

Northwestern University

Bienen School of Music

*The Child's Voice:
Art, Poetry and Music from the Terezin Concentration Camp*

Master of Music Education

History Domain Project

Kelly Bylica

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*This will be our reply to violence: to make music more intensely,
more beautifully, more devotedly than ever before.*
Leonard Bernstein, 1963

*The artist is able to separate the external situation from the
Creativity that belongs to the mind, to the heart. The creative mind
Cannot be imprisoned, even in conditions of brutality.*
Francesco Lotoro

Abstract:

This project centers on the music, poetry and art that came about as a result of World War II and the Nazi Ghettos and Concentration Camps. I begin by giving background information on the Terezin Camp in Czechoslovakia and the work of Friedl Dicker-Brandeis. I will explore several poems and works of art, all created by children that came from the camp. I will make connections between the art and poetry with music that has been set to creative works from that time. I will then introduce a unit for middle school/high school choral classroom (with a flexible lesson plan that allows it to be adapted to a general music setting) that involves the performance of one or more of these vocal settings. Students will listen to, analyze, compare/contrast and perform these works.

Rationale

Few students that attend school in the Chicago suburb where I teach are able to comprehend the horror of the Holocaust. It is a world far removed from their more comfortable lives. However, these students are still able to feel pain, understand grief, offer compassion and commiserate with others facing the challenges of coming of age. While the subject of World War II and the Holocaust are taught in both the seventh and eighth grade years, few experiences in their English and Social Studies classes allow my students to connect with individual

children that are experiencing these historical events and using the creative arts as an outlet for their own expression. An effective lesson or unit that can be adapted to work with other world events will offer these students the opportunity to give voice to these children, feel music in a new way and may better equip them to deal with emotional pain they may face in their own futures.

Friedl Dicker-Brandeis and the Children of Terezin

During World War II, from 1940-1944, 15,000 children passed through Terezin Ghetto/Concentration Camp in Czechoslovakia. Fewer than 100 survived. Most of the artifacts of the camp were liquefied when the Nazi Regime closed the camp near the end of the war. However, among the remnants, a selection of poetry and art created by the inmates was found. These artifacts were saved by Willy Groag, a leader of one of the children's homes at the camp. Much of this artwork, poetry and music was created by these children. The need for a creative outlet persevered in the face of all that was faced by those brought to Terezin. "Art created in the Holocaust was created on sites of horror and atrocity, places that one would expect to destroy creativity" (Ornstein, 2006, p. 392). Bauhaus trained artist, Friedl Dicker-Brandeis led the crusade of an education in the arts and humanities for these children prior to meeting her death at Auschwitz (Leshnoff, 2006, p.92).

Terezin existed as a "model ghetto" with the intention of deceiving members of the Red Cross who were tasked with the job of investigating Nazi prisoner camp conditions. In choosing to place members of the artistic class (professors, artists, musicians, writers) in this ghetto, along with thousands of children, the Nazis

unintentionally created a haven for cultural life in the midst of the horrors of the Holocaust. To keep up the deception, artists and musicians were allowed to bring their supplies, music and instruments – and were often given additional items – that their creativity might continue and aid in the Nazi façade. The surviving children from Terezin speak of classes with these artists and musicians, such as Dicker-Brandeis as “liberation from fear” “meditation” and offering feelings of being alive (Leshnoff, 2006, p. 96). Her teaching methods, progressive for their time, encouraged the freedom of self-expression, liberation of spirit and natural development. She encouraged students to not only see something as it was, but what it could become, thereby urging children to use art to continue to find beauty in their own world, despite the atrocities surrounding them. This environment, while unable to save the lives of many of these children, gave their souls and creative selves a place to blossom.

In her examination of survivor responses to the creation of art in Terezin, Lamberti (1995) found repeated mention of phrases including “will to create,” “impelled,” and “Nazi’s could not destroy” (p. 105). Art was viewed as a method of self-preservation. It allowed the victims to remove themselves from the situation and take on the role of observer. It allowed detachment (Ornstein, 2006).

Creativity in Captivity

Francesco Lotoro is an Italian music teacher and musicologist. In 1982, after a visit to Auschwitz, he began a decades long crusade to resurrect and make public the compositions left behind during the Holocaust. He has found over 4000 pieces,

all of varying style. Some are solemn in nature, others are bawdy and Vaudevillian and others drip with homonyms unrecognizable to the Nazi prisoners. Few pieces are written on manuscript paper. Many are scratched into the margins of newspapers, on toilet paper, in notebooks and diaries. This music serves as a testament to the power and ability of the creative mind, despite the brutality of the human world. Lotoro's work through the Creativity in Captivity project has brought much of the work at Terezin and other camps into light and has made a project like this domain possible.

I have brought together three specific pieces that derive from these original poems and artwork: *Birdsong*, a piece for 2-part Treble Chorus written by Paul Read with the text from one of the Terezin poems; *The Butterfly*, a poem by 17-year-old inmate Pavel Friedmann; and *Flowers and Butterflies*, a painting by 10-year-old inmate Margit Koretzova. These three works were chosen because, rather than depicting the horrific scenes around them, these children chose to find joy and celebrate life, proving that the human spirit is powerful enough to overcome anything. As the granddaughter of Holocaust survivors, I find myself in a unique position in teaching this unit. I can provide personal stories that I hope will enhance, rather than inhibit, this particular project. This domain project will be dedicated to creating connections between these three works, present teaching strategies and assessments for each. In addition students will learn of the Lotoro's work and what compelled him to embark on his journey. Beyond the performance, students will be offered a final assessment where they will be challenged to demonstrate the breadth of their ability to make these connections.

Poetry and Art in the Music Classroom: How to Move Beyond Preconceived Notions

By their eighth grade year, many students have been introduced to poetry and have an understanding, or preconceived notion, of what they believe poetry means to them. Dias (1996) emphasizes this in his struggle with teacher as interpreter, rather than student as navigator. Students are overly concerned with “getting the facts right” rather than truly considering the possible meanings of the poetry. Much of this problem is derived from a teacher-centric view of poetry in education when, in many cases, children are perfectly capable of reading and interpreting poetry on their own, just as they do literature, when written at an appropriate level. Ciardi (1975) argues for the goal of not defining words (or, in this case, lyrics or poetry), but instead of arriving at an experience. Using the “language of experience” in order to consider poetry. In this particular instance, these students will not have experienced the horrors and experiences that the children from Terezin experienced. However, they will understand pain, fear, loneliness, a desire for something better; these are all unifying emotions felt by everyone, even children. Similarly in art, students are often educated to believe that art comes from a specific time period, must be created by a master artist and they often fail to simply consider the work itself and what it could mean. In the choral classroom, however, both the art and the poetry need to be intertwined with the music. Each informs the other and cannot (and should not) simply be considered as separate entities. For that reason I have chosen to focus on the Facets Model (Barrett, McCoy, & Veblen, 1997; revised in Barrett, 2013). This model allows for a variety of

entry points into a work (as will be witnessed in the unit plans further along in this domain) and allows for flexible lesson plan writing. A sample of the Facets Model is provided in Appendix A. This model allows for a far more organic source for connections between these works and allows the student to flow more seamlessly between works, rather than simply trying to answer a question or plug in the “right” answers.

The Works

The Butterfly (Pavel Friedmann)

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone. . . .
Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world good-bye.
For seven weeks I've lived in here,
Pinned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.
That butterfly was the last one.
Butterflies don't live in here,
in the ghetto.

The Butterfly begins with a vivid description of a beautiful creature that represents life and vibrancy in the simplest way. Written as a statement by the watcher of this

butterfly, he notices the contrast of the colorful creature against his own harsh reality. Able to find goodness and life, in the forms of dandelions and trees, within his own prison, the narrator is still in despair over the sadness he feels as the last butterfly flies away. This serves as a possible representation of the life that may very well soon leave the narrator as well.

Flowers and Butterflies (Margit Koretzova)



In regards to the painting, “Flowers and Butterflies,” I have my students analyze the painting as they see it, prior to giving them the knowledge that the artist is a young child. The choice of colors, the juxtaposition of the deep blues, reds and oranges against a background of green and yellow superficially show that the painting represents a pleasant emotion. However, it is important to notice the abstract quality of the grasses and flowers in the lower portion of the picture and, in contrast, the much sharper qualities of the butterflies. (Taken out of context these butterflies would likely not be described as “sharp,” but within context there is a

clear distinction.) The use of the this painting is to engage students in considering the relationship between color and emotion. This will eventually lead them on to a color composition, the pairing of word and color and the pairing of music, emotion and color.

Birdsong (Anonymous)

He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night
Then I know how fine it is to live.

Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is
To be alive.

Birdsong was written by an anonymous child, so the gender and individual situation of the author is unknown, though he or she is a confirmed inmate at Terezin. The child speaks of life with a sense of urgency and life that is often missed in normal daily living. The author urges the reader to go out and experience beauty in its most pure form, through nature. Only in living and

creating memories that are worth remembering, memories that draw forth pent up emotion, can we truly understand the fragility of life.

In Paul Read's setting of this text, he uses a recurring melody to express the feelings found in this poem. Rather than create a simple, happy song based on the excitement of life, he chooses to create an underlying current (represented by the running eighth notes seen in the recurring theme below), reminding the listener through dissonance and discord that, despite the youthful optimism of the poet, there is also an urgency in her message. Additionally, rather than use simplistic, youthful major sonorities, Read calls upon his jazz background and employs dissonance and lack of resolution in several places throughout the piece (both in the vocal lines as well as in the accompaniment). This reminds us that perhaps things are not quite as happy as they may seem.



Teaching Strategies and Projects

In the setting of my own middle-school choral classroom, students will begin by examining the painting *Flowers and Butterflies* and discuss its color palette and thematic material. Students will then compare the painting to the text in *The Butterfly*, looking for possible connections. In their exploration of color and contrast, students will create a color composition that will serve to demonstrate their understanding of color as it relates to sound, text and visuals. The students will then move on to *Birdsong*. Students will begin by exploring the harmonies of the song without the text. The harmonies connect with the color theme from the first two works in the contrast between light and dark. Students will then learn the history of the Terezin Camp (in this case, students will already have prior knowledge in this subject, as it will be taught concurrently with Social Studies and English lessons on the Holocaust as a parallel lesson. The lesson can also be taught with more historical background if no social studies connection is available) and in which students will journal about their feelings and how this additional knowledge adds to their understanding of these pieces. During this time, students will also listen to the National Public Radio Broadcast of “Honoring our Will to Live,” which documents the work of Francesco Lotoro and the Creativity in Captivity organization. Finally, students will prepare this work for performance (while an optional element in this plan, it will be carried out in my own lesson plans)

Objectives:

- Students will understand the work of Friedl Dicker-Brandeis and the Creative Arts Movement in Terezin Concentration Camp and demonstrate this understanding through writing and discussion.
- Students will analyze a painting for color and contrast.
- Students will analyze imagery used in poetry
- Students will compose a color composition to show their understanding of how certain sounds express certain feelings/colors
- Students will discuss and understand the elements of color (tone color) in art, music and poetry.
- Students will compare/contrast *Flowers and Butterflies*, *The Butterfly* and *Birdsong* using historical and thematic understanding.
- Students will create journal entries that document their feelings about and relationship with this piece throughout the process.
- Students will make connections on the themes of affirmation of life and optimism in the face of death.
- Students will engage in divergent thinking in their analysis of the underlying themes in these works.
- Students will be able to explain the use of harmonies within *Birdsong*.
- Students will perform the piece *Birdsong* using their knowledge of the music, text and history to inform the audience.

Relationship to National Standards:

1. Singing, alone and with others, a varied repertoire of music.
 - 1a. Students sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
 - 1c. Students sing music representing diverse genres and cultures, with expression appropriate for the work being performed
 - 1d. Students sing music written in two and three parts
5. Reading and notating music.
 - 5a. Students read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures
 - 5c. Students identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression
6. Listening to, analyzing, and describing music.
 - 6a. Students describe specific music events in a given aural example, using appropriate terminology
 - 6b. Students analyze the uses of elements of music in aural examples representing diverse genres and cultures
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
 - 8a. Students compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
 - 8b. Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music
9. Understanding music in relation to history and culture.
 - 9a. Students describe distinguishing characteristics of representative music genres and styles from a variety of cultures
 - 9c. Students compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.

Essential Questions:

Personal experience and environment have an effect on the music and art we create.

How do we develop empathy for those who have experienced hardship and suffering?

How does the art created reflect the hopes of those experiencing hardship?

How do historical artifacts give us a window of understanding?

How can we, as musicians performing this work decades after its creation, give voice to the hopes of the authors?

Flexible Lesson Plans:

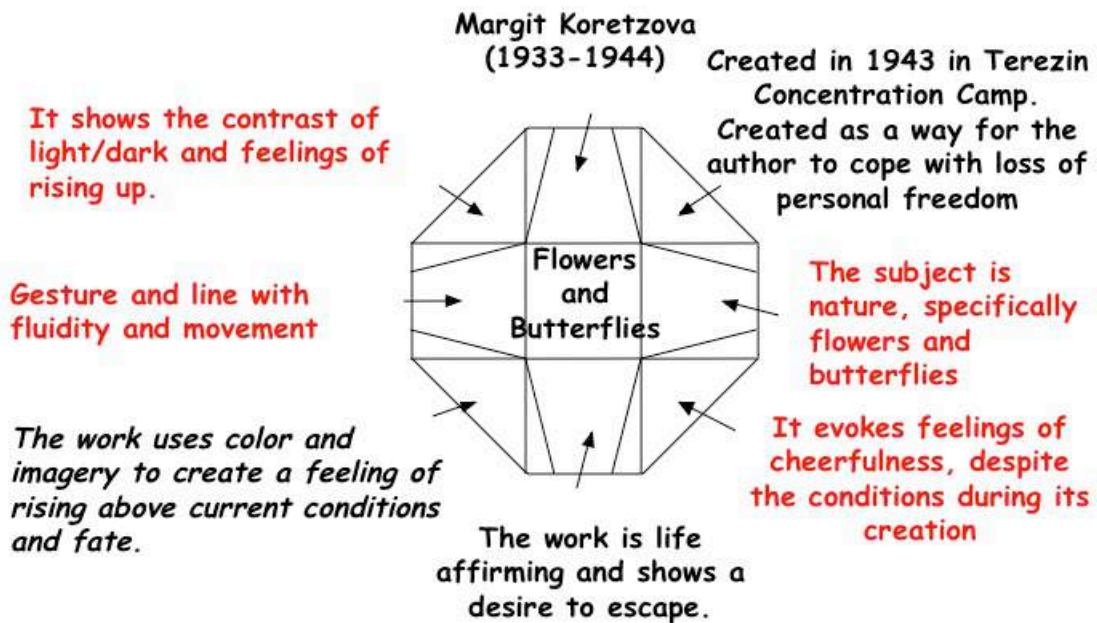
Note: Throughout these soft lesson plans, I will illustrate portions of The Facets Model (Barrett, McCoy, Veblen, 1997). Depending on the lesson, I will focus on portions of the model. The applicable portions will be expanded upon and then **highlighted in red** on the diagram. These sections are meant as “points of entry” for the teacher. These will be the points of entry that I employ for my own classes. However, teachers should feel free to move away from what is listed and create their own facets if they so desire. All of these lessons are flexible. You can pick and choose parts that you would like to implement. Additionally, these lessons may be used over any amount of time. While they are expressed here in three lessons, it is unrealistic that they may be completed in three class periods. They should be broken into several lessons for ease of time and use. Additionally, journal entries

are given as suggestions. Teachers may feel free to use some or all of the questions provided.

Lesson 1: Exploration of words and colors

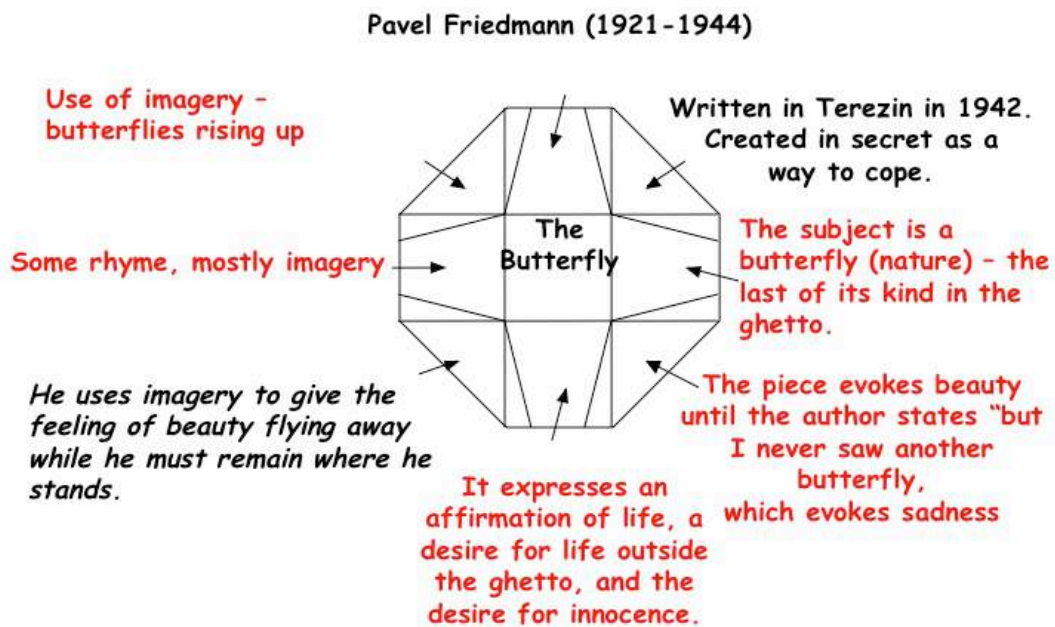
Entry Point: Students view the painting *Flowers and Butterflies*

The Facets of *Flowers and Butterflies*



1. Students will view the painting and complete a journal prompt (Appendix C).
2. Give students the opportunities to share their feelings about the painting. Collect answers about the color choice from students and make a class list of the “palette” used in the painting. Discuss the action of the butterflies in the painting.

Pivot Point: Students read through the poem *The Butterfly*



3. Students will be given a copy of the poem "The Butterfly." They will read the text of the poem aloud.

4. Discuss and underline main words or phrases in the poem together. Address any words students do not know, but do not discuss the word "ghetto" at this time.

Students will likely have more than one definition for this word.

5. Students will be asked to match words to colors using colored pencils, crayons, highlighters or markers. For example, if they see yellow as a happy color, words

such as pleasant, bright or welcoming might be words that say “yellow” to them. This can be done in their journals, in small groups or as a class.

For example:

The last, the very last,
So richly, brightly, dazzlingly yellow.

In this example, I chose to underline the word “richly” in purple, “brightly” in orange and “dazzlingly yellow” in yellow. There is a drawn out version of this shown in Appendix D.

6. Students will discuss why they chose the colors for their poem. Create an environment where students can disagree on colors without feeling like they are wrong.

7. Student Journal Prompt (Appendix C)

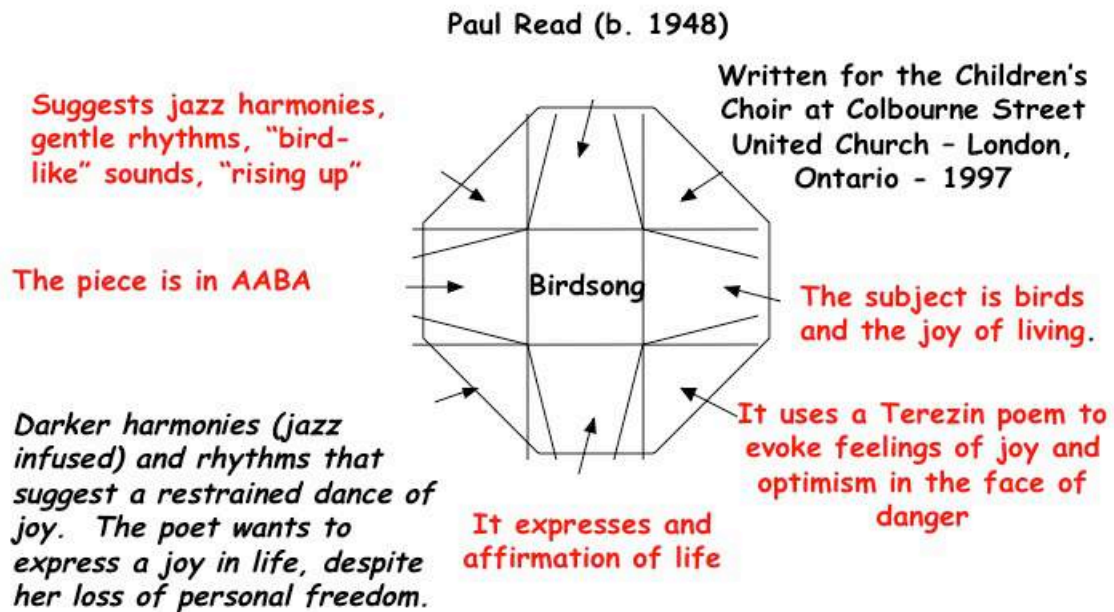
8. Students may share their answers. Students will then be given the opportunity in small groups to create a short composition using available classroom instruments (xylophones, tambourines, keyboards, drums, etc.) and/or their own voices. The goal is to recreate the sounds they associated with different colors using the resources available to them (Appendix B). An alternative that I have successfully used is to assign each group a color (by random selection) and ask them to think inside that particular color – what it represents, how it makes them feel, etc.

9. Students will informally present their compositions to the class. Each group will be given the opportunity to explain their choices. Class will discuss similarities and differences in compositions.

Lesson 2: Exploring the Music

1. Class will start with a reflection on what they students previously experienced with the painting and poem. What connections stuck with them? Did any other thoughts arise about the artwork and/or the poem?

PIVOT POINT: *Birdsong* by Paul Read



2. Students will listen to the accompaniment of “Birdsong” before looking at the music or reading the words.

3. Student Journal Prompt: Appendix C

4. Students may discuss these answers aloud or in groups.

**If the students want to expand on this idea, this lesson can be extended for the students to actually develop their storyline. This can be completed in the form of a play, drawing, script or other idea.

5. Add the text by reading it aloud. How does the text change the way you hear these harmonies?

**At this point, students will likely be aware of the relationship to the Holocaust, due to the information presented in *Birdsong*. Give students the opportunity to ask questions and provide them with answers, but be sure to go into deeper knowledge during the historical section of this unit.

6. Sing through the piece or listen to a recording. How did you feel while you were singing the piece?

Lesson 3: Discussing the Holocaust and Bringing it all Together

**Students will also be discussing the Holocaust in their Social Studies and Reading/Language Arts classes, so this will not be their initial interaction with the Holocaust. They will also be visiting the Illinois Holocaust Museum on a school field trip. That being said, much of the information given about the Holocaust will be

presented in an age-appropriate manner, so that students do not feel overwhelmed by the topic.

1. Teacher led introduction to Friedl Dicker-Brandeis and the children of Terezin.
 - Terezin was a concentration camp in Czechoslovakia that operated between 1940-1944. Hundreds of thousands of people passed through this camp.
 - The camp housed many artists and musicians, including Friedl Dicker-Brandeis, an art teacher.
 - Many of the artists, musicians and teachers in the camp taught their skills to the children, encouraging them to use art, music and poetry to cope with their situation.
 - The children hid their drawings and poems until they could be smuggled out from Terezin.

**If the teacher wishes to go more in depth about the Holocaust or about Friedl Dicker-Brandeis, more information is provided in the resource section. While photographs and video footage are available of Terezin, it is urged that the teacher keep the information age-appropriate, being careful not present too many difficult images to the students.

2. NPR's "Honouring Our Will to Live". This podcast explores Lotoro's work. Students will listen to the podcast and complete the worksheet provided (Appendix

E). Students will share their findings with small groups before sharing with the entire class.

3. Student Journal Prompt (to be completed privately in their journals to ensure that students feel comfortable). (Appendix C)

Final Assessment

While the performance of the piece will eventually play a vital role in this unit (and will be evaluated in small groups pre-performance using a tool shown by Phillips (2004)), the overall assessment from this portion of the unit will come from observation (both of class participation and of mini-composition assignment) and journal entries. Pertinent questions include:

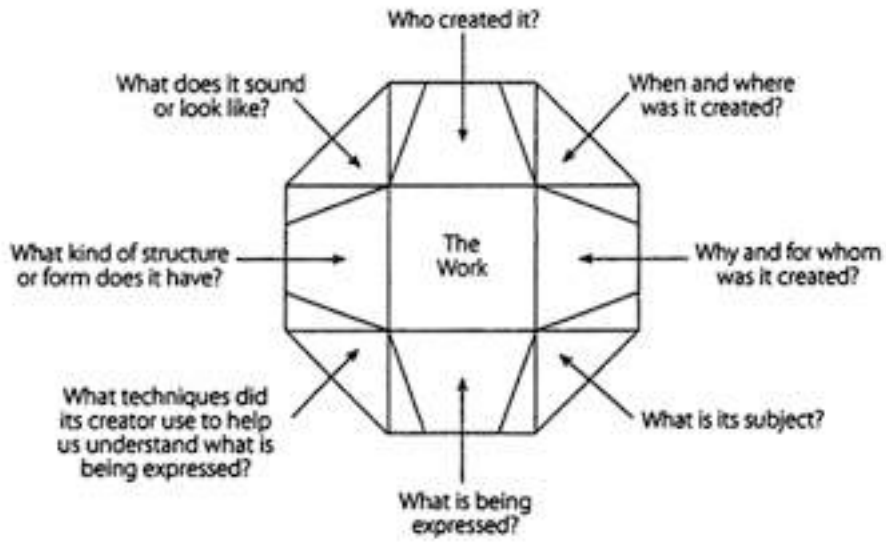
- Have students made connections between the works in the journal entries or did they simply describe the pieces separately?
- Were students able to make historical connections between the three works in their writing?
- Did students sense any themes as they worked through these three pieces?
- Were students able to understand the role of color in the artwork, poetry and music?
- Did the students make clear choices that they were able to explain when choosing instrumentation and themes for their color compositions?

Given the difficult nature of the subject material, students will be assessed on the thoughtfulness of writing and connection depth/breadth, rather than on how much information they are willing to share. These journal entries will culminate in a final entry that will be written following the performance of the piece. Students will view their own performance of the piece and reflect on how they were able to bring the voices of the Terezin children alive in their performance. They will consider their initial feelings about the piece and how, after living with the piece and considering historical context, their feelings have changed or altered.

Conclusions

By deeply exploring historical context and careful textual examination, students are able to explore music in greater depth and breadth. This analysis enhances musical understanding and allows students to consider the music they perform in a deliberate way, opening the door for organic, true interdisciplinary instruction.

Appendix A: Facets diagram (Original) (Barrett, McCoy, Veblen, 1997)



Appendix B: Color Composition Project Sheet

Name: _____

Color: _____

With your group, do a “speed brainstorm” and make a list of words that come to mind when you look at your color. There are no wrong answers.

Do you see any patterns? Are there words that repeat or word relationships? Are there words that represent an emotion or a set of emotions?

How can you represent the color musically? Anything in the room is fair game, including instruments, voices, and things in the room that can be fashioned into instruments. Create a composition that represents your color. Standard notation is not necessary, but do have a form of notation that your group can understand. Your goal is to make us feel what you feel when you see this color.

Appendix C: Journal Prompts and Assessment Rubric

After viewing the painting:

Describe how this painting makes you feel.

What do you think the painting is about?

What are the butterflies doing in the painting?

What colors are used in the painting?

If the painter used different colors, would this picture make you feel differently?

What if the painting were in black and white? How would that change the way you feel about it?

If you could put an Instagram filter on the painting, which filter would you use?

Why? How would it change the way you see the painting?

After reading the poem

How do the poem and the painting relate?

Did you notice any connections between the color choices?

Did you have any similar feelings when looking at the painting and the poem?

If you were to choose a sound you could make to match these colors/words, what would you choose?

After listening to the piece

How do the harmonies make you feel?

What do you notice about the progression of harmonies?

Are they all “happy” chords or do some of them strike a different feeling in you?

If you had to predict a storyline for this music, what would it be?

After Holocaust Discussion

Why do you think these children chose to draw/write about life rather than death?

Bring it all together: Now that you know about the background and we've analyzed each of the works separately, how do they work? What does the artist/musician/poet use to make the story come alive? (If students are struggling with this section, consult facets model(s) above for more information)

What are the commonalities between the works? . (Connections may include: Color Schemes, Life Affirmation, Optimism in the face of hatred, "rising up" over difficulty)

What are some difficult situations where you may face the desire to use art, music or poetry (or dance or theatre) to help you cope?

What music do you listen to that helps you get through a difficult time?

What's the theme of the music? What does it say to you?

If it has words, what is one phrase that stands out to you

Now that you have information about the circumstances surrounding the pieces we've looked at, how do you feel about them? Do you react differently knowing the history?

When you perform *Birdsong*, what message do you want to send to the audience?

How will you make the stories of the unknown child, Margit and Pavel known to the audience?

**Some of this information may be too personal for students to share. Encourage them to share what they are comfortable with sharing.

Appendix D: Sample Text “Color”

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone. . . .

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world good-bye.

For seven weeks I've lived in here,
Pinned up inside this ghetto
But I have found what I love
The dandelions call to me
the white chestnut branches in the court.
Only I never saw another butterfly.

Appendix E: NPR Listening Guide

Name: _____

Listen the NPR Podcast “Honoring the Will to Live.” After listening, answer the following questions:

Lotoro believes that people leave a “testament,” especially when put into situations of distress. In Terezin, many of these testaments were music. If you had to leave a testament behind, what would you leave? What would it say about you?

Choose two of the six sample songs. Listen to them. What do you hear? If you didn’t know the background, what would you think? Does knowing the historical context change your understanding of the piece?

Appendix F: Final Assessment

Name: _____

Group Members for Color Comp: _____

When creating your color composition, why did you choose the instruments and/or sounds you chose to represent your color? (Use the back to complete this, if necessary)

Color Composition Evaluation (adapted from Phillips, 2004)

<i>Criteria</i>	<i>Beginning</i>	<i>Developing</i>	<i>Accomplished</i>	<i>Exemplary</i>
Success of connection between color and sound	Students fail to demonstrate connections in performance	Students begin to show connections	Students show many connections	Students show an a great number of connections
Ability to articulate connections presented	Students are unable to articulate the connections	Students begin to articulate connections	Students articulate connections that make sense	Students demonstrate many connections that make sense
Depth of connections	Connections are lacking or nonexistent	Connections are present, but still superficial	Connections show thought and depth	Connections show depth and offer layers of meaning

Journal Entry Evaluation (adapted from Phillips, 2004)

<i>Criteria</i>	<i>Beginning</i>	<i>Developing</i>	<i>Accomplished</i>	<i>Exemplary</i>
Fluency of connections	Students fail to show connections, or show very few	Students begin to show connections	Students show many connections	Students show a great number of connections
Depth of connections	Connections are lacking or nonexistant	Connections are present, but many are superficial	Connections show thought and depth	Connections show depth and offer layers of meaning
Completion of all questions	Student shows little effort in completing assignment	Student completes a portion of the questions.	Students completes all questions.	Student completes all questions while showing impressive mastery of the topic

Performance evaluation (Phillips, 2004)

<i>Criteria</i>	<i>Beginning</i>	<i>Developing</i>	<i>Accomplished</i>	<i>Exemplary</i>
Vocal quality	Weak sound, no projection, little or no confidence	Medium sound, breathy or constricted, little confidence	Strong sound, projects well, fair amount of resonance, free tone, few vocal problems	Strong sound and projection, confident use of voice, no major vocal problems
Technique	Poor posture, shallow breathing, tight jaws, weak vowel/consonant production	Signs of proper breathing/posture, jaws and throats somewhat open/relaxed	Good posture and breath management, vowels and consonants properly formed	Superior posture and breath management, superior diction, relaxed jaw and open throat
Ensemble	Intonation lacking, poor blend, inexact rhythms	Intonation generally acceptable, some voices stick out	Generally accurate intonation, good blend	Superior intonation and blend

Comments:

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