

T'fillah Mixtape: Teaching Liturgy through Contemporary Jewish Music

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Rationale

“Music does bring people together. It allows us to experience the same emotions. People everywhere are the same in heart and spirit. No matter what language we speak, what color we are, the form of our politics or the expression of our love and our faith, music proves we are the same.”

– John Denver

Music has the power to bring people together. People from two different Jewish communities worldwide can come together as one community and pray through music and liturgy. Music is impactful in many ways. Music can help create bonds among people. Sitting around a campfire singing songs creates everlasting memories. It is something that transcends boundaries and helps people connect to each other and the subject of the music itself.

Within the last 50 years, Jewish musicians throughout the world have been finding new ways to engage in Judaism and prayer by creating contemporary Jewish music. Contemporary Jewish music includes a vast array of music inspired by Judaism written from the late 20th century until the present. This music can be written in any language and on any Jewish topic. It can be seen in all denominations and is ever-evolving as new musicians bring in new ideas.

This curriculum guide teaches liturgy through the lens of contemporary Jewish music. In this guide, learners will explore the meaning of weekday Shacharit and Ma'ariv prayers by looking at contemporary Jewish music inspired by those prayers. In this guide, learners will focus on Jewish contemporary music related to liturgy written in Hebrew and English that can be found in liberal and progressive Jewish spaces. This

could be the original Hebrew text put to music, an English musical interpretation of the prayer, or a mix of both.

This guide is written for 9th-12th graders in a Jewish supplementary school setting. This guide focuses on weekday prayers, building their liturgical repertoire. These prayers are included in all worship allowing learners to participate in Reform worship no matter the service. Many students who grew up going to Religious school, Jewish summer camp, or attending services will have heard these prayers and potentially these melodies as well, however, they might not know the meaning behind the prayer or the melody that they sing. This guide will help them strengthen their understanding of the liturgy.

High school is a time where learners strengthen their identities, including their identity as Jews. This is a time when it is important for them to feel connected to Judaism and their Jewish community. Jewish contemporary music is a way that they can foster that connection. This guide will help them better understand liturgy and be an active participant in worship in high school and throughout their lives.

Curriculum Enduring Understandings:

- Jewish music is evolving throughout all denominations.
- Contemporary Jewish music strengthens the understanding of liturgy.
- Contemporary Jewish music strengthens one's connection to the community.
- Contemporary Jewish music enables congregants to be active participants during worship.

Letter to the Educator

Dear Educator,

Thank you for choosing this curriculum guide. In this curriculum, your learners will explore the meaning of weekday Shacharit and Ma'ariv prayers through contemporary Jewish music. The music in this guide is contemporary Jewish music related to the liturgy that can be found in liberal and progressive spaces. Below are answers to some questions that you might have:

How do I navigate this curriculum guide?

Structure

This guide is split into 5 units, with 4-6 lessons per unit. Unit 1 is a background unit, learning about contemporary Jewish music, units 2-4 are units focused on prayers, and unit 5 is the concluding unit where students will create their own piece of contemporary Jewish music. Each lesson is written for an hour-long session; however, it can be extended if the class time is longer.

Organization

Each unit starts with a unit overview showing the enduring understandings, essential questions, goals, objectives, assessments, and anything else important within the unit. At the end of each unit are the song links which are also included in the materials list for each lesson. Any handouts for a class can be found immediately following the lesson they are used in. Also, any media is linked both in the materials list for the lesson and in the place within the lesson the media is used. Unit 4 is the scripted unit meaning that it has more specific timing compared to the other units and has more details about what to say to the students and how to explain the activities within the lesson.

What do I need to know before teaching this curriculum?

Songbook

There is a songbook that goes along with the curriculum with all the lyrics for each song that can be found throughout this guide. This songbook is meant to be given to each student so they have the lyrics for the prayers during class.

Assessments

There are two major assessments throughout this curriculum. The first is the Prayer Journal. This is a journal that they will keep throughout the entire curriculum and will write in almost every class. At the end of each unit, you, as the educator, should check to make sure the learners have written in the journal, but the journal is not something that is going to be seen by anyone other than you and the learner.

The second assessment is the authentic assessment. In the final unit, learners will create their own contemporary Jewish music in small groups. This song is not meant to be the next big thing; it is meant to show the learners' understanding of the theme of the prayer and their interpretation process. The last class is a concert where parents and friends are invited to watch and participate. Students should teach their songs so everyone can sing along. This final concert is the Memorable Moment for this curriculum guide, showing how contemporary Jewish music can help students understand the liturgy, and can help the community to participate together in worship.

Materials

Some classes need more materials than others. Please make sure to look at the materials list in advance to ensure that you have the correct materials for each lesson.

Why did you choose these songs?

These are the songs that I felt best represented contemporary Jewish music and taught the themes of the prayers at the time of writing this curriculum guide. If you believe that there is a new song or a song used in your synagogue that fits the criteria of contemporary Jewish music for one of these prayers, please feel free to swap it out or add it in. This is the great thing about contemporary Jewish music, new music is created every year.

How can I differentiate?

Sometimes reading the lyrics can be hard for someone to understand the music so links to recordings of each song are provided should a student want to listen to them instead. Also, for the authentic assessment, if a student is having a hard time with creating a melody for their song, they can either find a melody that already exists, making sure to cite their source, or create a chant instead.

What if I am not musical?

You do not need to be a songleader or a musical person to teach this curriculum. There are points throughout the guide that I have mentioned to sing a song together, but those songs do not have to be led by the educator. They can also be led by the synagogue songleader or a student in the class who is a songleader. All you need to teach this curriculum is a love for prayer and music.

Where can I go if I want to learn more?

There is a list of resources at the end of the guide which I found helpful while writing this curriculum. Some are specific to the prayers and give more information about each prayer, and others are about contemporary Jewish music.

I hope you and your students enjoy the journey of learning about liturgy through contemporary Jewish music!

Megan Brumer

May 2021

Curriculum Scope and Sequence

Unit 1 – What is Contemporary Jewish Music?

In this unit, students will learn a brief overview and history of Jewish music and how it evolved to be the Jewish contemporary music that we will use throughout the curriculum.

Unit 2 – Birkot Hashachar

This unit teaches prayers of Birkot Hashachar including Modeh/Modah/Modet Ani, Mah Tovu, Asher Yatzar, Elohai Neshama, and Nisim B'chol Yom.

- *Ongoing Assessment: Learners will keep a prayer journal throughout the curriculum to reflect on each prayer that they learn.*

Unit 3 – P'sukei D'zimra

This unit teaches prayers of P'sukei D'zimra including Baruch She'amar, Ashrey, Halleluyah, and Yishtabach.

- *Ongoing Assessment: Learners will keep a prayer journal throughout the curriculum to reflect on each prayer that they learn.*

Unit 4 – Shema and its Blessings - Scripted

This unit teaches prayers of Shema and its Blessings including Barchu, Yotzeir Or/Ma'ariv Aravim, Ahava Raba/Ahavat Olam, Shema/V'ahavta, Mi Chamocha, and Hashkiveinu.

- *Ongoing Assessment: Learners will keep a prayer journal throughout the curriculum to reflect on each prayer that they learn.*

Unit 5 – Putting it all Together: Creating Contemporary Jewish Music

This unit is the final unit where students will create their own written or musical interpretation of a prayer they learned throughout this curriculum.

- *Ongoing Assessment: Learners will keep a prayer journal throughout the curriculum to reflect on each prayer that they learn.*
- *Authentic Assessment: Learners will create their own musical interpretation of a prayer they have learned.*

Unit 1 – What is Contemporary Jewish Music?

Unit Enduring Understandings:

- Jewish music is evolving throughout all denominations.
- Contemporary Jewish music strengthens one's connection to the community.
- Contemporary Jewish music enables congregants to be active participants during worship.

Unit Essential Questions:

- What makes music contemporary Jewish music?
- Why is contemporary Jewish music important?
- How did contemporary Jewish music come to be?

Unit Goals:

- Teach what contemporary Jewish music is
- Teach the outside influences on contemporary Jewish music
- Teach some of the important artists in the field of contemporary Jewish music

Unit Objectives:

- Students should be able to explain what contemporary Jewish music is
- Students should be able to describe two big influences on contemporary Jewish music
- Students should be able to name a few influential contemporary Jewish music artists

Unit 1, Lesson 1 – What is contemporary Jewish music?

Objectives:

- Students should be able to name two aspects of contemporary Jewish music

Materials:

- Device to play YouTube videos from
 - o Eilu D'varim Sung By Cantors Roslyn Barak and Arik Luck, Emanu-El San Francisco 2015 - <https://www.youtube.com/watch?v=w2bINWXIA40>
 - o Eilu D'varim by Kol B'Seder - <https://www.youtube.com/watch?v=d2ObT3xJ96c>
 - o Cantor Paul Heller sings Eduard Birnbaum's Hashkiveinu - <https://www.youtube.com/watch?v=oLJDw5UfgWs>
 - o Hashkiveinu by Dan Nichols - <https://www.youtube.com/watch?v=XV7Efniu0QE>

Set induction:

Who is your favorite contemporary artist or song and why? What counts as contemporary for you? What does contemporary mean to you?

Accessibility of contemporary Jewish music:

In small groups, compare and contrast the following sets of songs (YouTube links in the materials list). What is similar, what is different? Which one do you relate to most? Which one makes you want to join in and sing along?

- Eilu D'varim
 - o Eilu D'varim Sung By Cantors Roslyn Barak and Arik Luck
 - o Eilu D'varim by Kol B'Seder
- Hashkiveinu
 - o Cantor Paul Heller sings Eduard Birnbaum's Hashkiveinu
 - o Hashkiveinu by Dan Nichols

Group Discussion:

Come back together as a class and discuss the differences between the two prayers and which one the students relate to most and want to sing along to. Explain that Eilu D'varim by Kol B'Seder and Hashkiveinu are considered contemporary Jewish music because they are accessible (they are written with a simple melody, Hashkiveinu also has some English with the Hebrew liturgical text) and it is easy for participatory and communal singing (the simple melody can easily be sung along to).

Closure: Why is this important?

Continue the group discussion into a discussion of why accessibility of the liturgy is important. Remember, accessibility in this context is that they are written with a simple melody and they are easy to sing along to. Sometimes it also means that there is English text to help the person singing the song understand.

- Example guiding questions:
 - Why is it important that the song is accessible?
 - What does it allow the congregant to do when it is sung during services?
 - What does adding English do? Why would a contemporary Jewish artist want to add English into their song?

Unit 1, Lesson 2 –Musical influence

Objectives:

- Students should be able to explain how folk music influenced contemporary Jewish music

Materials:

- Device to play music from/ speakers
- Person to play guitar (both Blowin' in the Wind by Bob Dylan and We are from the Garden by Dan Nichols)
- Appendix 1 – Music Venn Diagram
- Music
 - o Blowin' in the Wind by Bob Dylan – <https://www.youtube.com/watch?v=MMFj8uDubsE>
 - o We are from the Garden by Dan Nichols - <https://www.youtube.com/watch?v=EDgxRSOFCY0&t=4s>
 - o Bohemian Rhapsody by Queen - <https://www.youtube.com/watch?v=fJ9rUzIMcZQ>

Set Induction:

Have a folk song playing while students are coming into class. Examples: Puff the Magic Dragon, Leaving on a Jet Plane, If I had a Hammer. Introduce the genre of folk music if people have not heard about folk music before.

Music Compare and Contrast:

NOTE TO TEACHER: If you have a campfire or an outdoor area where you can all sit in a circle, have the class go outside to that space for the first part of this activity. If you do not, move your chairs into a circle in the middle of the room.

In your campfire circle, have someone play Blowin' in the Wind by Bob Dylan and We are from the Garden by Dan Nichols on guitar. This can be a student in the class, a music specialist at the synagogue, or a clergy member. After playing those two songs on guitar, play the song Bohemian Rhapsody by Queen on a speaker.

After hearing all three songs, have students break into small groups (you can move back into the classroom now if you were outside) and fill out Appendix 1, a Venn diagram for these songs. Ask students what is similar and what is different between the three songs. Have each of these songs available to the groups to relisten to if needed.

- Blowin' in the Wind – <https://www.youtube.com/watch?v=MMFj8uDubsE>
- We are from the Garden - <https://www.youtube.com/watch?v=EDgxRSOFCY0&t=4s>
- Bohemian Rhapsody - <https://www.youtube.com/watch?v=fJ9rUzIMcZQ>

After each group has had time to create their Venn diagram, come back together as a class and discuss the similarities and differences. Explain that Blowin' in the Wind is a folk song, and We are from the Garden is a contemporary Jewish song influenced by

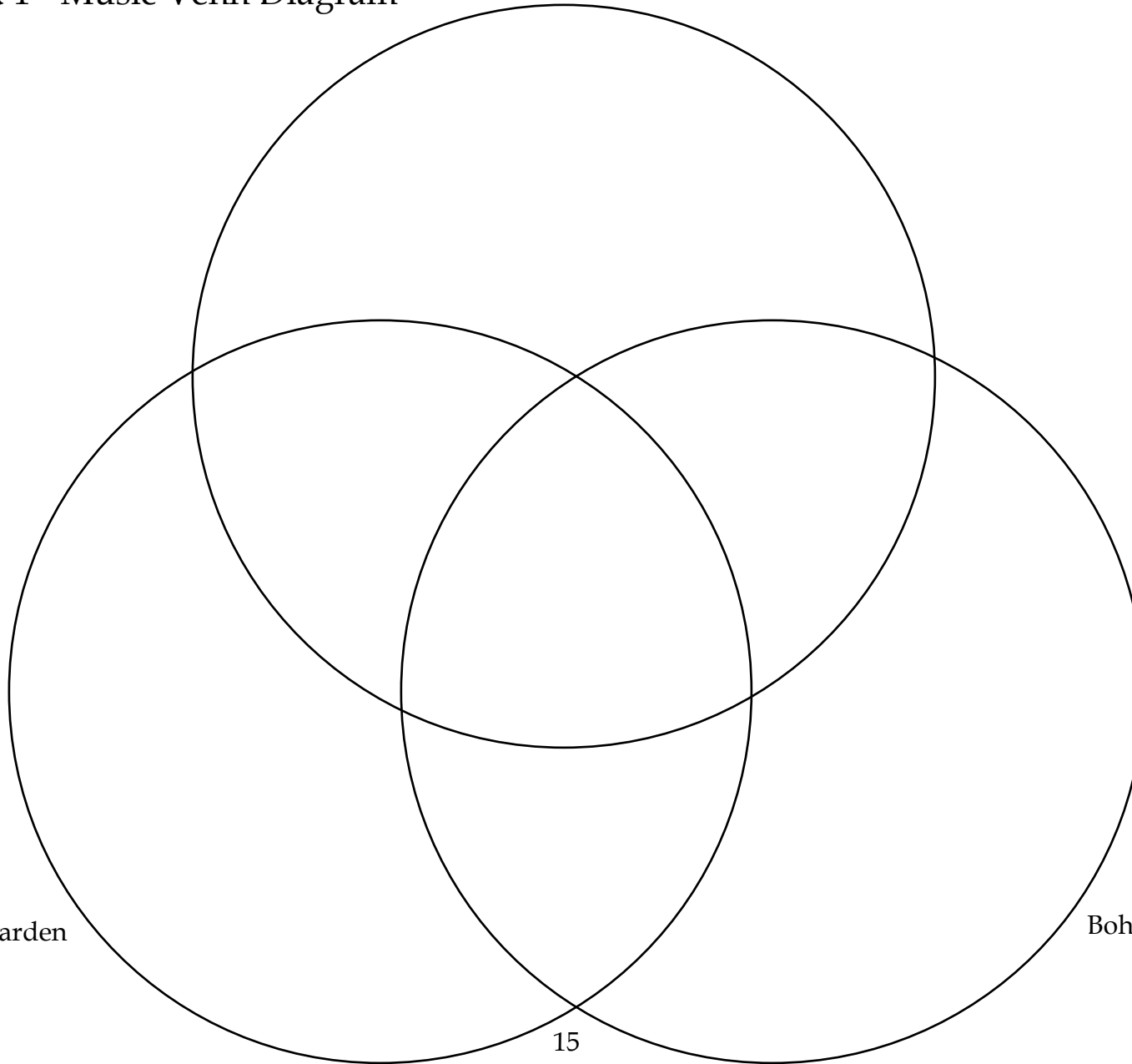
folk music. Then focus on the overlap between those two songs, what do they have in common? Folk music, which influences contemporary Jewish music is easy to sing, communal, tells a story or makes a statement, has a message, and is normally written and played on a guitar.

Closure:

Ask if the students can name any other Jewish music that they know that follow these themes of folk music.

Appendix 1 - Music Venn Diagram

Blowin' in the Wind



We are from the Garden

Bohemian Rhapsody

Unit 1, Lesson 3 – Impact of Jewish summer camp

Objectives:

- Students should be able to explain two ways overnight Jewish summer camps influenced contemporary Jewish music

Materials:

- Appendix 2 - Influence of camp on contemporary Jewish artists
- Appendix 3 - Influence of camp on Reform synagogue repertoire

Set Induction:

Who can tell me something that you think is special about music either at camp, youth group, or another overnight Jewish setting? Why is it special to you?

Jigsaw Learning Part 1:

Split class into two groups. Have each group learn one influence of camp on contemporary Jewish music (Appendix 2 & 3). Give each group one of the appendixes and have them read the quotes and answer the discussion questions.

- Influence #1: Influence of camp on contemporary Jewish artists – Appendix 2
- Influence #2: Influence of camp on Reform synagogue repertoire – Appendix 3

Jigsaw Learning Part 2:

Once each group has had time to look through the materials and understand their influence, have two people from each initial group form a new group with two people from the other initial group. These secondary groups should have two people that learned the first influence, and two people that learned the second influence. In the second group, have students explain the influence they learned about to the other people in their group.

Closure:

Have students talk to their neighbor and name one example of the influence of Jewish summer camp on contemporary Jewish music that they have seen in their life.

Appendix 2 – Influence of camp on contemporary Jewish artists

“It was in the summer camps that Reform young people, Jewishly invigorated by their camp experience, set off a revolution in liturgical music that would eventually transform Reform synagogue services across America” (117)¹

“And then we took Reform war-horse melodies and played them on guitar. That was part of the revolution. Which means we stripped them of their choral music, for instance the [Isadore] Freed Hassidic “Mi Chamocha,” which was a Hassidic melody, or quasi-Hassidic... We didn’t have an organ in the woods, there was no place to plug it in and you couldn’t have a piano because a piano was too big to shlep, and you didn’t have Casio keyboards. Since services were in the woods, in a little clearing in the woods a guitar was used. It was portable, it was mellifluous, it was rhythmic. Guitar in my mind is the perfect instrument to accompany worship because it can do everything. So there was a certain percentage of music that was taken and everyone brought their pet tunes.... People started writing tunes to fill in the gaps for prayers that we wanted.” - Jeff Klepper (117-118)

“Thus, the creation of new liturgy was based on need and on the desire for an aesthetically satisfying musical style that was participatory and playable on guitar” (118)

Discussion Questions:

- How did camp influence contemporary Jewish artists?
- What instrument was important in this process?
- What was the reasoning behind writing new music?

¹ All quotes found in Kligman, Mark. “Contemporary Jewish Music in America.” The American Jewish Year Book 101 (2001): 88-141.

Appendix 3 – Influence of camp on Reform synagogue repertoire

“Astonishingly, within one decade after Israel’s Six-Day War, Hebrew infused camp music had begun to influence the synagogue liturgy. Choral singing went into decline, and a new Reform prayer book, *Gates of Prayer*, published in 1975, reflected the growing desire of Reform congregations throughout the country to sing more of the service in Hebrew. By the 1980s the folk-rock style had become commonplace in Reform worship, except in the oldest, most Classical Reform congregations.”²

“Shabbat services became religious “sing-alongs” accompanied by guitar, and communal singing cultivated within campers a palpable sense of spiritual community. ... This style of service, which had become a central feature of the camp experience, eventually began to enter Reform synagogue services. Over time, the Reform movement, according to ethnomusicologist Mark Slobin, ‘replaced the highly dramatic orchestration of the organ-choir-reader-cantor complex and adopted informal, congregationally active modes of worship, emphasizing simple songs of American and Israeli youth.’ As more and more young Jews became accustomed to a participatory camp model, there was a rush to use this style of worship in place of the formal, Protestant-like services that had for years been the standard of American Reform Judaism. As any young people, upon returning to their home congregations after attending summer camp, longed to sing the music they loved.”³

“Nevertheless the predominant trend in contemporary Reform music remains the folk-pop style that grew out of experimentation in Reform summer camps in the 1970s, matured with the music of Debbie Friedman and Kol B'Seder in the 1980s, and, despite initial cantorial resistance, became the norm for synagogue services.”⁴

Discussion Questions:

- How did camp influence Reform synagogue repertoire?
- What was the shift?
- Why did the shift happen?

² Mark Kligman. “Contemporary Jewish Music in America.” *The American Jewish Year Book* 101 (2001): 118-119

³ Jonathan L. Friedmann, *Perspectives on Jewish Music: Secular and Sacred* (Lanham, MD: Lexington Books, 2009), 51-52

⁴ Kligman, “Contemporary Jewish Music in America,” 124.

Unit 1, Lesson 4 – Examples of influential Jewish music artists

Objectives:

- Students should be able to name and explain two influential contemporary Jewish artists

Materials:

- Whiteboard or large sticky note
- Devices to show videos and online articles for stations (can be one device per station that students share)
- Appendix 4 for the Kol B'Seder stations
- Online materials for stations
 - o Debbie Friedman
 - https://www.youtube.com/watch?v=M_G9vFzrU6Q - Start at 1:22, end at 4:22
 - <https://www.youtube.com/watch?v=-7A7t0t8qfE> - end at 1:44
 - <https://ejewishphilanthropy.com/the-eternal-blessing-that-is-debbie-friedman/>
 - o Kol B'Seder
 - <http://kolbseder.com/history.html>
 - <https://www.youtube.com/watch?v=wuvgSJYixeI>
 - o Dan Nichols
 - <https://www.dannicholsmusic.com/about>
 - <https://www.youtube.com/watch?v=JDvwycYq2Qw>

Set Induction:

Have students list contemporary Jewish artists that they know of, write them on the board, or on a large sticky note. If they name Debbie Friedman, Jeff Klepper, Dan Frelander, or Dan Nichols, mention that they are the ones we will be looking at today.

Contemporary Jewish musician stations:

Have stations around the room focused on learning about different contemporary Jewish musicians. Break students into 3 groups and have the groups move around the room. **NOTE TO TEACHER: If there are too many students, break students into 6 groups and have each station set up around the room twice.**

STATIONS:

Station 1 - Debbie Friedman:

Have students watch the following videos:

- https://www.youtube.com/watch?v=M_G9vFzrU6Q - Start at 1:22, end at 4:22
- <https://www.youtube.com/watch?v=-7A7t0t8qfE> - end at 1:44

And read the following article: <https://ejewishphilanthropy.com/the-eternal-blessing-that-is-debbie-friedman/>

Once students have finished watching/reading, answer discussion questions. Example discussion questions:

- Who was Debbie Friedman?
- What did she think about contemporary Jewish music?
- What was her impact on contemporary Jewish music?

Station 2 - Kol B'Seder – Jeff Klepper and Dan Frelander:

Have students read the following website <http://kolbseder.com/history.html> for background, watch this quick clip

<https://www.youtube.com/watch?v=wuvgSJYixeI> and then read the excerpts from interviews with Jeff and Dan in Appendix 4. Once students have finished reading and watching the clip, answer discussion questions. Example discussion questions:

- Who are Jeff Klepper and Dan Frelander?
- Who are their influences?
- What is the impact and importance of guitar on contemporary Jewish music?

Station 3 - Dan Nichols:

Have students read the following website for background: <https://www.dannicholsmusic.com/about>, and then watch the following video: <https://www.youtube.com/watch?v=JDvwycYq2Qw>. Once students have finished, answer discussion questions. Example discussion questions:

- Who is Dan Nichols?
- How does he incorporate English into his music?
- What is the importance of English in contemporary Jewish music?

Closure:

Have students talk to their neighbor about which station stood out to them and why.

Appendix 4

"But what was our Jewish music heritage? Well in shul [synagogue] it was Freed and Binder ... it was nothing to come away with. That was artistic and professional music. . . . There was nothing for us in the synagogues in the late '60s, nothing. Because to be 13, or 14, or 15, to walk into a shul with long hair and to have a choir and, you know, have a cantor singing quasi-operatic music, that frankly wasn't very good, a style that was totally foreign to us. If there were Jewish melodies in that music we didn't hear them." - Jeff Klepper (116)⁵

"Pete Seeger's music had an ethos to it, and the ethos was everybody sings and that makes it democratic, and it's anticommercial because you could sit in your living room with a guitar and enjoy the evening in front of the fire singing folk songs. You don't need to buy the music that Capital Records is trying to get you to buy. You don't need to buy the teenybopper bubble-gum music. So it's free, you just sit around with your guitar or your banjo. It was Communist. But it's great, it worked for us, it totally worked" - Jeff Klepper (117)

"And then we took Reform war-horse melodies and played the on guitar. That was part of the revolution. Which means we stripped them of their choral music, for instance the [Isadore] Freed Hassidic "Mi Chamocha," which was a Hassidic melody, or quasi-Hassidic... We didn't have an organ in the woods, there was no place to plug it in and you couldn't have a piano because a piano was too big to shlep, and you didn't have Casio keyboards. Since services were in the woods, in a little clearing in the woods a guitar was used. It was portable, it was mellifluous, it was rhythmic. Guitar in my mind is the perfect instrument to accompany worship because it can do everything. So there was a certain percentage of music that was taken and everyone brought their pet tunes.... People started writing tunes to fill in the gaps for prayers that we wanted." - Jeff Klepper (117-118)

"In 1972 [the music is] released on albums—record albums. That's a great way of disseminating information because you could mail it all over the country. Notice, it's not written for keyboard; keyboard falls out of favor because organs are the symbols of the Reform they are running away from, the pre-ethnic Reform. Guitar becomes the instrument of choice." - Dan Freeland (118)

"I'm forced to contrast that "high art" [composed synagogue music of the 19th and 20th centuries] with the "popular art" [folk-rock style music] we experience in the large communal song sessions at the conventions of the UAHC, CAJE [Coalition for the Advancement of Jewish Education], and now even the GA [the United Jewish Communities' General Assembly]. They remind us baby boomers of our youth, singing together at summer camp, on the college campus or at the protest rally. Those were special and spiritual moments these adult communal singing sessions recreate for us. Our souls open up, and we sing familiar sounding melodies and words, and feel comfortably connected once again to our community and our God" - Dan Freeland (119)

⁵ All quotes found in Kligman, Mark. "Contemporary Jewish Music in America." *The American Jewish Year Book* 101 (2001): 88-141.

Unit 1, Lesson 5 – Introduction to the rest of the Curriculum

Goal

- Review contemporary Jewish music
- Introduce prayer journals
- Introduce songbook

Materials:

- Prayer journals
- Songbooks

Set Induction:

What has stood out to you most so far about contemporary Jewish music?

Review Contemporary Jewish Music

Have students work on Appendix 5 together in small groups reviewing everything that they have learned so far in this unit. This is not an official assessment; it is meant as a review so they will be able to bring this information with them throughout the curriculum guide and then into their authentic assessment at the end of the year.

There is also a place to review this information in unit 5, lesson 2 and you can choose to come back to this worksheet or review the information in a different way.

Introduce Songbook:

Hand out a songbook to each student. Explain how this songbook includes the lyrics for each song they will be looking at throughout the curriculum. Show them the song links for each prayer and let them know that they can choose to listen to the songs if that would be easier for them throughout the curriculum.

Introduce Prayer Journals:

Introduce the prayer journals to the students. Explain that these journals are for them and they are going to be journaling in them every day. They will be collected at the end of each unit to ensure they were journaling, but they will not be shared with anyone else other than the teacher.

Closure:

Have students write their first journal entry. Guiding Questions: How do I relate to prayer? How do I relate to music? What do I hope to learn this year?

Appendix 5 - Contemporary Jewish Music Review

What is contemporary Jewish music? What are 3 aspects that make up contemporary Jewish music?

What are the musical influences?

What are two influences of Jewish overnight summer camp?

Who are some influential contemporary Jewish artists? What did they bring to the table?

Unit 2: Birkot Hashachar

Unit Enduring Understandings:

- Contemporary Jewish music strengthens the understanding of liturgy.

Unit Essential Questions:

- How do you discover the theme of a song?
- How can Jewish contemporary music help us understand liturgy?

Unit Goals:

- Teach the theme of the prayers in Birkot Hashachar
 - o Modeh/Modah/Modet Ani
 - o Mah Tovu
 - o Asher Yatzar
 - o Elohai Neshama
 - o Nisim B'chol Yom
- Help learners translate the themes of the prayers into their lives

Unit Objectives:

- Students should be able to explain the themes of the prayers within Birkot Hashachar
- Students should be able to reflect on the meaning of the prayers and how they relate to their life

Unit 2, Lesson 1: Modeh/Modah/Modet Ani

Goals:

- Teach the theme of Modeh/Modah/Modet Ani

Objectives:

- Students should be able to explain the theme of Modeh/Modah/Modet Ani
- Students should be able to create their own positive affirmations
- Students should be able to reflect on the meaning of Modeh/Modah/Modet Ani and how it relates to their life

Materials:

- Mishkan T'fillah
- Modeh/Modah/Modet Ani songs in songbook
- Art supplies for positive affirmation art activity – different for each art activity
 - o Canvas, paint, paint brushes (canvas)
 - o Adobe photoshop (stickers)
 - o Button making machine & materials (buttons)
- Prayer Journals
- Song links:
 - o Modeh Ani – Sam Glaser
 - <https://www.youtube.com/watch?v=uqbLMeyN2O0>
 - https://www.oysongs.com/products/albums.cfm?Artist_ID=76&album_id=2446
 - o Modeh Ani – Michelle Citrin
 - <https://www.youtube.com/watch?v=emBB8SKoC-k>
 - http://michellecitrin.com/modeh-ani#anchor_element

Set Induction:

Discuss what is the first thing you do every morning. Relate the conversation to Modeh/Modah/Modet Ani which is one of the first prayers you are supposed to say as you get up in the morning.

Modeh/Modah/Modet Ani Songs:

Group work looking at the songs for this lesson's prayer, Modeh/Modah/Modet Ani. Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions. **NOTE TO TEACHER: The song lyrics for this unit can be found in the songbook and links to listen to or purchase the songs can be found in the materials, songbook, or at the end of the unit.**

- Songs
 - o Modeh Ani – Sam Glaser
 - o Modeh Ani – Michelle Citrin

- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Modeh/Modah/Modet Ani?

Class Discussion:

Go over discussion questions as a whole class. Theme: Being thankful for being able to wake up this morning and go through the day

Positive Affirmations:

Create positive affirmations and make them into art. Positive affirmations are positive statements that a person repeats daily to uplift themselves. For more information about positive affirmations: <https://blog.mindvalley.com/positive-affirmations/> <https://www.lifehack.org/874878/daily-positive-affirmations>.

Examples of art could be to paint them onto a canvas or a poster, create stickers, or create buttons to put onto your backpack.

Journal reflection:

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o What do you do first thing in the morning and why?
 - o What are you thankful for in the morning?

Unit 2, Lesson 2: Mah Tov

Goals:

- Teach the theme of Mah Tov

Objectives:

- Students should be able to explain the theme of Mah Tov
- Students should be able to reflect on the meaning of Mah Tov and how it relates to their life

Materials:

- Mishkan T'fillah
- Mah Tov songs in songbook
- Prayer Journals
- Song Links:
 - o Mah Tov – Rabbi Margot Stein
 - Cover - <https://www.youtube.com/watch?v=ZJO1gLbwZRw>

Set Induction:

Act out the story of Balaam and explain the origins of Mah Tov. Can use Sedra Scenes or create your own script.

Mah Tov Songs:

Group work looking at the songs for this lesson's prayer, Mah Tov. Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions.

- Songs
 - o Mah Tov – Rabbi Margot Stein
- Discussion Questions
 - o What do you think the theme of the song is?
 - o Using the song and the translation of the prayer, what can you infer about the meaning and theme of Mah Tov?

Class Discussion:

Go over discussion questions as a whole class. Theme: A sense of awe about our holy spaces, our synagogues, and places of worship; How good the world is, a reminder to seek good

Seeking good:

How can you seek good each day? Have students discuss the ways that they can seek good each day and come up with tangible actions they can take.

Journal reflection

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - Reflect on this prayer, what does it mean to you?
 - How do you see the theme of this prayer fitting into your life?
- Specific
 - What do you consider a holy space?
 - How will you seek good?

Unit 2, Lesson 3: Asher Yatzar

Goals:

- Teach the theme of Asher Yatzar

Objectives:

- Students should be able to explain the theme of Asher Yatzar
- Students should be able to reflect on the meaning of Asher Yatzar and how it relates to their life

Materials:

- Mishkan T'fillah
- Asher Yatzar songs in songbook
- Prayer Journals
- Device to show videos to the class
- Videos:
 - o "Positive Body Image 'You ARE beautiful'" - <https://www.youtube.com/watch?v=LDOpcdygkwU>
 - o "Media's Effects on Body Image" - <https://www.youtube.com/watch?v=mRtjyAi5C3w>
- Song Links:
 - o Asher Yatzar - Dan Nichols
 - <https://www.youtube.com/watch?v=NFd2F4J34SE>
 - <https://www.dannicholsmusic.com/store/asher-yatzar-dan-nichols-featuring-elana-arian>
 - o Wonder (Asher Yatzar) - Josh Warshawsky
 - <https://www.youtube.com/watch?v=GslJRQksUuA>

NOTE TO TEACHER: Trigger warning for body self-esteem issues, eating disorders, etc. This lesson talks about body image. Be aware that some students may have body self-esteem issues or eating disorders, and this could be triggering for them. Mention this at the beginning of the class and allow for students to go out into the hallway for a few minutes if they need it and that you (or someone else on your team) are a resource if they need help after.

Resources for body self-esteem issues:

- <http://depts.washington.edu/sexmedia/educators/bodyimage/resources.php>
- <https://www.heretohelp.bc.ca/infosheet/body-image-self-esteem-and-mental-health>

Resources for eating disorders:

- <https://www.nimh.nih.gov/health/education-awareness/shareable-resources-on-eating-disorders.shtml>
- <https://www.nationaleatingdisorders.org/how-do-i-help>

Set Induction:

Show video: "Positive Body Image 'You ARE beautiful'" – <https://www.youtube.com/watch?v=LDOPcdygkwU>. Many people do not love their bodies just as they are. Talk about positive body image and relate it to the idea that Judaism has a prayer about being grateful for our bodies working just the way they are.

Asher Yatzar Songs:

Group work looking at the songs for this lesson's prayer, Asher Yatzar. Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions.

- Songs:
 - o Asher Yatzar – Dan Nichols
 - o Wonder (Asher Yatzar) – Josh Warshawsky
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Asher Yatzar?

Class Discussion

Go over discussion questions as a whole class. Theme: Gratitude that our bodies work the way that they do.

Body Image Conversation:

Show video: "Media's Effects on Body Image" – <https://www.youtube.com/watch?v=mRtjyAi5C3w>. Continue the conversation about positive body image. Have some guiding questions, but let the conversation go where the teens navigate it.

- Potential guiding questions
 - o What have you learned from this video?
 - o What is body image?
 - o How do you feel the media has affected body image?
 - o Describe a time where you felt pressured to look like media images?

Journal reflection:

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o What about you are you grateful for?
 - o What do you love about yourself and your body?

Unit 2, Lesson 4: Elohai Neshama

Goals:

- Teach the theme of Elohai Neshama

Objectives:

- Students should be able to explain the theme of Elohai Neshama
- Students should be able to reflect on the meaning of Elohai Neshama and how it relates to their life

Materials:

- Mishkan T'fillah
- Elohai Neshama songs in songbook
- Paper and pencil
- Paper shapes
- Markers
- Paint
- Paintbrushes
- Prayer Journals
- Song Links:
 - o Elohai Neshama – Casey Prusher
 - <https://www.youtube.com/watch?v=G-AJadJSvJg>
 - o Pure – Dan Nichols
 - <https://www.youtube.com/watch?v=14mt9wBDWNI>
 - https://www.oysongs.com/products/albums.cfm?Artist_ID=83&album_id=9779

Set Induction:

Have students sit back-to-back around the room. Try not to have students looking at each other's work. Give each person a piece of paper and a pencil. Explain how to draw a drawing using basic shapes. For example, "draw a circle, draw a square on the circle, draw a heart next to the circle." No one's drawings are going to be the same and that is the point of this exercise – even with the same instructions, everyone's picture is going to be different and unique.

Elohai Neshama Songs:

Group work looking at the songs for this lesson's prayer, Elohai Neshama. Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions.

- Songs:
 - o Elohai Neshama – Casey Prusher
 - o Pure – Dan Nichols

- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Elohai Neshama?

Class Discussion:

Go over discussion questions as a whole class. Theme: Gratitude that God created each person with a soul – makes each person unique and alive.

Group Art Project:

Have cutouts of flowers, stars, or some type of shape that all look the same. Have each student draw or paint on the shape whatever design they want. After each student finishes their section, show how each person's work is unique and special, and we can put them together to make one big art piece. You can then put all of the art together in a way that creates one cohesive piece.

Journal reflection

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o What makes you unique?
 - o What do you think a soul is?

Unit 2, Lesson 5: Nisim B'chol Yom

Goals:

- Teach the theme of Nisim B'chol Yom

Objectives:

- Students should be able to explain the theme of Nisim B'chol Yom
- Students should be able to create a collage based on Nisim B'chol Yom
- Students should be able to write their own blessings of things they are thankful for
- Students should be able to reflect on the meaning of Nisim B'chol Yom and how it relates to their life

Materials:

- Mishkan T'fillah
- Nisim B'chol Yom songs in songbook
- Appendix A
- Paper
- Glue
- Old magazines
- Prayer Journal
- Song Links:
 - o Blind – Charlie Kramer
 - <https://www.facebook.com/157353211019019/videos/2348493675454354>

Set Induction:

Ask students what they are grateful for this morning.

Nisim B'chol Yom Songs:

Group work looking at the songs for this lesson's prayer, Nisim B'chol Yom. Pass out Appendix A, the explanation behind creating this song. Have students read the prayer in English and Hebrew, read the lyrics of the song given, read appendix A, and then answer the discussion questions.

- Songs:
 - o Blind – Charlie Kramer
- Discussion Questions
 - o What do you think the theme of the song is?
 - o Using the song and the translation of the prayer, what can you infer about the meaning and theme of Nisim B'chol Yom?

Class Discussion:

Go over discussion questions as a whole class. Theme: Originally written as prayers for every step of waking and getting up in the morning. Now put all together in our service as a group of blessings of things we are thankful for each morning, including the opportunity to start a new day.

Create your own prayer collage:

Have students create a collage based on the prayers in Nisim B'chol Yom that speak to them. They can also collage a new prayer that they create relating to something they are thankful for.

Journal reflection:

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o What are you thankful for today?
 - o What are you thankful for in the morning?

Appendix A: Explanation behind the song from the artist

“Blessed are You, ruler of the Universe, who opens up the eyes of the blind.”

At least, this is what our prayer book translate[s] the Hebrew to say. This translation is incorrect. The blessing “Pokei’ach Ivrim” more accurately states, “Blessed are You, ruler of the Universe, who opens up the eyelids of the blind.” The funny thing is, you can’t actually open or close your eyes at all. Our eyes are always open. It’s our eyelids that do the opening and closing.

We are all blind to the things in our lives, whether physical, emotional or spiritual. Often times, we forget that we are actively choosing to keep our eyelids closed, to blind ourselves from seeing the truth that is right in front of us. We are all guilty of this, including me.

This blessing isn’t thanking God for a miracle of eyesight, but instead, the miracle of free will and the miracle of vision. The miracle is within the choosing to look deeply at what we have been ignoring, (what we have closed our eyelids to), and how we can open up to the beauty within what we may perceive as a challenge, but is truly a blessing. This is true sight, this is true vision. May we open up.”

- Charlie Kramer

Unit 2 Song Links:

- Modeh Ani – Sam Glaser
 - o <https://www.youtube.com/watch?v=uqbLMeyN2O0>
 - o https://www.oysongs.com/products/albums.cfm?Artist_ID=76&album_id=2446
- Modeh Ani – Michelle Citrin
 - o <https://www.youtube.com/watch?v=emBB8SKoC-k>
 - o http://michellecitrin.com/modeh-ani#anchor_element
- Mah Tovv – Rabbi Margot Stein
 - o Cover - <https://www.youtube.com/watch?v=ZJO1gLbwZRw>
- Asher Yatzar – Dan Nichols
 - o <https://www.youtube.com/watch?v=NFd2F4J34SE>
 - o <https://www.dannicholsmusic.com/store/asher-yatzar-dan-nichols-featuring-elana-arian>
- Wonder (Asher Yatzar) – Josh Warshawsky
 - o <https://www.youtube.com/watch?v=GslJRQksUuA>
- Elohai Neshama – Casey Prusher
 - o <https://www.youtube.com/watch?v=G-AJadJSvJg>
- Pure – Dan Nichols
 - o <https://www.youtube.com/watch?v=14mt9wBDWNI>
 - o https://www.oysongs.com/products/albums.cfm?Artist_ID=83&album_id=9779
- Blind – Charlie Kramer
 - o <https://www.facebook.com/157353211019019/videos/2348493675454354>

Unit 3: P'sukei D'zimra

Unit Enduring Understandings:

- Contemporary Jewish music strengthens the understanding of liturgy

Unit Essential Questions:

- How do you discover the theme of a song?
- How can Jewish contemporary music help us understand liturgy?

Unit Goals:

- Teach the theme of the prayers in P'sukei D'zimra
 - o Baruch She'amar
 - o Ashrey
 - o Halleluyah (Psalm 150)
 - o Yishtabach
- Help learners translate the themes of the prayers into their lives

Unit Objectives:

- Students should be able to explain the themes of the prayers within P'sukei D'zimra
- Students should be able to reflect on the meaning of the prayers and how they relate to their life

Unit 3, Lesson 1: Baruch She'amar

Goals:

- Teach the theme of Baruch She'amar

Objectives:

- Students should be able to explain the theme of Baruch She'amar
- Students should be able to reflect on the meaning of Baruch She'amar and how it relates to their life

Materials:

- Mishkan T'fillah
- Baruch She'amar songs in songbook
- Gratitude Zine journal materials
 - o Piece of paper
 - o Scissors
 - o Markers, colored pencils, or other coloring materials
 - o Zine instructions:
 - https://www.tiktok.com/@lillymyrick/video/6937352464274410757?lang=en&is_copy_url=0&is_from_webapp=v1&sender_device=pc&sender_web_id=6938288242119837189
 - <https://bookriot.com/how-to-make-a-zine/#:~:text=How%20to%20Make%20a%20Zine%3A%20A%20Beginner%E2%80%99s%20Guide,it%20in%20half%20crossways.%20...%20More%20items...%20>
 - <https://www.ashleytopacio.com/how-to-fold-a-zine>
- Prayer Journals
- Song links
 - o Baruch She'amar – Noam Katz
 - <https://www.youtube.com/watch?v=exLky31zpsg>
 - <http://www.noamkatz.com/product/baruch-she-amar/>

Set Induction:

Introduction to the idea of praise. Ask students, “What does it mean to praise?” Relate it to how the majority of P’sukei D’zimra is about praise and gratitude.

Baruch She'amar Songs:

Group work looking at the songs for this lesson’s prayer, Baruch She'amar. Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions. **NOTE TO TEACHER: The song lyrics for this unit can be found in the songbook and links to listen to or purchase the songs can be found in the materials list, songbook, or at the end of the unit.**

- Songs
 - o Baruch She'amar – Noam Katz
- Discussion Questions
 - o What do you think the theme of the song is?
 - o Using the song and the translation of the prayer, what can you infer about the meaning and theme of Baruch She'amar?

Class Discussion:

Go over discussion questions as a whole class. Theme: Praise for God for the many things God does for us.

Gratitude Zine Journal:

Have students make a zine and then use that zine as a gratitude journal. Students can decorate and write whatever they want as long as it relates to the idea of gratitude or praise. For information on how to create a zine, see the materials list for different videos and instructional examples.

Journal reflection:

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o What does it mean to praise God?
 - o How do you see God?

Unit 3, Lesson 2: Ashrey

Goals:

- Teach the theme of Ashrey

Objectives:

- Students should be able to explain the theme of Ashrey
- Students should be able to write an acrostic poem relating to the theme of the prayer
- Students should be able to reflect on the meaning of Ashrey and how it relates to their life

Materials:

- Mishkan T'fillah
- Ashrey songs in songbook
- Prayer Journals
- Song Links:
 - o Ashrey – Peri Smilow
 - https://www.youtube.com/watch?v=YtQEatsuDj0&feature=emb_logo
 - <https://www.perismilow.com/index.php?page=cds&family=cds&category=&display=77>
 - o Ashrey [Happy Are Those] – Sababa
 - <https://www.youtube.com/watch?v=3S9T3xqK8Jg>
 - <http://sababamusic.com/music/listen-pray-for-the-peace/>

Set Induction:

What makes you smile in the morning? What makes you happy?

Ashrey Songs:

Group work looking at the songs for this lesson's prayer, Ashrey. Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions.

- Songs
 - o Ashrey – Peri Smilow
 - o Ashrey [Happy Are Those] – Sababa
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Ashrey?

Class Discussion

Go over discussion questions as a whole class. Theme: Like Mah Tovv, a sense of happiness about our holy spaces, our synagogues, and places of worship; how to be happy

Acrostic Poem:

Ashrey is created in the form of an acrostic poem, going letter by letter through the Hebrew alphabet (except for nun). Have students write an acrostic poem that relates to the theme of Ashrey. They can use a word that relates to Ashrey, such as happy, or synagogue, or holy space as their start.

Journal reflection

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o How do you feel entering a place of worship?
 - o What makes you happy?

Unit 3, Lesson 3: Halleluyah (Psalm 150)

Goals:

- Teach the theme of Halleluyah (Psalm 150)

Objectives:

- Students should be able to explain the theme of Halleluyah (Psalm 150)
- Students should be able to reflect on the meaning of Halleluyah (Psalm 150) and how it relates to their life

Materials:

- Mishkan T'fillah
- Halleluyah (Psalm 150) songs in songbook
- Materials to build a homemade instrument – e.g. cardboard boxes, cardboard tubes, string, fabric, tape, paper, or anything else you have around
- Prayer Journals
- Song Links:
 - o Kol Han'shama – Billy Jonas
 - <https://www.youtube.com/watch?v=1t1sdyJaRLo>
 - https://www.billyjonas.com/cds/cds_dvds/Spiritual/2694
 - o Kol Han'shama - Mah Tovu
 - <https://www.youtube.com/watch?v=Xl7q4BaOHyY>
 - <https://mahtovu.bandcamp.com/album/these-are-the-things>

Set Induction:

Ask “what instruments do you play?” Connect it to the idea that even if you don't think you play an instrument, everyone plays an instrument which is their voice.

Halleluyah (Psalm 150) Songs:

Group work looking at the songs for this lesson's prayer, Halleluyah (Psalm 150). Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions.

- Songs:
 - o Kol Han'shama – Billy Jonas
 - o Kol Han'shama – Mah Tovu
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Halleluyah (Psalm 150)?

Class Discussion

Go over discussion questions as a whole class. Theme: Praise God with all our instruments.

Build a homemade instrument:

Halleluyah is about praising God with all our instruments. Have students build an instrument out of the materials provided. It can be any type of instrument you can think of using the materials. Examples for inspiration - <https://desertchica.com/diy-cardboard-guitar-craft/>, <https://www.wikihow.com/Make-a-Homemade-Drum>.

Journal reflection:

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o How do you praise God?
 - o How can you use your instrument, your voice, for good?

Unit 3, Lesson 4: Yishtabach

Goals:

- Teach the theme of Yishtabach

Objectives:

- Students should be able to explain the theme of Yishtabach
- Students should be able to reflect on the meaning of Yishtabach and how it relates to their life

Materials:

- Mishkan T'fillah
- Yishtabach songs in songbook
- Paper & pencil OR word cloud making software
- Prayer Journals
- Song Links:
 - o Yishtabach – Jacob Spike Kraus
 - <https://www.youtube.com/watch?v=r8SRBO1BCUU>

Set Induction:

Come up with synonyms for different words such as praise, strength, happiness. Relate it to how there are many similar words used to describe God throughout P'sukei D'zimra.

Yishtabach Songs:

Group work looking at the songs for this lesson's prayer, Yishtabach. Have students read the prayer in English and Hebrew, read the lyrics of the songs given, and then answer the discussion questions.

- Songs:
 - o Yishtabach – Jacob Spike Kraus
- Discussion Questions:
 - o What do you think the theme of the song is?
 - o Using the song and the translation of the prayer, what can you infer about the meaning and theme of Yishtabach?

Class Discussion:

Go over discussion questions as a whole class. Theme: Continuing with the theme of praising God, uses many similar words to describe God. This is a similar theme to Baruch She'amar which shows how Baruch She'amar and Yishtabach bookend P'sukei D'zimra.

Word Cloud:

Have students create a word cloud with the words that Yishtabach uses to describe God and the words they would use to describe God. They can either create it by hand, or they could use software to create the word cloud.

Journal reflection:

Have students write in their journal. They can either choose to reflect on the general questions or look at the more specific questions to this prayer.

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o How would you describe God? What words would you use?

Unit 3 Song Links:

- Baruch She'amar - Noam Katz
 - o <https://www.youtube.com/watch?v=exLky31zpsg>
 - o <http://www.noamkatz.com/product/baruch-she-amar/>
- Ashrey - Peri Smilow
 - o https://www.youtube.com/watch?v=YtQEatsuDj0&feature=emb_logo
 - o <https://www.perismilow.com/index.php?page=cds&family=cds&category=&display=77>
- Ashrey [Happy Are Those] - Sababa
 - o <https://www.youtube.com/watch?v=3S9T3xqK8Jg>
 - o <http://sababamusic.com/music/listen-pray-for-the-peace/>
- Kol Han'shama - Billy Jonas
 - o <https://www.youtube.com/watch?v=1t1sdyJaRL0>
 - o https://www.billyjonas.com/cds/cds_dvds/Spiritual/2694
- Kol Han'shama - Mah Tovu
 - o <https://www.youtube.com/watch?v=Xl7q4BaOHyY>
 - o <https://mahtovu.bandcamp.com/album/these-are-the-things>
- Yishtabach - Jacob Spike Kraus
 - o <https://www.youtube.com/watch?v=r8SRBO1BCUU>

Unit 4: Shema and its Blessings - Scripted

Unit Enduring Understandings:

- Contemporary Jewish music strengthens the understanding of liturgy.

Unit Essential Questions:

- How do you discover the theme of a song?
- How can Jewish contemporary music help us understand liturgy?

Unit Goals:

- Teach the theme of the prayers in Shema and its Blessings
 - o Barchu
 - o Yotzeir Or/Ma'ariv Aravim
 - o Ahavah Raba/Ahavat Olam
 - o Shema/V'ahavta
 - o Mi Chamocha
 - o Hashkiveinu
- Help learners translate the themes of the prayers into their lives

Unit Objectives:

- Students should be able to explain the themes of the prayers within Shema and its Blessings
- Students should be able to reflect on the meaning of the prayers and how they relate to their life

Unit 4, Lesson 1: Barchu (Scripted)

Goals:

- Teach the theme of Barchu

Objectives:

- Students should be able to explain the theme of Barchu
- Students should be able to create a call and response chant
- Students should be able to reflect on the meaning of Barchu and how it relates to their life

Materials:

- Mishkan T'fillah
- Barchu songs in songbook
- Prayer Journals
- Song Links:
 - o Am I Awake – Noah Aronson:
 - https://www.youtube.com/watch?v=4evjPk_LoT0
 - <https://www.noaharonson.com/digital-downloads/am-i-awake-am-i-awake-digital-download>
 - o Come – Chava Mirel:
 - <https://www.youtube.com/watch?v=brRZC6hQ5aU>
 - <https://www.chavamirel.com/merch/1-come>

Detailed Procedure:

00:00 – 00:10 – Set induction:

- Hinei Mah Tov call and response – play around with it, make it loud, soft, fast, slow
- What was special about this version of Hinei Mah Tov?
 - o There is a call and response.
- Yes, this version had a call and response, which is what our first prayer in the Shema and its Blessings category has. Barchu is the opening prayer in this section and it is a call and response. As you know, the leader says the first line, the congregation says the second line, and then traditionally, the leader says the second line back to the congregation.

00:10 – 00:25 – Barchu songs:

- Now we are going to break into groups and look over the different songs for our prayer today, Barchu.
- Please start by reading the prayer in Hebrew and English in Mishkan T'fillah and then read the lyrics of the songs as a group and answer the discussion questions.

- In small groups have students discuss the following songs: **NOTE TO TEACHER: The song lyrics for this unit can be found in the songbook and links to listen to or purchase the songs can be found in the materials, songbook, or at the end of this unit.**
 - o Am I Awake – Noah Aronson
 - o Come – Chava Mirel
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Barchu?

00:25 – 00:35 – Class Discussion:

- Go over discussion questions as a whole class
- Meaning and theme of Barchu
 - o Call and response prayer
 - o Praise God
 - o Call to prayer – saying that we are “ready to pray”

00:35 – 00:50 – Create a call and response chant/prayer:

- Work together in small groups to create a call and response chant or prayer about something important to you. It should be something that would be done at the beginning of an event or a meeting to get everyone ready for what is ahead. It can be upbeat, or quieter. It should have at least two back and forth call and responses, meaning the leader goes twice and the community goes twice. You will have 8-10 minutes to work on this and then we will share.
- Give students time to create their chants. Check in with the groups to see where they are. If they are not done at the 8-minute mark, give them two extra minutes.
- Have each group share with the class.

00:50 – 01:00 – Journal reflection:

- Now is our journal time. You can either choose to reflect on the general questions or look at the more specific questions to this prayer. Like always, this journal is for you, it is to be a resource for you for our final project and throughout your life. You will turn it in at the end of each unit so I can make sure you have written in it, but I will be the only one who will see it.
- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o What in your life requires a call and response?
 - o When have you had to respond, “I am here, and I am ready”?
 - o How can you use this going to show you are ready to do something?

Unit 4, Lesson 2: Yotzeir Or/Ma'ariv Aravim (Scripted)

Goals:

- Teach the theme of Yotzeir Or and Ma'ariv Aravim

Objectives:

- Students should be able to explain the theme of Yotzeir Or and Ma'ariv Aravim
- Students should be able to compare and contrast the contents of Yotzeir Or and Ma'ariv Aravim
- Students should be able to reflect on the meaning of Yotzeir Or and Ma'ariv Aravim and how it relates to their life

Materials:

- Mishkan T'fillah
- Yotzeir Or/Ma'ariv Aravim songs in songbook
- Appendix 1 - Yotzeir Or/Ma'ariv Aravim Venn Diagram
- Prayer Journals
- Song Links:
 - o Yotzeir – Jen Shankman and Serge Lipe:
 - Cover: <https://soundcloud.com/dankahn/yozteir-god-who-makes-jen>
 - o Mah Rabu – Rabbi Josh Warshawsky:
 - <https://www.youtube.com/watch?v=e7qzJkrt10Q>
 - https://www.oysongs.com/products/songs.cfm?mp3_id=16992&artist_id=624
 - o Roll into Dark – Noam Katz:
 - <https://www.youtube.com/watch?v=HyM28rtJ7pg>
 - <http://www.noamkatz.com/recordings>
 - o God of Creation – Cantor Natalie Young
 - <https://www.youtube.com/watch?v=qToLhHA3z1c>
 - https://www.oysongs.com/products/albums.cfm?Artist_ID=217&album_id=11892

Detailed Procedure:

00:00 – 00:10 – Set Induction:

- What is your daily routine? Does anyone want to share a quick summary of their daily routine from morning to night?
 - o Have 3 or 4 students answer.
- These next prayers we are learning transition us from dark to light and then back from light to dark just like our routines transition us from night to day, through our day, and then back from day to night.

00:10 – 00:30 – Yotzeir Or/Ma'ariv Aravim songs:

- Just like last time, we are going to break into groups and read over the songs for our prayers today, Yotzeir Or and Ma'ariv Aravim.
- Please start by reading the prayer in Hebrew and English in Mishkan T'fillah and then read the lyrics of the songs as a group, answer the discussion questions and unlike last time, fill out the Venn diagram.
- In small groups have students discuss the following songs
 - o Yotzeir Or
 - Yotzeir – Jen Shankman and Serge Lipe
 - Mah Rabu – Rabbi Josh Warshawsky
 - o Ma'ariv Aravim
 - Roll into Dark – Noam Katz
 - God of Creation – Cantor Natalie Young
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Yotzeir Or and Ma'ariv Aravim?

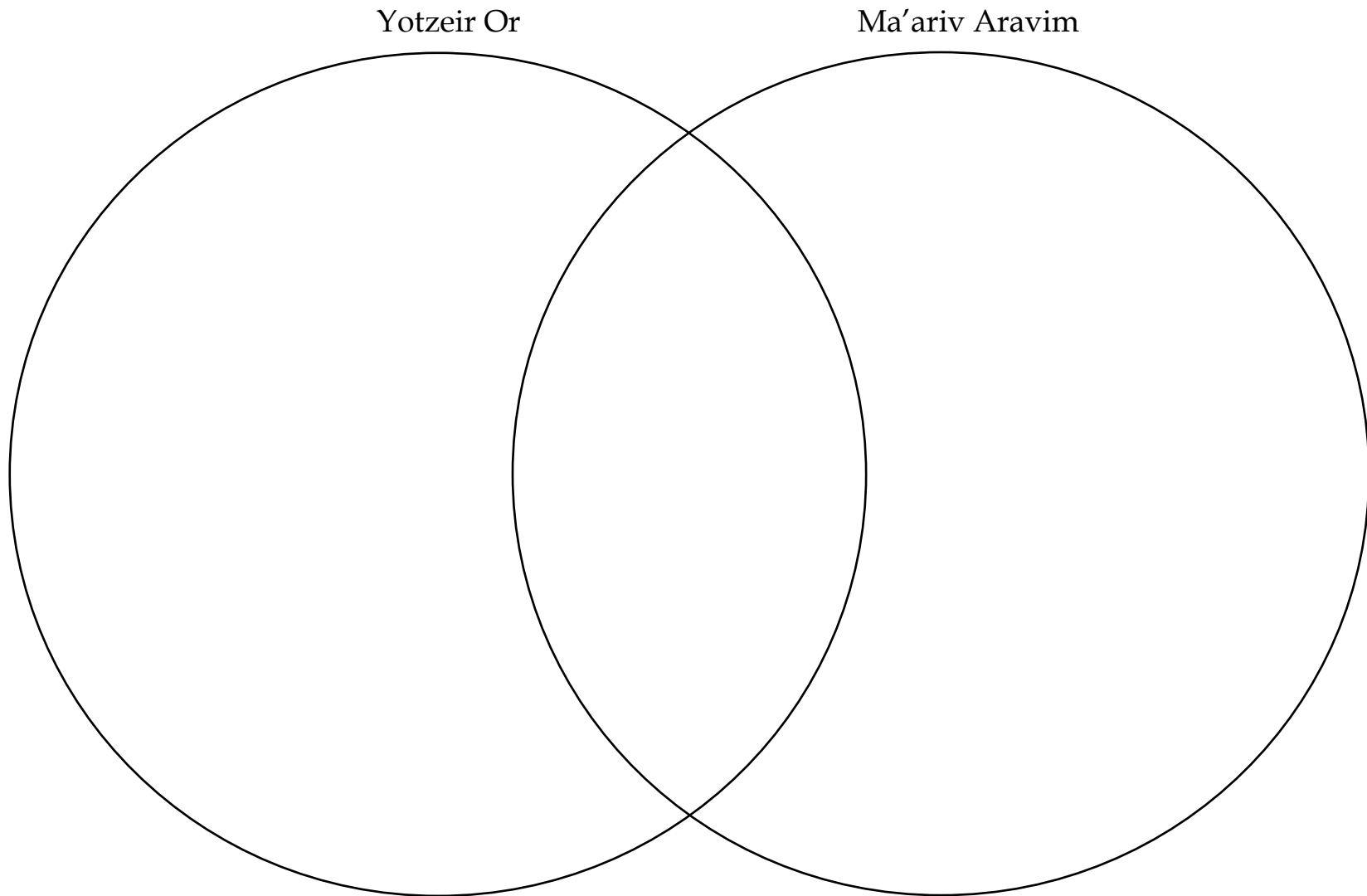
00:30 – 00:50 – Class Discussion:

- Go over discussion questions as a whole class.
- Go over group Venn diagrams.
- Meaning and theme of Yotzeir Or/Ma'ariv Aravim
 - o Yotzeir Or
 - Creation
 - Night turning to day
 - Being thankful for life's daily moments
 - o Ma'ariv Aravim
 - Creation
 - Day turning into night
 - Changing of the seasons

00:50 – 01:00 – Journal Reflection:

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o How do you transition between night and day and day and night?
 - o What do you appreciate about the morning, and what do you appreciate about the evening?
 - o What are you thankful for each day?

Appendix 1 - Yotzeir Or/Ma'ariv Aravim Venn Diagram



Unit 4, Lesson 3: Ahava Raba/ Ahavat Olam (Scripted)

Goals:

- Teach the theme of Ahava Raba and Ahavat Olam

Objectives:

- Students should be able to explain the theme of Ahava Raba and Ahavat Olam
- Students should be able to write letters to a loved one
- Students should be able to reflect on the meaning of Ahava Raba and Ahavat Olam and how it relates to their life

Materials:

- Mishkan T'fillah
- Ahava Raba/ Ahavat Olam songs in songbook
- Paper & pencil
- Prayer Journals
- Song Links:
 - o Ahava Raba – Elana Arian & Noah Aronson:
 - <https://www.youtube.com/watch?v=mtYW6uTh0RQ>
 - <https://www.elanaarian.com/shop/ahavah-rabbah-digital-download-from-a-spark-of-light>
 - o Ahavat Olam – Marsha Attie:
 - Cover – start at the 17:50 mark:
<https://www.facebook.com/TempleBnaiTorah/videos/211193357079137>

Detailed Procedure:

00:00 – 00:05 – Set Induction:

- Who knows what “ahava” means in English?
 - o Love
- What type of love exists in Judaism?
 - o Love for God
 - o Love for each other
 - o Love for Torah
 - o God’s love for us
- Today’s prayers are all about one type of love that we see in Judaism, God’s love for us.

00:05 – 00:20 – Ahava Raba/ Ahavat Olam songs:

- Now, we are going to break into groups and read over the songs for our prayers today, Ahava Raba and Ahavat Olam.

- Please start by reading the prayer in Hebrew and English in Mishkan T'fillah and then read the lyrics of the songs as a group and answer the discussion questions.
- In small groups have students discuss the following songs
 - o Ahava Raba – Elana Arian & Noah Aronson
 - o Ahavat Olam – Marsha Attie
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Ahava Raba and Ahavat Olam?

00:20 – 00:35 – Class Discussion:

- Go over discussion questions as a whole class.
- Meaning and theme of Ahava Raba/ Ahavat Olam
 - o Love
 - o God's love for the People Israel
 - Came through teaching Torah
 - Therefore, we will do mitzvot, good deeds and follow the law

00:35 – 00:50 – Letters to those we love and who love us:

- This prayer is about God's love for us.
- Now, I want you to think about someone you love and who loves you? You might tell them you love them every day, or you might not, but I want you to think about this person and write them a letter showing your appreciation for their love and showing your love to them. This is not something that we are going to share. This is something for you to write and – if you choose – to give to the person you are thinking about.
 - o Allow for students to write their letters. Don't collect them but ask them to think about whether they want to give them to the person they wrote about.

00:50 – 01:00 – Journal Reflection:

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o How does love fit into your life?
 - o What does it mean for God to love us?

Unit 4, Lesson 4: Shema/V'ahavta (Scripted)

Goals:

- Teach the theme of Shema and V'ahavta

Objectives:

- Students should be able to explain the theme of Shema and V'ahavta
- Students should be able to create a haiku based on Shema and V'ahavta
- Students should be able to reflect on the meaning of Shema and V'ahavta and how it relates to their life

Materials:

- Mishkan T'fillah
- Shema/V'ahavta songs in songbook
- Prayer Journals
- Paper
- Pencils or pens
- Song Links:
 - o Shema – Celia Tedde:
 - <https://www.youtube.com/watch?v=4snEKFaSvr4>
 - [https://www.transcontinentalmusic.com/PDA-Ruach-5775-\(Audio\)-72194](https://www.transcontinentalmusic.com/PDA-Ruach-5775-(Audio)-72194)
 - o V'ahavta - Debbie Friedman:
 - <https://www.youtube.com/watch?v=FVDTNL4I7Aw>
 - https://www.oysongs.com/products/songs.cfm?mp3_id=1433&artist_id=30
 - o Love Adonai – Sababa:
 - https://www.youtube.com/watch?v=qA7EKZlxO_o
 - https://www.oysongs.com/products/songs.cfm?mp3_id=6375&artist_id=66

Detailed Procedure:

00:00 – 00:10 – Set Induction:

- Go outside to a place that is quiet (or as quiet as you can find)
- I want everyone to take a minute and just listen to what is around you
 - o Take a minute of silence and listen
- What did you hear?
 - o Birds, trees, wind, people talking, cars, etc.
- Our first prayer of today, Shema, literally means listen. Sometimes all you need is to take a moment and listen.
- Take a minute or two to transition back into the classroom

00:10 – 00:25 – Shema/V'ahavta songs:

- Now, we are going to break into groups and read over the songs for our prayers today, Shema and V'ahavta.
- Please start by reading the prayer in Hebrew and English in Mishkan T'fillah and then read the lyrics of the songs as a group and answer the discussion questions.
- In small groups have students discuss the following songs
 - o Shema – Celia Tedde
 - o V'ahavta – Debbie Friedman
 - o Love Adonai – Sababa
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Shema and V'ahavta?

00:25 – 00:35 – Class Discussion:

- Go over discussion questions as a whole class
- Meaning and theme of Shema/V'ahavta
 - o Shema:
 - Listening
 - Oneness of God
 - o V'ahavta
 - Loving God
 - Customs and traditions to remind us of God's love (tefillin, mezuzah, etc.)
 - God doesn't have to be a person in the sky, God can be whatever each person wants God to be

00:35 – 00:50 – Haiku:

- Our Shema Blessing is in the form of a haiku. A haiku poem has 5 syllables for the first line, 7 for the second, and then 5 again for the 3rd. I want us now to create our own haiku poem that relates to either the Shema or the V'ahavta.
- If students do not want to work alone, they can work in pairs to create their haiku.
 - o Allow time for them to write.
 - o If there is time at the end, allow for sharing.

00:50 – 01:00 – Journal Reflection:

- General
 - Reflect on this prayer, what does it mean to you?
 - How do you see the theme of this prayer fitting into your life?
- Specific
 - What do you need to stop and listen to?
 - What does it mean to you that God is one?
 - What does it mean to love God?

Unit 4, Lesson 5: Mi Chamocha (Scripted)

Goals:

- Teach the theme of Mi Chamocha

Objectives:

- Students should be able to explain the theme of Mi Chamocha
- Students should be able to create a collage based on their idea of freedom
- Students should be able to reflect on the meaning of Mi Chamocha and how it relates to their life

Materials:

- Mishkan T'fillah
- Mi Chamocha songs in songbook
- Paper
- Glue
- Old magazines
- Prayer Journals
- Song Links:
 - o Mi Chamocha – Elana Arian:
 - <https://www.youtube.com/watch?v=TtNjGdFSp78>
 - <https://www.elanaarian.com/shop/mi-chamocha-digital-download-from-a-spark-of-light>
 - o Mi Chamocha – Eric & Happie:
 - <https://www.youtube.com/watch?v=OPRBzewplKU>

Detailed Procedure:

00:00 – 00:05 – Set Induction:

- Can anyone remember what happened after the Israelites cross the Red Sea while escaping Egypt?
 - o They danced and sang
 - o They praised God
 - o They were thankful
- Yes, after the Israelites crossed the Red Sea they broke out into song and dance. This song is where our prayer for today comes from, Mi Chamocha.

00:05 – 00:20 – Mi Chamocha Songs:

- Now, we are going to break into groups and read over the songs for our prayer today, Mi Chamocha.
- Please start by reading the prayer in Hebrew and English in Mishkan T'fillah and then read the lyrics of the songs as a group and answer the discussion questions.

- In small groups have students discuss the following songs
 - o Elana Arian
 - o Eric & Happie
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Mi Chamocha?

00:20 – 00:30 – Class Discussion:

- Go over discussion questions as a whole class.
- Meaning and theme of Mi Chamocha
 - o Freedom
 - o Praise for God
 - o Being thankful

00:30 – 00:50 – Freedom Collage:

- I want you to take a minute or so and think about what freedom means to you. It can be something physical or emotional, there is no right answer.
- Each of you is now going to make your freedom collage. We have a lot of old magazines here that you can use to cut up and glue onto your paper. I want you to create a collage representing what freedom means to you.
 - o Allow for them to work.
 - o If there is time at the end, allow for sharing.

00:50 – 01:00 – Journal Reflection:

- General
 - o Reflect on this prayer, what does it mean to you?
 - o How do you see the theme of this prayer fitting into your life?
- Specific
 - o What does it mean to you to be free?
 - o What is something you want to be freed from?

Unit 4, Lesson 6: Hashkiveinu (Scripted)

Goals:

- Teach the theme of Hashkiveinu

Objectives:

- Students should be able to explain the theme of Hashkiveinu
- Students should be able to reflect on the meaning of Hashkiveinu and how it relates to their life

Materials:

- Mishkan T'fillah
- Hashkiveinu songs in songbook
- Egg drop materials
 - o Eggs – 1 per group
 - o Egg cartons
 - o Masking tape
 - o Cardboard
 - o Styrofoam
 - o Any other materials one might need/have for an egg drop
 - o Place 6 or more feet up for the egg drop
- Prayer Journals
- Song Links:
- Hashkiveinu – Dan Nichols:
 - o <https://www.youtube.com/watch?v=XV7Efniu0QE>
 - o https://www.oysongs.com/products/albums.cfm?Artist_ID=83&album_id=846
- Hashkiveinu – Mah Tovv:
 - o <https://www.youtube.com/watch?v=jLSTqKAs52Q&list=PL6oB7tQl1qhWQEL2CdscNs9XLpE0C1Zl&index=21>
 - o https://www.oysongs.com/products/albums.cfm?artist_id=63&album_id=418

Detailed procedure:

00:00 – 00:10 – Set induction:

- Stand in a circle around the room, sing Hashkiveinu by Mah Tovv led by guitar similar to the way it would be done at a camp for siyum, the songs to end the day.
 - o You can have the synagogue songleader/music specialist lead this part, or if there is a songleader in your class, you can ask them to lead for their peers.
- Raise your hand if this felt familiar.
 - o Ask people who raised their hand where they have done this before.

- Raise your hand if you have gone to a Jewish summer camp, youth group, or any other overnight Jewish experience?
- Are there any special rituals that you do right before you go to bed?
 - o Potential answers
 - Bedtime Shema
 - Hashkiveinu
- Some of you mentioned that you sing Hashkiveinu before bed each night just like we did here. Hashkiveinu is an evening prayer that is said both during the evening service and sometimes later before you go to sleep.
- Have everyone sit back down

00:10 – 00:25 – Hashkiveinu Songs:

- Now, we are going to break into groups and read over the songs for our prayer today, Hashkiveinu.
- Please start by reading the prayer in Hebrew and English in Mishkan T'fillah and then read the lyrics of the songs as a group and answer the discussion questions.
- In small groups have students discuss the following songs
 - o Hashkiveinu – Mah Tov
 - o Hashkiveinu – Dan Nichols
- Discussion Questions
 - o What do you think the theme of each song is?
 - o What do you think these themes have in common?
 - o Using these songs and the translation of the prayer, what can you infer about the meaning and theme of Hashkiveinu?

00:25 – 00:35 – Class Discussion:

- Go over discussion questions as a whole class.
- Meaning and theme of Hashkiveinu
 - o Unique to evening service
 - o Asking for safety and security overnight – spreading a “shelter of peace”
 - Allowing us to wake up rested and ready for our new day
 - o Asking for guidance to make good decisions

00:35 – 00:45 – Egg Drop

- Hashkiveinu is about creating a shelter of peace. We are now going to create a “shelter of peace” for an egg and try to create a shelter that will ensure an egg will not break when it falls.
- Give students 10 minutes to design and build their shelter for the eggs.
- After 10 minutes have each group drop their egg shelter with their egg inside at the same time and see who’s survived.

00:50 – 01:00 – Reflection Journal:

- General
 - Reflect on this prayer, what does it mean to you?
 - How do you see the theme of this prayer fitting into your life?
- Specific
 - Where is a place where you feel safe?
 - Do you pray at night? If so, for what?
 - What keeps you safe at night?

Unit 4 Song Links:

- Am I Awake – Noah Aronson:
 - o https://www.youtube.com/watch?v=4evjPk_LoT0
 - o <https://www.noaharonson.com/digital-downloads/am-i-awake-am-i-awake-digital-download>
- Come – Chava Mirel:
 - o <https://www.youtube.com/watch?v=brRZC6hQ5aU>
 - o <https://www.chavamirel.com/merch/1-come>
- Yotzeir – Jen Shankman and Serge Lipe:
 - o Cover: <https://soundcloud.com/dankahn/yozteir-god-who-makes-jen>
- Mah Rabu – Rabbi Josh Warshawsky:
 - o <https://www.youtube.com/watch?v=e7qzJkrt10Q>
 - o https://www.oysongs.com/products/songs.cfm?mp3_id=16992&artist_id=624
- Roll into Dark – Noam Katz:
 - o <https://www.youtube.com/watch?v=HyM28rtJ7pg>
 - o <http://www.noamkatz.com/recordings>
- God of Creation – Cantor Natalie Young
 - o <https://www.youtube.com/watch?v=qToLhHA3z1c>
 - o https://www.oysongs.com/products/albums.cfm?Artist_ID=217&album_id=11892
- Ahava Raba – Elana Arian & Noah Aronson:
 - o <https://www.youtube.com/watch?v=mtYW6uTh0RQ>
 - o <https://www.elanaarian.com/shop/ahavah-rabbah-digital-download-from-a-spark-of-light>
- Ahavat Olam – Marsha Attie:
 - o Cover – start at the 17:50 mark:
<https://www.facebook.com/TempleBnaiTorah/videos/211193357079137>
- Shema – Celia Tedde:
 - o <https://www.youtube.com/watch?v=4snEKFaSvr4>
 - o [https://www.transcontinentalmusic.com/PDA-Ruach-5775-\(Audio\)-72194](https://www.transcontinentalmusic.com/PDA-Ruach-5775-(Audio)-72194)
- V'ahavta – Debbie Friedman:
 - o <https://www.youtube.com/watch?v=FVDTNL4I7Aw>
 - o https://www.oysongs.com/products/songs.cfm?mp3_id=1433&artist_id=30
- Love Adonai – Sababa:
 - o https://www.youtube.com/watch?v=qA7EKZlxO_o
 - o https://www.oysongs.com/products/songs.cfm?mp3_id=6375&artist_id=66
- Mi Chamocha – Elana Arian:
 - o <https://www.youtube.com/watch?v=TtNjGdFSp78>

- <https://www.elanaarian.com/shop/mi-chamocha-digital-download-from-a-spark-of-light>
- Mi Chamocha – Eric & Happie:
 - <https://www.youtube.com/watch?v=OPRBzewpIKU>
- Hashkiveinu – Dan Nichols:
 - <https://www.youtube.com/watch?v=XV7Efniu0QE>
 - https://www.oysongs.com/products/albums.cfm?Artist_ID=83&album_id=846
- Hashkiveinu – Mah Tov:
 - https://www.youtube.com/watch?v=jLSTqKAs52Q&list=PL6oB7tQl1qh_WQEL2CdscNs9XLpE0C1Zl&index=21
 - https://www.oysongs.com/products/albums.cfm?artist_id=63&album_id=418

Unit 5 - Putting it all Together: Creating Contemporary Jewish Music

Unit Enduring Understandings:

- Jewish music is evolving throughout all denominations.
- Contemporary Jewish music strengthens the understanding of liturgy.

Unit Essential Questions:

- How does creating contemporary music help us understand liturgy?

Unit Goals:

- Review prayers learned throughout the curriculum

Unit Objectives:

- Students should be able to create a musical or written interpretation based on a prayer they have learned

Authentic Assessment:

- Learners will create their own musical interpretation of a prayer they have learned.

Memorable Moment:

- Students will invite parents and friends to class and each group will teach their song and have everyone sing together.

Unit 5, Lesson 1

Goals:

- Review prayers learned in the curriculum
- Create groups for final assessment

Objectives:

- Students should be able to recall the themes of the prayers learned throughout the curriculum
- Students should be able to determine which prayer they would like to do their final assessment on

Materials:

- 3 signs/large sticky notes around the room
 - o Birkot Hashachar
 - o P'sukei D'zimra
 - o Shema and its Blessings
- Students' prayer journals
- Paper and pencil

Set induction:

Review the prayers from units 2-4. This can be in the form of a game, a group activity, a discussion, or whatever you think is an appropriate activity for review. The main point of this set induction is to remind the students what the prayers were that they learned so they can start thinking about what prayer they would like to work on. One example is to do a jeopardy game where you have each column as a section of prayers, and the jeopardy questions can each be about a prayer.

Personal reflection – choosing your prayer:

Explain the final assessment including what it is and what they need to do. Then Give each student 5-10 minutes to look through their prayer journal and decide which prayer they would like to work on for their final assessment. You can give them guiding questions to help focus their thinking, but the goal of this activity is for students to think about a prayer or two that they would be interested in creating an interpretation about. Have students write down their 1st – 3rd choices of prayers.

- Example guiding questions
 - o Which prayer did you most enjoy writing about?
 - o Which prayer do you relate to most?
 - o Which prayer would you like to create a new musical or written interpretation about?
 - o Number the top prayers 1-3 that you would be interested in working on, 1 being your top choice and 3 being your 3rd choice.

Creating prayer groups:

Place the signs of each of the sections of prayers around the room and have the students go to the section which includes the prayer they want to do for their final assessment. Once there, the students can discuss which prayer they want to work on and see if others want to work on the same prayer. If so, students can work together to create an interpretation. If a student wants to work in a group and there is no one else who wants to do their first choice, see if someone wants to do their second choice and move students around. For this section, you can have guiding questions for the discussion, or let the students discuss what comes to them. The main goal of this section is to break students into which prayer they want to work on, either on their own or in small groups of two or three.

- Example guiding questions
 - Which prayer do you want to work on?
 - What stands out to you about this prayer?

Closure

In their groups, focus on the question, “why did you choose this prayer?” Have students discuss in their groups, and then write a few thoughts in their journal.

Unit 5, Lesson 2

Goals:

- Review the influences of contemporary Jewish music

Objectives:

- Students should be able to create the first draft of their musical/written interpretation of their prayer

Materials:

- Paper and pencil
- Instruments if students want to use them to create their song

Set Induction:

Review the influences of contemporary Jewish music from Unit 1. This can be in the form of a game, worksheet (like the one in unit 1, lesson 5), a discussion, or whatever you think would be best for review. The main goal of this review is to remind the students of potential influences for their interpretations.

Brainstorming Time:

This is the time for the groups to start thinking about what they want to do for their interpretation. You can have guiding questions for this section as well if you think it would be helpful for the students, but it is not necessary. This should only be a short section of the class since they should hopefully be able to come up with a first draft by the end of the day.

- Example guiding questions – continuation of their conversation from last class
 - o What stands out to you about this prayer?
 - o How do you interpret this prayer?
 - o Is there something that comes to you, either music or words, that relates to this prayer?
 - o What are ideas for our musical or written interpretation of this prayer?

Work time:

After the brainstorming time, give students work time to work in their groups creating the first draft of their musical or written interpretation of their song. Let them know that they should have something done by the end of today because there is going to be a feedback session next class. It does not have to be perfect, but it should be a solid first draft.

Closure:

Have students write in their journal about their writing process and how it is helping them understand the prayer they chose.

Unit 5, Lesson 3

Goals:

- Teach how to give positive and helpful feedback

Objectives:

- Students should be able to give positive and helpful feedback

Materials:

- Paper and pencil
- Instruments if students want to use them to create their song
- Device to show video if you choose to show Austin's butterfly video
 - o <https://www.youtube.com/watch?v=hqh1MRWZjms&t=1s>

Set Induction:

Explain how to give specific and helpful feedback. This could be in the form of a PowerPoint, a handout, or a video online that is relevant. You could also show the video "Austin's butterfly" to show an example of a feedback process.

Give and receive feedback:

Split students into feedback groups with 2-3 project groups in each feedback group. Have each project group share what they have created, and the other groups give feedback. This can be done with a protocol or a list of discussion questions on the type of feedback to give.

- Example protocol
 - o Presenters share work – 6 minutes
 - This includes saying what they would want specific feedback on, if anything
 - o Clarifying questions – 2 min
 - o Group discussion/feedback time – 10 minutes
 - Give positive, helpful feedback
 - o Presenters reflect on what they have learned and received – 2 minutes

Closure:

Have students write in their journal about something that they have learned or feedback they have received in their small group that will be helpful for them to think about moving forward.

Unit 5, Lesson 4

Objectives:

- Students should be able to use the feedback from the previous class to revise musical/written interpretation of their prayer
- Students should be able to finalize their musical/written interpretation of their prayer

Materials:

- Paper and pencil
- Instruments if students want to use them to create their song

Set Induction:

Sing down game. Divide the class into two groups. Each round there is going to be a word or phrase that is the theme for the round. Teams have one minute to think of as many songs they can that relate to that theme or contain that theme in a lyric. Once the minute is over, each team takes turns singing each song together as a team. If the theme is not obvious, have the team explain why they chose that song. Songs cannot be repeated so if team one sings a song team two has on their list, they must cross it off and they cannot repeat the song. The last team standing wins. For the rounds use words and themes relating to the prayers learned throughout the curriculum. These themes can include gratitude, praise, creation, love, freedom, or peace. Do a few rounds depending on time.

Work time:

Using the reflections from the end of class last time and the information they received during the feedback session, have groups revise and finalize their musical/written interpretation of their prayer. Spend about half of the day on this and then give students time to rehearse.

Rehearsal time:

Allow for students to rehearse their final musical/written interpretation of their prayer.

Closure:

Have students write in their journal one new key takeaway they have learned throughout the writing process about how they relate to the prayer they chose.

Unit 5, Lesson 5

Objectives:

- Students should be able to present their final musical/written interpretation of their prayer

Materials:

- Students' work
- Instruments if students used them to create their song

NOTE TO TEACHER: This lesson includes presenting their work to the class. You should invite others, such as parents, family, or friends, to come and join to watch the presentations.

Set Induction:

Vocal warmups such as sirens, tongue twisters, or breathing exercises. Here are examples: <https://iconcollective.edu/best-vocal-warm-ups/>.

Presentations/Memorable Moment Concert:

Have each group present their work to the class and guests, making sure to teach their song so everyone can sing it together.

Closure:

Write a communal written prayer together as a class that represents the time you have spent together. This prayer does not have to be long; it can be something short and sweet that can remind each of the students about their experience. This prayer also does not have to be set to music; it can be a simple prayer that starts with something similar to "Thank you for allowing us to ..."

NOTE TO TEACHER: If you have the resources and the students are interested, these musical and written interpretations that the students wrote and the communal prayer could be recorded and turned into a CD, or they could be compiled into a songbook.

Resources for more information:

- Friedmann, Jonathan L. *Perspectives on Jewish Music: Secular and Sacred*. Lanham, MD: Lexington Books, 2009.
- Kligman, Mark. "Contemporary Jewish Music in America." *The American Jewish Year Book* 101 (2001): 88-141.
- Goldstein, Elizabeth W, and Kimberly Burnham, eds. *Music, Carrier of Intention in 49 Jewish Prayers*. Spokane, Washington: Creating Calm Network Publishing Group, 2014.
- Hoffman, Lawrence A, ed. *My People's Prayer Book: Traditional Prayers, Modern Commentaries*. First ed. Woodstock, Vermont.: Jewish Lights Publishing, 1997.