

*Michael Hackett, Chair
General Education Governance Committee
Attn: Ananya Bhargava, Program Representative
A265 Murphy Hall
Mail Code: 157101*

I am excited to submit my proposal for the establishment of a new course, Music and the Holocaust: The Human Experience. "Music and the Holocaust" has been given a provisional course number of M82.

As a lower-division course, it will trace the development of European musical culture under the Nazi regime (1933-45), focusing on how individuals interacted with music throughout the Holocaust, including concentration-camp composers. The course will also explore cultural representations of the Holocaust, and the role of music in society's collective memory.

I am confident that this course will be a thought-provoking exploration of the role music played during the Holocaust. I hope that the universal themes that are expressed through the class will help students examine their own relationship to music.

The Musicology faculty voted on this course proposal at on 2/7/19, and approved it unanimously, 7-0. The class was also approved by Jewish Studies on 2/2/20 for cross-listing.

Kindest regards,

Lorry Black

General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with some (not necessarily all) of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

Briefly describe the rationale for assignment to AH foundation area and subgroup(s) chosen.

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2019-20 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal at least 15 hours/week: _____ (hours)

Please present a concise explanation for the following:

Which of the four student learning goals listed on page 1 are you addressing in your course?

For each course goal listed above, what are the student learning outcomes you will list in your syllabus? In addition, what types of assignments will be given to determine whether students achieve the learning outcomes? (Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment)

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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Music and the Holocaust: The Human Experience

Dr. Lorry Black
lablack@schoolofmusic.ucla.edu
Associate Director
Lowell Milken Fund for American Jewish Music

Course Description: The roles of music during the Holocaust are as varied as the people who experienced it. Music was composed and performed by prisoners in almost every concentration camp; music was a means for some individuals to gain favorable treatment, while others weaponized it. The course will trace the development of European musical culture under the Nazi regime (1933-45), focusing on how individuals interacted with music throughout the Holocaust. Students will learn about some of the newest developments in Holocaust music research, including the role American and European non-governmental organizations played in the creation of artistic hubs in the camps of Southern France. The course will also explore cultural representations of the Holocaust, and the role of music in society's collective memory.

GE Credit Acknowledgment: Upon successful completion of this course, students will satisfy two General Education requirements in two foundation areas, namely Visual and Performance Arts Analysis and Practice, and Literary and Cultural Analysis in the Arts and Humanities Foundation Area. Students will gain proficiency in Visual and Performance Arts Analysis and Practice through the close examination of video and audio recording, in relation to the weekly readings which will be discussed in section and during the normal class time, and will provide a source-base for the midterm and final paper. The course's interaction with song texts, primary documents, and academic writing on the subject, as well as the regular blog posts to discuss the material will offer a basis for Literary and Cultural Analysis credit. For more information, please view your school or college's GE requirements.

Goals of the class:

1. Understand the primary roles music played for individuals who experienced the Holocaust.
2. Explore the musical trends of Europe (circa 1930-45) that led to diversity in musical development during the Holocaust.
3. Explore the role music has played in the way society remembers and studies the Holocaust.

Questions to Consider:

1. Is Holocaust music a genre?
2. Why should we study music from the Holocaust?
3. What can we learn from this music (and the corresponding stories) that we cannot learn from general historical study?
4. Are there historical parallels?

Late Papers: will be accepted without penalty only in highly unusual and extraordinary situations, in which you have a valid and acceptable excuse for needing more time. If you have

not received an extension **24 hours before the due date** and yet still hand in a late paper, we will deduct a penalty of 5% a day (out of 100%).

Plagiarism:

At UCLA, it is a very serious offense to cheat on an exam, to copy your work from an existing source (or from a friend), or to use secondary sources without quoting them properly. If we discover that you have plagiarized your case is forwarded to the UCLA Office of Dean of Students for investigation. The consequences can be very severe. A helpful interactive online tutorial on plagiarism is available at: <http://www.library.ucla.edu/b Bruinsuccess/>

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at [\(310\)825-1501](tel:3108251501) or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu

Grading Structure:

Short Assignments	15%
Blog Posts and Responses	15%
Midterm Exam	20%
Final Project	15%
Final Exam	25%
Participation	10%

Assignments:

Short Assignments:

Additional written and/or observational assignments included in the syllabus, as well as handouts to write responses to certain assigned films and/or listenings. Please note that assignments are listed on the week they are due.

Blog Posts and Responses:

All students will respond to two follow-up questions related to assigned readings throughout the quarter. Additionally, all students will respond to two of their colleague's posts as well.

Midterm Assignment:

Curate a "playlist" of songs covered in the class and curate the list with an accompanying paper which explains how the works are connected by theme, historical context, or by a specific concept or issue covered in the class. Students will support their analysis with a minimum of 4 sources, at least 3 drawn from the assigned reading. (5-7 Pages)

Final Project:

Write and present program notes for one work studied in class. The program notes should give brief of analysis of the piece (text, musical content, etc.), biographical information on the composer (if applicable), and the role the work played in its historical context. If you wish to select a work not covered in class, it must be pre-approved no less than two weeks prior to the presentation. (7-10 Pages)

Participation:

Attendance and participation are mandatory. If you need to miss for any reason, please notify your TA prior to your absence. Extenuating circumstances will always be considered.

Class 1 Introduction: Why study music from the Holocaust?

Music and Memory; Music *as* Memory
Problems of creating a genre
Intro to Digital Humanities Projects
Basic WWII and Holocaust History: The Social, Political, and Economic Landscape
Roles music played during the Holocaust

Class 2

Entartete Kunst, Changing Political and Musical Landscape

READ:

Rubin, Emanuel, and John H. Baron. *Music in Jewish History and Culture*. Harmonie Park Press, 2008. 289-307.

Wagner, Richard. *Judaism in Music*.

Class 3

Music in the earliest (prewar) concentration camps

LISTEN:

“Buchenwald Lied” (1938)- Lehár and Löhner-Beda

“Dachau Lied” (1938)- Soyfer and Zipper

“Die Moorsoldaten”- Eissler and Busch

Fantasia on a Provençal Christmas Carol- William Hillsley

READ:

Gilbert, Shirli. *Music in the Nazi Ghettos and Camps (1939-1945)*. 2002. 1-20

Fackler, Guido. "Cultural Behaviour and the Invention of Traditions: Music and Musical Practices in the Early Concentration Camps, 1933-6/7." *Journal of Contemporary History* 45, no. 3 (2010): 601-27. doi:10.1177/0022009410366704.

Class 4

Jazz under the Nazis

LISTEN:

Djangology- Django Reinhardt

Nuage- Django Reinhardt

READ:

Zwerin, Mike. *Swing Under the Nazis: Jazz as a Metaphor for Freedom*. Cooper Square Publishers Inc., 2000.

Pelzer, and John D. "Django, Jazz and the Nazis in Paris." *History Today*, October 1, 2001.

Wallace, Claire, and Raimund Alt. “Youth Cultures under Authoritarian Regimes.” *Youth & Society*, vol. 32, no. 3, 2001, pp. 275–302., doi:10.1177/0044118x01032003001.

Class 5

Jazz Under the Nazis (Cont.): Swing Kids

WATCH: *Swing Kids*

Fackler, Guido. "Swing Kids Behind Barbed Wire." Music and the Holocaust. Accessed August 06, 2018. <http://holocaustmusic.ort.org/politics-and-propaganda/third-reich/swing-kids-behind-barbed-wire/>.

Class 6

Music as Propaganda

Case Study: Charlie and his Band

LISTEN: Bei Mir Bistu Schon (Original and Charley and his Orchestra Version), “Over there”

ASSIGNMENT: Propaganda observation- For one day, keep a log of any and all interactions you have with propaganda. Log will be turned in with a brief summary of your observations. Be prepared to discuss your experiences in class.

Watch: *Propaganda Swing: Dr. Goebbels' Jazz Orchestra*

Class 7

Defiance with Humor: Yankele HersHKovitz and the Lodz Ghetto

LISTEN:

“No more raisins, no more almonds”

“Es iz a klug”

“In geto, s’iz du a shteyger”

Read lyrics

ASSIGNMENT: Be prepared to talk about a song, theater work, or other work of performing (or visual) art that utilizes humor or satire as a form of protest or resistance. Write a description of the work and its usage. What is the song trying to achieve? Who is the audience?

ALTERNATIVE ASSIGNMENT: Create a piece of humorous resistance art! Still write a brief description of your work.

READ:

Flam, Gila. *Singing for Survival: Songs of the Lodz Ghetto: 1940-1945*. Urbana U.a.: Univ. of Illinois Press, 1992. P. 30-120

Zandberg, Eyal. “Critical Laughter: Humor, Popular Culture and Israeli Holocaust Commemoration.” *Media, Culture & Society*, vol. 28, no. 4, 2006, pp. 561–579., doi:10.1177/0163443706065029.

Class 8

What is Resistance? Music from Warsaw and Vilna Ghettos

LISTEN:

Di Naye Hagoda-Max Helfman

Zog Nit Keyn Mol- Hirsch Glick

READ:

Gilbert, Shirli. *Music in the Nazi Ghettos and Camps (1939-1945)*. 2002. 21-54

<http://holocaustmusic.ort.org/places/ghettos/vilna/glikhirsh/>

Class 9

Cultural activities in the Eastern concentration camps

Alma Rosé and Szymon Laks- The Conductors of Auschwitz

LISTEN:

The Corpse Carrier’s Tango-Aleksander Kulieseewicz

READ:

Laks, Szymon. *Music of Another World*. Evanston, IL: Northwestern University Press, 2000.

PAGES

Gilbert, Shirli. *Music in the Nazi Ghettos and Camps (1939-1945)*. 2002. 144-195

Class 10

Theresienstadt: The “Model Camp”

LISTEN:

“Four Songs on Chinese Poetry”-Pavel Haas

String Trio-Gideon Klein

Two Hebrew Folk Songs- Victor Ullman

Victor Ullman, Hans Krása, and Gideon Klein: The Studio for New Music

Karás, Joža. *Music in Terezin: 1941-1945*. Hillsdale, NY: Pendragon Press, 2008. P. 1-134

Watch: *The Fuhrer Gives the Jews a Town*

<https://archive.org/details/TheFuhrerGivesTheJewsACity-LifeInTheresienstadtCamp>

Beckerman, Michael, and Naomi Tadmor. “‘Lullaby’: The Story of a Niggun.” *Music and*

Politics, X, no. 1, 2016, doi:10.3998/mp.9460447.0010.101.

Class 11

Theresienstadt Cont.: A Culture of Education and Performance

WATCH:

Brundibar

<https://www.youtube.com/watch?v=zgFUqh2ZDd8>

Strimple, Nick. "Choral Music in Theresienstadt, 1941-44." The OREL Foundation | Erich

Wolfgang Korngold | Biography. Accessed August 07, 2018.

http://orelfoundation.org/journal/journalArticle/choral_music_in_theresienstadt_1941-1944.

Class 12

Midterm

Class 13

Civilian and Prisoner of War Camps

Case Study: Quartet for the End of Time

LISTEN:

Quartet for the End of Time

“Go down Moses” from *Behind Barbed Wire*

READ:

Ross, Alex. 2004. "The Critics: Musical Events - Revelations: The Story Behind Messiaen's

"Quartet for the End of Time"." *The New Yorker*, Mar 22, 96-97.

<https://search.proquest.com/docview/1142115?accountid=14512>.

Class 14

Cultural experiences in the concentration camps of France

Zuccotti, Susan. *The Holocaust, the French, and the Jews*. University of Nebraska Press, 1999.

Class 15

The Holocaust in Holland: Life in the Cabaret

LISTEN:

“Serenade of Westerbork”-Johnny and Jones

“Mac the Knife”-from Kurt Weill’s *Three Penny Opera*

“Bei Mir Bistu Schön”- Shalom Secunda

Class 16

Discussion with survivor and/or Shoah Foundation Visitor

Class 17

Cultural Representations of the Holocaust; Ways we remember

LISTEN:

Survivor from Warsaw- Arnold Schoenberg

Main theme from "Schindler's List"- John Williams

Requiem Ebraico- Eric Zeisl

READ:

Rothberg, Michael. *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press, 2009. 1-66

Wlodarski, Amy Lynn. "'An Idea Can Never Perish': Memory, the Musical Idea, and Schoenberg's A Survivor from Warsaw (1947)." *The Journal of Musicology* 24, no. 4 (2007): 581-608. doi:10.1525/jm.2007.24.4.581.

Watch: 2 Choices! *Defiant Requiem* or *Schindler's List*

Class 18

Discuss Modern Day Parallels

Weaponized Music in the Rwandan Genocide

Class 19

Presentations of Final Projects

Class 20

Presentations of Final Projects



Course Revision Proposal

Musicology M80 Jewish American Experience through Music

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

PROPOSED

Course Number Musicology 80

Musicology M80

Multiple Listed With

Jewish Studies M80

Title Jewish American Experience through Music

Jewish American Experience through Music

Short Title JEWISH AMERICAN MUS

JEWISH AMERICAN MUS

Units Fixed: 4

Fixed: 5

Grading Basis Letter grade only

Letter grade only

Instructional Format Primary Format
Lecture

Primary Format
Lecture - 4 hours per week

Secondary Format
None

Secondary Format
Discussion - 1 hours per week

TIE Code LECN - Lecture (No Supplementary Activity) [T]

LECS - Lecture (Plus Supplementary Activity) [T]

GE No

Yes

Requisites None

NONE

Description Lecture, three hours. In synagogue and on stage, and from LP recordings to YouTube, Jews in America have varied musical experiences. Music of synagogue, celebrations at home, in community, and theater are all interesting developments of Jewish music. New Opportunities in entertainment industry brought new possibilities for Jews in popular music, rock, and film scores. Exploration of various examples of Jews responding and adapting to their American context and becoming American through music. Exploration of different music genres and contexts. Presentations by guest composers and performers. Letter grading.

Lecture, three hours. In synagogue and on stage, and from LP recordings to YouTube, Jews in America have varied musical experiences. Music of synagogue, celebrations at home, in community, and theater are all interesting developments of Jewish music. New Opportunities in entertainment industry brought new possibilities for Jews in popular music, rock, and film scores. Exploration of various examples of Jews responding and adapting to their American context and becoming American through music. Exploration of different music genres and contexts. Presentations by guest composers and performers. Letter grading.

Justification

This course was originally voted upon by the faculty to be a GE Course. The Jewish American Experience through Music is the first Musicology Course covering American Jewish Music. It is sponsored by the Lowell

Milken American Jewish Fund. This will be a valuable and thought-provoking addition to our curriculum for both majors and non-majors. It will continue the School's strong tradition of offering in-depth considerations of music and music-making to the campus community.

File [Class Plan The Jewish American Experience Through Music.pdf](#) was previously uploaded.

You may view the file by clicking on the file name.

Approved by Musicology Chair Elisabeth Le Guin on 10/10/19 and FEC Chair Lily Chen-Hafteck on 10/11/19.

Spring 2020

Musicology

Name

AMANDA ARMSTRONG

E-mail

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[Syllabus](#)

[Supplemental Information](#)

[Effective Date](#) **Winter 2020**

[Department](#) **Musicology**

[Contact](#)

[Routing Help](#)

ROUTING STATUS

Role: FEC Chair or Designee - Lewis, Jeffrey B. (jblewis@polisci.ucla.edu) - 65295

Status: Pending Action

Role: FEC School Coordinator - Ries, Mary Elizabeth (mries@college.ucla.edu) - 61225

Status: Returned for Additional Info on 1/10/2020 2:36:09 PM

Changes: TIE Code

Comments: no changes. Routing to Jeff Lewis for College FEC review and approval.

Role: Department Chair or Designee - Chen, Tiffany H (chen@humnet.ucla.edu) - 310/825-4165

Status: Approved on 1/10/2020 2:24:19 PM

Changes: TIE Code

Comments: Multiple Listing with Jewish Studies approved on behalf of NELC Chair, Kathlyn Cooney

Role: Registrar's Office - Livesay, Blake Cary (blivesay@registrar.ucla.edu) - 61590

Status: Returned for Additional Info on 12/19/2019 10:09:16 AM

Changes: TIE Code

Comments: Routing to Tiffany Chen for NELC approval.

Role: FEC School Coordinator - Taka, Allison Fumie (ataka@schoolofmusic.ucla.edu) - 310/825-4769

Status: Approved on 12/18/2019 12:34:06 PM

Changes: Instructional Format, TIE Code

Comments: Approved with change from 3 hours of lecture to 4 hours.

Role: Initiator/Submitter - Armstrong, Amanda Lindsey (amandaarmstrong@schoolofmusic.ucla.edu) - 310/206-5187

Status: Submitted on 12/18/2019 11:51:17 AM

Comments: Initiated a Course Revision Proposal

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