest to the viewer) and background (the space toward the top of the picture, and farther away from the viewer).
Line: Lines separate and define space. They define space into figures and shapes that the eye notices and recognizes. Lines can be straight, angled, curved, think, thin, rough, smooth, etc.
Shape: Shape is the space created when a line or a set of lines closes in on itself. Shapes can be angular, geometric, or free-form and random.
Tone: Sometimes called value, this is the artist's use of light and darkness. Tone can highlight elements of a picture that the artist wants a viewer to notice, and can create an atmosphere or mood.
Color: Color refers to the artist's use of primary (red, blue, yellow), secondary (green, orange, violet), and tertiary (red orange, red violet, etc.) hues. Colors are also affected by tone, which determines how bright or dark a color is.

Handout 2 ▸ p.2

The Elements of Visual Art

Analyzing Terezín Art:

First Set

From the first set of paintings, do you notice any commonalities across the artist's work with regard to his or her use of the elements above?

What message do you think the artist is trying to convey? How does he or she use the artistic elements above to communicate it?

Second Set

Comparing the work of these different painters, what similarities do you notice in their work? How do they use the artistic elements in common ways? How do their techniques differ?

Do you sense a common message being communicated across these paintings? If so, how do you interpret that message? If not, what different messages do you see?

Final Analysis

Thinking back to the discussion on the role of art in extreme circumstances, what do you think the purpose of these works was? Escape? Resistance? Something else? Explain.

Handout 3 ▸ p.1

Research Project: Understanding Art and Suffering Across Time and Space

Name _____

Directions:

Choose two artists according to your teacher's criteria. You will be conducting research into these artists' lives and their work, asking many of the same questions you asked as a class about the works of the Terezín artists. When you have completed your research, put together a PowerPoint presentation to present your findings to your class .

Requirements:

ARTIST 1 (TEREZÍN/HOLOCAUST)	ARTIST 2 (OTHER)	PRESENTATION TIME
Biographical Info: _____ (# of slides)	Biographical Info: _____	_____ minutes
Artwork 1a: _____	Artwork 2a: _____	_____ minutes
Artwork 1b: _____	Artwork 2b: _____	_____ minutes
TOTAL NUMBER OF REQUIRED SLIDES: _____		TOTAL TIME: _____

CRITERIA: You will be evaluated on the following criteria:

√ Did your presentation fulfill the requirements outlined by the teacher?

√ Did you present interesting and relevant biographical information about your selected artists that aided your audience in understanding their artistic context?

√ How well did you use the elements of art (texture, space, line, shape, tone, color) to analyze and interpret the artwork you chose?

√ Did you present in a clear and direct manner, making eye contact with your audience and engaging them?

√ Were you a respectful and engaged audience member during others' presentations?

Handout 3 ▸ p.2

Research Organizer

Name _____

First Artist: _____

Biographical Information:

Artwork 1A: _____

Notable Visual Elements and Interpretation:

Artwork 1B: _____

Notable Visual Elements and Interpretation:

Handout 3 ▸ p.3

Research Organizer

Name _____

Second Artist: _____

Biographical Information:

Artwork 2A: _____

Notable Visual Elements and Interpretation:

Artwork 2B: _____

Notable Visual Elements and Interpretation:

Propaganda

Enduring Understandings:

- The creators of propaganda use words, images, or a combination of the two to influence the opinions of a particular audience.
- Propaganda comes in many different forms and influences its audience to varying degrees.

Essential Questions:

- How do the creators of propaganda influence their audience?
- What is the role of propaganda during times of conflict?
- How does the Nazi film made in Terezín, *The Führer Gives a City to the Jews*, compare with American propaganda produced during the same time period?

Notes to the Teacher:

In his critical text *Mammonart*, Upton Sinclair writes, "All art is propaganda. It is universally and inescapably propaganda; sometimes unconsciously, but often deliberately, propaganda." The documentary film *Defiant Requiem* deals in part with deliberate propaganda created by the Nazis, in the Terezín camp, during their occupation of Czechoslovakia. This lesson asks students to examine this film alongside examples of American propaganda from World War II, both in print and video, to discover some of the motivations behind the production of this propaganda.

In the first activity, students examine examples of American propaganda posters. They free-write on their initial conceptions of propaganda and their initial reactions to a given propaganda poster to prepare them for a class discussion on the nature of propaganda during WWII. Students then separate into discussion groups to dig into the message of each poster and finish by presenting their analyses to the class.

This activity requires some basic background knowledge of the symbols and individuals involved in World War II. Some of the images are easier to interpret than others. You should choose those best suited to your students' ability levels. Many websites have large stores of images from this period, including Wikipedia and the "Powers of Persuasion" site on archives.gov (http://www.archives.gov/exhibits/powers_of_persuasion/powers_of_persuasion_intro.html). Feel free to go through these websites to select appropriate images for your students. You are going to divide your class into groups of five students, so make five copies of each image you plan to use, enough so that each student will

have one image and students in each group will have the same image to work with. After the class, students locate and analyze a piece of contemporary propaganda for homework.

Activity 2 asks students to evaluate a particular piece of American video propaganda from the 1940s. Students must use their skills in saliency determination (the ability to select and focus on the most important information in a print or nonprint text), both individually and in groups, to decode the words and images of the film. Students then work in small groups to understand the relationship between the narration and video images used in the film. In a class discussion, students are asked to defend their groups' choices and opinions. Before the class, prepare to show part of the film *Why We Fight: War Comes to America*. The film is readily available online. See archive.org: http://archive.org/details/WarComesToAmerica. You will need either a projector connected to your computer or individual computer access for students. Students work on an analysis of the purposes of propaganda for homework.

The third and final activity asks the students to revisit the propaganda film produced by the Nazis and Terezín inmates, *The Führer Gives a City to the Jews*. Through class discussion, students build on the analytical skills they developed in the first two activities to decode this piece of propaganda. Students then compare this film with the American pieces they have already analyzed. The lesson culminates with a written assignment that asks students to reflect on the role of propaganda in society.

Duration of the Lesson:

Three 45- to 60-minute class sessions

Assessment:

Discussion

Group collaboration and presentation

Graded homework assignments

Personal, creative, or persuasive essay

Standards

CCSS.ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-Literacy.CCRA.R.8 Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-Literacy.CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.CCRA.W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

Materials

Pen and paper for each student
Whiteboard or chalkboard and markers or chalk
A computer with Internet access and a projector
Handout 1: WWII Propaganda
Handout 2: Guide for Discussion Leaders
Handout 3: Contemporary Propaganda?
Handout 4: Moving Images
Handout 5: The Purpose of Propaganda

Procedure:

Activity 1: An Introduction to WWII Propaganda Through Posters

1. Ask students each to take three minutes to write a definition of propaganda, as each currently understands it. Then ask for volunteers to share their answers.

2. Lead the class in a discussion on the definition and uses of propaganda. Consider the following questions:

a. Who generally creates propaganda? (Propaganda is usually created by a government or an organization's leaders.)

b. What is the purpose of propaganda? (Most propaganda is intended to influence the opinions of its audience.)

c. How does propaganda influence its audience? (Propaganda influences its audience in a variety of ways, sometimes subtly and sometimes overtly. Propagandists commonly employ caricatures of leaders of the opposition, they employ appeals to the ideals and fears of a society, and they make efforts to bolster the confidence of their audience.)

3. Once your students have a basic understanding of propaganda, pass out one image from **Handout 1: WWII Propaganda** to each student. Use as many images as you need to divide your class into groups of five students.

4. Have students free-write their initial reaction to this piece of propaganda. They may do this on the same sheets of paper on which they wrote their initial definitions of propaganda.

5. Have students break out into groups, one group for each image. Explain the roles of discussion leaders, scribe, and presenters. (The discussion leaders will ask questions of their group members, one for the first half of the discussion and the other for the second half. The scribe will take notes for the group. The presenters will give a brief presentation on their poster to the class.)

6. Instruct each group to designate at least one discussion leader, one scribe, and two presenters. (These roles can be combined if there are not enough students in each group.)

7. Give each pair of discussion leaders a copy of Handout 2: Guidelines for Discussion Leaders. Allow the groups time to work through their posters.

8. Bring the class back together and have each group present their poster to the class.

9. If time allows, lead the students in a discussion comparing the messages of the different posters.

a. What are some of the main differences between the pro-America and anti-Axis posters? (The pro-America posters generally use realistic depictions of people while the anti-Axis posters often employ caricature.)

b. Are any of the posters both pro-America and anti-Axis at the same time? (The poster with the foot stomping on the church both presents a picturesque America and an evil Nazi boot.)

c. To what American ideals do the posters appeal? (Work ethic, Christian nation, the roles of women in the 1940s, unity, national pride)

10. For homework, have students look through print materials in their home or scour the Internet for an image that *could be* considered contemporary propaganda. It need not be related to war and conflict, though it may. Using **Handout 3: Contemporary Propaganda?** as a guide, have them write a paragraph that analyzes the image they find, to be returned at the next class period for discussion and assessment.

Activity 2: The American Video

1. Begin by having a few students share their examples of the contemporary propaganda that they found for homework.

2. Tell students that you are going to show a clip from the 1945 educational film *Why We Fight: War Comes to America*. Divide the class in half. Have one group of students summarize the words narrated in the clip as they watch. Have the other group record a summary of the images and videos that appear on the screen. These can be bullet points. You may need to play the clip in short segments, or allow students to access the film on separate computers to watch at their own pace, for students to summarize the moments in the film effectively. This will depend on the level of your students.

3. Have the class watch through 3:10 in the film (the moment when the waves crash on the rocks after the Statue of Liberty fades out, before "1607" appears on the screen).

4. After all students have finished summarizing, divide the class into groups of four. Each group should have two narration summarizers and two image summarizers.

5. Have each group match up the most important narration and images from the most important moments in the clip on **Handout 4: Moving Images**. (See **Handout 4:** [Suggested Answers].)

6. Pull the groups back together after they have completed the chart. Have groups volunteer to share the moments they chose to include on their charts. Record these on the board if you would like.

7. Lead the students in a discussion about their groups' choices. Encourage students to take notes during this discussion. They will see some of these questions again. Include the following questions:

a. Why did you choose the moments from the film that you did? (Answers will vary.)

b. How do the narrator's words and the images shown relate to one another? (At times, the words and the images offer the same information or different examples of the same thing. At other moments, the words and images support each other in a more intangible way.)

c. Can you give an example of a moment from the film when the words and images support each other in a less direct manner? (The images of the Statue of Liberty visually represent the "idea," freedom, which the narrator speaks of but never names in the closing moments of the clip.)

d. How would you describe the music in the film? (The music is triumphant, militaristic, and marchlike when the film shows scenes of war. It is calming and serene when the film switches to images of America.)

e. How does the film characterize Americans? (Strong, capable, free. Some students may notice that all those portrayed in the film are Caucasians. This could serve as a teachable moment to explain race relations during WWII if you are comfortable doing so.)

f. What do you believe was the purpose of this film? (To get Americans to enlist, to persuade more Americans at home to support the war)

8. If time allows, have students begin writing answers to the questions on **Handout 5: The Purpose of Propaganda**. They should complete this assignment for homework.

Activity 3: The Terezín Film

1. Collect the students' completed versions of **Handout 5: The Purpose of Propaganda.**

2. Lead students in a discussion to summarize what they have learned about propaganda over the past two class meetings. Have the class come up with a definition of propaganda, based on their learning.

3. If it has been some time since your class watched *Defiant Requiem*, show the section of *Defiant Requiem* that describes the Nazi propaganda film *The Führer Gives the Jews a City*, staged at Terezín (59:55–1:03:36).

4. Lead the students in a group discussion of *The Führer Gives the Jews a City* that uses the analytical skills they have practiced over the lesson. Begin with a discussion of the basics:

a. Who created the propaganda film from Terezín? (The Nazi leaders, specifically Adolf Eichmann.)

b. Why did the Nazis decide to make the film? (They invited the Red Cross to visit the camp and decided to make the film as they were beautifying it.)

c. What role did the inmates have in making the film? (The inmates who were deemed suitable for the film had to make Terezín look like a city instead of a concentration camp. They then had to play the parts assigned to them by their captors. One, Kurt Gerron, was forced to direct the film.)

d. Who was the intended audience of the film? (The Red Cross, the Allied powers, and all of Europe)

e. What was the goal of the film? (To hide the horrors of the camp and deceive the world about the Nazi treatment of the Jews in Europe.)

5. After all students understand the circumstance of the film, move into a discussion of the larger issues presented by the film's creation. The questions below will likely spur additional conversation. Allow the discussion to flow naturally based on student interest.

a. *Defiant Requiem* describes the objective of *The Führer Gives the Jews a City* as "to present a warped vision to the world of Terezín as a Jewish fantasy village." Why would the film's creators want to do this? From the short clips you saw, do you feel the film was successful in this? (Answers will vary.)

b. Why do you think the Nazis used the inmates to help create the film? Does this change your opinion of the film at all? (Answers will vary.)

c. This film is an example of extremely deceptive propaganda. How do you think the American posters and film from the previous days compare with this film? (Answers will vary.)

6. If time allows, give students an opportunity to brainstorm for their final writing assignment: Have students write an essay that asks them to consider the influence propaganda has on a society. Choose one of the following topics or allow students to choose:

a. Persuasive Essay: What should be considered propaganda in today's world? Write an essay in which you explain your definition of 21st century propaganda. Use specific evidence from your own reading and experience to support your answer.

b. Creative Essay: Imagine that you are a high school student in the 1940s. Write a response to a WWII propaganda poster. Develop a clear voice to respond to the poster, and make sure your character expresses an opinion on the poster.

c. Personal Essay: In today's society, we are constantly exposed to and influenced by the opinions of others. Think of a time in your life that you allowed the influence of another person, an organization, or society at large to cause you to act in an atypical manner. Using your best descriptive prose, describe this influence, either positive or negative, and its effects on your actions.

Extension Activities:

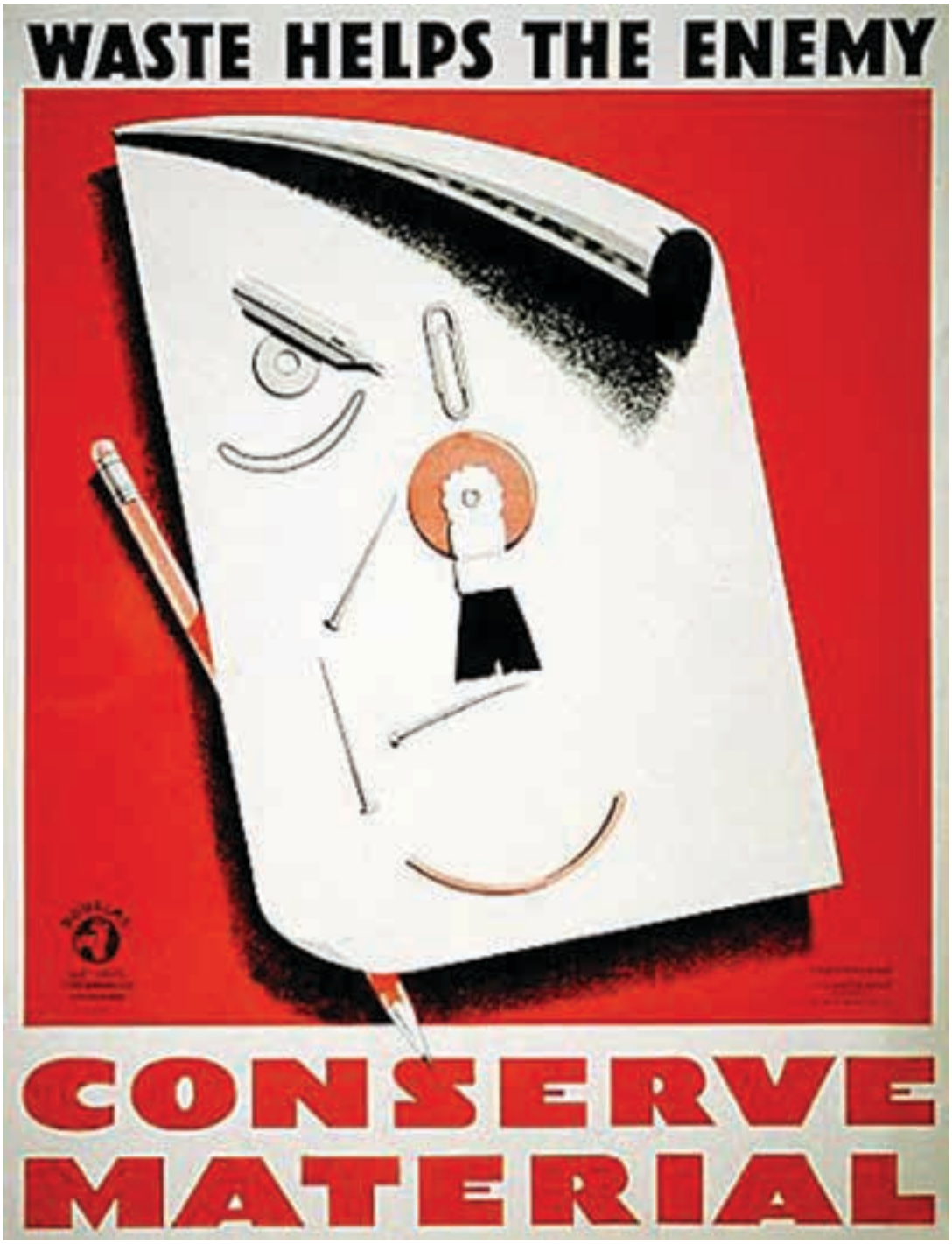
1. Have your students watch more clips from *Why We Fight: Americans at War*. Then have them watch clips from *Triumph of the Will*, a 1935 German propaganda film, and compare the two films. *Triumph of the Will* is also available online at archive.org. (http://archive.org/details/TriumphOfTheWilltriumphDesWillen)

2. Have students create a piece of propaganda for a contemporary issue they find important. Make sure students identify their target audience and message, and keep these in mind as they create their piece.

3. Have students watch all of the propaganda film *The Führer Gives the Jews a City* and analyze it in class discussion using some of the questions from this lesson on propaganda (http://archive.org/details/TheFührerGivesTheJewsACity-LifeInTheresienstadtCamp).

Handout 1 ▸ IMAGE 1

WWII Propaganda



Handout 1 ▸ IMAGE 2

WWII Propaganda

Handout 1 ▸ IMAGE 3

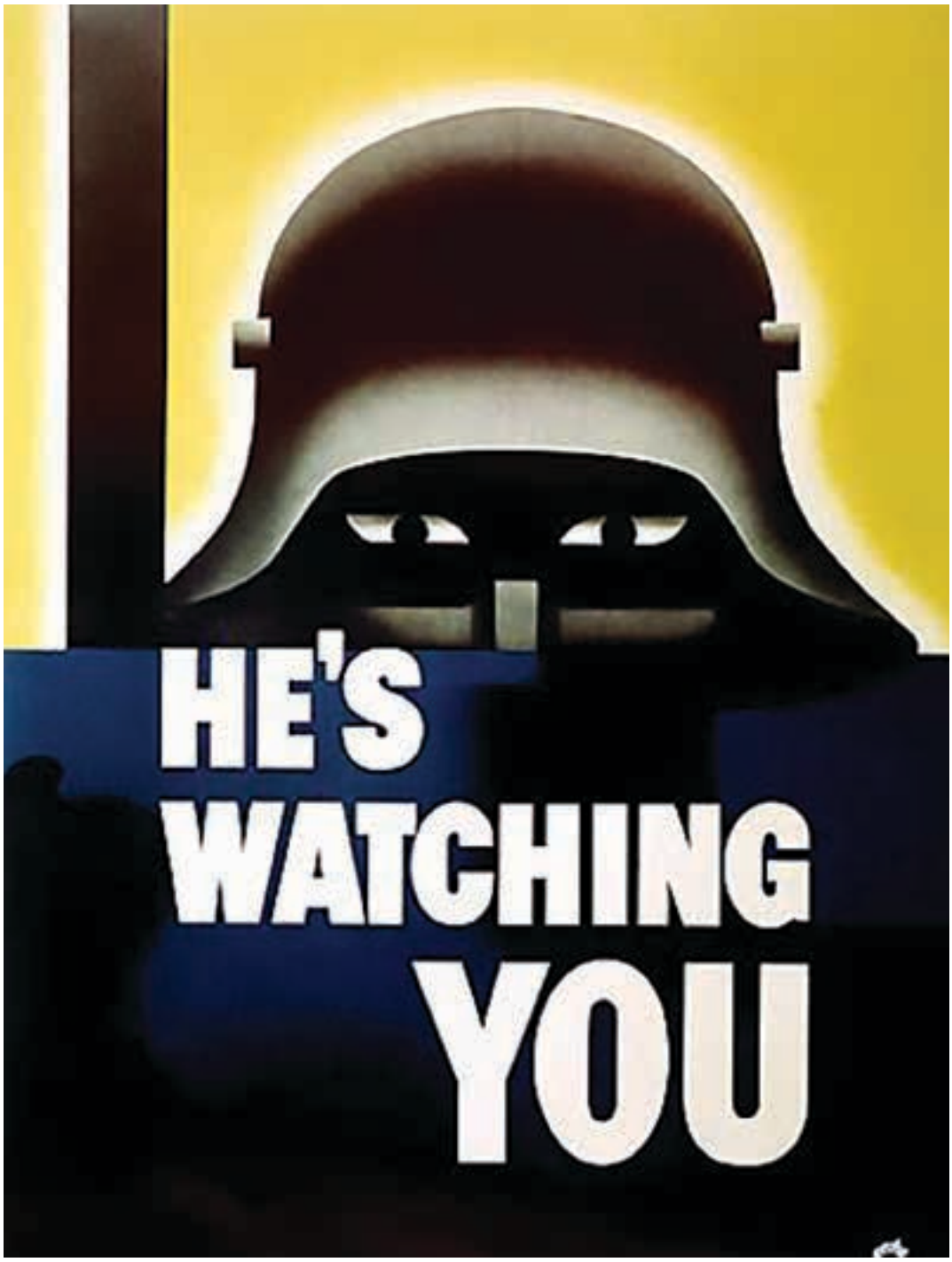
WWII Propaganda

Handout 1 ▸ IMAGE 4

WWII Propaganda

Handout 1 ▸ IMAGE 5

WWII Propaganda



Handout 2

Guide for Discussion Leaders

You have been asked to guide your peers through a discussion of a WWII propaganda poster.
Please instruct your classmates to do the following:

Discussion Leader One

1. Have the group decide on the remaining roles if they haven't yet been assigned. You will need another discussion leader, a scribe, and two presenters.

2. Have your group members describe the poster aloud. What, on the most basic level, does the poster show and say?

3. Lead your group in a discussion of the poster. Include the following questions:

a. Who is the intended audience of this poster? How can you tell?

b. What message does the poster attempt to convey to this audience?

c. How does the poster convey its message?

4. Pass this sheet to the second discussion leader. If there is not a second leader, continue yourself with the questions in the next column.

Discussion Leader Two

5. Have each group member give his or her theory of what prompted this poster's creation.

a. What do you know about the cultural or political climate at the time the poster was created that could have influenced the artist?

b. Propaganda is meant to influence the opinion of its audience. Which opinions of its audience are the creators of the poster attempting to change?

c. What action does the poster hope to inspire?

6. Ask the members of your group to think about what information a presentation on this poster should include. Have everyone brainstorm for your report and outline the presentation using the scribe's notes as a guide.

7. Tie up any loose ends. Ensure your group is ready to present your poster to the class.

Handout 3 Contemporary Propaganda?

Go through periodicals in your home or at your local library or search the Internet to find a contemporary image that could be considered propaganda. Then analyze this image in a well-developed paragraph.

You may use the questions below for guidance but need not answer all of them. Be sure to take time to organize your writing. Don't simply answer the questions in order.

Attach a copy of the image to your writing when you are finished.

Questions to consider:

1. Who made the image? Did a single artist, a company, or an organization produce it?

2. Does knowing the author of the piece encourage you to read it differently? If so, how?

3. Who is the intended audience of this piece? What about the image leads you to this conclusion?

4. What ideas does that audience have that this piece attempts to influence?

5. How successful do you think this piece would be at influencing those ideas? Why?

6. Should this piece be considered propaganda? Why, or why not?

Handout 4

Moving Images

As a group, go over each of the moments you summarized in the film. Then decide the six most important moments. Record your summary of the narration and images below. Next, describe the filmmaker's purpose or message in this moment. Be ready to explain how the words spoken and images on the screen support this message.

Spoken Words	Images and Video	Purpose or Message

Handout 4
(Suggested Answers)

Moving Images

As a group, go over each of the moments you summarized while viewing the film. Then decide the six most important moments. Record your summary of the narration and images below. Next, describe the filmmaker's purpose or message in this moment. Be ready to explain how the words spoken and images on the screen support this message.

Spoken Words	Images and Video	Purpose or Message
The Pledge of Allegiance	Increasingly large groups of schoolchildren, including a Boy Scout	To introduce the video with a show of support for U.S. ideals
A list of the places U.S. troops fight	Images of war in these different countries	U.S. troops fight war over "7/8 of the world" and are successful doing so
Lists of places in the United States	U.S. landscapes, cities, and factories with individual troops superimposed on top	U.S. troops come from every corner of the country

Handout 4
(Suggested Answers)

Moving Images

Spoken Words	Images and Video	Purpose or Message
List of occupations in the United States	Close-up shots of the faces of U.S. soldiers	U.S. soldiers have every different sort of occupation at home and come from many different social spheres.
Many troops are new to fighting and travel	Videos of war	Being a soldier gives men a broader life experience.
U.S. soldiers fight for their country and the ideas on which it was founded	The Statue of Liberty	Fighting for the United States helps keep us free.

Handout 5 ▸ p.1

The Purpose of Propaganda

Directions:

Using your own ideas and those from class discussion after viewing the clip of *War Comes to America*, answer each of the following questions in two or three sentences.

1. Who is the intended audience of this film? How do you know?

2. How do the narrator's words and the images on the screen relate to one another?

Handout 5 ▸ p.2

The Purpose of Propaganda

3. When the Statue of Liberty appears on the screen, the narrator says the following:

> Americans. Fighting for their country while half a world away from it. Fighting for their country and for more than their country. Fighting for an idea, the idea bigger than the country. Without the idea, the country might have remained only a wilderness. Without the country, the idea may have remained only a dream.

How do the images of the Statue of Liberty on screen relate to this narration? Be as specific as possible.

4. What was the intended purpose of this film? How do you know?

Watching a Documentary

Enduring Understandings:

- Documentary films present the filmmaker's own vision of reality; it is essential for the viewer to watch actively rather than passively to judge the credibility of the film.
- Documentary filmmakers use many distinctive techniques, including photographs, interviews, animation, and re-enactments to convey their ideas.

Essential Questions:

- How does one judge the validity of a documentary?
- What biases on the part of the filmmaker and the viewer can affect the way the film is perceived?

Notes to the Teacher:

Before beginning this lesson, be sure to read the introductory information about documentaries on pages 14–15 of this guide. The goal of this lesson is not only to teach about the filmmaker's techniques in this particular film, but also to help students become active, critical viewers of film in a world where images are often substituted for extended written information.

Defiant Requiem uses many different source-types of footage, mixing them without explanation: (a) present-day filming on location; (b) still shots from the past; (c) film footage from the past; (d) reenacted scenes of the past; (e) artwork; (f) animations; (g) commentary by survivors; (h) at least one special-effects shot (which, though hauntingly beautiful, still must be judged as a "beautiful untruth" in service of a historical truth).

The film begins by telling the story of the performance in the spring of 1944 of Verdi's *Requiem* by the prisoners of Terezín. We see empty streets, a shot of barbed wire, extreme close-ups of men wearing Nazi uniforms (reenactors), and three of the survivors discussing what that experience meant to them. Then the narrator discusses the second major story of the film, that of the contemporary choir there to "bring the *Requiem* back to Terezín and the story of this artistic uprising to life." The film tells these two parallel stories, cutting back and forth between them.

The film moves further back, to 1941, when Rafael Schächter, pianist and conductor, is preparing to leave Prague as ordered by the Nazis. It recounts life in Prague for Jews just prior to that time. Using commentary by survivors, reenactment of Schächter's story, still photos from the past, present-day shots

of the prison dormitory—all in rapid succession—it is clear that many sources will be mixed throughout the film. One still photo of the gate into Terezín fades out and becomes a drawing of the gate, superimposed upon it, then becomes animated with drawings with Jews entering the fortress gate. This first departure from visual reality, from such varied sources, could well be questioned as to whether it is tricking the viewer, since animation can present *any* event as having occurred. The evidence here highly favors the filmmaker; it hardly seems deceitful, as there is enough corroborating evidence to tell us that many Jews would have entered this gate even without the footage to prove it happened. This technique is used again in the film and passes the "truthfulness test" in that what is shown is in keeping with what is known. Alerting students to the possibility of misrepresentation will help them to be more alert to the different kinds of sources being used.

Students should have already seen the film in its entirety before beginning this lesson. On the second viewing, each student will have a particular assignment to watch for something carefully. The assignments vary in type and difficulty. Review the assignments on **HANDOUT 1** carefully, choosing assignments to suit individual students' strengths. You may wish to give certain assignments to teams of students rather than to individuals, depending on abilities and interests. Do not feel you must use all the assignments; choose the ones that best fit your class and goals. The assignments on the handout are arranged by increasing level of difficulty.

One difficult section of this lesson may be step 7 under Procedure (and the Extension activity, if you choose to use it). We see the Nazi propaganda film, although it is a documentary, as total fiction, a vicious lie. True, it presents a reality in that real people did live in such a place for the day or two of filming, passing off their momentary, artificially created pleasure as typical of ongoing daily life. The director was a Jewish inmate forced to create the Potemkin village required by the producers, the Nazi government. We can criticize him for telling their lie versus the choice to become a martyr, but we can only judge their telling this lie as a small crime in support of the vast crimes against humanity of which it was a part. Reinforce with students that "documentary" does not necessarily mean "true."

Please note that this lesson contains scene numbers. There are several slightly different versions of the film. The scene numbers in this guide were taken from the PBS version of the film. You may have to adjust slightly if you are using a different version.

Materials

Materials to screen *Defiant Requiem*

Copies of individual assignments for each student

Duration of lesson

Two class periods plus viewing time.

Standards addressed by this lesson

CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Procedure

1. Tell students that they are going to watch the film *Defiant Requiem* again to judge it as a documentary. Define "documentary" and share with students the ideas of the nature of documentary film as explained in the section of this guide **Using Documentaries in the Classroom** on pages 14–15. Be sure that students understand that a documentary is one filmmaker's perception of reality, not reality itself.

2. Point out that *Defiant Requiem* uses many different source-types of footage, mixing them without explanation. List on the board the following types of footage that students should look for in the film:

- present-day filming on location
- still shots from the past
- film footage from the past
- reenacted scenes of the past
- artwork
- animations
- commentary by survivors
- one special-effects shot

Discuss with students why each type of footage might be more or less accurate. How could each one be manipulated to convey a particular point of view?

3. Discuss the issue of bias with students, including both the possibility of bias by a filmmaker and their own internal biases as viewers. Again, use information from the section of this guide **Using Documentaries in the Classroom**.

4. Explain to students that in addition to the two main stories, the film *Defiant Requiem* actually tells many other stories. To cover them, each student will have a particular assignment in addition to the general one of watching the film with close attention to evaluate it as a documentary. Give out individual assignments from **Handout 1** to each student according to your plans. (See Notes to the Teacher.)

5. Show the film a second time, allowing students to work on individual assignments.

6. Conduct a class discussion using the following prompts and allowing each student to share his or her particular insights about the film:

- What did you find to be the most effective techniques used by the filmmaker?
- Did the filmmaker earn your trust in the accuracy of the documentary?

7. Ask students to consider the Nazi propaganda film used in *Defiant Requiem*. Explain that it is a documentary film by definition. Do they find it believable? Why, or why not?

8. Ask students to consider a scene (starting at 9:59), one of the most visually powerful, poetic shots in the entire film. It is clearly a shot created using special effects. The camera is looking at a stack of luggage on a train platform, with the train, motionless, in the background. The camera tracks to the viewer's left and, as it does so, additional luggage magically fades in, lengthening the row of luggage waiting to be placed on board. Ask students what the filmmaker is suggesting in this scene. (He is suggesting, by implication, the growing numbers of Jews being deported.) Suddenly, there is a white flash on the screen and our viewpoint shifts abruptly to a scene farther down the platform. No person is present. What does this suggest? (The haunting nature of this shot, as well as the artificially abrupt ending, would be well suited to an emotionally fictionalized film. In this documentary it is in keeping with the film's story and assumed point of view, that what the Nazis did to these and other Jews was, and is, lamentable, atrocious, and inhuman.)

9. The scene that was just discussed could not have happened in reality; it was clearly created with special effects. Does this invalidate this part of the documentary? (Answers will vary, but try to help students understand that this scene, while not literally true, is true to the historical truth of the events the film is memorializing.)

10. Ask students to write a wrap-up that focuses on (a) a new idea that occurred to them during this lesson, (b) an additional question that they still have, or (c) a comment about viewing a documentary.

Lesson Extension

At www.youtube.com, enter "The Fuhrer Gives the Jews a City." You will find the original Nazi film presented in two parts fitting the YouTube format and running about 15 minutes total. Show both parts, noting the Nazi depiction of life in Terezín. However, be aware that students following this lesson extension will be exposed to a significant amount of Holocaust footage, some of which contains deniers. Use at your discretion.

Compare this film to the descriptions given by survivors who appeared in *Defiant Requiem*. Then discuss with students:

- Why do you think the Nazis chose Terezín for their film? (The Nazi film as a type qualifies as a documentary. The events depicted were real and happened to real people, some time in the past. As such, it's a good example of the filmmaker's ability to manipulate a visual record of reality to tell a different version of an event, in this case, something patently untrue.)

Imagine yourself seeing the Nazi film but not actually visiting Terezín. What would you have believed to be true? Why might you suspect it to be less than accurate?

Handout 1 ▸ p.1

Film Viewing Assignments

1. Name_____ **Your individual assignment:** One of the survivors, Eva Rocek, tells of being Schächter's piano student from the age of 8. Describe the methods the filmmaker used to tell this story. Evaluate: How effective are these methods?	**2. Name**_____ **Your individual assignment:** Edgar Krasa, survivor, was Schächter's first roommate and first recruit in the camp for what became the chorus. Be prepared to retell how Schächter began his efforts to form a chorus. Describe the methods the filmmaker used to tell this story. Evaluate: How effective are these methods?
3. Name_____ **Your individual assignment:** Eventually, the viewer finds that two of the survivors, Edgar and Hana Krasa, married and produced a family. Two of their sons appear with the contemporary choral group singing the *Requiem* and bring their parents to Prague to be part of the modern-day audience. Explain how their family story strengthens the meaning of both concerts.	**4. Name**_____ **Your individual assignment:** Keep track of the growth of the original chorus' skills from familiar music to the more difficult and challenging *Requiem*. Explain how this growth was able to occur.

Handout 1 ▸ p.2

Film Viewing Assignments

5. Name_____

Your individual assignment: The Nazis created a propaganda film, *The Führer Gives the Jews a City,* and a false way of life to show visiting Red Cross representatives. Schächter's chorus also performed Verdi's *Requiem* for the Nazis and the Red Cross. All previous performances of the *Requiem* were for fellow prisoners only. Explain the significance of the performance on this singular, important occasion with the Red Cross, when Schächter's wish to confront the Nazis with this work is realized.

6. Name_____

Your individual assignment: Track the growing power and determination of the Nazis through the course of the film.

7. Name_____

Your individual assignment: One sub-story of the film consists of the steps the Nazis took against the Jews, from requiring armbands to running the death camps. Trace the history of this increasing level of persecution as told in the film.

8. Name_____

Your individual assignment: Note each time a speaker's voice (other than the narrator's) begins before appearing on screen. What effect does this "overlapping technique" have?

Handout 1 ▸ p.3

Film Viewing Assignments

9. Name_____

Your individual assignment: Pretend that the survivor Zdenka Fantolva is an ancestor of yours (great-grandmother). Throughout the film, look for and record all the information related by this person (information about life before confinement, trip to Terezín, life in the camp, impact of Schächter's musical efforts during and after their time in the camp). Here are some quotes and other information to help you get started:

Zdenka Fantolva:

- *At 1:32 min:* "Being on stage, doing a performance…"
- *At 8:50 min:* "It started filtering news that they were making lists…"
- *At 10:31 min:* "We came to the station and there were already a lot of people…"
- *At 13:44 min:* "Everything was organized…"

(plus 10 additional on-camera statements)

10. Name_____

Your individual assignment: Pretend that the survivor Felix Kolmer is an ancestor of yours (great-grandfather). Throughout the film, look for and record all the information related by this person (information about life before confinement, trip to Terezín, life in the camp, impact of Schächter's musical efforts during and after their time in the camp). Here are some quotes and other information to help you get started: a

Felix Kolmer:

- *At 1:43 min:* "It was something which made us strong…."
- *At 10:16 min:* "When we came to the station we have been surrounded…"
- *At 33:40 min:* "We didn't know that there are extermination camps…"

(plus four additional appearances)

Handout 1 ▸ p.4

Film Viewing Assignments

11. Name_____

Your individual assignment: Pretend that the survivor Marianka May is an ancestor of yours (great-grandmother). Throughout the film, look for and record all the information related by this person (information about life before confinement, trip to Terezín, life in the camp, impact of Schächter's musical efforts during and after their time in the camp). Here are some quotes and other information to help you get started:

Marianka May:

- *At 1:58 min:* "We just tried to reach something bigger…"
- *At 11:50 min:* "The train stopped at a small place called Bolshovizte…"
- *At 14:18 min:* "For several weeks, my mother and I had no idea…
- *At 16:14 min:* Of course, there was never enough food

(plus 11 additional appearances)

12. Name_____

Your individual assignment: Pretend that the survivor Hana Krasa is an ancestor of yours (great-grandmother). Throughout the film, look for and record all the information related by this person (information about life before confinement, trip to Terezín, life in the camp, impact of Schächter's musical efforts during and after their time in the camp). Here are some quotes and other information to help you get started:

Hana Krasa:

- *At 7:17 min:* "It started that we had to wear the star…."
- *At 19:02 min:* "You forget where you are, you forget your surroundings…"
- *At 46:48 min:* "I know where I am. That's the hamburger barracks…
- Five additional appearances (note: plus in audience for contemporary performance)

(Note: Hana's last five comments are close to one another, with short interruptions)

Handout 1 ▸ p.5

Film Viewing Assignments

13. Name_____

Your individual assignment: Pretend that the survivor Vera Schiff is an ancestor of yours (great-grandmother). Throughout the film, look for and record all the information related by this person (information about life before confinement, trip to Terezín, life in the camp, impact of Schächter's musical efforts during and after their time in the camp). Here are some quotes and other information to help you get started:

Vera Schiff:

- *At 7:26 min:* "My father was kicked out of his office…"
- *At 12:41 min:* "we were ordered, 'Raus!' [Out!] 'Fast! Fast!'"
- *At 15:22 min:* "The moment you open your eyes, the struggle began…"
- *At 19:44 min:* "To carry with you, these songs, which we all know…"

(plus eight additional appearances)

14. Name_____

Your individual assignment: Pretend that the survivor Edgar Krasa is an ancestor of yours (great-grandfather). Throughout the film, look for and record all the information related by this person (information about life before confinement, trip to Terezín, life in the camp, impact of Schächter's musical efforts during and after their time in the camp). Here are some quotes and other information to help you get started:

Edgar Krasa:

- *At 12:04 min:* "The railroad station was two miles away…."
- *At 18:02 min:* "He assessed immediately a prison mentality might sink in…"
- *At 19:18 min:* "This shortened the time we had for brooding…"
- *At 25:29 min:* "The rabbis were happy…"
- (16 additional appearances plus family/audience for performance)

Handout 1 ▸ p.6

Film Viewing Assignments

15. Name_____

Your individual assignment: Pretend that the survivor Jan Rocek is an ancestor of yours (great-grandfather). Throughout the film, look for and record all the information related by this person (information about life before confinement, trip to Terezín, life in the camp, impact of Schächter's musical efforts during and after their time in the camp). Here are some quotes and other information to help you get started:

Jan (Yan) Rocek:

- *At 14:01 min:* "At first we lived in a huge hall…"
- *At 26:11 min: "In a sense, it was like going to college…"*
- *At 28:54 min:* "There were fleas and bedbugs, and, of course, we were hungry…"

(plus one additional appearance)

16. Name_____

Your individual assignment: Note each time a historic photograph is shown. To what extent do these old photos add to the impact of the film?

Handout 1 ▸ p.7

Film Viewing Assignments

17. Name_____

Your individual assignment: Note the "modern" shots (good color, clear focus) showing Terezín (interior or exterior today). What effect do these shots have on you, the viewer?

18. Name_____

Your individual assignment: Note each time historic film clips are shown. What effect do these have on you, the viewer?

19. Name_____

Your individual assignment: After working on the *Requiem* for some time, Schächter is reluctant to offer it in performance to the other prisoners.

A. Why?

B. What forces him to offer that performance when he does?

C. What finally allows him to lead a performance for the Nazis?

20. Name_____

Your individual assignment: After the choral rehearsals have contributed to a flourishing of the arts in Terezín, Rafael Schächter proposes the singers learn the Verdi *Requiem.* Note how much resistance Schächter meets from his fellow prisoners when he first proposes they learn to sing this work. How important does this effort become to the chorus, and why?

Handout 1 ▸ p.8

Film Viewing Assignments

21. Name_____

Your individual assignment: What would you guess are the different feelings of the Nazis and the Red Cross visitors at the end of the performance when no one applauded? Be sure to give reasons for your assessment.

22. Name_____

Your individual assignment: Imagine yourself a prisoner in Terezín on your way to the rehearsal room. What do you feel about doing this? How do you feel about the rehearsals themselves? Now imagine yourself a member of the 2012 chorus: How do you think you would feel being in that space and rehearsing there?

23. Name_____

Your individual assignment: Make note of the uses of animation (drawings brought to "life"). What does each depict? Why is animation used? How well does it relate to the artwork of the imprisoned Jews?

24. Name_____

Your individual assignment: The film uses reenactors to depict moments we know to have occurred in the past (Nazis assembled to watch a performance of the *Requiem* and later depart; the Terezín chorus rehearses; several moments in Schächter's life prior to his imprisonment, etc.). How does the viewer know this is not actual footage from the 1940s? Does the reenacting add to your understanding of the story?

Handout 1 ▸ p.9

Film Viewing Assignments

25. Name_____

Old film stock frequently deteriorates in such a way that some of the frames, being in part blank, produce a white flash on the screen. (Old film stock was made from silver nitrate. It was a chemical that reacted to light very well. While they knew it was highly volatile, it was the best available. Over the years, not only has it deteriorated, but also vast quantities of old film, many of which film historians would love to see, have turned to dust or have been lost in fires. Thus, historically important as well as early popular films that do survive are seldom in pristine, or even decent condition.)

Your individual assignment: The filmmaker of *Defiant Requiem* frequently chooses to create a white flash (entire screen or vertical stripe), even when not made by deteriorated film stock. Note the number of times the flash occurs, apparently a conscious decision. What is your reaction to the abrupt, jarring effect the filmmaker has chosen to insert?

Writing a Film Review

Enduring Understandings:

- Effective communication can be accomplished through writing with a specific purpose and audience in mind.
- Influential written opinions about film result from reflective and thoughtful viewing.

Essential Questions:

- What makes an effective film review?
- What does it mean to write with an audience in mind?
- How can any writing be made more persuasive?
- How does one analyze a film for the purpose of writing a review?

Notes to the Teacher:

Through writing their own film reviews of *Defiant Requiem,* students will learn to write persuasively. Examples of good reviews will serve as a guide for the students. The viewer-response journals from Lesson 3 will be a primary source for the student reviews, as well as the other materials students have created in the course of the unit and any additional resources you would like them to use.

Tailor your requirements for length and depth of the reviews to your students' grade level. However, film reviews generally have similar purposes and format. Reviews attempt to inform their readers and perhaps influence their decision on whether or not to view a film. They are informative without giving away key plot points, allowing readers of the review to make an educated decision. Reviews also analyze the effectiveness of the filmmaker's choices in telling a story as well as the elements of the film (cinematography, special effects, sound, soundtrack, etc.).

Reviews do not simply make general statements. Instead, like all good persuasive essays, they give specific support for their theses. Examples of film reviews to give to students can be found in just about any form of media today. The best are often found in the major publications and their websites (e.g., *The New York Times*, *The Washington Post*, *The New Yorker*, *Rolling Stone*, *Entertainment Weekly*). Many websites are also dedicated (at least in part) to film reviews and information; rottentomatoes.com, metacritic.com, and imdb.com are three of the most useful.

The procedures outline the basic format of a film review. Differentiate according to the level of your students. For example a paragraph-by-paragraph explanation may be

appropriate for the middle grades, but not for a junior or senior in high school. For filling out the worksheets, decide whether students should use whole sentences or simply jot notes. Students should have access to some of the factual information about the film (e.g., the director, narrator, etc.) that can be found on page 13 of this guide.

In general a film review should consist of four parts: an introduction, a summary, an analysis, and the conclusion where the writer recommends or does not recommend the film. Remind students that in a film review, they are writing both to inform and to persuade. They should also pay special attention to supporting their assertions, regardless of grade level. The audience will also be important. Do you plan on sending the reviews to a local newspaper? Will they be printed in the school paper? Will they be read by classmates or other classes or submitted to a movie club at school? The answers to these questions will affect how the reviews are written.

Before the lesson, decide how many groups you will divide the class into. Then print out a set of film reviews for each group, being sure you have at least one film review more than there will be students in the group. Try to choose well-written reviews of films that are currently playing locally or films that the students may have seen in the past several years. It is fine to have multiple reviews of the same film by different reviewers. If you prefer and students have computer access, you can make up a list of URLs for reviews that you would like students to read online. You should also print out a copy of the two handouts for each student. You may wish to fill in the names of the director, writer, etc., before you photocopy to save time in class and promote accuracy.

The lesson begins with an opportunity for students to study professionally written film reviews on films that they are likely to have seen recently or that are playing locally. After identifying the main sections of a film review, they use their reader-response journals and other materials generated during this unit to brainstorm ideas for a review and organize them, using the two handouts.

Duration of Lesson

Two or three class periods

Assessment

Drafts and final written review

Standards Addressed by this Lesson

English Language Arts Standards » Anchor Standards » College and Career Readiness Anchor Standards for Writing

CCSS.ELA-Literacy.CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCSS.ELA-Literacy.CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCSS.ELA-Literacy.CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.CCRA.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

English Language Arts Standards » Anchor Standards » College and Career Readiness Anchor Standards for Language

CCSS.ELA-Literacy.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.CCRA.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Materials

Viewer-response journals from Lesson 3

Examples of film reviews (hard copies or via Internet)

Copies of handouts

Procedure

1. Divide students into four or five groups. Give each group a set of film reviews to read. (See Notes to the Teacher.)

2. Tell each group to share their reviews systematically and give them time for each student to read at least three reviews.

3. Ask students what elements they found in common among the reviews. (Suggested answers: Plot points but no "spoilers"; discussion of actors' performances; analysis of director's choices and technical aspects of the film; an opinion on whether the film was generally good or bad; some form of grade or rating, like ★★★★ or "two thumbs up"). List the sections of a film review on the board as they identify them.

4. Distribute **Handout 1: Getting Started on Writing a Film Review**, plus any other materials (like the reader-response journals) that you would like students to use. Allow students time to review these materials to refresh their memory of the film, if it has been a while since they viewed it. Then tell them to complete **Handout 1.**

5. Distribute **Handout 2: Outlining Your Film Review**. Skim through it with your students so that they can see how it matches up with the parts of a review that they identified earlier. If you have not previously filled in the names of the director and others, give students the information to fill in now.

6. Using the information from the handouts, have students write a draft of a film review. Be sure to tell them your expectations for length, formatting, etc. They may complete these for homework or do them in class with your assistance and oversight.

7. Using your typical classroom procedure for writing, have students edit their drafts and submit a final copy.

Handout 1

Getting Started On Writing a Film Review

Directions:

Answer the following questions as thoroughly as you can:

1. After reading some of the sample film reviews, what are some things you think you must include in your own review of *Defiant Requiem?*

2. Who is your audience? Who will be reading your review of *Defiant Requiem?*

3. Considering your audience, would you recommend they see the film? Why, or why not?

4. Look over your viewer-response journal. What was your general impression of the film? Why?

Handout 2 ▸ p.1

Outlining Your Film Review

Directions:

Fill out each of the following four sections of this handout to provide a coherent structure for your film review.

Part One: Introduction

Introductions to film reviews include factual information as well as at least a clue as to which way the review will lean (positively or negatively). Introductions can be more than one paragraph.

Film Title:

Director:

Writer:

Narrator(s)/Actor(s):

Your general impression of *Defiant Requiem:*

Handout 2 ▸ p.2

Outlining Your Film Review

Part Two: Plot Summary

Even though *Defiant Requiem* is a documentary film, it tells a story. List below the major plot points you think should be included in your review. Consult your viewer-response journal for assistance. Keep in mind, your audience has not yet seen the film and you should not spoil the story. This part should be brief, around one well-developed paragraph.

Handout 2 ▸ p.3

Outlining Your Film Review

Part Three: Analysis

The analysis is the technical portion of a film review. Consult your viewer-response journal and any other materials you have written during your study of this film. Then answer the following questions:

1. What did the filmmaker want to accomplish? In other words, what were the filmmaker's goals in making the film?

2. Considering the technical elements of the film (e.g., music, *mise en scène*, animation, cinematography, etc.), what aspects of the film helped the filmmaker reach (or fail to reach) those goals?

3. What other observations would you like to include?

Handout 2 ▸ p.4

Outlining Your Film Review

Part Three: Analysis

Your conclusion should restate the general thoughts you have about the film. State your recommendation on whether or not you feel your readers should see the film. You can do this explicitly or implicitly, but in either case you should again explain why you feel that way.