

**SUBMISSION TO
THE KOHELET PRIZE 2016:
PROJECT**



GO FORTH:

**A CROSS-CURRICULAR STUDY OF IMMIGRATION AND
PERSONAL NARRATIVE**

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Rationale and Introduction:

Interdisciplinary Project GO FORTH: Lech L'Cha

Created and Submitted by Ariel Levenson and Staci Zeif

Dual curriculums challenge our students academically and intellectually, and often, teachers and students are left craving the luxury of time to expand upon content and questions that engage and inspire students on a personal level.

But what if we interpreted the dual curriculum--previously perceived as limited by necessary time constraints--as an opportunity for *un*limited collaboration and expansion upon unifying General and Judaic Studies concepts and themes? Can we make ideas pertaining to American History and Judaic Studies relevant and powerful for students in a way that resonates personally? What if we could imagine an interdisciplinary project that, on progressive principle, refuses to be limited by time or content-- a metaphorical classroom that could wed disparate material together, could expand student thinking, and could motivate student inquiry and creativity while addressing interdisciplinary themes that span world history, American History, and Torah?

As teachers in Jewish education, though we may be limited by dual curriculum time constraints, we are unlimited as progressive educators. As teachers, we are doers and dreamers at once. In the words of Hillel, "If not now, then when?"

We present to you the outgrowth of our collaboration on this question, which we humbly submit to The Kohelet Prize for the category of Interdisciplinary Integration: an interdisciplinary, six week project entitled *Project GO FORTH: Lech L'cha*.

Project GO FORTH: Lech L'Cha is a multi-faceted, interdisciplinary approach to understanding the immigrant experience in America. *Project GO FORTH: Lech L'Cha* integrates seventh grade Social Studies, in which students study the history of American immigration, with Language Arts, in which students examine creative writing and sensory language, with Judaic Studies, in which students specifically explore the parsha Lech L'Cha as a lens through which they can understand the spiral of Jewish History with the originating immigrant experience of Avraham.

Within this project, students create an oral history of a relative, with the guidance of an accomplished journalist, in order to use that interview about the familial experience immigrating to America as fodder for a creative personal narrative based on the relative's experience. In preparing for the final personal narrative based on the interview, students extensively explore the purpose and value of sensory language, using textual study of Parshat Lech L'Cha as a foundational moment for understanding the immigrant experience. To prepare for their final assignment, a creative personal narrative about immigration based on their personal relative's history, students use Avraham's experience as an immigrant as a creative launching point from which they write a preliminary personal narrative, showcasing their empathy for Avraham's experience as a stranger in a strange land, as well as their understanding of sensory language.

By crafting narratives based on their understanding of American history, their personal familial history as understood through the oral history interview, and exploring Parshat Lech L'Cha, Project GO FORTH: Lech L'cha connects American national history to one's Jewish and personal history while fostering empathy among students for the experience of immigrants across all lands and historical periods.

Goals of *Project GO FORTH: Lech L'Cha* include:

- To link American History, Jewish History, and Torah history as cornerstones of student learning about the immigrant experience
- To grow student understanding of American colonial history
- To strengthen student understanding of why immigrants originally came to the Americas, with a curricular highlighting focus on Jews fleeing Spain, to Portugal, to Holland, to Brazil to the Americas
- To strengthen personal Jewish identity within the context of modern America while simultaneously nurturing American identity
- To encourage students to consider identity from a personal perspective
- To nurture empathy among students as they understand a more global view of immigration
- To use Torah text of Lech L'Cha to illustrate the recurring spiral of Jewish History, specifically the immigrant experience, within the context of the larger Jewish diaspora
- To support student understanding of and empathy for the experience of “the other” through immigration stories that differ from their own
- To connect student understanding of American colonial history to modern immigration to personal stories of identity
- To explore and identify sensory language, with the end goal of students being able to create personal narratives rich with language the makes their relative’s personal immigration experience come to life again
- To foster empathy for modern-day immigrants to the United States through a follow-up exploration of current immigration issues
- To use drama to make history come to life through student-generated videos that include performance adaptations of their family’s oral history

As John Dewey wrote in *Experience and Education*, “As an individual passes from one situation to another, his world, his environment, expands or contracts. He does not find himself living in another world but in a different part or aspect of one and the same world. What he has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations which follow. The process goes on as long as life and learning continue.” It is our greatest hope that for our students, *Project GO FORTH: Lech L'Cha* enables our students’ worlds to expand as they identify personally with the spiral and intersection of Jewish and American History.

Part 1: Introduction

This section contains an introduction to our interdisciplinary project entitled *Project GO FORTH: Lech L'Cha*. *Project GO FORTH: Lech L'Cha* is a multi-faceted, interdisciplinary approach to understanding the immigrant experience in America. *Project GO FORTH: Lech L'Cha* integrates seventh grade Social Studies, in which students study the history of American immigration, with Language Arts, in which students examine creative writing and sensory language, with Judaic Studies, in which students specifically explore Parshat Lech L'Cha as a lens through which they can understand the spiral of Jewish History with the originating immigrant experience of Avraham.

- Essential Questions
- Skills and Implementation

Essential Questions:

- What is my family's personal story of immigration?
- How does my family's history fit into the context of world and American history?
- Do my family's reasons for immigration remind me of the catalysts for colonization that we've studied so far in Social Studies?
- How does creating an oral history shape my understanding of and ability to interpret history?
- How does our interpretation of history shift if we can shift perspectives?
- What can I learn about the nature of human experience based on Jewish history, American history, and my family's history?
- How do modern immigration issues in America echo the stories we've studied in Jewish history, American history, and in our family's narrative?
- How does this unit impact my view of immigration in America today?

Skills and Implementation:

- Examine and deconstruct stories/memoirs of immigration, with an eye towards sensory language and fact;
- Conduct and transcribe an oral history interview with a relative to learn about your family's history;
- Learn interviewing techniques from an accomplished professional journalist;
- Create a short 1-1:30 video in which you take on the role of your interviewee;
- Delve deeply into "Lech L'cha" as a text of study, using the text as a launching point for creative writing on perspective by writing a personal narrative from Avraham's perspective;
- Create a personal narrative rooted in your interviewee's story in which you showcase your understanding of sensory language, memoir, and historical detail;
- Use technology to share your family's story as we create a grade-wide digital archive of immigration and American life.

Part 2: American Immigration

Throughout History

This section contains a discussion of why Jews originally came to the Americas in colonial time, as well as an overview of the history of immigration to America, which discusses both the factors and motivations that led people to come to this country. Also important is the experience of newcomers and how they assimilated into the new culture while retaining aspects of life in the old country. Echoing this, Walt Whitman's poem *You, Whoever You Are* addresses the notion of America as a welcoming melting pot of the Earth's inhabitants. The section culminates with the cornerstone assignment for Social Studies, a student-driven oral history interview with a relative.

- Active Reading Primer presentation
- Challenge and Change: History of the Jews in America: Excerpt about Jewish History in colonial America with Active Reading Assignment
- “Coming to America” by Betsy Maestro: The Story of Immigration
- *You, Whoever You Are* by Walt Whitman
- Social Studies “Creating an Oral History” Assignment

Active Reading!

Keeping Your Brain Awake While Reading
Ms. Levenson

What is “Active Reading”?

A.C.T.I.V.E.:

Ask, Connect, Talk, Infer, Visualize, Evaluate!

How can I be an awesome active reader?

- Take notes as you read in the margins
- Highlight or underline ideas that interest you
- Circle words you don't know to define
- Ask questions

Okav. but what do I need to do with this information right now?

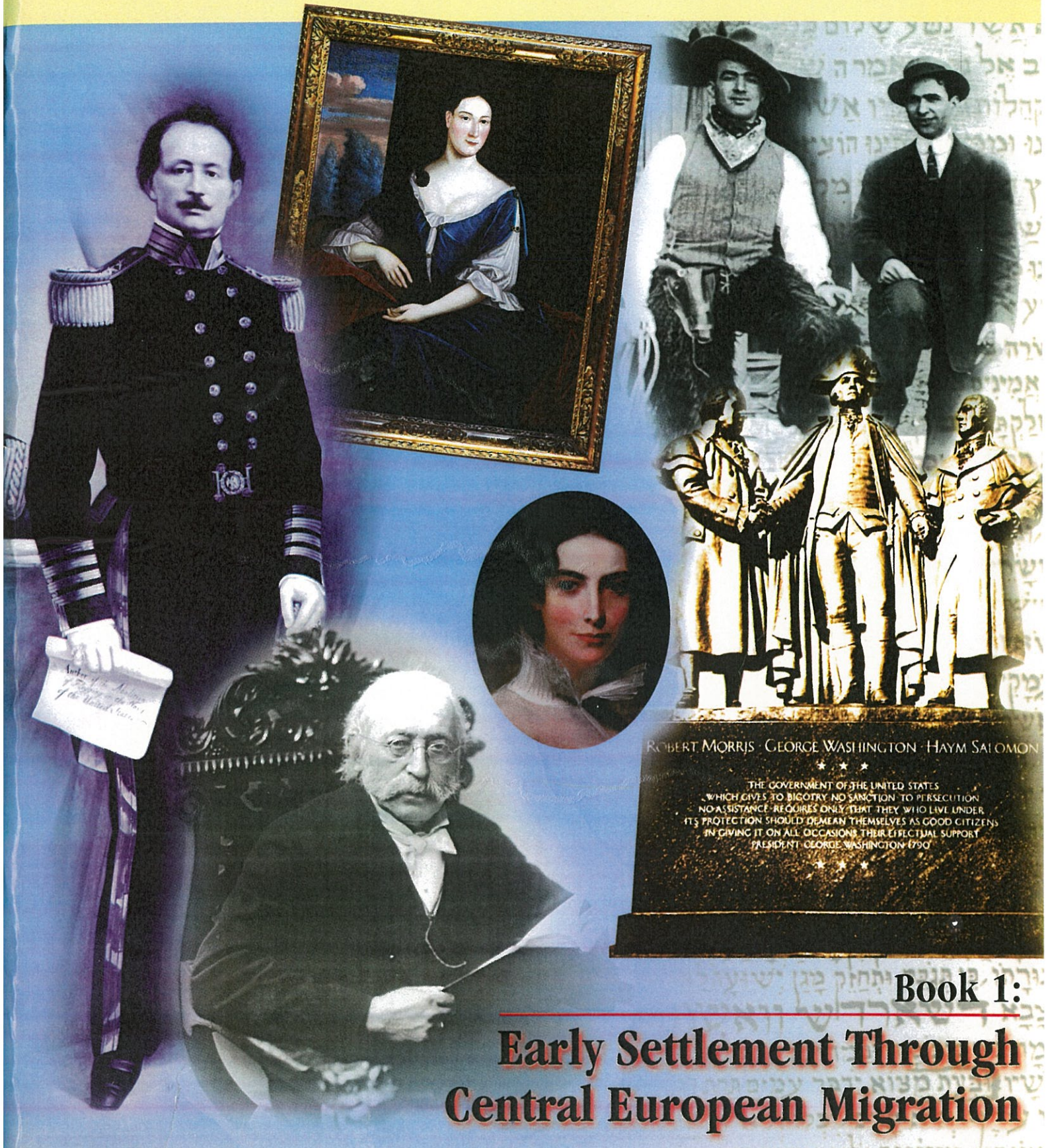
Your mission today:

As we read,

- Highlight facts
- Come up with 2 questions you still have after reading the assigned reading, and write them down!
- Circle unknown vocabulary words and try to define them based on context!
- Put a star next to any facts that you find particularly interesting

Challenge and Change

History of the Jews in America



Book 1:

Early Settlement Through
Central European Migration

Unit 1: Jews in the New World

CHAPTER 1

THE FIRST JEWS IN AMERICA



What effect did prejudice and intolerance have on Jews in the Old and New Worlds?

You probably know the famous rhyme “In fourteen hundred and ninety-two, Columbus sailed the ocean blue.” But did you know that right around the time King Ferdinand gave Columbus permission for his trip, he expelled all the Jews from Spain? The king confiscated their property and possessions and sold them, using the money to help pay for Columbus’s second voyage to the New World a year later. What led up to this cataclysmic event?

THE DILEMMA BEGINS

In the early eighth century, Muslim invaders conquered Spain from its Christian rulers. Jews had been persecuted in Spain prior to the Muslim conquests. Under Muslim rule, however, Spain became a favorable place for Jews to settle. Jews from North Africa and other places immigrated to the area and for centuries participated in the political, economic, and cultural life of Muslim Spain.

Even after the Muslim conquests, small Christian kingdoms had remained in the north of Spain. Over a period of several hundred years, the Christians reconquered Spain. Although Jews initially fared well under Christian rulers, anti-Jewish feeling increased, and in 1391, riots broke out in which many Jews were killed. Many converted to Christianity to save their lives. They were called Conversos and were forbidden by church law ever to practice Judaism again. Even so, many of them kept their faith and tried to practice Judaism in secret. These people were often called Marranos. This is a derogatory term, probably from the Spanish word for “swine.”

In 1233 **CE**, the Catholic Church had begun the Holy Inquisition to find and punish people the Church considered **heretics**.

LEARN IT

CE stands for “common era.” This term is used by Jews to refer to the time after the birth of Jesus. Other people call this period **AD** or “anno Domini,” which means “in the year of Our Lord.” Jews refer to events that happened before the birth of Jesus as **BCE**, which means “before the common era.” Other people call this time **BC**, or “before Christ.”

Christians who hold religious opinions that are different from the generally accepted beliefs may be considered **heretics** by those in the majority.

A delegation of Spanish Jews appears before Ferdinand and Isabella, beseeching the monarchs to repeal their expulsion edict. Torquemada, the grand inquisitor, at right, urges otherwise.



Then, in 1481, King Ferdinand and Queen Isabella of Spain got permission from the pope to begin their own inquisition in Spain. They wanted to find Jews who supposedly had converted to Christianity but really had not. They feared that these secret Jews would “Judaize” the other Conversos who had not returned to Judaism. The Spanish Inquisition tortured people to make them confess to being unfaithful to the church. Finally, on a fateful day in 1492, the Jews were expelled from Spain. The Spanish government saw their expulsion as the only way to keep them from influencing Jews who had converted to Christianity.



What do you think the word
Judaize means?

GIVING PORTUGAL AND HOLLAND A TRY

Many Jews fled to Portugal for safety, but Portugal did not remain a safe haven for long. In 1497, there was a marriage between the Spanish and Portuguese royal families, and the Jews again faced expulsion. However, the Portuguese government did not want to lose the Jews' wealth. Therefore, many Portuguese Jews were forced to take part in group baptisms and were not allowed to leave the country. Such conversions strengthened their commitment to the Conversos. Many Jews started to practice their religion in secret again. Some managed to escape, however, and went to other parts of Europe and to North Africa, as well as to the Spanish and Portuguese colonies in the New World. But the Inquisition followed, and in 1518, Converso settlements in the Americas were forbidden.

Some Jews who left Portugal found safety in the Netherlands. They were **Sephardic** Jews, who used Spanish and Portuguese in their religious services and followed many distinctive rituals and traditions. They were used to interacting with non-Jews and were somewhat open to secular—nonreligious—learning. By 1581, Holland had won its independence from Spain. The Dutch, who were **Calvinist**, accepted other religions and strongly opposed the Inquisition. The country was also a major center for trade. It seemed to be the perfect place for people searching for a new life.



The Spanish and Portuguese Jews—known as **Sephardic** Jews, from the Hebrew word for “Spain”—came to the New World searching for freedom from religious persecution. They were the first to create Jewish communities in the New World.

A **Calvinist** is a Protestant who follows the teachings of the theologian John Calvin.

BRIEF SUCCESS . . . AND THEN DISAPPOINTMENT

Conditions got even better for the Jews—who wanted their own community—after the Dutch captured Pernambuco, Brazil, in 1630. The Dutch West India Company governed the colony and wanted it to be a success. The company recruited Jewish settlers and gave them the same rights as those given to Christians—something unheard of before. For example, no one could legally take possession of their homes or force them to convert. Since many Jews already spoke Portuguese (the language of Brazil), the colony became a popular destination for Jewish refugees. By the 1640s, there were more than 1,000 Jews there, about one-third of the colony's white population.

Most of the Jews settled in and around the city of Recife. Two synagogues were established, and Recife became the first legally recognized Jewish community in the New World. There were rabbis from Europe and two Jewish schools. Still, there was a threat that the Portuguese might recapture the colony. To persuade the Jews to stay, the Dutch West India Company offered them complete equality as members of the colony.

Unfortunately, the freedom the Jews found in Recife lasted only a short time. In 1654, the Portuguese recaptured the colony. By then, only 600 Jews were left, and again they were expelled. Some returned to Holland while others searched for a new place to live in the New World.



What would you have done at this point?

COMING TO AMERICA: THE STORY OF IMMIGRATION

BY BETSY MAESTRO

America is a nation of immigrants. Immigrants are people who come to a new land to make their home. All Americans are related to immigrants or are immigrants themselves.

Thousands and thousands of years ago, there were no people at all in the Americas. Then, during the last great Ice Age, nomads crossed over a land bridge from Asia to what is now Alaska. These early hunters wandered here more or less by accident, searching for food.

American Indians, called "Native Americans," are distant relatives of the ancient hunters who arrived in North America so very long ago. They were the first immigrants to arrive in what was truly a new world.

As many more thousands of years passed, the descendants of the first hunters moved around North and South America. They settled in small villages and later built big cities. By the time Christopher Columbus "discovered" America in 1492, millions of people lived in the great civilizations of the Americas.

After Columbus crossed the Atlantic Ocean, other European explorers came in search of land and riches for their own countries. Stories about the fascinating "New World" spread throughout Europe. In time, settlers followed the explorers' routes across the great ocean.

These European immigrants came to make new homes in the Americas. They came in search of a better life - one free of the trouble and hardship they had left behind. In their native countries, they often had little money and could not worship God in the way they wished. The immigrants hoped for freedom and good fortune in their new lives.

By about 1700, thousands of settlers lived in the Spanish, French, and English colonies of North America. Other New Americans had arrived from the Netherlands, Sweden, Germany, Finland, and Wales. As the population grew, the Europeans competed with the Indians for land and food. The Indians were pushed off their land and were often treated badly or killed.

Not all immigrants came to America because they wanted to. Beginning in 1619, millions of Africans were brought to the Americas against their will and were forced into slavery. Instead of finding freedom, these Africans lost theirs, and most never returned to their homelands, so very far away.

During the 1700s, settlers continued to come to the American colonies. Scotch-Irish and Swiss settlers came, too, in search of a better life, wanting to have land of their own and enough food to fill their hungry stomachs.

Their hopes for the future gave the immigrants courage to face the long and difficult sea voyage. Early sailing ships took months to cross the Atlantic Ocean. The living space was very cramped, and often there wasn't enough food or water. Stormy seas made shipboard life even more miserable.

New arrivals sometimes settled near the ports where they first landed. New York, Boston, Philadelphia, Charleston, Baltimore, and New Orleans were all growing cities. As early as 1700, about eighteen languages could be heard in the streets of New York City.

People who had come from the same country usually stayed together. They felt more at home near others who lived as they did and spoke the same language. Their new lives were very hard at first. They had little money to afford anything except the most basic necessities.

Toward the middle of the 1800s, other adventurous newcomers overcame part of the westward movement. After arriving in the United States, they traveled on, by boat, train, and wagon. They headed for new frontiers in the Midwest and the Great Lakes region. Free land was offered to those who would agree to stay and farm. Norwegians joined other hardy settlers and founded farming communities in places like Minnesota and Wisconsin.

Soon other pioneers moved even further west - all the way to California, where Chinese and Mexican immigrants had already settled. These early Chinese settlers helped to build the first transcontinental railroad, and when it was completed in 1869, westward travel increased. The United States had become a vast nation, spreading from the Atlantic to the Pacific Ocean.

For more than two hundred years, most immigrants had come from northern Europe and Scandinavia. By the end of the 1800's, more modern steamships had shortened the long transatlantic voyage. People began to arrive in the United States from all over the world in greater numbers. They came from Italy and Poland, Turkey and Greece, Hungary and Serbia.

Although life was hard for new immigrants, it still was better than the perils and poverty they faced in their native countries. So immigrants continued to come to the United States. Thousands poured into the many ports, from New York City to San Francisco, every year.

Before 1820, no one had recorded the exact number of immigrants who had arrived in the United States. But the numbers of immigrants were growing so rapidly that some states passed their own immigration laws to keep track of the newcomers. In 1875, the United States government began to regulate immigration. It wanted to know more about the people who were arriving daily on American shores. A number of years later, the government began to limit immigration by saying that people from some countries could not come to the United States at all.

Between 1855 and 1890, Castle Garden in New York City served as a depot for immigration. More than eight million people passed through this port of entry. A few years later, on January

1, 1892, the United States government opened an immigration center on Ellis Island near New York City. Officials from the island would count and question the new arrivals. They would see that those admitted were healthy and ready to become useful citizens.

On the day that Ellis Island opened, the first person to step ashore was Annie Moore. She was a fifteen-year-old girl from Ireland. She had traveled with her two brothers to join their parents, who had settled in the United States three years earlier.

As big passenger ships entered New York harbor, the immigrants caught their first glimpse of what they hoped would be their new country. They saw the Statue of Liberty, a welcome and inspiring sight. The travelers were relieved that their journey was over, but they worried about what awaited them on Ellis Island.

Inspectors from the island boarded the ships at anchor to check the passengers. Wealthy passengers traveling first class were usually allowed to leave the ship right away. The inspectors looked for signs of contagious disease among the others. Those who were ill sometimes stayed aboard the ship or were sent to other islands to recover. Those who seemed healthy were taken to Ellis Island.

On the busiest days, so many ships arrived in New York harbor that there were long waits just to get to Ellis Island. Sometimes the wait was so long that people had to live aboard ship for a few extra days. Once on the island, there was more waiting! With thousands arriving each day, long lines formed everywhere.

First, the immigrants were given a quick examination by doctors. Those with health problems were marked with colored chalk. The doctors would examine these persons more closely. Some people were kept on the island for observation. After 1911, Ellis Island had its own hospital to treat the sick.

Sometimes immigrants had permanent health problems that would make it hard for them to work. This often meant that they would be sent back to their native country. But most of the new arrivals passed inspection and moved on to the next step.

Now, the immigrants were asked a long list of questions. Inspectors asked their names, where they were from, and how much money they had. Since most of the immigrants did not speak English, they needed help in understanding and answering the questions. Translators did what they could to help the inspectors and newcomers understand one another.

Even though it was difficult, most managed somehow to answer all the questions. Mothers often spoke for children who might be too little or too scared to speak. The immigrants had to show that they would work hard and stay out of trouble. Usually the ordeal was over within the day. When they received their entry cards, at last, the immigrants could officially enter their new country.

During the busy years at Ellis Island, millions of immigrants passed through its massive halls. World War I slowed the huge flow of people into the United States. In 1921, the United States government passed more laws limiting the number of people who could enter the country. These laws were unfair and were later changed.

Other laws were passed requiring new immigrants to have medical examinations before boarding ships in foreign ports. As a result, Ellis Island was no longer very busy, and finally, in 1954, it was closed. In 1990, Ellis Island was reopened as a museum. Today, most immigrants no longer arrive by ship. Instead, they fly into the many international airports in the United States.

All newcomers to America have a hard time at first. This is true whether they came in the 1600's or have just arrived. It isn't easy to start a new life in an unfamiliar country. Most immigrants have to learn a new language and a new way of life. The jobs they must take are often hard, with long hours. Sadly, new arrivals are often poorly treated by other Americans just because they look or act differently.

New Americans make their lives a little better by finding friends from their native country. As they have in the past, immigrants often group together in small neighborhoods. It helps them to feel more at home in a strange, new country. Many different languages can be heard on the streets of the ethnic neighborhoods in big cities.

Many people who come to the United States are refugees. These people are forced to leave their homelands to escape persecution or the dangers of war and natural disaster. From its beginning, the United States has taken in countless refugees from countries all over the world.

After World War II, refugees from Europe arrived on our shores. In more recent years, Southeast Asian, Cuban, and Haitian refugees have fled from homes where they could no longer be safe. They seek protection and shelter in the United States.

Today's new immigrants have come to the United States from Russia, Asia, Mexico, South and Central America, the Middle East, the West Indies, and Africa. They are still coming for the same reason people have always come – to make a better life for themselves and for their children.

America has been called a great "melting pot," where many cultures, or ways of life, have blended together. But today, Americans have also learned to celebrate their differences. There is a growing appreciation and understanding of the special character and unique contributions of each cultural or ethnic group. Everyone, from the first Americans thousands of years ago to those who came only yesterday, has left a lasting mark on this great land.

Immigrants settled and farmed this land before it was a country. Others created a new nation and founded its government. Immigrants built the cities, roads, and railways of America. They

have toiled in its fields, its factories, and its mills. Immigrants, too have made the music of this land, written its books, and recorded its beauty in paintings. The spirit of American strength and independence is the spirit of its people – the spirit of its immigrants and their children.

Immigration Today

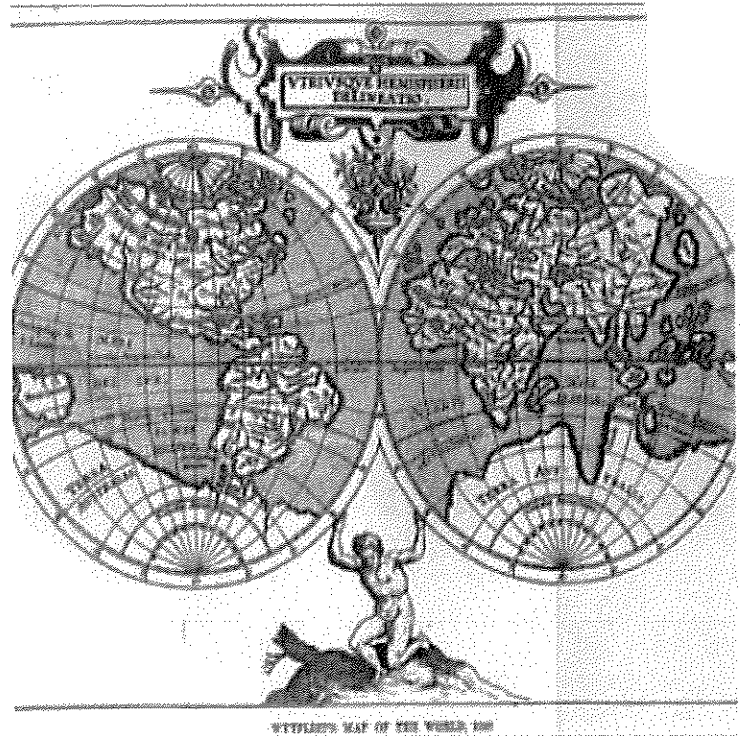
Before 1965, there were limits on the numbers of immigrants who could come to the United States from many countries. These quotas, based on national origin, were abolished by the Immigration and Nationality Act of 1965. The United States began to give preference to those who were refugees and those who already had family members in the country. Between 1981 and 1990, more than seven million immigrants were admitted. Most of the new citizens were Asians and Hispanics.

Today, nearly one million legal-immigrants arrive in the United States each year. Many others enter the country illegally. These immigrants do not have permission to come. Because they are often desperate to leave political unrest or economic hardship at home, they take great risks, traveling by boat to coming across the border with Mexico. Smugglers sometimes "help" these illegal aliens to get into the United States. The cost is very high - some die in transit, and many others find themselves virtual slaves when they reach their destination. Although the government tries to intervene, illegal immigration is hard to control.

You, Whoever You Are

You, whoever you are!...All you
continentals of Asia, Africa,
Europe, Australia, indifferent of
place! All you on the numberless
islands of the archipelagoes of the
sea! All you of centuries hence
when you listen to me! All you
each and everywhere whom I
specify not, but include just the
same! Health to you! good will to
you all, from me and America
sent! Each of us is
inevitable, Each of us is
limitless—each of us with his or
her right upon the earth, Each of
us allow'd the eternal purports of
the earth, Each of us here as
divinely as any is here.

Walt Whitman



Name: _____

Date: _____

GO FORTH:



Creating an Oral History

Mrs. Levenson

We've spent a lot of time in class this past month discussing the process of how America became America, with each of its original settlers coming to this unknown world for different reasons, often rooted in their desires for wealth or religious freedom. We have already discussed why the Virginia Company of London set up a settlement in Jamestown and why the Jews of Spain fled to Portugal, then Holland, and finally to Recife, Brazil before settling in North America when Brazil returned to Portuguese control. As we continue to learn together in the coming weeks, we'll be discussing how and why other groups came here, including the Puritans, Quakers, Pilgrims, Separatists, and African slaves.

Hopefully, over the course of our discussion, you may have wondered or *will* wonder: how did MY family get here? We are American...and Jewish...but where's the intersection of our stories? How does my family's history as Americans overlap with our history as Jews?

This project exists to give you (and your family!) a greater understanding of your family and how you became American and how your Judaism intersects with your national identity. I'm hoping that this project will be something that, in some way, your whole family becomes interested in. For this project, you are explorers, researchers, investigators, and journalists, engaging in each "job" in pursuit of truthful answers to the research question: "Where did my family come from, and what has our experience been like in this country so far?"

Directions: Choose a person in your extended family to interview; this person will be the cornerstone of your GO FORTH project in both Social Studies and Language Arts. Ideally, choose someone whom you think is the most knowledgeable about your family's history.

Using the questions below, interview the person you have selected; **MAKE SURE YOU DO THIS IN PERSON!** This is meant to be a conversation—do not email the person these questions/mail these questions and have your interviewee send them back to you all filled in. An oral history is just that: oral! You may conduct the interview on the phone or FaceTime or Skype, as I understand that it may be hard to see the interviewee in person. For this project, you will hand in:

- 1) These questions and their responses, typed, double-spaced, in 12 point font, following our MLA guidelines for assignments.
- 2) A picture of the person you interviewed.
- 3) A picture of you doing the interview. (Either in person or on the phone.)
- 4) A short 1-1:30 video of you in the role of your interviewee, presenting as if you were that person about that individual's life. (Don't worry, we will talk a lot more about this as we get closer!

GO FORTH: Lech L'Cha Oral History Interview Questions

1. Whom are you named after? Do you know whom I am named after? What was she or he like?
2. Before your family lived in America, which country did they come from?
3. Why did they leave that country?
4. How did they get here? Give me as many details as possible!
5. What jobs did they have when they first got here?
6. What was the house you grew up in like? Who lived with you? What was your neighborhood like? How did you relate to your non-Jewish neighbors?
7. What languages were spoken in your home?
8. What about your family felt Jewish? How was your Jewishness expressed? How did you celebrate Jewish holidays? American holidays?
9. What special foods do you associate with your family and family celebrations? Do you know how to make them? If yes, can you give me a recipe?
10. Where did you go to school? Did you like it? What were your favorite subjects?
11. Did you go to religious school? If so, where? What was it like? How meaningful did you find your Jewish education?
12. What did you want to be when you grew up? Why? What options seemed open or closed to you?
13. How did you spend your summer vacations? Did you go to summer camp? Did you like it? Did your family vacation together? Where did you go and what did you do?
14. (If married) How did you meet your spouse? What were your courtship and wedding like? What were your expectations about roles and responsibilities within your marriage?
15. If you didn't marry, was this a conscious choice or did your life just take that turn? How do you feel about it in retrospect?
16. What has been important to you in your life?
17. Who have been your role models? What about them do you admire?
18. What world and national events have significantly influenced your life? Why?
19. What in your life has brought or given you the greatest satisfaction or fulfillment?
20. Looking back, what would you have done differently? What would you do again?
21. What did you think of this interview experience?
22. (If possible, see if you can video this part, maybe using someone's phone in your family or a video camera if you have.) What advice do you have for me?

Part 3: An Introduction to Sensory Language: Personal Narratives about Immigration

In this section, students examine how sensory language enables readers to experience “first-hand” the journey of another person. Students identify and practice crafting sensory language through an activity that requires them to elevate “telling sentences” into “showing sentences”.

- Show-Me Sentences Handout
- Video link for Show-Me Sentences Handout
- [Click here to view video used with lesson: Sensory Details in Writing: Definitions and Examples](#)

This section also contains three essays that provide first-hand accounts of the immigrant experience. Each excerpt captures a different moment in the arduous journey from one’s homeland to acclimating to a new land and country. Each immigrant’s circumstances are unique, but the common threads of struggling and being a foreigner in a new land are consistent in each account. As you read these stories, listen for the writer’s voice in each of the narratives listed below.

- Rose Cohen, “Out of the Shadow”
- Mario Orellana, “Nino”
- Sadie, “Immigrating to America, 1905”

Directions:

For each essay:

- 1) Highlight the sensory details in yellow;
- 2) Highlight the facts in pink;
- 3) Write **two** questions you would like to ask the author as a follow-up to his/her narrative.

Name: _____ Date: _____

Show-Me Sentences Handout

In the table below, there are two columns—one containing a telling sentence and one containing a space for rewriting that sentence into a descriptive scene. Rewrite each telling sentence into one or several sentences that recreate the scene more vividly. Think of word choice and use senses (e.g., smell, touch, sight, taste, sound) to show the scene—feel free to invent details within your revised sentences.

Telling Sentence	Showing Sentence
<i>The old man stood in the grass and relaxed as the sun went down.</i>	<i>The grass caressed his feet and a smile softened his eyes. A hot puff of air brushed against his wrinkled cheek as the sky paled yellow, then crimson, and within a breath, electric indigo.</i>
The boy pulled a large fish out of the river.	
The girl stood on the corner of the busy intersection and witnessed the accident as it happened.	
The woman had a terrible headache.	
The meadow slowly came to life as the sun came up.	
The hunted creature ran through the thick forest and screamed as the thorns cut into his skin.	

Name: Mitchell LiebowDate: 10/7/16

Show-Me Sentences Handout

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Telling Sentence	Showing Sentence
The old man stood in the grass and relaxed as the sun went down.	The grass caressed his feet and a smile softened his eyes. A hot puff of air brushed against his wrinkled cheek as the sky paled yellow, then crimson, and within a breath, electric indigo.
The boy pulled a large fish out of the river.	As the boy felt a tug on his line during his first time fishing, he felt a rush of pride and excitement roll over him as he pulled a massive trout out of the water. →
The girl stood on the corner of the busy intersection and witnessed the accident as it happened.	As the two cars smashed, everything seemed to be going in slow motion for the young women standing only a few feet away from the twisting, smoldering cars. →
The woman had a terrible headache.	As the ten noisy children ran around the day care, the elderly lady developed a large headache like a million punches to her head at once but not going away. →
The meadow slowly came to life as the sun came up.	As the deer sprinted across the meadow and the butterflies flew in the air, a cool summer breeze with the smell of nature and leaves blew across the tall grass making a sweet, rustling sound.
The hunted creature ran through the thick forest and screamed as the thorns cut into his skin.	As the wild pig ran through the forest with the hunter not far behind, the smell of blood spread into the air as it got trapped in a rose bush with thorns piercing his skin like 1000 needles.

Name: _____

Date: _____

Show-Me Sentences Handout

In the table below, there are two columns—one containing a telling sentence and one containing a space for rewriting that sentence into a descriptive scene. Rewrite each telling sentence into one or several sentences that recreate the scene more vividly. Think of word choice and use senses (e.g., smell, touch, sight, taste, sound) to show the scene—feel free to invent details within your revised sentences.

Telling Sentence	Showing Sentence
The old man stood in the grass and relaxed as the sun went down.	The grass caressed his feet and a smile softened his eyes. A hot puff of air brushed against his wrinkled cheek as the sky paled yellow, then crimson, and within a breath, electric indigo.
The boy pulled a large fish out of the river.	The boy skillfully yanked a huge, scaly, fighting fish out of the creek with scary water, like a chimpanzee yanking his hidden nuts from the ground in winter.
The girl stood on the corner of the busy intersection and witnessed the accident as it happened.	The pedestrian girl witnessed in horror, of one scary car slamming into another, the bumper cars in an arcade.
The woman had a terrible headache.	The woman's aching, painful headache was as terrible as getting your wisdom teeth pulled.
The meadow slowly came to life as the sun came up.	The beautiful, small meadow came to life, when the gleaming sun came out, causing the birds to chirp all day.
The hunted creature ran through the thick forest and screamed as the thorns cut into his skin.	The hunted, innocent deer ran as fast as a cheetah through the dark and thick forest screaming as loud as a baby calling to his mom. As the thorns cut in to his skin like scissors to paper the deer bled and bled the red came down his body.

ROSE COHEN

Out of the Shadow (Russia; 1918)

In these extraordinarily touching episodes from her memoir, Cohen (1880–1925) narrates not her arrival in America but her family's preparations for leaving Russia and her imaginings of what she has in store. Cohen wrote her memoir when she was thirty-eight, at the encouragement of her night-school teacher.

Father had been in America but a short time when grandmother realized that his emigration had lessened Aunt Masha's prospects of marriage. When she came to this conclusion her peace was gone. She wept night and day. "Poor Masha," she moaned, "what is to become of her? Her chances had been small enough without a dowry. And now, burdened with an aged father and a blind helpless mother, the best she can expect is a middle-aged widower with half a dozen children!"

Mother tried to comfort her by telling her that she would remain in Russia as long as grandmother lived, so that she would not have to live with Masha. But this only irritated her. "You talk like a child," she wept. "You stay here and wait for my death, while my son, at the other end of the world, will be leading a life of loneliness. And as for me, would I have any peace, knowing that I was the cause?"

Mother, seeing that she could do nothing to comfort her, silently awaited results.

One night I woke hearing a muffled sound of crying. I felt for grandmother, with whom I slept. But she was not beside me. Frightened, I sat up and peered into the darkness. The crying came from the foot of the bed. And soon I discerned grandmother sitting there. With her hands clasped about her knees and her face buried in her lap she sat rocking gently and weeping.

I called to her in a whisper to come and lie down, but she did not answer. For a while I sat trembling with cold and fear. Then I slipped

far back under the warm comforter and tried to sleep. But the picture of grandmother sitting alone in the dark and cold haunted me. And so again I arose.

Creeping over to her quickly I curled up close to her and put my arms around her cold, trembling form. At first she did not take any notice of me. But after a few minutes she lifted her head and unclasping her hands, she drew me under her shawl, saying as she laid her wet face against mine, "Oh, you little mouse, how you do creep up to one! But you had better go back to your place or you will catch cold."

When I went back and as grandmother tucked me in, I asked her why she cried so. "Never mind, you little busybody," she said, "go to sleep." But I teased her to tell me. And finally she said with a sigh and speaking more to herself than to me, "It is about Masha. Go to sleep now, you will hear all about it tomorrow."

She sat down on the edge of the bed gently patting my shoulder, as she had often done when I was a little child. Soon I fell asleep.

The next day the rings under her eyes were darker, and her eyelids were more red and swollen than usual. But otherwise she seemed more calm than she had been for a long time.

After dinner she said to mother, hesitating at every word as she spoke, "You know, I decided last night, that when you go to America Masha should go with you." This startled mother so that she almost dropped the baby whom she was swinging on her foot.

"What are you saying? Masha go to America and you left here alone?"

"Yes, alone," she sighed, "as if I never had any children. But so it must be. True, I have not had a happy life. But happy or not I have lived it. And now, it is almost at an end. But Masha has just begun to live, and in America she will have a better chance, for there are fewer women there, they say. As for me, I shall not be without comfort in my last days. When I am lonely, I shall think of her happily married and surrounded by dear little children like yours. And now listen to this plan. Of course I can not be left here alone, though my needs are few. And so before you start for America you will take me to my niece in the city. She is a very pious woman and so I am sure she will give me a little space in some corner of her house. Of course you will pay her for a year of my board. And after that perhaps you will send her money. But I hope it won't be necessary. Indeed, I feel that I won't trouble this world much longer."

Mother tried to dissuade her from this plan but she turned a deaf ear and insisted that we write to father at once. And we did.

About a month passed before we received an answer. The letter was heavier than usual. And when we opened it, two yellow tickets fell out from among the two closely-written sheets.

"What is this?" we all asked at once. "Not money. And this writing must be English."

We handed the tickets to grandmother who held out her hand for them. Suddenly her hand began to tremble and she said, "Perhaps these are steamer tickets. Quickly read the letter."

After the usual greetings father wrote, "Since Masha is to come to America she might as well start as soon as she can get ready. And Rahel had better come with her. I am sure she can earn at least three dollars a week. With her help I'll be able to bring the rest of the family over much sooner, perhaps in a year or so. And besides, now she can still travel on half a ticket, which I am enclosing with the one for Masha."

Quite bewildered, I looked at mother. Her lips were opening and closing without making a sound. Suddenly she caught me into her arms and burst into tears.

★ ★ ★

For many days mother could not look at the steamer tickets without tears in her eyes. And even then though she tried to speak cheerfully about my going to America, I noticed that the anxious look which came into her eyes while the letter was being read, never left them. Also I felt her eyes following me about on every step. But once only, she gave way to her feelings openly.

One morning while she was fastening the back of my dress I caught a few disconnected words, which she uttered low as though she were speaking to herself.

"Good Heavens! child twelve years old—care—herself." Then came those inward tearless sobs and I felt her hands tremble on my back.

But grandmother took the news in a manner that astonished us all. When I looked at her over my mother's shoulder, after the letter was read, I saw her sitting at the table in her usual position. Her head was bent low and a little to one side, and her hands were folded in her lap. Very quietly she sat, not a word, not a tear came from her.

THE BLOG

Niño

09/24/2013 05:35 pm ET | Updated Nov 24, 2013

Mario Orellana Junior at Middle College High School at LaGuardia Community College in Queens




HIVE


This column features stories from students exploring the intersection of creativity and technology through Hive Learning Network programs in NYC and Chicago.

I was born on July 30, 1996 in a small village in Guatemala — Chicaman. My life as a child was hard, with a family composed of a mother and a father. My mother was only 19, and my father about 27 or more. I can't remember. She came from the same village where I was born, and a poor background. A girl who had to stay hungry, so that her seven other siblings could eat. My father came from an upper-class family. He was a lawyer, and his income could have been considered more than good. The perfect family, but life isn't always beautiful. I grew up watching my mother being beat by the man who I called father. I grew up seeing things, bad things, horrible things, wanting to do something about it! But I was young, too young. Many suns and moons passed, and my life continued without change.

I worked carrying bricks, mixing rocks with concrete, selling gum at the capital, and sometimes selling pupusas my mother had made. I was only six. Two months later, my mother had already left, she had started her journey to the north. I was left to live with my aunt, and grandmother, and her two other children. My mother sent money from the United States, but like always, I ended up getting nothing. And they never told me when she sent money or





how much, but I always knew when. Every time I watched my aunt's kids going to the stores, and buying sodas, chips, candies, and sometimes toys, while I only sat and witnessed. I had a deep hatred for everyone, especially my father, a coward of a man, but I had the curse of being his son, the son of an alcoholic man, who beat women and abused his son. Until this day, I remember the voices who made fun of me, "Tu padre te odia! Y tu madre tambien por eso se fue!" My mother, the only shield I had, the woman who I would die for was gone. Every night I cried, remembering her image, while looking at the only picture I had of her. But every time I cried, it made me remember that I had to keep strong, for myself and for her. I knew time would catch up, and with that luck would as well.




In 2005 it did, when my mother sent money to bring me to her in the United States. Days after, the coyote sent people to get me, and that's when my journey began — a journey that many have had and will continue to take. Days after that, a group of about 10 people and I crossed the Guatemalan border to Mexico, getting closer and closer to her. After this we traveled in buses, really good class, with soft seats, and small TVs in front of each one. I called them "Pulmas," because on the sides they said Pullman's buses. I was the only kid in the group, alone, which didn't affect me because loneliness it was something I grew up with.

Our journey continued from bus to bus, hotel to hotel, van to van, always getting closer and closer. Staying in hotels and houses not more than a day, or half of it. I brought a little book with me, a book I stole from my cousins. I didn't go to school while in Guatemala, but every time there was no one home, I would search for my cousins school books and learn words — how to read and write. On this book I would draw, or write things I saw while going from city to city in Mexico. But when we finally got to the border in a couple of weeks, I had lost the book, and with it, my experiences.







We were packed into the back of a van that drove us to the desert. Once we were there, everyone got ready and the coyote asked everyone, "Si tienes monedas o algo que haga sonido al caminar, tirenlas ahora!" And that's what we did. Everyone threw their coins, which was funny. When we started to walk, we all had a gallon of water in one hand, and some in two. I was only able to carry one, he was my best friend. I had the spirit of a lion at the beginning, but hours after the lion had gone away. I was tired, but we couldn't stop. During the day, the sun was deadly walking under it. It was like walking under a flame who was following you everywhere you went.




During nighttime, we had to keep on walking, with the coldest temperature I've ever felt. I was freezing. During nighttime, we also had to run from bush to bush, tree to tree, hiding from what the coyote called, "La mosca" a helicopter that patrolled the border. And one night I saw it, and looked straight up at it, before the people pulled me into the bush. We had to keep walking, day and night, never stopping. I remember that my shoe had a hole, where the sand would get in, and the pain in my legs killed me, but I had to keep walking and ignore it. I also remember a night that I was too tired, and without seeing, I bumped into a cactus, because nights were as dark as the ink in your pen. The pain was so extreme that I ended up crying, taking the spike in my right arm while walking, and never telling anyone. But I kept on walking, because pain wasn't worthy of my attention.



After this we walked for two more days, before we made it to U.S. land. There was a van waiting for us, and it took us to this small house, somewhere in the south. We stayed there for a day or two, as the coyotes made phone calls to our family member. I remember this woman whose husband never answered the phone. She cried, and the Coyotes didn't know what to do with her. After that, everyone left the house in a van that took us to our destinations. The woman stayed. I never knew what happened to her. Inside the van, I looked out the window, seeing lights, buildings, a new world. Something amazing, new sky, new people, new air.



The van was taking me to Jamaica, Queens where my mother was staying in my uncle's house. When I got there, my uncle came out to pick me, and I went upstairs inside his apartment. Inside is where I saw her, she ran up to me and hugged me! I stayed still. I guess I was shocked. I just saw a woman hugging me. I couldn't remember! I couldn't recognize her — her memory had been beaten out of me little by little by my aunt and grandmother. But then I remembered. It all came back: her face, her eyes, her hair, her love. Before me was my mother! That's when I broke into tears, tears that became my struggles escaping my body. I hugged her tightly, saying, "Madre ya vine, madre te encuentre, madre aqui estoy!" All the struggles, the pain, the hits, the bruises, the humiliations, were worth it. I had found once again my shield, my mother.



And all becomes clear. Wish I could make you see this brightness. Don't worry, all is well. All is so perfectly, damnably well. I understand now, that boundaries between noise and sound are conventions. All boundaries are conventions, waiting to be transcended. One may transcend any convention, if only one can first conceive of doing so. Moments like this, I can feel your heart beating as clearly as I feel my own, and I know that separation is an illusion. My life extends far beyond the limitations of me.

— David Mitchell, *Cloud Atlas*



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Immigrating to America, 1905

The beginning of the 20th century witnessed a dramatic increase in the number of immigrants coming to America's shores. In the century's first decade over 9 million expectant new arrivals - almost three times the number of the previous decade - entered the United States. The majority came from Eastern and Southern Europe. The reason for their coming typically rested on the push of hardships at home - including a lack of economic opportunity, religious discrimination and political persecution - and the pull of the expectation of a better life in the "Promised Land." [see "Immigration in the Early 20th Century" >>>.](#)

Those who could not afford first or second class passage were processed through screening centers such as Ellis Island before being allowed to continue their journey. Although many made their way to the agricultural and mining lands of the West, the majority ended up in the urban centers of the East living in self-segregated enclaves and working at menial jobs and often exploited by their employer.

Sadie Frowne was typical of this new wave of immigration. She was thirteen when she arrived in America with her mother. They had left their native Poland after the death of Sadie's father and the failure of the small grocery store that provided them a living. The two made their way to America with the help of Sadie's Aunt Fanny who lived in New York City. Sadie's mother soon died and Sadie was left on her own, first finding a job in what she describes as a "sweatshop" in Manhattan's Garment District and then in the Brownsville section of Brooklyn.

Sadie told her story to a journalist just three years after her arrival in America. It was first published as a newspaper article and later with other autobiographies as a book.

"We saw the big woman with the big spikes on her head."

We begin Sadie's story as she and her mother enter New York Harbor at the end of a twelve-day journey in steerage aboard a steamship:

"We came by steerage on a steamship in a very dark place that smelt dreadfully. There were hundreds of other people packed in with us, men, women and children, and almost all of them were sick. It took us twelve days to cross the sea, and we thought we should die, but at last the voyage was over, and we came up and saw the beautiful bay and the big woman with the spikes on her head and the lamp that is lighted at night in her hand.

Aunt Fanny and her husband met us at the gate of this country and were very good to us, and soon I had a place to live out [Sadie is referring to becoming a live-in domestic servant] while my mother got work in a factory making white goods.

I was only a little over thirteen years of age and a greenhorn, so I received \$9 a month and board and lodging, which I thought was doing well. Mother,

who, as I have said, was very clever, made \$9 a week on white goods, which means all sorts of underclothing, and is high class work.

But mother had a very gay disposition. She liked to go around and see everything, and friends took her about New York at night and she caught a bad cold and coughed and coughed. She really had hasty consumption, but she didn't know it, and I didn't know it, and she tried to keep on working, but it was no use. She had not the strength. Two doctors attended her, but they could do nothing, and at last she died and I was left alone. I had saved money while out at service, but mother's sickness and funeral swept it all away and now I had to begin all over again."

Changing Jobs...

Sadie got a job as a seamstress at a dress factory in Manhattan's Garment District and began to slowly improve her ability to write and speak English. We rejoin her story after she has taken a new job in a factory in the Brownsville section of Brooklyn making ladies undershirts:

"I got a room in the house of some friends who lived near the factory. I pay \$1 a week for the room and am allowed to do light housekeeping - that is, cook my meals in it. I get my own breakfast in the morning, just a cup of coffee and a roll, and at noon time I come home to dinner and take a plate of soup and a slice of bread with the lady of the house. My food for a week costs a dollar, just as it did in Allen Street, and I have the rest of my money to do as I like with. I am earning \$5.50 a week now [equivalent to approximately \$115.00 in today's money], and will probably get another increase soon.

It isn't piecework in our factory, but one is paid by the amount of work done just the same. So it is like piecework. All the hands get different amounts, some as low as \$3.50 and some of the men as high as \$16 a week. The factory is in the third story of a brick building. It is in a room twenty feet long and fourteen broad. There are fourteen machines in it. I and the daughter of the people with whom I live work two of these machines. The other operators are all men, some young and some old."

Life in the Sweatshop...

Sadie is attracted to a new man in her life - Henry - but feels that at age sixteen, she is too young to consider marriage:

"Henry has seen me home every night for a long time and makes love to me. He wants me to marry him, but I am not seventeen yet, and I think that is too young. He is only nineteen, so we can wait.

I have been to the fortune teller's three or four times, and she always tells me that though I have had such a lot of trouble I am to be very rich and happy. I believe her because she has told me so many things that have come true.

So I will keep on working in the factory for a time. Of course it is hard, but I would have to work hard even if I was married.

I get up at half-past five o'clock every morning and make myself a cup of coffee on the oil stove. I eat a bit of bread and perhaps some fruit and then go to work. Often I get there soon after six o'clock so as to be in good time, though the factory does not open till seven. I have heard that there is a sort

of clock that calls you at the very time you want to get up, but I can't believe that because I don't see how the clock would know.

At seven o'clock we all sit down to our machines and the boss brings to each one the pile of work that he or she is to finish during the day, what they call in English their 'stint.' This pile is put down beside the machine and as soon as a skirt is done it is laid on the other side of the machine. Sometimes the work is not all finished by six o'clock and then the one who is behind must work overtime. Sometimes one is finished ahead of time and gets away at four or five o'clock, but generally we are not done till six o'clock.

The machines go like mad all day, because the faster you work the more money you get. Sometimes in my haste I get my finger caught and the needle goes right through it. It goes so quick, though, that it does not hurt much. I bind the finger up with a piece of cotton and go on working. We all have accidents like that. Where the needle goes through the nail it makes a sore finger, or where it splinters a bone it does much harm. Sometimes a finger has to come off. Generally, though, one can be cured by a salve.

All the time we are working the boss walks about examining the finished garments and making us do them over again if they are not just right. So we have to be careful as well as swift. But I am getting so good at the work that within a year I will be making \$7 a week, and then I can save at least \$3.50 a week. I have over \$200 saved now.

The machines are all run by foot-power, and at the end of the day one feels so weak that there is a great temptation to lie right down and sleep. But you must go out and get air, and have some pleasure. So instead of lying down I go out, generally with Henry. Sometimes we go to Coney Island, where there are good dancing places, and sometimes we go to Ulmer Park to picnics...

For the last two winters I have been going to night school. I have learned reading, writing and arithmetic. I can read quite well in English now and I look at the newspapers every day. I read English books, too, sometimes."

References:

Sadie's account appears in: Holt, Hamilton, *The Life Stories of Undistinguished Americans as Told by Themselves* (1906); Kraut, Alan, *The Huddled Masses: The Immigrant in American Society, 1880-1921* (1982); Handlin, Oscar, *The Uprooted* (1951).

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Part 4: Preparing for Your Oral History Interview

Guest speaker E.B. Solomont is an award-winning journalist in New York City. She currently writes for *The Real Deal*, covering residential real estate deals and foreign investment in New York property. Previously, she worked at the *St. Louis Business Journal*, where she reported on public companies in the agriculture and food industries. A Boston native, Solomont cut her chops at *The New York Sun*, *Forward* and *Jerusalem Post*, where she embedded with the Israeli Defense Force's response team in Haiti in the wake of a devastating earthquake in 2010. Solomont's work has won awards from the National Association of Real Estate Editors and Missouri Press Association. In 2015, Solomont won a prestigious Front Page Award from the Newswomen's Club of New York. Solomont is a graduate of Tufts University and Columbia University's Graduate School of Journalism.

For this guest session, Solomont will discuss interviewing strategies, how to ask follow-up questions, and the distinction between open-ended and "closed" questions in order to help students as they embark upon their "Creating an Oral History" Social Studies assignment. Sources include:

- Top 12 Interview Tips
- "Bruce Bochy Won't Let Success Go to His Head" by Tyler Kepner from *The New York Times* ([Link to article here](#))
- "Ina Garten Answers the Proust Questionnaire" from *Vanity Fair* ([Link to article here](#))

Top 12 Interview Tips

1. **Be prepared.** Make sure your phone is charged and ready to record. Write down your questions. Use these as a loose checklist.
2. About those questions.... Keep them short. Organize them logically (chronological is often best) and stick to one question at a time.
3. Focus on **OPEN-ENDED** questions to avoid eliciting “yes” and “no” answers.
4. Ask your subject to elaborate when necessary: “Can you give an example?” or “Why did you do it that way?” or “How so?” or even **“Can you tell me more about that?”**
5. Remember you are not the center of attention. **Don’t interrupt** unless your subject is droning on and on and on and on and you’re afraid of running out of time.
6. Make **eye contact**. If you’re recording the interview, jot down notes but don’t try to write down every word. Making eye contact will encourage your subject to feel comfortable and open up.
7. **LISTEN** to your subject’s answers. This is key for asking follow-up questions and having a conversation. Don’t be afraid to stray from your original questions a bit! “Why is that?” or “How did you feel?” are good follow-ups to ask.
8. Filler questions. If you get stuck and need to keep things moving, it’s OK to ask, “What do you mean by that?” or “Can you elaborate/give an example?” It will buy you time if you need to re-focus.
9. Tough questions. **Don’t be shy, do be respectful.** Think about your wording in advance. It’s OK to acknowledge the sensitivity of the question: “I know this may bring up difficult memories, but what was it like when....” Thank the person for a candid answer.
10. Pay attention to your surroundings. If you’re at someone’s house, are there clues about the person and their life or objects worth asking about? What is their demeanor like during the interview?
11. **Don’t be afraid of silence.** If there is a lull in the conversation, most interview subjects will rush to fill the void.
12. At the end of the interview, ask if there’s anything the person would like to add that you didn’t cover already. Remember to say thank you!

The New York Times Magazine

Magazine

Bruce Bochy Won't Let Success Go to His Head

Talk

Interview by TYLER KEPNER MARCH 27, 2015


Five years ago, you had been a manager for 15 years and had never won a World Series. Now you've won three, you have the most wins of any active manager and you're probably going to the Hall of Fame. How is life different? Not much. My wife still tells me to take the trash out. I guess she finds a way to make sure I stay humble.

One thing that's always mentioned in your bio is that you have a big head. Your hat size is about 8⅞. Is that where all that brainpower needed to win three World Series comes from? There's a lot of empty space in there too. When I signed with the Houston Astros, they realized they didn't have a helmet big enough. They had to special-order one. My nickname was Headly. When I was traded to New York and San Diego, I made sure my helmet went, too.

So they'd just repaint it? That thing had coats and coats of paint on it.

When you played for the Mets, their mascot had a big head. That was the joke in New York: You just need to use Mr. Met's hat.


You started your managing career in the Padres' organization in 1989. When did you know that this new career could last? Really, the first game of minor-league ball in Spokane, Wash. We were playing Boise. I was nervous,



doing the lineup and looking at it five or six times, making sure I didn't mess up the first one. But it was an unbelievable experience. I didn't know if I'd ever get the opportunity to manage in the major leagues, and I probably would have been fine with that. That's how much I loved it.

Is it true that you got to know Waylon Jennings when you managed the Padres? I met him through Goose Gossage. Waylon would call before opening day to wish me luck. He would always say: "Hey, do it your way. Manage your way." He was a little bit of an outlaw in music. He went against the system at times, the Nashville way.

As a manager, how do you balance the friendship you have with your players and the need to make tough decisions that affect their careers? You try to be as honest as you possibly can be, and I think they respect that. Players are smart. They know when you're sugarcoating something.



You played nine seasons in the majors as a backup catcher. You had a hit in your first at-bat and a hit in your only World Series at-bat. Any other career highlights? I remember my dad was watching the game when I hit a walk-off home run off Nolan Ryan.

Your son, Brett, plays for the Giants and pitched a few games for you last September. Was it hard to keep your emotions under control? It's never happened before in the major leagues: a father bringing his son in from the bullpen. I told Dave Righetti, our pitching coach, "This is the most stress I've ever felt." I put Brett in a really tough situation: bases loaded. The game wasn't close, but still.

One of your off-season hobbies is hunting for buffalo and elk. Did you go this winter? When it's all over, I get away, up to Oregon. It's probably therapy, I guess. This year, instead of taking the rifle, I took a bow, and I said, "I'm gonna conquer the buffalo with it." Because, you know, it's an American thing. The owner of the ranch thought I was nuts. I ended up getting a nice one. They're great eating.

You're in San Francisco, and I understand you've become a wine



connoisseur. Do you have a wine of choice? It could be a pinot noir, it could be a cab, a merlot. We have a lot of season-ticket holders from Napa who are winemakers, and a lot of them drop off their wine and say, "Try it." It's one of the best perks a manager can have. My dad is probably rolling over right now, seeing his son who drank Boone's Farm when he was young enjoying a nice glass of wine.

A version of this article appears in print on March 29, 2015, on page MM62 of the Sunday Magazine with the headline: Bruce Bochy Won't Let Success Go to His Head.

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Ina Garten Answers the Proust Questionnaire

On the publication of her 10th cookbook, *Cooking for Jeffrey*, the *Barefoot Contessa* hostess discusses the book's namesake (her husband) and her absolute disdain for cilantro.

What is your idea of perfect happiness? Sundays in Paris with Jeffrey. We go to the Sunday market, make a nice lunch, drink a big bottle of Burgundy, and then take a long delicious nap. Heaven.

What is your greatest fear? Pain. I told Jeffrey that if I have a really bad headache just pull the plug.

Which historical figure do you most identify with? Julia Child—she created her cookbooks and television show on her own, with no precedents. She loved French cooking and wanted everyone to share her passion.

What is the trait you most deplore in yourself? I worry that if I don't challenge myself professionally I'll lie on the sofa and watch old episodes of *Law & Order* all day.

What is the trait you most deplore in others? Lying on the sofa watching old episodes of *Law & Order* all day.

What is your greatest extravagance? Never having to set an alarm clock.

What do you consider the most overrated virtue? Being young. I'm having much more fun now, and the toys are better.

On what occasion do you lie? When Jeffrey asks how much we're spending on the garden.

What do you dislike most about your appearance? Someone said, "Inside every old person is a young person saying, 'What the hell happened here?!' "

What is your greatest regret? Not marrying Jeffrey sooner.

What or who is the greatest love of your life? That's easy—Jeffrey.

Which talent would you most like to have? Singing. I can't even bear to listen to myself hum.

What is your current state of mind? It simply doesn't get any better than this!

What do you consider your greatest achievement? I can't believe that I was able to write one cookbook, let alone 10, and that so many people say I taught them how to cook.


What is your most treasured possession? The Mini convertible Jeffrey bought me—the top goes down and it's summer.

What do you regard as the lowest depth of misery? An evening home alone with nothing to do.

Where would you like to live? Right here in East Hampton.

What is your favorite occupation? Mine.





What is your most marked characteristic? I have really good parking-space karma.

What is the quality you most like in a man? Generosity and a great sense of humor.

What is the quality you most like in a woman? Running toward you when you're in trouble. Happily, that describes my best friend perfectly.

What do you most value in your friends? That they want to be with me.

What is it that you most dislike? Passive-aggressive people and cilantro.

How would you like to die? I don't care as long as Jeffrey and I go together and we end up in a big suite with a view of the ocean.

What is your motto? "Most of life's problems can be solved with a good cookie."

By Vanity Fair | September 20, 2016 8:00 am

Part 5: Parshat Lech L'Cha: Torah Study of Avraham's Immigrant Experience as a Lens into Perspective

An essential component to this project is connecting the immigrant experience across time and culture. Using Avram's experience as the original immigrant in Parshat Lech L'Cha, Rabbi Srolovitz, Assistant Principal of Joseph Kushner Hebrew Academy, will lead a text study and analysis of the verses and associated midrashim. During the discussion, students will use their sensory language skills to transform "telling sentences" into "showing sentences". In doing so, students will ultimately create first-person personal narratives rooted in Avraham's immigrant experience, replete with rich sensory language that showcases empathy for Avraham's challenge and journey.

- Lech L'Cha: Avraham's Immigrant Experience Chart
- Text Study: The Immigrant Experience of Avraham Avinu
- Lech L'Cha Avraham's Immigrant Experience Personal Narrative Assignment in Language Arts
- Lech L'Cha Narrative Rubric
- [Click here to see Rabbi Aron Srolovitz leading 7th graders in a text study of Parshat Lech L'Cha](#)

Name: _____

Date: _____

Lech L'Cha: Avraham's Immigrant Experience

<i>"Plot" Events from the Parsha</i>	<i>Telling Sentence:</i> In this column, write down the facts you hear about the event as Rabbi Srolovitz discusses the parsha.	<i>Showing Sentence:</i> Reshape the information in the "Telling Sentence" column with sensory detail.
Hashem tells Avram to leave his homeland.		
<u>Midrash</u> : Avram destroys the idols		
Avram asks to buy land from the Chittim		
Ephron tries to give the land to Avram for free		
Avram insists on paying for the land		

Name: Hannah Koppel

Date: _____

~ why for free?

Lech L'Cha: Avraham's Immigrant Experience

"Plot" Events from the Parsha	Telling Sentence: In this column, write down the facts you hear about the event as Rabbi Srolovitz discusses the parsha.	Showing Sentence: Reshape the information in the "Telling Sentence" column with sensory detail.
Hashem tells Avram to leave his homeland.	<ul style="list-style-type: none"> - go for you from your land - from your birth place - from your father's house - to the land that I tell you - Question: Why? why go 	Hashem tells Avraham go from your land, from the your father's house to go to a the land unknown land.
<u>Midrash</u> : Avram destroys the idols	<ul style="list-style-type: none"> - reason why --- • If so why would you worship a god day and night if you are so • destroyed idols (Avram) kept 1 • explains to dad it was idols • they got in fight (destroyed other) • father say not true its impossible / which proves Avram's point - he left because not good for soul 	Avraham felt angry that his own father was selling idols so Avraham picked up a large wooden hammer and he destroyed all of the stone idols except for the large one as his father returned home his face (religion) was ashamed
Avram asks to buy land from the Chittim	<ul style="list-style-type: none"> - says I am a stranger and a citizen of you - asks to bury me his wife - says you can have for free but he says he needs to buy it so it belongs to him 	Avraham felt alone in the land of Kanan. After going through the tragic death of his wife he needed to find a safe place to bury her. Avraham goes to ask the owner of land to ask for a place to bury her
Ephron tries to give the land to Avram for free	<ul style="list-style-type: none"> - doesn't want for free - wants to pay so belongs to him - ripping Avram off 400 sheqels 	Avraham still felt like a stranger is Avraham was offered the land for free, considering he was like a stranger in the land.
Avram insists on paying for the land	<ul style="list-style-type: none"> - rips him off - wants it to belong to him - a ppl in land (Ephron/Avram) - 400 sheqels (100 dollars) - back then ALOT more is 	After that Avraham insists on paying for the land because if he didn't pay for this land then it wouldn't belong to him completely. As a result he was ripped off and he was charged alot more money than it was worth

Name: _____

Date: _____

Lech L'Cha: Avraham's Immigrant Experience

<i>"Plot" Events from the Parsha</i>	<i>Telling Sentence:</i> In this column, write down the facts you hear about the event as Rabbi Srolovitz discusses the parsha.	<i>Showing Sentence:</i> Reshape the information in the "Telling Sentence" column with sensory detail.
Hashem tells Avram to leave his homeland.	Hashem tells Avram to leave his land, birthplace and father's house to "the land I show you" for your benefit.	Hashem's holy voice filled Avraham's ears as he sneezed in fear as leaving and at the moment nothing in the world mattered.
<u>Midrash</u> : Avram destroys the idols	Avraham destroyed the idols to teach his father a lesson about bowing down to idols when they are just sculptures.	With great frustration Avraham smashed the first idol that was being first he had never felt such pain as he saw other people who were so close to him.
Avram asks to buy land from the Chittim	The Chittim greet him and say he can have it for free but he insists on buying it because he doesn't want to be a slave.	As Avraham hears what at the time seemed like the best offer he had ever heard, Avraham goes to the conclusion that he has to buy the land from Chittim.
Ephron tries to give the land to Avram for free	When Avram insists on buying the land, Ephron cheats and cuts him off by making him buy a lot of land for a lot of money.	All though he realizes the unfair, the trick, Ephron is playing Avraham keeps in his anger and buys the land for the unfair price.
Avram insists on paying for the land	Avraham wants the land at really being a lot of money.	Avraham puts his hand down and announces to Ephron for the first time that he is ready to buy the land for the price of 400 shekels of silver.

א וַיֹּאמֶר ה' אֶל-אַבְרָם, לֵךְ-לְךָ מֵאֶרֶץ
וּמִמּוֹלַדְתְּךָ וּמִבֵּית אָבִיךָ, אֶל-הָאָרֶץ, אֲשֶׁר
אֶרְאֶךָ. 1 Now the LORD said to Avram: 'Get out of
your country, and from your kindred, and from
your father's house, to the land that I will show
you.

Midrash Rabbah, Bereishit, 38:13

R. Hiyya said: "Terach was a manufacturer of idols. He once went away somewhere and left Abram to sell them in his place. A man came and wished to buy one.

'How old are you?' Abram asked him.

'Fifty years,' was the reply. 'Woe to such a man!' he exclaimed, 'you are fifty years old and would worship a day-old object!'

At this the man became ashamed and departed.

On another occasion a woman came with a plateful of flour and requested him, 'Take this and offer it to the idols.'

[After she left] Abram took a stick, broke the idols, and put the stick in the hand of the largest.

When his father returned he demanded, 'What have you done to these idols?!'

'I cannot conceal it from you,' Abram answered. 'A woman came with a plateful of fine meal and requested me to offer it to them. One claimed, "I must eat first," while another claimed, "I must eat first." Then the largest got up, took the stick, and broke the others.'

'Why do you make sport of me,' the father cried out; 'they don't know anything!'

'Do your ears hear what your mouth is saying?' Abram retorted.

The Immigrant Experience of אברהם אבינו

כלי יקר, שם

1) What would the pasuk have been missing if only said "go for yourself to the land that I will show you"?

2) And why did it mention the details of "from you country, from your kindred, and from your father's house?"

3) The word "for you" is also unclear as it doesn't seem to be for his benefit.

It seems to me that Hashem went from topic to topic the same way you would teach a child. It would have been too much for Avram to take it all in at once, so He broke it into three parts and added a fourth:

First, Hashem asked him to leave his land. That is only a small request because people are not that attached to one country over another.

Next, after his mind was ready to leave his land, Hashem said "Maybe Avram is attached to the people there. They helped him, he ate with them...this is a little bit more of a reason to stay than the first reason.

Next, Hashem thought that maybe Avram would want to stay with his family, because that is where his comfort and money comes from.

Above these three issues, there is a fourth; that a person identifies as a resident of a certain land and it is hard to change.

מה היה המקרא חסר אם היה אומר "לך לך אל הארץ אשר אראך"?

ולמה הזכיר פרטים אלו "מארצך וממולדתך ומבית אביך"?

גם מלת "לך" צריך ביאור, כי אין משמעותו לך להנאתך.

נראה לי שהעתיקו הקב"ה מענין לענין כדרך שמחנכין התינוק, כי אולי יהיה קשה עליו לקבל זכל בבית אחת, על כן עשה לו שלוש חלוקות והעתיקו אל ענין רביעי:

י: מתחלה בקש ממנו לעזוב ארצו וזה שאלה קטנה, יען כי אין לאדם תועלת מארצו יותר מארצות אחרות.

אחר כך, כאשר הסיח מלבו כל ארצו אמר פן יהיה פשו קשורה באנשי תולדתו שיש לו קצת עזר סעד מהם, כדרך המשפחות שהאחד נכנס בעובי זקורה בעד שאר בשרו... וזה תועלת קצת יותר מהראשון.

אחר שנתפתה גם לזה חשש פן תדבק נפשו בבית אביו שיש לו שם תועלת נוסף על כל אלו והוא תועלת ממון, כי בית והון נחלת אבות.

וסף על שלשה מיני קורבה אלו יש קורבה רביעית, כי אדם קרוב אצל עצמו יותר מכל שלשה זיני קרובים אלו, ע"כ נאמר לך לך לעצמותך כדרך שנאמר לאדם שילך לעבוד את האדמה אשר לוקח משם.

The Immigrant Experience of אברהם אבינו

בראשית כג

- ב וַתָּמָת שָׂרָה, בְּקִרְיַתְאֲרָבָה הוּא חֶבְרוֹן--בְּאֶרֶץ כְּנָעַן; וַיָּבֹא, אַבְרָהָם, לִסְפֹּד לְשָׂרָה, וּלְבִכְתָּהּ. 2 And Sarah died in Kiriatharba--the same is Hebron--in the land of Canaan; and Abraham came to mourn for Sarah, and to weep for her.
- ג וַיָּקָם, אַבְרָהָם, מֵעַל, פְּנֵי מֵתוֹ; וַיְדַבֵּר אֶל-בְּנֵי-חֵת, לֵאמֹר. 3 And Abraham rose up from before his dead, and spoke unto the children of Heth, saying:
- ד גֵּר-וְתוֹשֵׁב אֲנִי, עִמָּכֶם; תִּנּוּ לִי אֶחָזֶת-קֶבֶר עִמָּכֶם, וְאֶקְבְּרָה מִתִּי מִלְּפָנַי. 4 'I am a stranger and a citizen with you: give me a possession of a burying-place with you, that I may bury my dead out of my sight.'
- ה וַיַּעֲנוּ בְנֵי-חֵת אֶת-אַבְרָהָם, לֵאמֹר לוֹ. 5 And the children of Heth answered Abraham, saying unto him:
- ו שָׁמְעֵנוּ אֲדֹנָי, נְשִׂיא אֱלֹקִים אַתָּה בְּתוֹכֵנוּ--בְּמִבְחָר קִבְרֵינוּ, קֶבֶר אֶת-מֵתְךָ; אִישׁ מִמֶּנּוּ, אֶת-קִבְרוֹ לֹא-יִקְלָה מִמָּךְ מִקֶּבֶר מֵתְךָ. 6 'Hear us, my lord: thou art a mighty prince among us; in the choice of our sepulchres bury thy dead; none of us shall withhold from thee his sepulchre, but that thou mayest bury thy dead.'
- ז וַיָּקָם אַבְרָהָם וַיִּשְׁתַּחוּ לְעַם-הָאָרֶץ, לְבְנֵי-חֵת. 7 And Abraham rose up, and bowed down to the people of the land, even to the children of Heth.
- ח וַיְדַבֵּר אִתָּם, לֵאמֹר: אִם-יֵשׁ אֶת-נַפְשְׁכֶם, לִקְבֹּר אֶת-מֵתִי מִלְּפָנַי--שְׁמְעוּנִי, וּפְגְעוּ-לִי בְּעֶפְרוֹן בֶּן-צֹחַר. 8 And he spoke with them, saying: 'If it be your mind that I should bury my dead out of my sight, hear me, and entreat for me to Ephron the son of Zohar,
- ט וַיִּתֵּן-לִי, אֶת-מַעְרַת הַמַּכְפֶּלֶה אֲשֶׁר-לוֹ, אֲשֶׁר, בְּקִצֵּה שְׂדֵהוּ: בְּכֶסֶף מָלֵא יִתְּנֶנָּה לִי, בְּתוֹכְכֶם--לְאַחֲזֶת-קֶבֶר. 9 that he may give me the cave of Machpelah, which he hath, which is in the end of his field; for the full price let him give it to me in the midst of you for a possession of a burying-place.'
- י וְעֶפְרוֹן יָשָׁב, בְּתוֹךְ בְּנֵי-חֵת; וַיַּעֲנוּ עֶפְרוֹן הַחִטִּי אֶת-אַבְרָהָם בְּאָזְנֵי בְנֵי-חֵת, לֵכָל בְּאֵי שַׁעַר-עִירוֹ לֵאמֹר. 10 Now Ephron was sitting in the midst of the children of Heth; and Ephron the Hittite answered Abraham in the hearing of the children of Heth, even of all that went in at the gate of his city, saying:
- יא לֹא-אֲדֹנָי שְׁמְעֵנִי--הַשְׂדֵּה נְתַתִּי לָךְ, וְהַמַּעְרָה אֲשֶׁר-בָּהּ לָךְ נְתַתִּיהָ; לְעֵינֵי בְנֵי-עַמִּי נְתַתִּיהָ לָךְ, קֶבֶר מֵתְךָ. 11 'Nay, my lord, hear me: the field give I thee, and the cave that is therein, I give it thee; in the presence of the sons of my people give I it thee; bury thy dead.'
- יב וַיִּשְׁתַּחוּ, אַבְרָהָם, לִפְנֵי, עַם הָאָרֶץ. 12 And Abraham bowed down before the people of the land.
- יג וַיְדַבֵּר אֶל-עֶפְרוֹן בְּאָזְנֵי עַם-הָאָרֶץ, לֵאמֹר, אֲךָ אִם-אַתָּה לוֹ, שְׁמְעֵנִי: נְתַתִּי כֶסֶף הַשְׂדֵּה, קַח 13 And he spoke unto Ephron in the hearing of the people of the land, saying: 'But if thou wilt, I pray thee, hear me: I will give the price of the field; take it of me, and I will bury my

אברהם אבינו The Immigrant Experience of

dead there.' ממני, ואקברה את-מתי, שמה.

14 And Ephron answered Abraham, saying unto him: יד ויען עפרון את-אברהם, לאמר לו.

15 'My lord, hearken unto me: a piece of land worth four hundred shekels of silver, what is that betwixt me and thee? טו אדני שמעני, ארץ ארבע מאת שקל-כסף ביני ובינך מה-הוא; ואת-מתך, קבר. bury therefore thy dead.'

16 And Abraham hearkened unto Ephron; and Abraham weighed to Ephron the silver, which he had named in the טז וישמע אברהם, אל-עפרון, וישקל אברהם לעפרון, את-הכסף אשר דבר באזני בני-חת--ארבע מאות שקל כסף, עבר לסחר. hearing of the children of Heth, four hundred shekels of silver, current money with the merchant.

17 So the field of Ephron, which was in Machpelah, which was before Mamre, the field, and the cave which was therein, and all the trees that were in the field, that were in all the יז ויקם שדה עפרון, אשר במכפלה, אשר לפני ממרא: השדה, והמערה אשר-בו, וכל-העץ אשר בשדה, אשר בכל-גבלו סביב. border thereof round about, were made sure

תלמוד בבלי, פז.

אמר רבי אלעזר מכאן שצדיקים אומרים מעט ועושים הרבה רשעים אומרים הרבה ואפילו מעט אינם עושים

Rabbi Elazar said: From here we learn that the righteous people say little and do much, while evildoers talk a lot but don't even do a little bit.

רמב"ן, פסוק ד

"גר ותושב אנכי עמכם" - היה המנהג להיות להם בתי קברות איש לבית אבותיו ושדה קבורה אחד יקברו בו כל הגרים והנה אברהם אמר אל בני חת אני גר מארץ אחרת ולא הנחלתי מאבותי בית הקברות בארץ הזאת והנה עתה אני תושב עמכם כי חפצתי לשבת בארץ הזאת ולכן תנו קבר להיות לי לאחזת עולם כאחד מכם

"I am a stranger and a citizen among you" – the custom was for each home to have a cemetery and a field for burials. Avram said to the people of Chet: "I am a stranger from another land and I did not inherit a burial ground in this land. But I am a citizen here with you. I desire to live in this land. Therefore, give me a burial site so that I can have an eternal inheritance and be like one of you.

Name: _____

Mrs. Zeif

7-1

Lech L'Cha: Avraham's Immigrant Experience

Now that we have completed a text study of a foundational piece of Jewish History, Avraham leaving his birthplace to follow Hashem and become the father of the Jewish people, you are going to write a personal narrative in which you tell Avraham's immigrant experience as if you are Avraham himself (in first person).

Before you start writing, look back at your worksheet from last class. You have recorded several facts about Avraham's journey and turned them into excellent showing sentences. The next step is to weave them together to tell what is happening and how Avraham experiences his immigration.

You may focus on any portion of the story that you choose. Remember that you are going to expand that moment with the full depth of emotion and sensory details in order to help your reader experience it along with you.

Your personal narrative must be at least one typed, double-spaced page in length. Your finished product will demonstrate an understanding of the text, immigration and sensory detail.

Due: _____

Name: _____

Lech L'Cha Narrative Rubric

	<i>Excellent</i>	<i>Good</i>	<i>Fair</i>	<i>Oops!</i>
<u>SHOWING SENTENCES</u>	-Writer uses rich, vivid and interesting sensory language that brings the reader into the scene.	-Writer uses some rich, vivid, and interesting language, but could certainly embellish writing further with this more sensory language.	-Writer attempts to use sensory language, but the language is at times confusing or doesn't seem to make sense in the context of what he/she is describing.	-Writer makes almost no attempt to use sensory language; almost every idea in the narrative is written by "telling" rather than "showing."
<u>ORGANIZATION</u>	-Narrative has a logical beginning and ending; sentences flow logically from one to the next.	-Narrative has a beginning and ending. -Narrative generally makes sense in terms of the ordering of sentences, but some sentences still seem out of place.	-Narrative may or may not have clear beginning or ending. -Sentences in narrative don't seem to flow logically; the reader feels lost and wonders how sentences relate to one another.	-Narrative may or may not have beginning or ending. -Sentences don't build upon one another; the organizational effort seems rushed, and as if the writer didn't plan out the clearest way to say what he/she wanted to.
<u>MECHANICS</u>	-Writer demonstrates control of conventional spelling, punctuation, capitalization and grammar usage with essentially no errors.	-Writer makes some grammatical mistakes, but writer still demonstrates control of conventions.	-Writer makes several continuous grammatical mistakes which do not hinder comprehension, but which need to be addressed by the writer.	-Writer demonstrates emerging or lack of control, exhibiting frequent errors that complicate reader comprehension.
<u>TELLING SENTENCES</u>	-Student roots narrative in facts from planning sheet.	-Student loosely roots narrative in facts from planning sheet.	-Student barely roots narrative in facts from planning sheet.	-Student's narrative does not contain any factual basis. -Student's narrative is based on incorrect facts.

Comments and Grade:

Roey Novick

Mrs. Zeif

Language Art Period 4

31 October, 2016

The first step is always the hardest. The first step takes courage and strength. The first step is the start of something new.

I am ready.

I am not ready.

I am ready. I am packed, prepared, ready for the journey. I am nervous, scared for what is to come. I am guided by G-d. I know my destination. I am ready.

I am not ready. I grew up in this land, in Iraq. I don't know anything about this place called the "holy land." I don't know people there, I don't have much wealth to take with me. I am leaving my family...for good. I am not ready.

My brain is racing, and so is my breath. *In, out, in, out, in, out.* Excitement and fear are battling in my head. Fear is winning. My hands are trembling as I place the last item in my bag, a book given to me by my father. My legs are shaking as I walk, as weak as paper, step by step, to the outdoors. The hot wind blows against my face, like hot tea being splashing against my cheek. I wince, brushing the sand off my face. I look ahead, at the path I will be taking. The path that will lead me away from my home, my family, my wealth, everything I grew up with. The path that will lead me to the promised land, a land flowing with milk and honey. The words, "Go forth," are still ringing in my head, filling my stomach with butterflies, but filling in with

determination. I want to do this. I need to do this. I *have* to do this. I take a deep breath and try to push myself forward.

No, I think, I cannot leave. This is where I belong. No, it is not. Yes, it is. No, Yes, No, Yes. A few grains of sand flew into my eye. The pain was as if a bee stung me there. I will do this. I take a deep breath, inhaling all the air my lungs can hold, lift my lead foot, and take a step. I take another one. My heart pounded fast. This is it. My beautiful home. The red and orange sunrise in the morning, and the blue and pink sunset at noon, I am leaving those experiences behind. This is a new start. One more step. I turn around, and look at my childhood home and sigh.

Goodbye.

Sophia Eisenberg

Mrs. Zeif

Period 4 Language Arts

31 October 2016

As I stood in my father's rusty, old shop breathing in the scent of mold and dust, anger flowed through my veins, like lava in a volcano, as I heaved the heavy shovel that my father mistakenly left in the front of the store into my arms. I thought deeply about what I was about to do. All of a sudden confusion filled my head. Sweat ran down my hands as if someone poured water all over them. A pang of nervousness spread through my body. Can I really destroy all my father's beliefs? *Yes*, I thought, *I have to*.

I admit, I was nervous at first but the second I heard the first idol crash to the floor--*Boom*--It was like I shattered all my nerves to shreds. It felt strange as I hit the first few statues lightly, holding myself back, I watched them go down to the floor breaking into a thousand small pieces. Relief rushed through my body and slowly I regained my senses and continued destroying the wooden idols, it was like someone had lifted a huge weight off my shoulders.

As I continued to eradicate the idols nothing really mattered in my life anymore, I had no regrets and all I could think of was completely destroying the statues, as if I were God destroying the world. When there were just a few more idols left to destroy unusual emotions started going through my head. It was as if I had a little voice screaming at me "Stop! Don't do this to your father!" It was like the statues were mocking me. I was apprehensive about my actions what if I had made the wrong choice? I know idols are not realistic but it was my father how could I

Sophia Eisenberg

Mrs. Zeif

Period 4 Language Arts

31 October 2016

betray him? All the thinking gave me a headache so I sat down on a very cold, hard bench that felt like a sheet of ice under my me.

Without a trace of thought I stood up quickly and just smashed the idols. I couldn't hold it in and just like that there was no more statues in the shop. I don't know what went through my head at that moment, debris was everywhere and the smell of sweat filled my nose. I had to leave. So that it is what I did, I ran out of the shop as fast as I could, I looked like a jaguar chasing its prey. I just ran and ran until I couldn't run anymore and that was the last time I ever entered that old, dusty shop.

Part 6: Transforming Oral History into Personal Narrative

With the goal of students showcasing empathy for their relative's personal experience as an immigrant within the American landscape, students will identify a moment in their oral history transcripts to use as a launching point for creating a personal narrative. Students will hone and sharpen sensory language skills and editing techniques as they craft works that create a vicarious experience of becoming American.

- Project Lech L'Cha: Go Forth Personal Narrative Final Assignment (LA)
- Personal Narrative Prewriting
- Personal Narrative Editing and Revising Checklist
- Project Lech L'Cha: Go Forth Personal Narrative Final Assignment (LA) Rubric
- Reflection: Finding Personal Meaning in *Project GO FORTH: Lech L'Cha*

Name: _____

Mrs. Zeif
LA - 7-1

Project Lech L'Cha: Go Forth Personal Narrative Final Assignment (LA)

Personal Narratives allow a writer to share a first person account with readers that invites the reader to experience the feelings, sights, thoughts, sounds and events along with the character. Essentially the reader has the opportunity to live the experience through the use of sensory language, vivid verbs and animated adjectives employed in the retelling of it. Your job then is to capture the character and the moment for your reader in a way that creates a relatable experience for readers who have no personal connection to the story.

Word choice is very important in a Personal Narrative. Consider the following quote from Rainer Maria Rilke as you plan your writing:

Describe your sorrows and desires, the thoughts that pass through your mind and your belief in some kind of beauty – describe all these with heartfelt, silent, humble sincerity and, when you express yourself, use the things around you, the images from your dreams, and the objects that you remember.

Your assignment is to capture a moment from your interview and write a Personal Narrative from your interviewee's point of view. Your final product should reflect that you:

- Zero in on a moment or piece of the experience your interviewee described
- Accurately represent the facts as shared with you in your interview and you recorded in your transcript
- Create an opportunity for your reader to feel empathy
- Present a logical order of events with a beginning, middle and end
- Made use of the prewriting activities
- Think critically about the tense you choose to use: present or past
- Use sensory language that appeals to the five senses (touch, taste, smell, hearing, seeing)
- Show instead of tell the events and feelings in your story
- Write in first person point-of-view (I, we, me)
- Choose a tone that creates an emotional connection with your reader (What do you want your reader to feel?)
- Vary sentence structure and length
- Write with vivid verbs and animated adjectives
- Use correct MLA format for heading
- Format correctly and your final piece is double-spaced, 12-point font, black ink, and at least 2 pages in length

When you begin writing, keep in mind Julio Cortázar's advice that your goal "from the first sentence [is] to fascinate the reader, to make him lose contact with the dull reality that surrounds him, submerging him in another [world] that is more intense and compelling."

Personal Narrative Prewriting

When you write a Personal Narrative, you are looking to recreate the experience for your reader in a way that puts the reader into the action. In order to accomplish this, you need to think carefully about **how** you will write your story (tense, tone, language).

Use the following questions and prompts to plan your writing.

I. Possible “Moments”: Narrow down your interview material to three possible moments that you will consider as topics for your Personal Narrative piece.

List those choices here:

* Share your ideas with a classmate. After considering his/her feedback, put a star next to the moment that you will use in your writing.

II. Tense: Will you write in present tense (describe events as they are happening) or past tense (reflecting back on events that happened already)?

III. Tone: What is the emotion you want your reader to feel most through your narrative?

IV. Images: What objects does your character see in this experience? Complete the chart below with the name of the object in the left column and sensory language describing the object in the right column.

Object	Sensory Language

V. Vivid Verbs: Think about your character’s actions. List some specific verbs you might use:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

VI. Animated Adjectives: Think about the setting of your narrative. List some descriptive adjectives you might use:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

VII. Transitions: As you move your story from the beginning to the middle and then to the end, think about the words you might use to help your reader understand changes in time, setting and plot development. List some transitions you might use:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Let's Make it Better...

- Print out a copy of your rough draft of your Personal Narrative.
- Take a **blue pen** and make the following revisions according to the directions below.

Personal Narrative Editing and Revising Checklist

1) Reread the beginning of your piece.

____ Add a hook as your first sentence to grab your reader's attention.

2) Underline the sensory words in your writing.

____ Add one more sensory word for each of the five senses (see, hear, taste, touch, smell).

3) Highlight the first word in each sentence.

____ Change two of the words to add variety to your writing.

4) Put a line through the "to be verbs" in your writing.

____ Change each to an active verb (for example: change ***are eating*** to ***devour***)

5) Find a word that you repeated two or more times in your narrative.

____ Cross out the repeated word(s) by putting an X through it and use a thesaurus to find an appropriate synonym.

6) Find two short sentences that appear one after the other.

____ Using a coordinating conjunction, combine the two sentences to create a compound sentence.

7) Find an image that you included in your narrative.

____ Add a simile or metaphor to describe the object.

8) Read your revised story out loud.

____ Proofread for any grammatical error, including spelling, capitalization, end punctuation, comma usage, run-on sentence.

Name: _____

Mrs. Zeif

Project Lech L'Cha: Go Forth Personal Narrative Final Assignment (LA) Rubric

	<i>Excellent</i>	<i>Good</i>	<i>Fair</i>	<i>Oops!</i>
<u>SHOWING SENTENCES</u>	-Writer uses rich, vivid and interesting sensory language that brings the reader into the scene.	-Writer uses some rich, vivid, and interesting language, but could certainly embellish writing further with this more sensory language.	-Writer attempts to use sensory language, but the language is at times confusing or doesn't seem to make sense in the context of what he/she is describing.	-Writer makes almost no attempt to use sensory language; almost every idea in the narrative is written by "telling" rather than "showing."
<u>ORGANIZATION</u>	-Narrative has a logical beginning and ending; sentences flow logically from one to the next. -Narrative maintains a consistent point of view, focus and organizational structure, including maintaining tense and using transitions. -Narrative demonstrates a strong awareness of purpose and audience.	-Narrative has a beginning and ending. -Narrative generally makes sense in terms of the ordering of sentences, but some sentences still seem out of place. -Narrative maintains a consistent point of view, focus and organizational structure and mostly maintains tense and uses some transitions. -Narrative demonstrates a general awareness of purpose and audience.	-Narrative may or may not have clear beginning or ending. -Sentences in narrative don't seem to flow logically; the reader feels lost and wonders how sentences relate to one another. -Narrative features an inconsistent point of view, focus, and organizational structure, which may lack transitions or have ineffective transitions. -Narrative demonstrates little awareness of purpose and audience.	-Narrative may or may not have beginning or ending. -Sentences don't build upon one another; the organizational effort seems rushed, and as if the writer didn't plan out the clearest way to say what he/she wanted to. -Narrative lacks a consistent point of view, focus, organizational structure and transitions to bring ideas together. -Narrative lacks awareness of purpose and audience.
<u>MECHANICS</u>	-Writer demonstrates control of conventional spelling, punctuation, capitalization and grammar usage with few or no errors. -Writers includes a variety of sentence types.	-Writer makes some grammatical mistakes, but writer still demonstrates control of conventions. -Writers includes a variety of sentence types.	-Writer makes several continuous grammatical mistakes which do not hinder comprehension, but which need to be addressed by the writer. -Writers included little variety of sentence types.	-Writer demonstrates emerging or lack of control, exhibiting frequent errors that complicate reader comprehension. -Writers included no variety of sentence types.
<u>TELLING SENTENCES</u>	-Student roots narrative in facts from interview. -Student chose a rich, interesting moment to expand.	-Student loosely roots narrative in facts from planning sheet. -Student chose a rich, interesting moment to expand.	-Student barely roots narrative in facts from planning sheet. -Student chose a moment to expand that lacks sufficient depth.	-Student's narrative does not contain any factual basis. -Student's narrative is based on incorrect facts.

Comments and Grade:

Rebecca Arian

Mrs. Zeif

LA Period 4

14 November 2016

I can't breathe, I thought in a panic. Wildly, I pushed my way through the hoard of people until I was flattened against the rusted rails on deck, looking down at the peeling letters that spelled the ship's name: *The Rotterdale*. I inhaled deep breaths of the salty air, gasping.

I'm okay, I reminded myself. I stared out at the seemingly endless stretch of calm ocean. It had the appearance of going on and on to nowhere, the soft sky above blending with the gentle, deep blue waves.

My eyes stung and I saw flashes of images: Mama hugging me and then hurrying away, trying to stop me from seeing her tear-covered face. My younger brother Sam patting me on the back, winking, saying, "I'll meet you soon." Papa, staring at me in silence for an eternity before quietly saying goodbye. Stubborn, outspoken Papa, who was never afraid to fight back. *I'm okay!* I tried to convince myself.

I cried out in anguish and turned away from the railing. Moments ago, the lacy waves were beautiful and mesmerizing--many steerage passengers never got to see them. Now they were dizzying; all I wanted to do was get away.

As I tried to elbow my way back down to steerage, cramped and foul-smelling, with the rest of the passengers, a burly man grabbed the back of my jacket. "You! What d'you think you're doing?"

I opened my mouth to answer, but no sound came out.

He smirked. “You think you’re better than us? Think you can just push us aside because you’re more important?”

“No--”

He spat a big glob of spit onto the hard, cold ground and then shoved me. I stumbled. The last thing I saw before I hit the ground was him chuckling, nudging the other men, pointing at me.

In that moment, all of my hope left me. Instead of getting up, I lay there, curled in a ball, and I cried, feeling like a little boy again, not cognizant of the many feet rushing around me, of the babies, wrapped in layers of frayed blankets, wailing, the women sobbing quietly, some patting each other on the shoulder, the men cracking jokes. All I could see was a group, and I wasn’t part of it.

I was numb, as if my body was trying to stop me from feeling the pain of regret and loneliness, the suffering of leaving my family, my friends, my home. I could only feel my leg, where I had been shot in the war. The salt in the air was making it throb.

After what may have been minutes--or hours--I felt a tapping on my shoulder. “Honey?”

I lifted my head off my arm at the sound of her voice, warm and caring. My eyes filled with tears again; she sounded like mama.

“I’m sorry,” I whispered, finally looking up at her wispy, powder-white hair, outdated glasses over piercing blue eyes that twinkled mischievously. She wore many layers of clothes along with a gauzy scarf and large, gypsy-like earrings.

“Honey, sorry for what?”

“For leaving.”

“Now, sugar,” she said, twisting a ring around her pudgy finger. “You’re going to America!” Her face lit up like a lantern and she seemed to come alive. Her foot tapped against the worn wooden deck and she swayed back and forth, a wide smile on her wrinkled face.

I buried my face in my hands again.

“Here--take this.” She thrust something into my hands, round and cold. I heard her tasseled shoes shuffling away as she sashayed to one of the upper decks.

Only when I could hear no one did I sit up and unclench my fingers. An orange. Its color was vibrant and it smelled sweet, fresh and tangy; I could almost taste it in my mouth. This was now the most precious and only object I possessed. I gently cupped the orange in my hands and inhaled deeply. The scent filled me with warmth; so did knowing that someone--if only one person--cared about me on this ship. I placed the orange in my worn pocket and stood up.

Matthew Mendelsohn

Mrs. Zeif

Language Arts Period 4

17 November 2016

Go.

Don't go.

Go.

Don't go.

Should I leave?

Yes.

No.

Yes.

No.

My heart is split in two. If I flee this country will I get to live with some of my actual family and potentially have a new, much better life. On the other hand if I leave I may not be leaving my blood family, but the people who took me in when I was just a baby and raised me. Why does it matter if they are blood relatives or not they cared for me. I love them I do, my feelings for them are stronger than Romeo's feelings for Juliet, but why should that keep me in America.

Why did my cousin have to come? Now I am tormented by this decision. Can I leave the people I hold so dear? Yes I can, of course I can! I should go to America in search of a better life because my cousin, Yiddel came to Belgium to bring me to America, and so I can't let him go

back empty handed. Just like you would not let a guest leave your home without giving them food, I cannot let Yiddel go back without me. He was about to give up but on his last day he found me. He wants to bring me to America, the land I have heard so much about. America, the land of opportunity, America the home of the free and the brave, America, whose streets were paved with gold. This is my golden opportunity to go to that so famous, glorious land, can I just let that chance go?

This is the most terrifying decision of my life. Fear is in the air. I have heard of the so called fear of the unknown but I had no idea it would be so bad. Now that I decided I think I want to go, fear has taken control of me, I cannot sleep, eating the most simple task has become impossible. When I eat all I taste is my fear. The fear of leaving my adopted parents is enormous. I might not ever see those that I hold so dear. I cannot believe I might leave the land I have lived in my entire life, Belgium home of the famous Belgian waffles. Doing this would be like going to a new world, and knowing barely anything about it when you go there. This is by far the hardest decision of my life it is not “to be or not to be,” it is to go or not to go.

Finally it is done I have made my decision, I will go to America. The land everyone says they are proud to be in. I will leave soon to go to that land. I could learn how to be an observant Jew, I do not even know what it means to be Jewish. I can learn the religion of my parents whom I never knew. They died in the world war 2 by the devil otherwise known as Adolf Hitler. My parents were smart. They knew they would die, because they were Jewish, so they gave me, their only child, their blessing to the owners of a local fish store.

They were unwanted to live because they were Jewish.

Now I am wanted by my cousin and I am Jewish.

Knowing all this how could I just let an opportunity like this go? The answer is I cannot.

I will go to America and embrace my Judaism. I will become religious, marry someone Jewish and start a family.

Something I did not fully have.

It has to be appreciated the amazing thing that is family. It is decided I am going to the land that is the home of the free and the brave.

The land where streets are paved with gold.

The land of opportunity and change, the land that is a melting pot of different races, religions and ethnicities.

I will become a part of the country where I can be free.

I will be proud to be an American.

Reflection: Finding Personal Meaning in

Project GO FORTH: Lech L'Cha

I. Consider the following quotes about reflection:

1 - "Follow effective action with quiet reflection. From the quiet reflection will come even more effective action." Peter Drucker, immigrant from Austria, leader in education (1909-2005)

2 - "It is not by muscle, speed, or physical dexterity that great things are achieved, but by reflection, force of character, and judgment." Marcus Tullius Cicero, Roman philosopher (106 BCE-43 BCE)

What do you think is the definition of reflection? _____

II. Now that you have taken a short journey in your interviewee's shoes, it is a good opportunity to reflect on the process and product of this great endeavor.

Once you have finished your peer editing and revisions, please think about the following questions. Your responses should draw on your experiences throughout this project.

Please attach this sheet to your final copy of your personal narrative when you submit your work.

1) What part of the process of Project Go Forth: Lech L'Cha was most meaningful to you? Please explain your answer.

2) What is one thing that you learned over the course of working on this project?

3) Through becoming Avraham and your interviewee, how has your ability to empathize changed?

4) What is the power of sensory language and perspective in writing?

5) How can you take a message or lesson from this project to make a difference in your life or the lives of those around you?

Name: Matthew Mendelsohn

Reflection

I. Consider the following quotes about reflection:

1 - "Follow effective action with quiet reflection. From the quiet reflection will come even more effective action." Peter Drucker

2 - "It is not by muscle, speed, or physical dexterity that great things are achieved, but by reflection, force of character, and judgment." Marcus Tullius Cicero

What do you think is the definition of reflection? I think reflection is
thinking back on something and using those
thoughts to improve something

II. Now that you have taken a short journey in your interviewee's shoes, it is a good opportunity to reflect on the process and product of this great endeavor.

Once you have finished your peer editing and revisions, please think about the following questions. Your responses should draw on your experiences throughout this project.

Please attach this sheet to your final copy of your personal narrative when you submit your work.

1) What part of the process of Project Go Forth: Lech L'Cha was most meaningful to you? Please explain your answer.

The most meaningful part of the Lech L'Cha
Project was interviewing my grandma. I have
heard her story but hearing it from her was
a whole new experience of it.

2) What is one thing that you learned over the course of working on this project?

Over this project I have learned a lot. I have learned how to interview someone, write a transcription, and write essays twice as well.

3) Through becoming Avraham and your interviewee, how has your ability to empathize changed?

After this tremendous learning experience I have really learned what it means to be empathetic and feel what someone else is feeling.

4) What is the power of sensory language and perspective in writing?

Sensory language is like the ~~old~~ adage a picture is worth 1,000 words. With sensory language a writer can really explain his thoughts.

5) How can you take a message or lesson from this project to make a difference in your life or the lives of those around you?

Now that I have completed this project I think I will be a nicer person because I really learned how to be empathetic and sympathetic.

Name: Miriam Bash

Reflection

I. Consider the following quotes about reflection:

1 - "Follow effective action with quiet reflection. From the quiet reflection will come even more effective action." Peter Drucker

2 - "It is not by muscle, speed, or physical dexterity that great things are achieved, but by reflection, force of character, and judgment." Marcus Tullius Cicero

What do you think is the definition of reflection? Looking back; recognizing
the past, sort of evaluating it.

II. Now that you have taken a short journey in your interviewee's shoes, it is a good opportunity to reflect on the process and product of this great endeavor.

Once you have finished your peer editing and revisions, please think about the following questions. Your responses should draw on your experiences throughout this project.

Please attach this sheet to your final copy of your personal narrative when you submit your work.

1) What part of the process of Project Go Forth: Lech L'Cha was most meaningful to you? Please explain your answer.

Interviewing my savta was an amazing
experience. It allowed me to find out
things about her life I never knew and made
me think of her in a different way. It truly
strengthened our relationship and brought us

2) What is one thing that you learned over the course of working on this project?

I learned that we take for granted a lot of the freedom and technology we have today. Our ancestors worked hard to create a better place for us and we need to appreciate it.

3) Through becoming Avraham and your interviewee, how has your ability to empathize changed?

When empathizing and putting myself in the other person's shoes, it helped me to find a situation that I personally have gone through that's similar to the situation they were in. This really made me understand exactly what they were going through.

4) What is the power of sensory language and perspective in writing?

It enables the reader to visualize every single detail of the story so it's almost like they experienced it in real life.

5) How can you take a message or lesson from this project to make a difference in your life or the lives of those around you?

To understand that the people before us didn't have everything we had today and so we shouldn't take anything for granted.

Name: Ela Flumen

Reflection

I. Consider the following quotes about reflection:

1 - "Follow effective action with quiet reflection. From the quiet reflection will come even more effective action." Peter Drucker

2 - "It is not by muscle, speed, or physical dexterity that great things are achieved, but by reflection, force of character, and judgment." Marcus Tullius Cicero

What do you think is the definition of reflection? To look back and see
what's good and what's bad about something.

II. Now that you have taken a short journey in your interviewee's shoes, it is a good opportunity to reflect on the process and product of this great endeavor.

Once you have finished your peer editing and revisions, please think about the following questions. Your responses should draw on your experiences throughout this project.

Please attach this sheet to your final copy of your personal narrative when you submit your work.

1) What part of the process of Project Go Forth: Lech L'Cha was most meaningful to you? Please explain your answer.

I loved interviewing and learning about my grandma because
it was very meaningful to her and me. I also loved
writing about her experiences.

2) What is one thing that you learned over the course of working on this project?

I learned more about how to add details to writing and how to explain things in the best ways.

3) Through becoming Avraham and your interviewee, how has your ability to empathize changed?

My ability has changed because now I understand how and where to explain and write certain things and that made me have to feel what the other person was feeling.

4) What is the power of sensory language and perspective in writing?

It lets your reader know exactly what is happening in your writing. The reader can feel a strong feeling of empathy while reading.

5) How can you take a message or lesson from this project to make a difference in your life or the lives of those around you?

I can try to be extremely empathetic and understand the people around me.

Part 7: Transforming Personal Narratives into Performance

As a culminating activity in cultivating empathy, students will use an edited excerpt of their personal narratives to create a video performance, in which students will bring to life the experience of the relative whom they've interviewed. Students' videos will be compiled and shared via a Digital Museum, through which students can experience the Jewish diaspora first-hand as they explore one another's videos, personal narratives, oral history transcripts, and Lech L'Cha personal narratives. Through the Digital Museum, students will vicariously travel from Uzbekistan to Cuba, from the Dominican Republic to concentration camps, from Poland to Belgium, and, ultimately, to America.

- Oral History Personal Narrative Video Assignment
- Oral History Personal Narrative Video Rubric
- Link to Digital Museum, which includes Student Videos, Oral History Transcripts, Lech L'Cha Narratives, and Personal Narratives Based on Oral Histories:
 - [Click here to visit the Project GO FORTH Lech L'Cha Digital Museum](#)

Name: _____

Due Date: _____

Oral History/Personal Narrative Performance Piece Video

Ms. Levenson

Now that you've completed your oral history transcript, you have learned a great deal about your relative, about how he or she came to this country perhaps, and/or about what his or her life has been like in America. Did your relative assimilate (intentionally try to blend in with the American culture)? Did your relative retain values and stories from your family, passed down from previous generations? Having spent significant time learning about your own family's history, you should have a sense of the answers to these questions! I hope you and your family found this experience meaningful.

To teach your classmates about your relative's experience, you will enact in performance a selection from the personal narrative based on your oral history transcript. Through these videos, our class will have a sampling of American and specifically Jewish-American experiences; after all, we have twenty-three students in our class; that is twenty-three families' stories!

Here's how to do this:

- 1) Read over your personal narrative. Your video may not be longer than one minute and thirty seconds. Do you have time to read and perform the whole response? Only part of it? Edit your personal narrative if necessary to make it interesting to your classmates. Do NOT add information or words; you may only take words/information OUT as long as it does not change the meaning of your narrative.
- 2) Copy and paste your edited version of your personal narrative that you plan on performing onto a new document. Make the font large enough so that you can read it clearly and from far away, as you will use this as your script for your video.
- 3) Rehearse! Practice! Take on your relative's persona (without insulting or mocking that person, of course!). Read the response over...and over...and over again until you really feel you've got this person's identity down.
- 4) Start recording on your phone-- do so *horizontally*! You do NOT need to memorize the response-- feel free to read it, as long as you can act while doing so!
- 5) Email me your video, which should not be longer than a 1 minute and 30 seconds. If you are not able to do this directly from your phone, let me know, and I will help you. My address is alevenson@jkha.org

Name: _____

Due Date: _____

Oral History Video Rubric

Ms. Levenson

<u>Evidence of Family History</u> <ul style="list-style-type: none">● Selection of transcript illustrates family history● Selection of transcript is meaningful and purposeful; student chose this selection as an instructive element for educating classmates about family's personal experience	_____/ 8
<u>Student-in-Role</u> <ul style="list-style-type: none">● Student made effort to present as relative, not as him/herself● Student's work illustrates clear attempt to step outside him/herself in an illustration of empathy for someone else's life experience	_____/ 8
<u>Clear Delivery</u> <ul style="list-style-type: none">● Student is easy to understand in the video; volume and video presentation are clear	_____/ 2
<u>Engaging Video Performance</u> <ul style="list-style-type: none">● Student added dramatic elements and flair to make this video memorable and illustrative of relative's life experience	_____/ 2

_____/ 20

(This will count as two homework grades.)

Part 8: The Modern Immigrant Experience

As a final activity in cultivating empathy and expanding student understanding of the immigrant experience, students will explore modern issues that face immigrants today in the United States in preparation before a grade-wide trip to visit Ellis Island and the Statue of Liberty. Students will circle back to our opening documents (“The Story of Immigration” by Betsy Maestro) in addition to reading about what immigration means in America today.

- ["The Truth About America's Illegal Immigrants" from "The Week"](#)
- Emma Lazarus’s “The New Colossus”; ["The New Colossus"](#)

The Truth About America's Illegal Immigrants

From The Week, September 24, 2016

Donald Trump has proposed deporting millions of America's illegal immigrants. Is that feasible? Here's everything you need to know:

How many illegal immigrants are there?

About 11 million, or 3.5 percent of the total U.S. population. The exact figure is obviously impossible to determine; the estimate essentially comes from taking the foreign-born population from census records, then subtracting the number of legal immigrants. Almost two-thirds of undocumented immigrants are believed to have been in the U.S. for more than 10 years. Sixty percent are concentrated in six states: California, Texas, Florida, New York, New Jersey, and Illinois. They are more likely than native-born residents to be part of a nuclear family — 47 percent of illegal immigrant households are couples with at least one child, compared with 21 percent of non-immigrant households. But despite the scaremongering about foreigners "pouring in" to the country, the undocumented immigrant population has in fact been steadily falling since 2007, when it peaked at 12 million. The decrease is largely because fewer Mexicans are crossing the border, thanks to improved border controls, the recession in the U.S., and rising employment and prosperity levels in Mexico.

Are most illegal immigrants Mexican?

About half of them are — 5.5 million. The others are mostly from various Central and South American countries. About 40 percent overstayed their visa, while others crossed the border illegally. But the latter ploy is becoming increasingly difficult. The federal government now spends more on immigration enforcement than it does on the FBI, the Drug Enforcement Agency, and the U.S. Marshals Service combined. The number of border agents quintupled between 1992 and 2010 to nearly 21,000, and 650 miles of the 1,954-mile border are now fenced. All of this has had a significant deterrent effect: There were only 188,000 Mexicans apprehended at the border last year, compared with 1.6 million in 2000. "It's harder to sneak in," says Jeffery Passel from the Pew Hispanic Center. "The cost of hiring a smuggler has gone up, [and] the enforcement practices have pushed a lot of people who were trying to sneak in into more remote areas, so it is more dangerous physically."

How many illegal immigrants work?

An estimated 8.1 million are either working or looking for work. Some are paid in cash, but many illegal immigrants use fake Social Security numbers to secure jobs, and are

thus U.S. taxpayers. Half of America's illegal immigrants are thought to pay income taxes in some form: in 2010, they contributed an estimated \$10.6 billion in state and local taxes, and \$13 billion in Social Security. Contrary to common perception, illegal immigrants don't qualify for public benefits like welfare, food stamps, and Medicaid, as these programs require proof of legal immigration status. However, the children of undocumented immigrants do receive certain benefits, in the form of public schooling and emergency medical care; if they're born in the U.S., they qualify for welfare benefits too. The Heritage Foundation has calculated that the average illegal immigrant household costs taxpayers \$14,387 a year, though many economists have questioned the assumptions used to reach that figure.

What proportion are criminals?

Based on Department of Homeland Security statistics, it's been estimated that about 820,000 illegal immigrants qualify as "removable criminal aliens," or about 7.5 percent of all undocumented immigrants. Under President Obama, criminals have been the focus of the government's deportation strategy. The Immigration and Customs Enforcement agency (ICE) deported 235,413 illegal immigrants in the last fiscal year. About 70 percent were removed after being caught within 100 miles of the border, on the assumption they had recently crossed over; of the "interior removals" — those presumably living here for years — 91 percent had been convicted of crimes. "If you are a run-of-the-mill immigrant here illegally," says John Sandweg, former acting director of ICE, "your odds of getting deported are close to zero."

Could all 11 million be deported?

Not likely. Removing every illegal immigrant would cost an estimated \$400 billion to \$600 billion, and deliver a \$1 trillion hit to the economy because it would hurt industries that depend on their labor. Mass removal would also be unpopular: A recent Pew Research poll found that 76 percent of Americans say undocumented immigrants are "as honest and hardworking" as U.S. citizens, and a CNN poll found that 51 percent say Washington's priority should be finding a path to legalization for those already here. Just 11 percent say the focus should be on deporting all illegal immigrants. Generally, most congressional Republicans want the government to "secure the border" before the undocumented are given a path to legalization, while Democrats say additional border security is not necessary and that it's time to bring the 11 million "out of the shadows." That difference in opinion has led to a two-decades-long stalemate in Washington that this November's election may finally resolve.

Arizona's big crackdown

Donald Trump already has a test case for his proposed crackdown on illegal immigration: Arizona. Over the past decade, the border state has passed a series of unprecedented anti-immigrant laws, targeting employers who hire illegal workers and allowing police to use traffic stops to check immigration status. As a result, Arizona's undocumented worker population dropped by 40 percent between 2007 and 2012 — almost double the rate in any other state. The results were mixed, according to a study by Moody's Analytics commissioned by *The Wall Street Journal*. The departure of 200,000 illegal immigrants reduced Arizona's GDP by an estimated 2 percent a year, and decreased overall employment by 2.5 percent. But the exodus also saved the state an estimated \$350 million a year on schooling, \$61 million on medical care, and \$22 million on incarceration. The reduced labor force helped some native-born laborers secure jobs or raises — but also created worker shortages in some sectors. Jeremy Barbosa, a construction business owner in Phoenix, said he used to find it easy to hire workers to build housing, but now often has to delay projects while searching for help. "You have to put out feelers, buy ads, tap job agencies, just to get a few men," he said. "Growth is based on the ability to hire."

The New Colossus

*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-tost to me,
I lift my lamp beside the golden door!"*

Emma Lazarus (November 2, 1883)

Part 9: Educators' Reflection

This section includes educators' reflection on the scope and sequence of *Project GO FORTH: Lech L'Cha* as well as works cited.

- Educators' Reflection
- Works Cited

Reflection by Educators on Outcomes of Project GO FORTH: Lech L'Cha

By Staci Zeif and Ariel Levenson

Project GO FORTH Lech L'Cha was a transformative experience for us as educators. With our combined classroom experience of more than twenty years teaching, neither of us has experienced a project that touched us as personally as teachers, as Jews, and as humans.

We read our students' oral history transcripts with rapt attention, as their interviews enabled us to travel all over the world throughout the twentieth century: from Uzbekistan to Cuba, from Poland to Belgium, from Russia to the Dominican Republic. Intellectually, we have always understood the concept of the Jewish diaspora. The experience of reading and discussing the transcribed interviews of our students' families' stories-- which were deeply personal, inspiring, and, at times, terrifying-- reminded us of what it means both to be the "chosen" people and what it means to purposefully *choose* to be Jewish, especially amidst historical moments that challenge the integrity of identity. Our students' work as historians brought the diaspora to life for us in a meaningful way that transcended anything we had experienced before as teachers.

Significantly, the thread of empathy that was purposefully woven throughout this project by our design resonated deeply with our students. In our students' supportive but, ultimately, homogenous school, their experiences are limited. By guiding our students towards a greater global understanding of immigration in the past and present, as well as the ways in which immigration stories were manifest in their own lives, our students were able to truly understand the value of "home." By creating meaning of their families' personal experience as immigrants as well as studying the experience of Avraham, our students are able to understand the plight of the modern-day immigrant; parallels resonate, and learning takes on personal meaning. Connecting Biblical history, to American History, to familial history, to modern issues of immigration, our students gain the kind of broader world view that will help shape them into the concerned, involved, and engaged citizens we hope will lead our world one day.

John Dewey's interpretation of education guided us as we crafted this project, and at its conclusion, we return to our initial goal from Dewey, "As an individual passes from one situation to another, his world, his environment, expands or contracts. He does not find himself living in another world but in a different part or aspect of one and the same world."

With *Project GO FORTH: Lech L'Cha*, we watched our students' worlds and ours expand, as each of us were able to realize and appreciate the way in which, ultimately, we are all in the "same world," as meaning and experience transcend time.

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