

Lesson Title: “Spiritual Resistance” in Poetry and Song

<b>Lesson Details:</b>		
<u>Unit:</u> Jewish Resistance		<u>Duration:</u> One to two 45-50 minute class periods, depending on the use of extension activities
<b>Lesson Notes for Teachers:</b>		
<p>The term “spiritual resistance” is often used to describe religious, educational, and cultural activities designed to sustain the Jewish community in the face of Nazi oppression. It is sometimes considered to be the opposite of fighting, but in reality, the two are complimentary. Resistance fighters in the ghettos and in partisan groups faced many difficulties. The most obvious were the superior numbers, supplies, and weaponry of the enemy. Trying to persevere in the face of these obstacles was a daunting task. It was vital for the people in these circumstances to keep up their morale. Music and other creative arts played a vital role in this struggle and gives us an opportunity to gain insight into their lives that goes deeper than an historical account of their deeds.</p>		
<b>Design Questions/Lesson Focus/Marzano Elements:</b>		
<ol style="list-style-type: none"> <li>1. How can cultural products, such as art, poetry, and music be used as forms of resistance against persecution?</li> <li>2. How can music and other forms of cultural expression assert the right of people to be treated with dignity and respect?</li> <li>3. How can music and other forms of cultural expression from the past be used to build a deeper understanding of history?</li> <li>4. How can music and other forms of cultural expression foster a sense of group identity?</li> </ol>		
<u>X</u> Introducing New Knowledge DQ2 Main Element: 11 Helping students elaborate on new content	<u>X</u> Deepening or Practicing DQ3 Main Element: 17 Helping students examine similarities and differences	<u>X</u> Generating Hypotheses DQ4 Main Element: 22 Engaging students in cognitively complex tasks involving hypothesis generation and testing
<b>Focus Standards/Benchmarks:</b> Please note – These lessons are designed to be flexible for use in a variety of Florida-approved middle and high school Social Studies and ELA courses. With minor adaptations, the activities described in the lesson may be used in a variety of settings. Only a few of the standards and benchmarks listed below will be used in any particular class. Teachers should choose the main skill and content standards/benchmarks that are most applicable for the courses they teach.		
<p>SS.6.W.1.6 Describe how history transmits culture and heritage and provides models of human character. LAFS.68.RH.1.6-Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). SS.912.H.1.2-Describe how historical events, social context, and culture impact forms, techniques, and purposes of works in the arts, including the relationship between a government and its citizens. SS.912.H.1.5 Examine artistic response to social issues and new ideas in various cultures. SS.912.H.2.4 Examine the effects that works in the arts have on groups, individuals, and cultures. SS.912.A.6.3 Analyze the impact of the Holocaust during World War II on Jews as well as other groups. SS.912.W.7.6 Analyze the restriction of individual rights and the use of mass terror against populations in the Soviet Union, Nazi Germany, and occupied territories. SS.912.W.7.8 Explain the causes, events, and effects of the Holocaust (1933-1945) including its roots in the long tradition of anti-Semitism, 19th century ideas about race and nation, and Nazi dehumanization of the Jews and other victims.</p>		
<b>Daily Learning Goal and Scale (Student-friendly language)</b>		
Students will analyze the composition and performance of music and song lyrics by Jewish resisters in ghettos, camps, and with the partisans to assess the diversity of responses to persecution and to evaluate cultural expression as a form of resistance during the Holocaust.		

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<p><b>2.0 Simpler Content</b> Students will:</p> <ol style="list-style-type: none"> <li>1. List the challenges faced by resisters in ghettos, camps, and with the partisans that shaped the music and other cultural products they created in response to their persecution.</li> <li>2. Identify resistance songs as primary sources, recognizing that the lyrics, instrumentation, and environment of composition reflect the circumstances and goals of resistance.</li> <li>3. Recognize the capacity of music and other cultural products to accurately describe life in the ghettos, camps and with the partisans and the role they played in the struggle to resist the dehumanizing conditions.</li> <li>4. Recall ways that different people have used music and cultural expression to respond to their circumstances during times of hardship and oppression.</li> </ol>	<p><b>3.0 Target</b> Students will:</p> <ol style="list-style-type: none"> <li>1. Analyze how the challenges faced by resisters in ghettos, camps, and with the partisans shaped the music and other cultural products they created in response to their persecution.</li> <li>2. Interpret resistance songs as primary sources, analyzing the lyrics, instrumentation, and environment of composition for insight into the circumstances and goals of resistance.</li> <li>3. Assess the capacity of music and other cultural products to accurately describe life in the ghettos, camps and with the partisans and the role they played in the struggle to resist the dehumanizing conditions.</li> <li>4. Compare the ways different people have used music and cultural expression to respond to their circumstances during times of hardship and oppression.</li> </ol>	<p><b>4.0 More Complex</b> Students will:</p> <p>Evaluate the ability of music and other forms of cultural expression to persuade others to engage in activism to resist or prevent human rights abuses and genocide across eras and genres, taking into consideration potential challenges that would need to be overcome to achieve success.</p>
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**Formative Assessment Strategies/Monitoring for Desired Effect:**

- Teacher observation and questioning of groups and individuals at each step of the instructional process and during transitions between activities.
- Teacher use of probing and redirecting questions based on the selected song lyrics readings and on discussions after listening to performance of the music.
- Student written and oral responses to the “Spiritual Resistance Worksheet”
- Exit slip: At the end of the activity, have students complete the statement: “The song lyric line that inspired me the most was \_\_\_\_\_ because \_\_\_\_\_.”  
-or-  
“The musical performance that moved me the most was \_\_\_\_\_ because \_\_\_\_\_.”

**Lesson Sequence:**

Introduction/Hook: (May be done with students individually or organized into small groups.)

Ask students to brainstorm a list of 3 to 5 popular music titles that have a political or social message. Compare the titles across the class and ask students to identify any themes that are common to more than just 2 or 3 of the titles.

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Ask students to theorize as to why music might be a powerful venue for communicating a political or social message.

**Instruction Steps:**

1. Introduce the topic by asking students to list reasons why people listen to music. Write the list of responses on the board. The first responses will probably be entertainment oriented. If necessary, ask students why Jewish resistance fighters might have listened to music.
2. Play the songs (#13 and #17 on the CD) through one time each before students have the lyrics. Ask them to guess what the words are saying from the style of the music. Later, you can inform the students that the music was not new, but they were Russian folk tunes adapted to these lyrics.
3. Pass out the handouts with the lyrics and the worksheet.
4. Play the songs again and ask students to answer the questions on the “Spiritual Resistance” worksheet.
5. Discuss the worksheet responses.

**Adaptation/Differentiation Strategies:**

- The teacher may divide the song lyrics into smaller chunks for reading and check for understanding at key points or may substitute an oral presentation of the content.
- The teacher may group students to work together on interpreting the song lyrics and musical styles.
- The teacher may identify key terms used in the song lyrics prior to use and introduce this vocabulary prior to the lesson.
- The teacher may provide the students with basic background information about the conditions in ghettos, camps, and with the partisans and the obstacles to resistance faced in these places to help students understand the circumstances under which the music was produced and performed.

**Extended Learning:**

1. Students may research more examples of music as a form of cultural expression used in resistance during the Holocaust at:
  - <https://www.ushmm.org/exhibition/music/>
  - <http://holocaustmusic.ort.org/music/>
  - <http://www.yadvashem.org/yv/en/exhibitions/music/intro.asp>
2. Ask students to find examples of contemporary music that are used to persuade or inspire. Have them bring samples to class to share. Don't forget to set appropriate limits to guide students in their selections.
3. If any students want to, allow them to compose a short musical and lyrical phrase dealing with a subject of their choice.

**Resources and Materials:**

1. CD Player or other technology that may be used to play music
2. Rise Up and Fight: Songs of the Jewish Partisans (CD) These songs may also be accessed at <https://www.ushmm.org/exhibition/music/detail.php?content=never> and <http://holocaustmusic.ort.org/places/ghettos/vilna/yid-du-partizaner/> (Note: These are not the same recordings as on the CD, so there are some differences in performance styles.)
3. Handout Sheet with Lyrics - *The Jewish Partisan*, and *Never Say That You Have Reached the Final Road*
4. “Spiritual Resistance” Worksheet