SYLLABUS
MUSI 3316 – Music and the Holocaust
School of Music
Kennesaw State University
Spring 2015

Dr. Laurence Sherr
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Office Hours: to be announced

CLASS MEETINGS
Monday and Wednesday, 2:00–3:15 p.m.
Wilson Building 119

REQUIRED MATERIALS
The required text is *The Inextinguishable Symphony: A True Story of Music and Love in Nazi Germany* by Martin Goldsmith. Additional reading assignments will consist of online articles at the United States Holocaust Memorial Museum (USHMM), Yad Vashem, ORT, and other websites.

CATALOG COURSE DESCRIPTION
An examination of the music and musicians of oppressed groups during the Holocaust provides an example of musical marginalization and oppression in the past to foster global understanding and tolerance in the present. Classical, folk, and popular styles will be included, as will Holocaust memorial music.
Pre-requisite: ENGL 1102 with a “C” or higher

PURPOSE/RATIONALE
Oppressed groups continued to create and perform music during the persecution and genocide of the Holocaust. An examination of the circumstances surrounding their music-making can lead to insight about the importance of art and culture even in groups facing atrocities, and how musical expression contributes to dignity and survival.

Music and associated arts (for example, poetry as song lyrics) can elucidate issues such as intolerance, oppression, loss, and conflict in human history. Not limited by language, music can express and communicate across cultures and nations, and can provide a deeper level of understanding, solace, healing, and hope.

COURSE OBJECTIVES
Music and the Holocaust was developed as part of KSU’s Quality Enhancement Plan: Global Learning for Engaged Citizenship. As a global learning course, a main objective is to prepare students for citizenship in a global society. Through the example of music in the Holocaust, students will be led to understand how marginalization, hatred, and oppression create barriers between people. As responsible 21st century global citizens, an engaged interest in other cultures, tolerance, and mutual respect are our goals. These goals are essential to student learning in this course, as stated in part 3 of KSU’s Global Learning Outcomes for Graduating Seniors: “Global Citizenship (Attitudes)—…students demonstrate respect and support for the common good of the world community, including its diversity, attention to human rights, concern for the welfare of others…”.

There are two other important objectives. The first is to broaden student understanding of the musical expression of oppressed groups during and after the Holocaust. Gaining insight into the plight of musicians who were displaced after generations of being integrated into classical music institutions in Germany and other European countries will address issues such as the oppression of marginalized
groups, freedom of artistic expression, and the institutionalization of exclusion in Nazi Germany. Following these steps as they eventually led to the imprisonment and extermination of classical musicians will provide a reflection on the changing roles of artists in Holocaust-era European societies. Folk and popular musicians and styles will also be covered. Regarding post-Shoah music, the course will address the question: “Can music memorializing a human tragedy help us to comprehend it in a more significant way?".

Another course objective is to understand Diaspora, as persecuted cultures extend through the musical/artistic expression of those who emigrate and/or survive. The instructor is part of this milieu—the child of a Holocaust survivor and a composer of Holocaust memorial works. These latter two objectives achieved part 1 of the Global Learning Outcomes: “Global Perspectives (Knowledge)—…students recognize and incorporate the diversity, commonalities, and interdependence of the world’s people, nations…into their general knowledge, academic specializations and worldviews.”

By recounting and modeling the reconciliation achieved during a trip to Germany, the instructor will demonstrate skills especially useful to students who choose to interview witnesses for their class project. Part 2 of the Global Learning Outcomes will thus be addressed: “Intercultural Engagement (Skills)—…students demonstrate effective and appropriate communication, interaction…with people of different nationalities and cultures…”.

**COURSE REQUIREMENTS**

1. **TESTS:** There will be a mid-term and a final examination. To be eligible for a make-up test, students missing tests must notify the instructor of their absence and desire to take a make-up, by phone or e-mail, NO LATER THAN THE TIME OF THE TEST.

2. **CLASS PRESENTATIONS AND PAPERS:** Each student will give a 15–18 minute presentation at the end of the term. The purpose is to provide each student the opportunity to examine a particular artist, genre, work, or group, and to share their research with the class. The presentation could include up to a five-minute musical or video excerpt. Students should discuss possibilities with the instructor before submitting their written proposal in week 7. Papers are due the same day the presentation is given.

3. **READING ASSIGNMENTS AND CLASS JOURNAL:** Reading assignments form the basis for class participation and for required entries in the online class journal/discussion board.

4. **CONCERTS:** Attendance at the concert on the class schedule is required.

5. **ATTENDANCE:** Class participation and regular attendance is crucial for success in this course, and is expected at every class. More than 5 absences will result in immediate failure of the class. Arriving late or leaving early counts as 1/3 absence; arriving more than 15 minutes late counts as 2/3 absence.

**EVALUATION PROCEDURE**

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**F 59 and below**

**COURSE MODULES**

Module 1: Overview of Holocaust and World War II
Module 2: Music of Persecuted Groups, and Module 1 continued

- Classical Music and Musicians in Germany and Europe during the Holocaust
  - Nuremberg Laws and increasingly limited performance opportunities; Kulturbund
  - “Degenerate” music and composers
  - Music of the ghettos and camps
  - Musicians who perished in the Holocaust
  - Compositions created during the Holocaust
  - Musicians who emigrated to the United States and other countries

- Songs created during the Holocaust, including ghetto, protest, partisan, and camp songs
- Roma (Gypsy) music
- Jazz and the music of African-Americans

Module 3: Holocaust memorial compositions

Module 4: Student Presentations
Final exam date: Wednesday, May 6, 1:00–3:00pm

WITHDRAWAL
The last day to withdraw without academic penalty is Tuesday, March 3.

ACADEMIC HONESTY
Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as published in the Undergraduate and Graduate Catalogues. Section II of the Student Code of Conduct addresses the University’s policy on academic honesty, including provisions regarding plagiarism and cheating, unauthorized access to University materials, misrepresentation/ falsification of University records or academic work, malicious removal, retention, or destruction of library materials, malicious/intentional misuse of computer facilities and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an “informal” resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct’s minimum one semester suspension requirement.

DISRUPTION OF CAMPUS LIFE
It is the purpose of the institution to provide a campus environment, which encourages academic accomplishment, personal growth, and a spirit of understanding and cooperation. An important part of maintaining such an environment is the commitment to protect the health and safety of every member of the campus community. Belligerent, abusive, profane, threatening and/ or inappropriate behavior on the part of students is a violation of the Kennesaw State University Student Conduct Regulations. Students who are found guilty of such misconduct may be subject to immediate dismissal from the institution. In addition, these violations of state law may also be subject to criminal action beyond the University disciplinary process.

DISABLED STUDENT SUPPORT
In compliance with applicable disability law, qualified students with a disability may be entitled to “reasonable accommodation.” If you have a specific physical, psychiatric or learning disability and require accommodations, please let me know early in the semester so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the disabled Student Support Services office located in the Student Center room 267, and obtain a list of approved accommodations.