

Pre-Visit Teacher's Guide

AMERICANS AND THEIR FAMILY STORIES

Grade 5

A Program of the Education Department
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Americans and Their Family Stories
Grade 5

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Section I

Introduction

LETTER TO TEACHER

Dear Teacher:

Thank you for choosing the Skirball Cultural Center and the *Americans and Their Family Stories* program for your students.

This Pre-Visit Teacher's Guide is designed to assist you in the classroom as you prepare your students for their museum visit. The activities in this guide will provide your students with appropriate background to make their visit to the Skirball a more rewarding and enriching experience. Careful attention has been given to create materials that are grade-appropriate and interactive, but you are welcome to revise these activities to adapt to the specific needs of your class. Some activities refer to images from the Skirball Museum Collection that can be viewed on our website by [clicking here](http://www.skirball.org/TeacherPre-visits) (or typing this URL into your browser: www.skirball.org/TeacherPre-visits).

Please complete these pre-visit activities with your students so that they are introduced to the major themes they will discuss at the museum.

Required before your visit:

In order to help the docents and staff on the day of your visit, please prepare the following:

- **Name badges:** Each student must have a large, clearly legible name tag. Use first names only please.
- If you are bringing more than 20 students in your group, please **divide them into two groups**. These groups will travel separately for the duration of the tour.
- In addition, please create **5 smaller groups** for the classroom experience they will have at the museum.
- If you have received **photo release forms** from the Skirball, it means that we would like to take pictures during your tour. These forms require parental signatures, and we'd appreciate it if you distributed them ahead of time and had them ready on the day of your visit. Of course, parents can opt out of signing if they do not want their child to be photographed.

Section Icons:

The following three icons have been designed to help you identify sections of the lesson plan in a quick and convenient manner. Look for them in the upper right corner of each section.



Materials for the teacher: background information, instructions, etc.



Handouts for students to read.



Worksheets for students to complete.

A note on the materials:

Please **KEEP** for your resources:

- **AFS Teacher's Guide**
- ***A Suitcase of Dreams***

Please **RETURN** on the day of your visit to the Skirball Cultural Center:

- Video: ***To Breathe Free***
- Book: ***The Story of the Statue of Liberty***

For logistical details and additional instructions, please consult your tour confirmation packet. Feel free to contact us with any questions or concerns.

We look forward to welcoming you and your class to the Skirball!

Best regards,
Education Department
Skirball Cultural Center
(310) 440-4662
education@skirball.org

Americans and Their Family Stories
CALIFORNIA STATE STANDARDS
Grade 5

CA State Standards—English/Language Arts:

Speaking Applications

- 1.4 Select a focus, organizational structure, and point of view for an oral presentation.

Listening and Speaking

- 2.2 Deliver informative presentations about an important idea, issue, or event by the following means: a.) Frame questions to direct the investigation; b.) Establish a controlling idea or topic; c.) Develop the topic with simple facts, details, examples, and explanations.

CA State Standards—History/Social Science:

- 5.4.6 The introduction of slavery into America, the responses of slave families to their condition, the ongoing struggle between proponents and opponents of slavery, and the gradual institutionalization of slavery in the South
- 5.8.1 The waves of immigrants from Europe between 1789 and 1850

CA State Standards—Visual Arts:

Artistic Perception

- 1.3 Use their knowledge of all the elements of art to describe similarities and differences in works of art and in the environment.

CA State Standards—Theatre:

Creative Expression

- 2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

Americans and Their Family Stories

PROGRAM DESCRIPTION AND OBJECTIVES

Program Description: The Museum Visit

The museum visit includes a 60-minute program in the Skirball Cultural Center's Core Galleries and a 60-minute program in a Skirball classroom. The entire program will last about two hours. All visits are guided by specially-trained Skirball docents.

In the museum galleries: Students learn about the experiences of the early 20th-century Jewish immigrants to America through various interactive activities. They assume the role of immigrants arriving in America in the early 1900s as they dress in costume, attend a turn-of-the-century school, discuss the Ellis Island experience, and examine the struggles and opportunities facing new immigrants.

In the Skirball classroom: Students are divided into five small groups and learn about different immigrant families from all over the world. Each group unpacks one of six different suitcases containing information and artifacts related to the different family stories, from different periods in history. Please note that, while most discussions of immigration refers to those who voluntarily came to the United States, Africans—many of whom were forcibly brought to this country as slaves—are also included in our discussion of immigration.

Currently, the suitcases contain family stories from the following ethnic groups during these periods:

- | | | | |
|-----------|-------|--------------|-------|
| • African | 1700s | • Mexican | 1910s |
| • Chinese | 1860s | • Iranian | 1980s |
| • Russian | 1920s | • Vietnamese | 1980s |

After unpacking the suitcases, each group is asked to present the story of their family to the rest of the class using role-playing, object sharing, and storytelling.

Program Objectives

Students will:

1. Discover that America is a country of immigrants from many different lands.
2. Uncover information through primary and secondary sources, including artifacts, to learn about the immigrant experience.
3. Learn how people traveled to America and what the journey was like.
4. Locate countries of origin on a world map.
5. Compare and contrast the motivations, economic status, religion and occupations of various immigrant groups from different periods in history.
6. Learn the ways immigrants adapt to a new environment and discover the challenges and opportunities they face: finding employment, learning a new language, and adapting to a new culture, customs, and traditions.
7. See commonalities between the immigrant stories portrayed in the classroom and galleries and their own family's immigration or migration stories.
8. Feel empathy for those who have journeyed to the United States.

Section II

Exploring American Immigration History: Pre-Visit Activities Related to the Exhibition



ACTIVITY #1: Two Paintings

Estimated Activity Time: 1 class period (45 minutes)

Subjects: Visual Arts, Social Studies

Lesson Overview:

Students will observe two works of visual art depicting the experience of immigrants and create a written response taking on the perspectives of the subjects in the paintings.

Learning Objectives:

Students will:

- Analyze two works of art using visual thinking skills.
- Compare portrayals of immigrants in a painting and a poster through physical movement and discussion.
- Explore the feelings and emotions associated with the immigration experience
- Write two different first-person accounts of the immigration experienced in the voice of subjects in both works of art.

Materials (including Image Studies):

1. Painting: *The Wanderers* by Peter Krasnow
2. Poster: *Food Will Win the War* by Charles Edward Chambers
3. Worksheet #1: Comparison Chart

Lesson Steps:

1. Begin with a discussion of immigration using the following questions:
 - a. What reasons did people have for immigrating to the United States?
 - b. Did everyone come because they wanted to come?
 - c. What sort of feelings would people have upon leaving their homes?
2. Assign each group a note-taker and a reporter.
3. Display a reproduction of the painting, *The Wanderers*. Have students look closely at the work for a few minutes, then ask the following questions in their groups:
 - a. Look closely at this painting. What is the first thing you notice?
 - b. What feelings do you think the people in the painting are experiencing?
 - c. Describe what is happening in the painting.
 - d. How would you describe the mood of the painting?
 - e. What do you notice about the colors in the painting?

4. Have each group fill out the LEFT column of the Comparison Chart on Worksheet #1, which is labeled "*The Wanderers*" at the top of the column.
5. Display a reproduction of the poster, *Food Will Win the War*. Have students look closely at the work for a few minutes, then ask the following questions to their groups:
 - a. Describe what is happening in the poster. What is the first thing you notice?
 - b. What is going on in this poster? What is the story?
 - c. How would you describe the mood of the poster?
 - d. How does the artist convey that mood?
 - e. What emotions or feelings are the people in the poster experiencing?
6. Have each group fill out the RIGHT column of the Comparison Chart on Worksheet #1, which is labeled "*Food Will Win the War*" at the top of the column.
7. Once they have completed their Comparison Charts, have them create a tableau or physical sculpture for both works of art. Each student must portray a part of the sculpture.
 - a. It can be literal or figurative in interpreting the work.
 - b. It can move, make sounds, or change, but it should not speak.
 - c. Give students a few minutes to plan, rehearse, and practice.
 - d. Before presenting the tableaus to the class, have the students add a line of dialogue (which can be a line spoken by a person in the picture or a caption).

NOTE: When you view the tableaus, it may be helpful to see *all* of the ones inspired by *The Wanderers* from each group first to reinforce the feeling or mood of the painting and its connection to the fact that people's decision to immigrate was often painful and difficult. Then view the tableaus inspired by *Food will Win the War* and the optimism and hope in contrast with the first image's dread and apprehension.

8. Discuss the findings of all of the groups by comparing the immigration experiences depicted in both works.
9. Following your discussion, have each person choose one person in the painting or poster to focus on.
10. Assign the task of writing a one-page first-person account of what is happening in the moment for him or her. It could be as a diary entry or letter to a relative.
11. Stress the writing skills of narrative writing including: establishment of setting, character, and point of view, include details that show rather than tell, and refer to elements of the work of art.
12. Encourage students to write about what the person sees, hears, and feels at this specific moment in time. What emotions is he or she experiencing? What would he or she have to say?

Assessment:

- Assess students' group work on their ability to collaborate, to work cooperatively in noting their responses, and to stay on task.
- Assess the writing assignment based on organization, word choice, and ideas. Sense details that evoke the feelings and experiences of the people in the artwork should be part of each person's assignment.

Image #1A: Background Information



Painting: *The Wanderers*
by Peter Krasnow

The sculptor and painter Peter Krasnow was born in the Ukraine (which was then part of Russia) in 1887. During this time, Jewish families were victims of **pogroms**, murderous attacks by violent mobs. Many Jewish people were killed, their businesses ruined, their homes vandalized. Others, like Peter's own family, were forced to leave. Unlike most immigrants from Russia who settled on the East Coast of the United States, Peter's family decided to settle in Los Angeles where the Jewish community was very small. His paintings reflected subjects from the Hebrew Scriptures and depictions of Jewish life in Eastern Europe. After immigrating to the United States, Peter painted this picture of himself and his wife, Rose, leaving their homeland.

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #11.

Peter Krasnow, *The Wanderers*, Los Angeles, 1927. HUCSM 41.289. Gift of Peter and Rose Krasnow. Photo: Susan Einstein.

Image #1B: Background Information



Poster: ***Food Will Win the War***
by Charles Edward Chambers

Making a new life in America was very difficult. Immigrants had to find places to live, get a job, and learn a new language and new customs. Charles Edward Chambers, an illustrator and painter, created this image for a series of posters that were displayed during World War I (1914–1918).

This particular poster encouraged immigrants to participate in the war effort during World War I by not wasting food. The posters were placed in immigrant neighborhoods and published in several languages, including English, Yiddish, and Italian, so that immigrants could read them.

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #12.

Charles Edward Chambers, *Food Will Win the War*, United States, 1918. HUCSM 66.2729. Photo: John Reed Forsman.


Group Worksheet #1
Group Members: _____

COMPARISON CHART

<i>The Wanderers</i> by Peter Krasnow	<i>Food will Win the War</i> by Charles Edward Chambers
<i>What are the first things you notice about this work of art?</i>	
<i>How would you describe the mood of this work?</i>	
<i>What do you notice about the colors of this work?</i>	
<i>What feelings do you think the people in the work are experiencing?</i>	
<i>What might you say if you were a character in this work?</i>	

**ACTIVITY #2: Video: Island of Hope—Island of Tears**

Estimated activity time: 30 minutes (including 8-minute video)

Subjects: Immigration, Ellis Island

Lesson Overview: Between 1880 and 1920, more than 30 million immigrants crossed the Atlantic to America. Most came from Europe, but virtually all major nationalities and cultures were represented. Through photographs, art and immigrants' own words, this video presents the story of several immigrants from Eastern Europe during this period. This video introduces many of the ideas that will be covered during students' visit to the Skirball Cultural Center's permanent collection galleries.

Learning Objectives:

Students will:

- Learn about the experiences of Jewish immigrants at the turn of the century.

Materials:

- **Video:** *Ellis Island: Island of Hope—Island of Tears* (30 minutes)
Watch the video on YouTube: <http://www.youtube.com/watch?v=qh5CWbTDsuQ>
- **Worksheet #2A:** *Ellis Island: Island of Hope—Island of Tears*
- **Vocabulary**

Jews/Jewish	contagious
Trachoma	poverty
ghetto	epidemic
industrial	anarchist

Lesson Steps:

1. Before viewing the video:
 - Review vocabulary words.
 - Give students a brief introduction to this period in American history. Ask if any of their family members came to America during this period.
2. While watching the video:
 - Have students answer the questions on **Worksheet #2A**.
3. After watching the video:
 - Discuss students' answers.
 - Using **Worksheet #2B**, have students assume the character of an immigrant from the early 20th century. Assign them the task of writing a letter giving advice about making the difficult journey.

Assessment:

Assess the writing assignment based on organization, word choice, and ideas.

Worksheet #2A: Questions about the Video**Ellis Island: Island of Hope—Island of Tears**

Vocabulary: Here are some vocabulary words you may not know. Look in a dictionary to find their meanings prior to beginning the video.

Jews/Jewish**contagious****Trachoma****poverty****ghetto****epidemic****industrial****anarchist**

Questions: While watching the video, answer these questions. You may continue writing on the back of this sheet or on a separate sheet of paper.

1. What period in history does the video cover?
2. According to the film, how many people passed through Ellis Island?
3. Ellis Island was built to handle the large wave of immigration. How many people could it process in one day?
4. List the different ways that immigrants traveled to the United States. What kinds of things did people bring?
5. Upon arriving at Ellis Island, immigrants were screened and examined to determine the state of their health. As a result, many immigrants were rejected and sent back to their homelands. What disease almost always guaranteed rejection?
6. Why was the health of immigrants important?
7. Describe the conditions on Ellis Island.
8. What reactions did immigrants have when they first saw the Statue of Liberty?

**ACTIVITY #3: Merging Identities**

Estimated activity time: 1 class period (45 minutes)

Subjects: Visual Arts, Social Studies

Materials (including Image studies):

- Photograph: *Wedding of Anna and Jack Merkin* (located in the Liberty Gallery)
- Artifact: *Rokeach Scouring Powder* (located in Bubbe's Kitchen)
- Object: *Statue of Liberty Hanukkah Lamp* by Manfred Anson (located in the Americana Gallery)
- Worksheet #3

Lesson Overview:

Students will look at three objects from the Skirball Museum collections that together demonstrate the stages of adaptation and retention that Jews experienced in coming to the United States. This immersion into American society impacted family, religious, and cultural life for Jewish immigrants who adapted to contemporary American culture while retaining the values and traditions of their forbears. The objects in this activity exemplify the impact of adaptation and retention on these different aspects of Jewish life.

Learning Objectives:

Students will:

- Analyze artifacts using visual thinking skills including deductive reasoning and problem solving.
- Explore the lives and experiences of Jewish immigrants in the United States through three separate objects.
- Connect the immigration experience to their own family's story of coming to America.

Lesson Steps:

1. I-statements Activity.

This activity sets the stage for an activity about retaining cultures of origin while adapting to the majority culture. Students will identify themselves based on a list of I-statements that the teacher reads aloud. Each time you read something that is true for them, the students can stand up and look around the room to see “how true” that statement is for the group as a whole (or you can simply have students raise their hands). Please remind students that identifying oneself is difficult and in some cases risky. You may want to set some agreements about respect for honesty prior to beginning.

Read the following list of I-statements to your classroom.

- I consider myself an American.
- I also consider myself part of another culture as well (Russian, Mexican, Jewish, Chinese, Korean, etc.)
- My family came to the United States from somewhere else.
- I like American music.
- I like all kinds of music.
- I like the music my parents like.
- I like music from my family's culture.
- I have things in my house that are family heirlooms.
- I hear another language spoken at my home.
- I enjoy my family's traditional foods.
- I don't enjoy my family's traditional foods.
- I never eat my family's traditional foods.
- I know another language besides English.
- I know more than one language besides English.
- I know more than three languages.
- I ate food from a culture different from mine this month...this week...today.
- I know where my family came from.
- I'm not sure where my family came from.
- I know the story of how my family came to the United States.
- My family tells the story of coming to the United States.
- I have family who still live in the country my family is from.
- I have visited the place where my family came from.
- I celebrate July 4th.
- I celebrate Thanksgiving.
- I celebrate a holiday that is part of my family's culture.

Debrief the "I-statements" activity: Ask students what they discovered about their classmates. What was interesting? What responses surprised you? What were the questions that seemed to have unanimous response? What I-statements would you like to add to the list to find out more?

- You could also have students journal in response to these questions.
- Feel free to add your own I-statements that correspond to your class unit or teaching objectives

1. Identity Activity.

Part 1:

- On one side of your white board, have students brainstorm a list of things in their lives that identify them as Americans (language, patriotism, beliefs, clothing, behaviors, etc.).
- On the other side, have students brainstorm a list of things in their lives that identify them with their family's culture.
- Question: *Which of the two lists reflects more of who you are?*

Part 2:

- Show students the three images of the objects in the Skirball collection. (You'll find these images and their online links on pages 20–22.) You can either display them all at once using the computer, make copies of the images that students can work with in groups, or post the images around the room and have students move to the images one at a time as in a gallery.
- Ask students to fill out **Worksheet #3** as they look at the three images.
- Discuss their findings as a whole group using some open-ended questions:
 - What do these objects tell us about the Jewish immigration experience to the U.S.?
 - How did these Jewish people appear to feel about their lives in America?
 - What other objects can you imagine seeing at the Skirball Cultural Center that would demonstrate Jewish culture and American culture?
 - Describe an object that you have at home that combines two cultures in the way that these objects do (can be household items, food, family photographs, or ritual objects with multiple languages).

Part 3:

- Explain the nature of the class's upcoming field trip to the Skirball in the context of the students' study of immigration.

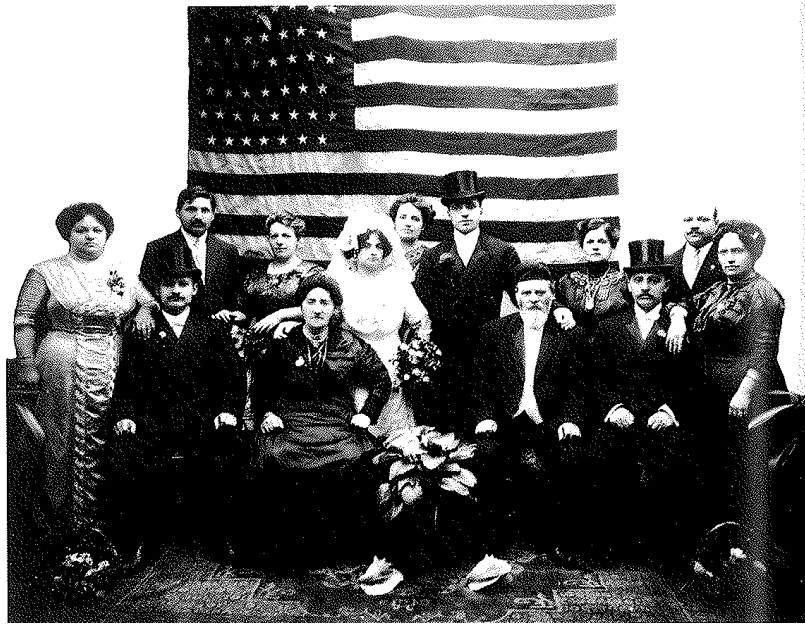
Activity Extensions:

1. Have students find an object in their home that represents multiple cultures, and bring it in to show the class.
2. Assign students the task of writing an "I Am" poem using your discussion of culture and identity as a springboard. Simply assign students one of the characters from the painting and complete a sentence beginning with "I am" for a set number of lines (10 is good) that describe how this character feels and how he or she would describe him/herself.
3. Have students create self-portrait drawings or collage that captures the different cultures represented by their identities.
4. Read selections of *A Suitcase of Dreams: Immigration Stories from the Skirball Cultural Center* and complete the activities in this packet.
5. Have students interview members of their families or communities to find out more about the immigration experience and American identity.

Assessment:

- Students will be assessed on the completion of their Comparison Charts (Worksheet #3) and their participation in class discussion.

Image #3A: Background Information



First Wedding in the New Land, the Merkin Family

This photograph was taken at the wedding of Anna Danzig and Jack Merkin who were married on June 13, 1911. The celebration was the first of its kind for this family that had emigrated from Russia. Everyone in the photograph was born in Russia, but fled that country during a time of persecution of Jewish people in the late 1800s. Despite the fact that the couple had only recently come to the United States, they celebrated their wedding in grand style. The bride wore a lovely white gown and carried a bouquet of fresh flowers while the men wore frock coats and top hats. The grandfather, seated to the left of the groom, wore a traditional skullcap and Russian dress coat, while the rest of the family wore American dress clothes. Notice that they posed the photo in front of an American flag. Later, members of the family commissioned a painter named Marlene Zimmerman to turn the photograph into a painting. Both were later donated to the Skirball and are now on display in its Core galleries.

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #13.

First Wedding in the New Land, the Merkin Family. Photograph courtesy of Sondra K. Bayley, Ronald M. Kabrins, and Howdy S. Kabrins.

Image #3B: Background Information



Rokeach Scouring Powder

Rokeach kosher foods began as a kosher soap company started on Wythe Avenue in Brooklyn, New York, by entrepreneur Israel Rokeach. Israel was from Poland and he started the first company that manufactured soap without putting animal fat in it, and was, therefore, kosher. Some Jewish people restrict their homes to foods and goods that follow the tenets of Jewish law. Eventually, Rokeach expanded his manufacturing into kosher foods which included *gefilte fish* (a mixture of fish and bread crumbs and eggs that many Jewish people eat during the Passover holiday), *borscht* (soup made from beets), and kosher jams under the Rokeach label in the early 1900s. To this day, Rokeach is one of the largest manufacturers of kosher foods, producing over 1,000 different food products for the Passover holiday alone. In the year 2000 the company was bought by R.A.B. Food Group which also owns the popular Manischewitz brand.

This particular container was manufactured in 1912 by the Israel Rokeach Company. The ingredients were all certified as kosher by rabbis (the Hebrew word “kosher” is on both sides of the red, white, and blue label).

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #14.

Rokeach Scouring Powder, Brooklyn, 1912. HUCSM 69.7. Gift of Peachy and Mark Levy. Photo: John Reed Forsman.

Image #3C: Background Information



Statue of Liberty Hanukkah Lamp
by Manfred Anson

Many religious objects created in America by Jewish artists combine Jewish tradition and American democratic ideas. This Hanukkah lamp—a traditional symbol of religious freedom used by Jewish people to celebrate the holiday of Hanukkah—was made by Manfred Anson, who emigrated from the United States in 1963 from Germany. Anson made the lamp in 1985 to celebrate the 100th birthday of the Statue of Liberty in 1986. He wanted to show gratitude to the United States for his freedom. He combined the shape of a traditional Hanukkah lamp from Poland with miniature statuettes for candleholders. Each candleholder mentions an important event in Jewish history when Jews experienced persecution or discrimination. With this object, Anson proudly combined Jewish history and ritual with American history and patriotism.

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #15.

Manfred Anson, *Statue of Liberty Hanukkah Lamp*, New Jersey, 1986. HUCSM 27.154. Museum purchase with Project Americana funds provided by Peachy and Mark Levy. Photo: Susan Einstein.


Worksheet #3: Merging Identities

	Wedding Photo	Rokeach Scouring Powder	Manfred Anson Hanukkah
List the words that come to your mind when you first look at this object.			
How is this object used?			
What do you notice about the object that reflects Jewish culture?			
What do you observe about this object that makes it look "American"?			
What do you think this object say about being American?			



Activity #4: The Story of the Statue of Liberty

Estimated activity time: 30 minutes

Subjects: Statue of Liberty, Symbolism

Lesson Overview: Using a provided text about the origin of the Statue of Liberty, students will examine the thinking behind the creation of the national monument and analyze the symbols embedded in it.

Learning Objectives:

Students will:

- Be introduced to the concept of symbolism.
- Explore the history of the Statue of Liberty and its symbolic value.

Materials (including book provided by the Skirball):

- **Book:** *The Story of the Statue of Liberty*
- **Worksheet #4:** Symbols of Liberty

Lesson Steps:

- Read the book, *The Story of the Statue of Liberty*, sent to you as part of the pre-visit activity kit. Check students' comprehension.
- Discuss what a symbol is. Ask students if they can think of common symbols in everyday life. Suggestions: Symbols of colors, mathematical symbols, road signs, etc.
- Using **Worksheet #4: Symbols of Liberty**, ask students to find and identify the symbols that were designed as part of the statue.
- Then have students focus more closely on each aspect of "Liberty Enlightening the World" (as Bartholdi first named her) by answering the accompanying questions on a separate sheet of paper.

Assessment:

Discuss the answers to the questions, checking for understanding, deductive reasoning, and analysis.

**Worksheet #4: Symbols of Liberty****Symbols of Liberty**

When Frederic Auguste Bartholdi constructed the Statue of Liberty, he envisioned a colossal work of art that would be visible to everyone. He also incorporated symbols into this giant monument.



Matching: Match the symbol with the description below. Write in the number.

- _____ Declaring independence
- _____ Freedom from tyranny
- _____ Representation of law and order
- _____ Leading the way to freedom
- _____ Seas and continents of the world

- 1. torch
- 2. heaven's rays (on head)
- 3. writing tablet
- 4. robe
- 5. broken shackles

Questions: Answer on a separate sheet of paper.

- What is *Liberty's* facial expression saying to us?
- What is the function of the torch? What does it help people to "see"?
- *Liberty* wears a *diadem*, a royal crown or headband. Why might it have seven points?
- *Liberty* holds a tablet in her left arm on which "July 4th 1776" is written in Roman numerals. What message does the tablet convey about *liberty*?
- Her face and her clothing look like a Greek statue. Why?
- At *Liberty's* feet is a broken chain. What does it symbolize? Did it have any special meaning in the years after the Civil War?

Activity #5: “The New Colossus” by Emma Lazarus

Estimated activity time: 30 minutes

Subjects: Language Arts, Immigration

Lesson Overview: In this lesson, students will examine and analyze the poem written by Emma Lazarus inscribed on the base of the Statue of Liberty.

Learning Objectives:

Students will:

- Do a close reading of a poem to analyze its poetic and symbolic meanings.
- Learn associated vocabulary.

Materials:

- **Background Information:** Emma Lazarus
- **Worksheet #5:** The New Colossus

Lesson Steps:

1. Discuss Emma Lazarus. Refer to the Background Information sheet provided.
2. Have students read the poem and refer to the number before each line for the suggested discussion. The answers and suggested questions are in parenthesis below. Teachers may wish to concentrate on lines 11–14.
 - line 2: What do *limbs* symbolize? (legs, determination)
 - line 4: Who is the *mighty woman*? (Statue of Liberty)
 - line 6: Who is the *Mother of Exiles*? (Statue of Liberty)
 - line 6: Who are the *exiles*? (immigrants)
 - line 6: What is it that *glows from her hands*? (torch)
 - line 7: What does *command* mean? (oversee, turn towards)
 - line 8: Which *twin cities* is she between? (Manhattan and Brooklyn)
 - lines 9 & 10: Why would the Statue be asking immigrants to “Keep ancient lands and storied pomp?” How is this meant to welcome immigrants? (keep your wonderful stories and send me your tired peoples)
 - line 9: What does *ancient* mean? (old, past) Ask students: Which ancient land did *your* family or person you interviewed come from?
 - line 11: What does *huddled masses* mean? (in football and other team sports, the team members huddle to hear the “play”)
 - line 12: What does *teeming shore* mean? (crowded land)
 - line 12: Define *refuse*. Is it used here as a noun or verb? (discarded items, noun)
 - line 14: What does the *lamp* refer to? (torch)
 - line 14: What does the *golden door* represent? (America)



FOR TEACHERS

Background Information: Emma Lazarus

Emma Lazarus, a descendant of Spanish-Portuguese and Ashkenazi (Eastern European) Jews, was born in 1849 in New York City. She was a prolific poet, essayist, and translator. A defender of Jewish rights and progress, she supported the notion that America continue to be a haven for Europe's immigrants.

In 1883, Lazarus wrote the "The New Colossus" for an auction to raise funds for a pedestal for the Statue of Liberty which was spearheaded by journalist and newspaper owner Joseph Pulitzer. At the time she did not know it would one day express the hopes of hundred of thousands of immigrants during the 20th century. The poem was made famous through the efforts of a friend who managed to persuade statue officials to create and install a plaque with the sonnet (a sonnet is a 14-line poem in verse that originated in Italy) on it in the pedestal of the statue in 1901, 15 years after the opening of the Statue of Liberty and 14 years after Lazarus' death.



Handout #5: "The New Colossus"

The New Colossus
by Emma Lazarus



Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!"

Worksheet #5: Questions about “The New Colossus”

Read the poem, “The New Colossus,” and answer the following questions.

- a. line 2: What do *limbs* symbolize?
- b. line 4: Who is the *mighty woman*?
- c. line 6: Who is the *Mother of Exiles*?
- d. line 6: Who are the *exiles*?
- e. line 6: What is it that *glows from her hands*?
- f. line 7: What does *command* mean?
- g. line 8: Which *twin cities* is she between?
- h. lines 9 & 10: Why would the Statue be asking immigrants to “keep ancient lands and storied pomp”? How is this meant to welcome immigrants?
- i. line 9: What does *ancient* mean?
- j. line 11: Who were the *huddled masses*? Why were they huddled?
- k. line 12: What does *teeming shore* mean?
- l. line 12: Define *refuse*; is it used as a noun or verb?
- m. line 14: What does the *lamp* refer to?
- n. line 14: What does the *golden door* represent?

Now, put it all together. In three or four sentences, summarize what Emma Lazarus’ poem is saying to immigrants coming from other lands.



FOR TEACHERS

Activity #6: The Work of Immigrants

Estimated activity time: 1 class period (45 minutes)

Subjects: Visual Arts, Social Studies

Lesson Overview:

Students will look at three works of visual art that portray the experience of Jewish immigrants and the challenges and opportunities represented by work in a strange, new land.

Learning Objectives:

Students will:

- Compare portrayals of immigrants in a sculpture, photograph, and ink drawing.
- Explore the meaning of work and how different jobs change over time.
- Analyze works of art using visual thinking skills.
- Connect the immigration experience to their own family's story of coming to America.
- Create a portrait of a "worker" that they know that evokes the demands and tools of the work this person does.

Materials (including Image Studies):

- Sculpture: *The Drillers* by Aaron Goodleman
- Photograph: Studio of M.C. Illions & Sons
- Lithograph: *Eggman, Lower East Side* by William Gropper

Lesson Steps:

1. **Before you begin**, have the class brainstorm 20 jobs that students know something about drawn from their own life experience (or you may start with "teacher" as an example).
 - Have each person make a list of five things this person would do for work in a given day.
 - Next, have students the skills or talents this person would need to do this job.
 - Finally, have them write a few sentences (or discuss in a group) whether they think the job they've chosen could be described as hard work. Why or why not?

2. **Introduce the lesson** with a discussion of immigration and your trip to the Skirball Cultural Center. One challenging aspect of life in America for all immigrants (whether they came 100 years ago or one month ago) is getting a job and working to support one's family. The objects students will look at during this activity depict the work of immigrants and tell stories about the lives of Jewish people who came to America fleeing discrimination and seeking greater opportunity.
3. **Display the objects** (without sharing the background information) and have students answer the following questions about each object:
 - What is the work being done?
 - Who are the workers doing the work?
 - Where does the work take place?
 - What tools do these workers use?
 - Which of the following is the most important quality for doing this work: physical strength / endurance, creativity, friendliness, intelligence, determination? Why?
 - What do you think the artist is saying about the work being done?
4. **Discuss their findings.** Talk with students about the three different kinds of work that the artists depicted in these objects: the merchant, the laborer, and the craftsman. Which of these three jobs would they like to have? Which do they have the "skills" for? Which is most difficult? Which requires the most knowledge?
5. **Family interview:** Have students conduct a family Interview about a particular job, its tools, and how it's changed over time. (See **Student Question Sheet** on page 35.)
6. **Art making:** Have students create a portrait of the person they interviewed and include significant objects in the background. See "Instructions for Student Portrait" on **Worksheet #6B**.

Assessment:

- Students will be assessed on the completion of their comparison forms, their interviews with a family member, and in their portrait making.
- As preparation for their Skirball field trip, students should have an understanding of how to look at an object and share their feelings and opinions about it, so discussion will also be an essential skill to assess.

Image #6A: Background Information



Sculpture: ***The Drillers*** (1933)
by Aaron Goodleman

Aaron Goodleman was born in Russia in 1890. He and his family fled Russia because of anti-Jewish violence for the United States. He worked on the docks in New York while at the same time studying art along with other immigrant artists. Their work was heavily influenced by an art movement called Cubism, which emphasizes common geometrical shapes and volumes as a way to show how we are all connected to each other and to the world around us. *The Drillers* is made of bronze, created in 1933.

The sculpture depicts two men drilling into a steel girder. Notice the motion depicted in the bronze; these are two men using the strength in their bodies to do this work. Their bodies are created using simple shapes that make them look abstract (not realistic) and simplified, and there is a diagonal motion to their pushing and pulling that suggests their demanding effort.

Goodleman's career was marked by work that explored the lives of immigrants and their social conditions. He depicted images of Americans during the Depression and later of people who had been killed in the Holocaust. Goodleman was not being critical of a society in which immigrants had to work in the most brutal and demeaning jobs, he was interested in praising their contributions and acknowledging that what may have broken their backs, also lifted their nation.

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #16.

Aaron Goodleman, *The Drillers*, New York, 1933. HUCSM 67.82. Gift of Sarah and Aaron Goodleman. Photo: Susan Einstein.

Image #6B: Background Information



Lithograph: ***Eggman, Lower East Side*** (early 20th century)
by William Gropper

William Gropper was born to a family of Russian immigrants in 1897. He grew up on the Lower East Side of New York City in a neighborhood that was predominantly Jewish. His family was very poor, and as a child, William worked to help support his family. At the same time, he began taking art classes, studying drawing and painting. He worked for many years as an illustrator for newspapers drawing cartoons and sketches and was drawn to depicting the real-life struggles of working people and the poor. *Eggman* is a drawing of an older man holding onto a basket of eggs with the hustle and bustling scenes of tenement life in the background. His dress is clearly Jewish with his *tallis* (prayer shawl) sticking out from under his coat and his dark hat. But his face is so expressive it makes him look like a person and not simply a caricature of a Jewish immigrant.

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #17.

William Gropper, *The Eggman, Lower East Side*, New York, ca. 1935. HUCSM 66.661. Gift of Dr. and Mrs. Mac L. Sherwood.

Image #6C: Background Information



Photograph: ***Studio of M.C. Illions & Sons*** (1910–1912)

Marcus Charles Illions was born in Lithuania. His father was a dealer in horses, and his early exposure to these animals helped him understand their anatomy. He immigrated first to England and then to the United States, arriving in 1888. In Lithuania he been apprenticed to a wood carver since the age of seven! When he arrived in New York from England, he found a job straightway making carousels at Charles I.D. Looff's shop. Through his hard work and incredible knowledge of horses, he became a master carver, sought after by many different carving shops. In 1909, he opened his own shop on Coney Island and employed his four sons and one daughter to work with him. His most famous horse carving ever, a horse called the *American Beauty Rose Horse*, was part of his crowning achievement, the *Illions Supreme Carousel*, of which he only made three.

Web Link: To view this image online, [click here](http://www.skirball.org/TeacherPre-visits) (or type this URL into your browser: www.skirball.org/TeacherPre-visits) and select thumbnail #18.

Studio of Marcus Charles Illions, Coney Island, ca. 1920. Photograph courtesy of Barney Illions.



Worksheet #6A: The Work of Immigrants

Interview Question Sheet

Directions: For this interview, choose a person in your family or in your neighborhood who has an interesting job that they've been doing for awhile (they do not have to be an immigrant). Ask them the following questions and write down their responses. If you can, take a picture of the person you interview or collect a picture of them.

- What is your job?
- What tools do you use to do your job?
- How do you spend an average day?
- What is the most difficult part of your job?
- Which of the following do you think is most important in your job: physical strength/endurance, creativity, friendliness, intelligence, determination? Why?
- If you had to stand like a statue and represent your job in a still pose, what would the pose be?
- How has your job changed over time?
- How would your job have been done one hundred years ago?
- What training did you need to do your job?
- What do you think your job will be like in 100 years?



Worksheet #6B: The Work of Immigrants

Instructions for Student Portrait

Directions: In each of the objects you observed in *The Work of Immigrants* activity, you saw depictions of people working in a specific setting, using tools and their own skills. The artists who made the sculpture, drawing, and photograph, chose a moment to depict that represented the essence of that job. Now you will create a portrait of the person you interviewed to demonstrate the essence of their work.

Think back to the drawing, *Eggman*, or to the photograph of Marcus Illions' studio. In both of these artworks the artists provided clues about the person they were drawing or photographing. Three important clues are the setting, the objects in the setting and the pose.

Make sure that you consider the following before creating your portrait:

1. Where will the person be located (their workshop, at their office, etc.)?
2. What objects or tools will you include in the portrait that shows the viewer how this person works?
3. How will you position this person's body in your portrait to reflect the physical aspects of their job?

Section III

Role-Playing and Group Work: Skills in Practice During Your Skirball Tour



FOR TEACHERS

Activity #7: Role-Playing and Group Work

Estimated activity time: Varies

Subjects: Theatrical Improvisation, Theatre

Learning Objectives:

Students will:

- Practice role-playing in preparation for Skirball visit

Lesson Overview:

During your trip to the Skirball, your group will be expected to participate in some role-playing activities. In order to prepare for that, the following activities that can help students to warm up their creative, performance muscles, and familiarize them with role-playing as a learning activity.

Lesson Steps:

The activities have been ordered from easiest to most challenging. Depending on what activities you do in your classrooms and how familiar your students are with role-playing, you can choose the activities that best suit your students' aptitudes.

1. Milling

Have your group mill around the room. Begin calling out some simple commands – walk very quickly like you are in New York City. Walk slowly like your feet weight 100 pounds each. Walk as if you are extremely tired. Walk like you are very excited. Other ways of milling include walking backwards, skating, walking like a particular animal, walking as if you were wearing stilts, walk with a limp, crawl, hop, etc.

2. Bus Stop

Get three or four people to be volunteers. Tell them they are waiting for a bus. Their job is to adopt the attitudes and behaviors of the person who will be added to the line. Tell one person to join the line. Suggested behaviors: add a person with an accent, add a person who is extremely depressed, add a person with a strange facial tic, add a person who is doing stretching exercises, add a person eating a very loud bag of chips, etc. etc. Continue adding until the whole class has waited for the bus. If you want, you can release people from the bus stop back to their seats as you add students.

3. Parts of a Whole

Divide the class into groups, with each group in different parts of the room. Hand out a card to each group with a familiar object on it. Each person in the group has to be a part of the object, but the whole thing must work together. Notice that the suggested objects are ones with moving parts! Have the rest of the group guess what object the group is. Possible objects: washing machine, car, etc.

4. The Where Game

Divide the class into groups, with each group in different parts of the room (ideally four to six students per group). Have a stack of cards ready with various strange/unusual locations on them, one for each group. (See some examples below.) Ask one person from each group to come and get a card. The person then returns to their group and acts out the location. The first group to guess earns a point. The process is repeated with new volunteers until everyone on a team has played.

Possible locations: in a haunted house, in a jail cell, in a beehive, in the shower, in a store window, in a hot air balloon, in a rowboat, in a restaurant, in a hair salon, in a trash can, in an operating room, in a fish bowl, in a church, in a submarine, in an art gallery, in a swimming pool, etc.

Assessment:

In order to prepare students for their trip to the Skirball, the most important assessable aspects of this activity are participation and comfort-level. Students who feel at ease enough to role-play and improvise will participate actively on their tour.

Section IV

Recommended Books on Immigration

Americans and Their Family Stories

RECOMMENDED BOOKS ON IMMIGRATION

Bierman, Carol; Laurie McGaw and Barbara Hahner. ***Journey to Ellis Island***. Hyperion Press, 1998.

The story of one Jewish family's immigration experience from Russia to Ellis Island. Illustrated with beautiful paintings and family photographs.

Chronicle Books LLC Staff. ***The Ellis Island Collection: Artifacts from the Immigrant Experience***. Chronicle Books, 2004.

A box full of items and a paperback book documenting the immigration experience. Includes the boarding card, passport, literacy test, and much more.

Crew, Linda. ***Children of the River***. Laurel Leaf, 1991.

A novel of a Cambodian girl who immigrates to the United States when her family flees war. This moving book depicts the difficulties faced by this teenager when two very different cultures clash.

Currier, Katrina Saltonstall. ***Kai's Journey to Gold Mountain: An Angel Island Story***. Angel Island Association, 2004.

The story of a Chinese boy kept at Angel Island for an extended quarantine and interrogation. In the end it is his strength and courage that help him to survive.

Hoobler, Dorothy; Thomas Hoobler and Henry Cisneros. ***The _____ Family Album***. Oxford University Press, 1998.

Various titles in this series describe the lives and immigration stories of a variety of ethnic and religious groups.

Lawlor, Veronica; Rudolph W. Giuliani. ***I Was Dreaming to Come to America: Memories from the Ellis Island Oral History Project***. Puffin, 1997

A collection of stories from people of a variety of cultures and ethnicities discussing the reasons people came to America and their experiences once they arrived.

Sandler, Martin. ***Island of Hope: The Journey To America and the Ellis Island Experience***. Scholastic Nonfiction, 2004.

This book details the step-by-step process of inspection and processing at Ellis Island and then describes life in the tenements of New York City that many immigrants moved into. Much of the text draws on primary source documents including interviews, diary entries, and historical records.

Say, Allen. ***Grandfather's Journey***. Houghton Mifflin/Walter Lorraine Books, 1993

Say's classic story of immigration and acculturation with gorgeously painted illustrations and terse prose. The story describes the conflicting feeling of immigration, of being a person with allegiances and memories in two lands.

Section V

Comprehensive Vocabulary

Americans and Their Family Stories

COMPREHENSIVE VOCABULARY

acculturation: changes in culture or traditions of an individual or a group as a result of adapting to traditions from another culture.

anarchist: one who believes that all types of government are oppressive and undesirable and should be abolished.

alien: an unnaturalized foreign resident of a country.

Angel Island: opened in 1910 off the coast of San Francisco, the point of entry for most Chinese immigrants into the United States; approximately 175,000 came to Angel Island over the next 30 years. Primarily a detention center built to control the flow of Chinese immigrants to the United States after passage of the Chinese Exclusion Act of 1882. The average time immigrants stayed on the island was two to three weeks, while their paperwork was verified. Many stayed for several months and a few were forced to remain on the island for nearly two years.

artifact: an object produced by human workmanship, especially one of historical interest.

Buddhist: a person who believes in the religion of Buddhism, a religion that originated in India and later spread to China, Burma, Japan, Tibet, and parts of Southeast Asia; Buddhism holds that life is full of suffering caused by desire and that the way to end this suffering is through enlightenment that enables one to halt the endless sequence of births and deaths to which one is otherwise subject.

citizen: a native or naturalized member of a state or nation who owes allegiance to its government and is entitled to its protection.

colossus: something of great size; also part of the title of a sonnet written by Emma Lazarus, *The New Colossus*. The title refers to the Colossus of Rhodes—one of the so-called Seven Wonders of the World—a giant bronze statue of the sun god Helios that had once overlooked the Greek city's harbor. Lazarus' poem expresses her belief in the United States as a refuge for immigrants.

compassion: a feeling of deep sympathy and sorrow for another person who is stricken by misfortune, accompanied by a strong desire to alleviate the suffering.

culture: the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought; these patterns, traits, and products considered as the expression of a particular period, class, community, or population.

cultural heritage: traditions and customs handed down from one generation to another.

descendant: a person who is related to another person in history by birth and family.

destination: the place that a person has planned to travel to.

discrimination: treatment or consideration of, or making a distinction in favor of or against, a person or thing based on the group, class, or category to which that person or thing belongs rather than on individual merit; for example, *racial and religious intolerance and discrimination*.

diversity: the quality or condition of being different or varied.

Ellis Island: an island in New York Harbor, southwest of Manhattan that was the chief immigration station of the United States from 1892 to 1954.

ethnic: a group of people who share a common culture, religion, race, or nationality.

famine: extreme and general scarcity of food.

ghetto: formerly the restricted quarter of many European cities in which Jews were required to live; for example, *the Warsaw ghetto*; also, a poor densely populated city district occupied by a minority ethnic group linked together by economic hardship and social restrictions.

migrate: to leave one place to settle in a different place.

heirloom: a valued family possession handed down from generation to generation.

heritage: something handed down from one's ancestors or the past, as in a characteristic, a culture or tradition, etc.

history: a chronological record of events, as of the life or development of a people or institution, often including an explanation of or commentary on those events.

immigrant: a person who leaves his or her own country to live permanently in another.

immigration: act of immigrating to another country.

indigenous: belonging to a country or region by birth; native.

intangible: something that you can't touch or see, but that does exist, sometimes as a memory or as a feeling.

Jewish: a person who practices the religion of Judaism, the monotheistic religion of the Jews, having its ethical, ceremonial, and legal foundation in the precepts of Hebrew scriptures found in the Old Testament and in the teachings and commentaries of the rabbis as found chiefly in the Talmud.

journey: the act of traveling from one place to another; a trip.

land mine: an explosive charge concealed just under the surface of the ground or of a roadway, designed to be detonated by pressure, proximity of a vehicle or person, etc.

laundress: a woman whose work is the washing and ironing of clothes, linens, etc.

lease: a contract renting housing or other things to another person.

liberty: the condition of being free from restriction or control; the right and power to act, believe, or express oneself in a manner of one's own choosing.

incense: an aromatic gum or other substance producing a sweet odor when burned, used in religious ceremonies.

minority: a group of people who differ racially or politically from a larger group of which it is a part.

miner: a person who works in a mine, removing coal or other substances from the earth; often works underground.

manifest: a list of passengers for a ship or plane; a legal document containing answers to numerous questions about an immigrant's background that were supplied by the immigrant at the time of ticket purchase or departure.

naturalize: to grant full citizenship to someone of foreign birth.

oral history: historical information obtained through interview(s) with person(s) having firsthand knowledge; an audiotape, videotape, or written account of such an interview or interviews; stories that have been passed down from one generation to the next.

origin: the place (city or country) from which a person's family came from.

persevere: to persist in anything undertaken; maintain a purpose in spite of difficulty, obstacles, or discouragement.

pogrom: an organized and often officially encouraged persecution or massacre of Jews in Eastern Europe.

prejudice: a negative judgment or opinion formed beforehand or without knowledge or examination of the facts.

primary source: actual records that have survived from the past, for example, first-person accounts (oral histories, diaries, memoirs), documents (maps, treaties, laws or legal arguments), artifacts which reflect the period in which they were made and used, and scientific data (census, weather records).

refugee: a person who flees for refuge or safety, especially to a foreign country, as in time of political upheaval, war, etc.

revolution: overthrow and replacement of an established government or political system by the people governed.

sabbath: a day of rest and worship—Sunday for most Christians; Saturday for the Jews and a few Christians; Friday for Muslims.

secondary source: a researched account of an historical event as found in a textbook or encyclopedia; an account of the past created by people writing about events sometime after they happened.

stereotype: a conventional, formulaic, and oversimplified conception, opinion, or image of a person, group, etc.

shtetl: a small Jewish community or town once common in Eastern Europe.

steerage: the cheapest and least comfortable section of a ship, often near the back or the “steering” mechanism of the ship.

symbol: something used for or regarded as representing something else.

synagogue: a Jewish house of worship, often having facilities for religious instruction.

tangible: capable of being touched; discernible by the touch; material or substantial.

tolerance: the capacity for or the practice of recognizing and respecting the beliefs or practices of others.

Yiddish: a German language with a mixture of words from Hebrew and the Slavic languages, written in Hebrew letters, and spoken mainly by Jews in Eastern and Central Europe and by Jewish emigrants from these regions and their descendants.