

**San José State University**  
**Jewish Studies Program**  
**JWSS 111 Special Topics in Jewish Studies:**  
**Yiddish History and Culture**  
**Fall 2023**  
**Three Units**

Course and Contact Information

Instructor: Rokhl Kafrissen

Office Location:

Email:

Office Hours:

Class Days/Time:

Classroom:

**Course Description**

This course covers the development of Yiddish, the historic language of the Jews of Eastern Europe; the culture and way of life produced by its speakers; and the fate of those speakers in the 20<sup>th</sup> century.

Over the course of the semester, students will gain an understanding of Yiddish as more than just a language, but a ~1000-year transnational phenomenon, in which a shared culture provided a quasi-national identity to millions, across sociological, economic, and political boundaries.

We will use Yiddish as a lens through which to explore some of the major historical trends in Eastern European Jewish life, such as Hasidism, the Jewish Enlightenment (*Haskalah*), nationalism, immigration, secularization, and antisemitism.

Prerequisite: upper division standing or instructor consent

Grading: the course is letter graded.

There are no tests in this class. The majority of course work will be readings and short writing and performance assignments for each major course section. A longer analytic essay will be required as a culminating assignment. Students will be asked to use course concepts to analyze relevant historical documents, literary texts,

movies and songs. Students should come ready to class having completed assigned readings for each week.

### **Faculty Web Page and MYSJSU Messaging**

Course materials such as the syllabus, handouts, lecture slides, assignment instructions, etc. can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through one.sjsu.

The course will be given primarily in the form of readings, lectures and student presentations. Any lecture slides will be posted on the Canvas site after the lecture is given. During lectures you are encouraged to ask questions and make comments. Taking careful notes during lectures will improve your grade. Some assignments will be collaborative projects and students are encouraged to work together throughout the course.

### **Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

1. Draw on a multi-disciplinary conceptual framework for understanding the complex, transnational character of Yiddish, including concepts from the fields of linguistics, feminist and queer theory, and sociology. **(Week 1: What is Yiddish?; Week 3: The Many Genders of Yiddish; Week 14: Queer Yiddish; Week 15: Yiddish Theater)**
2. Analyze the development of modern Yiddish culture and how it reflects the changing socio-economic condition of Eastern European and North American Jews. **(Week 2: Diaspora vs. Galut vs. Goles vs. Exile; Week 3: The Many Genders of Yiddish; Week 6: Shtetl and Empire: Austro-Hungary and the Russian Empire; Week 9: The Era of Great Migrations, 1881-1921; Week 11 & 12: Yiddish as a Language of Political Revolution)**
3. Analyze texts (songs, short stories, films) within their literary, geographic, religious, and historical contexts. **(Week 2: Diaspora vs. Galut vs. Goles vs. Exile; Week 5: The Creation of Modern Yiddish Culture, 1860s-1880s; Week 7: What are Jews? Religion vs. Ethnicity vs. People; Week 10: Yiddish as a Language of Spiritual Revolution: Hasidism and Its Opponents)**
4. Use key concepts like diaspora, assimilation, and racialized prejudice to analyze what the Jewish experience does and does not share in common with other diasporic peoples, immigrants, and national minorities. **(Week 2:**

**Diaspora vs. Galut vs. Goles vs. Exile; Week 8: What are Jews? Race vs. Religion vs. Nationality; Week 9: The Era of Great Migrations, 1881-1921; Week 12: Yiddish as a Language of Political Revolution)**

5. Analyze, describe, and compare works of art (songs, short stories, films) considering criteria such as style, point of view, emotional impact. **(Week 5: The Creation of Modern Yiddish Culture, 1860s-1880s; Week 9: The Era of Great Migrations, 1881-1921; Week 15: Yiddish Theater)**

## **Required Texts/Readings**

### **Textbook**

Emanuel S. Goldsmith, *Modern Yiddish Culture: The Story of the Yiddish Language Movement*. Expanded Ed., Fordham University Press, 1997. ISBN 0-8232-1695-0

### **Readings on Canvas**

“Language of the Way of the SHaS,” Max Weinreich

Introduction, *The Joys of Yiddish*, Leo Rosten

YIVO Encyclopedia of Jews in Eastern Europe, entry on “Yiddish”

Chapter 1, *How to be a Mentsh (& Not a Shmuck)*, Michael Wex

“On the Concept of Galut,” Simon Rawidowicz

Introduction, *The Jewish Century*, Yuri Slezkine

Short Biography of Glikl Haml, entry at JWA website

“For Women and for Men Who Are like Women’: The Construction of Gender in Yiddish Devotional Literature,” Chava Weissler

“Is Hebrew Male and Yiddish Female?,” Naomi Seidman

YIVO Encyclopedia of Jews in Eastern Europe, entry on “*Haskalah*”

Image, “family tree” of modern Yiddish literature, (Peretz, Mendele, and Sholem Aleichem)

Introduction and Book Three, *Glikl: Memoirs 1691-1719*, presented by Chava Turniansky

“Yiddish: The Perils and Joys of Translation,” Barry Davis

YIVO Encyclopedia of Jews in Eastern Europe, entry on “Sholem Aleichem”

“Geese,” Sholem Aleichem, *My First Love Affair and Other Stories*

Introduction and “Tsipke,” Salomea Perl, *The Canvas and Other Stories*

“History as Fiction: Isaac Bashevis Singer's Pseudonymous Personas,” David Neal Miller

Introduction, *Life is with People: The Culture of the Shtetl*, Mark Zborowski and Elizabeth Herzog

“A Lithuanian Shtetl,” Hirsz Abramowicz, *Profiles of a Lost World*

Piotr Wrobel, “The Jews of Galicia under Austrian-Polish Rule, 1867-1914”

Introduction, *The Zelmenyaners: A Family Saga*, translated by Hillel Halkin

“In the Village” and “The Daredevil,” Fradel Shtok, *From the Jewish Provinces: Selected Stories*, translated by Jordan Finkin and Alison Schaechter

“Folk Traditions,” *The Jewish Cultural Tapestry: International Jewish Folk Traditions*, Steven M. Lowenstein

“Day of Atonement,” *Burning Lights*, Bella Chagall

“What is Yom Kippur?” September 2009, Tablet Magazine

“Making Soul Candles,” Pulling at Threads website

YIVO Encyclopedia of Jews in Eastern Europe, entry on “Social Conduct”

Simon Dubnov, “Jews as a Spiritual (Cultural-Historical) Nation Among Political Nations,” *Jews & Diaspora Nationalism: Writings on Jewish Peoplehood in Europe & The United States*, Simon Rabinovitch, ed.

Introduction, *Song Loves the Masses: Herder on Music and Nationalism*, Philip Bohlman

YIVO Encyclopedia of Jews in Eastern Europe, entries on Labor Zionists, Folkists, *Frayland Lige*

Introduction, *Tenement Songs*, Mark Slobin

Introduction and Chapter 1, *Roads Taken: The Great Jewish Migrations to the New World and the Peddlers Who Forged the Way*, Hasia Diner

The Immigration Act of 1924, webpage, [history.state.gov](http://history.state.gov)

Emergency Quota Act of 1921, webpage, [www.nps.gov](http://www.nps.gov)

Introduction and Chapter One, *Hasidism: A New History*, David Biale, ed.

YIVO Encyclopedia of Jews in Eastern Europe, entry on *Misnagdim*

“Transmigration of a Melody,” I.L. Peretz

“The Bundist Women’s Organization,” *Bundist Counterculture in Interwar Poland*, Jack Jacobs

Introduction, *A Fire in Their Hearts: Yiddish Socialists in New York*, Tony Michels

“Fighting Anti-Semitism and Jim Crow: 'Negro-Jewish Unity' in the International Workers Order,” Jennifer Young, *AJS Perspectives*

“A Brief and Not-Entirely Uncomplicated History of the Yiddish Press,” Eddy Portnoy, *Bad Rabbi and Other Strange But True Stories from the Yiddish Press*

“The American Yiddish Press at Its Centennial,” B.Z. Goldberg, *Never Say Die! A Thousand Years of Yiddish in Jewish Life and Letters*

“A Day in Coney Island,” Isaac Bashevis Singer

“Queer Yiddishkeit: Practice and Theory, Jeffrey Shandler

“The Ghost of Queer Loves Past: Ansky's "Dybbuk" and the Sexual Transformation of Ashkenaz,” *Queer theory and the Jewish Question*, Naomi Seidman

“Khonen in Drag: Cross-Dressing in Two Productions of “The Dybbuk,” Digital Yiddish Theater Project website, Zachary Baker

“Pepi Littman, Yiddish Drag King,” Chana Pollack

“Yeshaye Katovski: Letter to the *Forverts* Editor,” translated by Eddy Portnoy, *How Yiddish Changed America and How America Changed Yiddish*

“The Dybbuk or Between Two Worlds, A Dramatic Legend in Four Acts,” Joachim Neugroschel, translator and editor, *The Dybbuk and the Yiddish Imagination: A Haunted Reader*

Chapter One, “Spectacular Failures,” Debra Caplan, *Yiddish Empire: The Vilna Troupe, Jewish Theatre, and the Art of Itinerancy*

Selections from *The Jew in the Modern World: A Documentary History*, Paul Mendes-Flohr and Jehuda Reinharz, eds.: “Yiddish is a Corrupt Jargon,” Map and Delineation of the Pale of Settlement, “The Question of the Jew is a Question of Race,” “On the Latest Wave of Emigration,”

Songs: “*Royz, Royz*,” “How the Jews Came to Europe,” “*Zol Nokh Zayn Shabes*,” “*Got fun Avrom*,” “Glikl’s Ballad of Mother Love,” “*Lebn zol kolumbus*,” “*S’iz nito keyn nekhtn*,” “*Az der rebbe zingt*,” “Yesterday is Buried,” “*In ale gasn/Hey, hey, daloy politsey!*” “*Di shvue*,” “*Arbeter froyen*,” “Bread and Roses”

Movies: “An American Tail,” “Hester Street,” “*Der Dibek*,” 2020 production by the Congress for Jewish Culture

### **Library Liaison**

The History Department Library Liaison is Nyle Monday (Nyle.Monday@sjsu.edu). Contact him for help with any library assignments in your history classes. His telephone number is (408) 808-2041

### **Course Requirements and Assignments**

Five short (750 words max.) writing assignments drawing on that week’s readings, as well as course texts and concepts covered so far. Grading is based on comprehension and application of assigned readings and concepts, student’s ability to craft an argument, and prose that is free of spelling and grammar errors and cliché. Each essay is worth 50 points and must be turned in at the beginning of

class. All sources can be cited parenthetically. Example: (Goldsmith, 27). 250 points total.

Three assignments will require students to read a short story or dramatic text and choose a five-minute excerpt which they will annotate and dramatize in any form they choose. Students may work together in groups of two or three if they choose. Grading will be based on demonstration of comprehension of the short story, as well as its literary and historical context. Each dramatization is worth 50 points. 150 points total.

Culminating Assignment: Students will find and choose two Yiddish short stories in translation and write a 2000 word (maximum) analysis, using key course concepts. 600 points.

Grades will be awarded based on points earned out of 1000 possible points:

A	930-1000
A-	900-920
B+	860-890
B	830-850
B-	800-820
C+	760-790
C	730-750
C-	700-720
D+	660-690
D	630-650
D-	600-620
F	Below 600

Plagiarizing in whole or in part, including the submission of essays obtained online will not be tolerated. The penalty for plagiarism and cheating may include expulsion from the university.

### **Grading Criteria**

Essays will be evaluated based on clarity of argument, use of sources with careful assessment of applicability, agenda, purpose, and proper citation per assignment prompts.

University Policy S16-9, Course Syllabi requires the following language to be included in the syllabus:

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

## **Classroom Protocol**

Attendance is strongly encouraged but not mandatory, but you are responsible for all the material presented in the lectures and assigned in the required readings. My lectures are secured by copyright. You may not record lectures. Lectures may not be shared or posted on the internet under any circumstances. Doing so may result in civil or criminal penalties according to copyright law. You need not receive my permission if you are forced to be absent.

Pay close attention to the corrections and comments made on your written assignments. If you feel you need special assistance with your writing, come see me. Please turn off or silence cell phones while in class. Keeping cameras on is strongly encouraged in order to foster group learning. If you need course adaptations or accommodations because of a disability, please make an appointment with me as soon as possible, or see me during office hours. If you have any questions or difficulties, do not hesitate to see me after class, come to my office hours or arrange an appointment.

## **University Policies**

Per University Policy S16-9, relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on Syllabus Information web page (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

## **Additional Information**

### **Academic integrity**

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University's Academic Integrity policy](http://www.sjsu.edu/senate/S07-2.htm), located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors. **The penalty for plagiarism and cheating may include expulsion from the university.**

### **SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

### **Veteran Services**

For Student Veterans, Dependents and Spouses, Reservists and National Guard services are available. The SJSU Veterans Study Lounge is located in Clark 122. For more information contact Maggie Morales at (408) 924-6299 or [Maggie.morales@sjsu.edu](mailto:Maggie.morales@sjsu.edu).

### **Jewish Studies**

The SJSU Jewish Studies program offers a minor, and puts on events and programming throughout the school year. For more information contact the Jewish Studies Coordinator, Vicki Harrison at [Victoria.harrison@sjsu.edu](mailto:Victoria.harrison@sjsu.edu)



## JWSS 111-03: Special Topics in Jewish Studies: Yiddish History and Culture

### Fall 2023 Course Schedule

*This schedule is subject to change. Notice will be given by email through one.sjsu.edu*

#### Week One – What is Yiddish?

- Readings
  - “The Language of Ashkenaz,” Emanuel S. Goldsmith, *Modern Yiddish Culture* pg 27-44
  - “History of the Yiddish Language: The Problems and Their Implications,” Max Weinreich
  - Introduction, *The Joys of Yiddish*, Leo Rosten
  - What is Yiddish? Entry from the YIVO Encyclopedia, <https://yivoencyclopedia.org/article.aspx/Language/Yiddish>
  - Chapter 1, *How to be a Mentsh (& Not a Shmuck)*, Michael Wex
  - “Yiddish is a Corrupt Jargon,” Isaac Dov Levinsohn, *The Jew in the Modern World*, Mendes-Flohr and Reinhartz, pg. 324-325
  - Assignment: Choose a Yiddish name from sources provided by the instructor on the Canvas platform. Write 250 words analyzing the name, why they chose it, its origin and linguistic elements, famous writers or personalities with that name, and any other pertinent information.

#### Week Two – Diaspora vs. *Galut* vs. *Goles* vs. Exile

- Readings and Listenings
  - “On the Concept of Galut,” Simon Rawidowicz
  - Introduction, *The Jewish Century*, Yuri Slezkine
  - “*Royz, Royz*” with lyrics provided by the instructor. <https://www.youtube.com/watch?v=ttX-pmebvFM>
  - “How the Jews Came to Europe”, from modern-day musical based on the memoir of Glikl Haml, <https://www.youtube.com/watch?v=MZzApqo2D7I>
  - Short biography of Glikl Haml <https://jwa.org/encyclopedia/article/glueckel-of-hameln>
  - Assignment: write 250-500 words comparing how the two assigned songs, “*Royz, Royz*” and “How the Jews Came to Europe” depict concepts of diaspora, *goles*, and spiritual exile.

### Week Three – The Many Genders of Yiddish

- Readings and Listenings
  - "'For Women and for Men Who Are like Women': The Construction of Gender in Yiddish Devotional Literature," Chava Weissler, *Journal of Feminist Studies in Religion*, Vol. 5, No. 2 (Fall, 1989), <https://www.jstor.org/stable/25002108>
  - "Is Hebrew Male and Yiddish Female?" essay by Naomi Seidman
  - Image: Invented "family tree" of modern Yiddish literature, with grandfather, father, and son (Peretz, Mendele, and Sholem Aleichem)
  - YIVO encyclopedia article, *Haskalah* <https://yivoencyclopedia.org/article.aspx/Haskalah>
  - "Zol Nokh Zayn Shabes" [https://youtu.be/Z0l\\_dmWCzw4](https://youtu.be/Z0l_dmWCzw4) and history and lyrics of "Got fun Avrom" <https://yiddishsong.wordpress.com/2010/05/25/got-fun-avrom-performed-by-bella-bryks-klein/>
  - Extra Credit: Perform your own version of "Got fun avrom" or "Zol Nokh Zayn Shabes"

### Week Four – Yiddish Culture Before It was Modern

- Readings
  - Introduction and Book Three, *Glikl: Memoirs 1691-1719*, presented by Chava Turniansky
  - "Yiddish: The Perils and Joys of Translation," Barry Davis, <https://www.jstor.org/stable/41444640>
  - "Glikl's Ballad of Mother Love," Adrienne Cooper, <https://youtu.be/7bC7DtU8s8c>

### Week Five – The Creation of Modern Yiddish Culture, 1860s-1880s

- Readings
  - "The Emergence of Yiddishism," Emanuel S. Goldsmith, *Modern Yiddish Culture*, page 45-70
  - YIVO Encyclopedia entry, *Sholem Aleichem* [https://yivoencyclopedia.org/article.aspx/Sholem\\_Aleichem](https://yivoencyclopedia.org/article.aspx/Sholem_Aleichem)
  - "Geese," Sholem Aleichem, *My First Love Affair and Other Stories*
  - Introduction and "Tsipke," Salomea Perl, *The Canvas and Other Stories*

- o “History as Fiction: Isaac Bashevis Singer's Pseudonymous Personas,” David Neal Miller  
<https://www.jstor.org/stable/23979856>
- o Assignment: Prepare a five-minute dramatization of any kind for either “Tsipke” or “Geese” (excerpt or entire text)

#### Week Six – Shtetl and Empire: Austro-Hungary and the Russian Empire

- o Readings
  - o Barbara Kirshenblatt-Gimblett, Introduction, *Life is with People: The Culture of the Shtetl*, by Mark Zborowski and Elizabeth Herzog (New York: Schocken, 1995)
  - o Delineation of the Pale of Settlement, 1835, Czar Nicholas I, and map of the Pale 1835-1917, page 307-308, *The Jew in the Modern World*, Mendes-Flohr and Reinhartz
  - o “A Lithuanian Shtetl,” Hirsz Abramowicz, *Profiles of a Lost World*, page 77-98
  - o Piotr Wrobel, “The Jews of Galicia under Austrian-Polish Rule, 1867-1914” <http://easteurotopo.org/articles/wrobel/>
  - o Description of the Yiddish courtyard or *hoyf* in Introduction, *The Zelmanyaners: A Family Saga*, Sasha Senderovich pages ix-x.
  - o “In the Village” and “The Daredevil,” Fradel Shtok, *From the Jewish Provinces: Selected Stories*.

#### Week Seven – What are Jews? Religion vs. Ethnicity vs. People, Part One

- Readings
  - o “Folk Traditions,” in *The Jewish Cultural Tapestry: International Jewish Folk Traditions*, Steven M. Lowenstein
  - o “Day of Atonement” in *Burning Lights*, Bella Chagall
  - o “What is Yom Kippur?”  
<https://www.tabletmag.com/sections/belief/articles/yom-kippur-a-guide-for-the-perplexed>
  - o Making Soul Candles,  
<https://www.pullingatthreads.com/feldmestn-soul-candles>
  - o “Social Conduct,” YIVO Encyclopedia  
[https://yivoencyclopedia.org/article.aspx/Social\\_Conduct](https://yivoencyclopedia.org/article.aspx/Social_Conduct)

#### Week Eight - What are Jews? Race vs. Religion vs. Nationality, Part Two

- Readings
  - Simon Dubnov, “Jews as a Spiritual (Cultural-Historical) Nation Among Political Nations,” *Jews & Diaspora Nationalism: Writings on Jewish Peoplehood in Europe & The United States*, Simon Rabinovitch, ed.
  - Karl Eugen Duehring, “The Question of the Jew is a Question of Race,” *The Jew in the Modern World*, Mendes-Flohr and Reinharz
  - Introduction, *Song Loves the Masses: Herder on Music and Nationalism*, Philip Bohlman
  - YIVO Encyclopedia article on Labor Zionism (Poale Tsiyon), [https://yivoencyclopedia.org/article.aspx/Poale\\_Tsiyon](https://yivoencyclopedia.org/article.aspx/Poale_Tsiyon), Folkists <https://yivoencyclopedia.org/article.aspx/Folkists>, Frayland Lige <https://yivoencyclopedia.org/article.aspx/Frayland-lige>,

#### Week Nine – The Era of Great Migrations, 1881-1921

- Readings and Listenings
  - Song, “Lebn zol kolumbus”  
<https://www.milkenarchive.org/music/volumes/view/great-songs-of-the-american-yiddish-stage/work/lebn-zol-kolumbus/>
  - Introduction, Mark Slobin, *Tenement Songs*
  - Introduction and Chapter 1, *Roads Taken: The Great Jewish Migrations to the New World and the Peddlers Who Forged the Way*, Hasia Diner
  - On the Latest Wave of Emigration (1891), *The Jew in the Modern World*, Mendes-Flohr and Reinharz, page 335-336
  - The Immigration Act of 1924,  
<https://history.state.gov/milestones/1921-1936/immigration-act>
  - Emergency Quota Act of 1921,  
<https://www.nps.gov/articles/closing-the-door-on-immigration.htm>
  - Assignment: Watch the movies “Hester Street” and “An American Tail” and write 500-750 words comparing the ways they depict immigration to the United States.

#### Week Ten -- Yiddish as a Language of Spiritual Revolution: Hasidism and Its Opponents

- Readings and Listenings
  - Introduction and Chapter One, *Hasidism: A New History*, David Biale, ed.

- o YIVO Encyclopedia, “Misnagdim,” <https://yivoencyclopedia.org/article.aspx/Misnagdim>
- o “Az der rebbe zingt” <https://youtu.be/qLJ77kxeHwQ>
- o “S’iz nito keyn nekhtn” <https://www.milkenarchive.org/music/volumes/view/the-art-of-jewish-song/work/siz-nito-kayn-nekht/>
- o “Yesterday is Buried” <https://youtu.be/Hu4bJQxQtLg>
- o Assignment: read and prepare a five-minute dramatization of your choice of the I.L. Peretz story, “The Migrations of a Melody”

### Week Eleven -- Yiddish as a Language of Political Revolution Part One, Eastern Europe

- o Readings and Listenings
  - o “The Political Impetus,” Emanuel S. Goldsmith, *Modern Yiddish Culture*, page 71-98
  - o “The Bundist Women’s Organization,” *Jack Jacobs, Bundist Counterculture in Interwar Poland*
  - o “Di shvue (The Oath)” [https://youtu.be/CkxO4pEJ\\_8Y](https://youtu.be/CkxO4pEJ_8Y)
  - o “In ale gasn/Hey, hey, daloy politsey!” (Down with the Police) <https://youtu.be/1ft9iuZu0AI>
  - o “Arbeter froyen,” Daniel Kahn, <https://youtu.be/mJ4LIBVR6Qc>
  - o Extra Credit: Perform your own version of *Di shvue, Daloy politsey, or Arbeter froyen*

### Week Twelve -- Yiddish as a Language of Political Revolution, Part Two, North America

- o Readings
  - o Introduction, *A Fire in Their Hearts: Yiddish Socialists in New York*, Tony Michels
  - o “Fighting Anti-Semitism and Jim Crow: 'Negro-Jewish Unity' in the International Workers Order,” Jennifer Young, *AJS Perspectives* <http://perspectives.ajsnet.org/the-peoples-issue/fighting-anti-semitism-and-jim-crow-negro-jewish-unity-in-the-international-workers-order/>
  - o “Bread and Roses,” Brivele, <https://youtu.be/56Khk1YidTA>

- o Assignment: Write a 500-word description and analysis of this performance of “Hassidic Chant” by Paul Robeson, using concepts from the course so far. <https://youtu.be/vg7KTiR4WdY>

### Week Thirteen – The Yiddish Press

- o Readings
  - o “Introduction: A Brief and Not-Entirely Uncomplicated History of the Yiddish Press,” Eddy Portnoy, *Bad Rabbi and Other Strange But True Stories from the Yiddish Press*
  - o “The American Yiddish Press at Its Centennial,” B.Z. Goldberg, *Never Say Die! A Thousand Years of Yiddish in Jewish Life and Letters*
  - o “A Day in Coney Island,” Isaac Bashevis Singer
  - o Assignment: Write 500 words on the use of pseudonyms in modern Yiddish culture, using course materials covered so far

### Week Fourteen – Queer Yiddish

- o Readings
  - o Queer Yiddishkeit: Practice and Theory, Jeffrey Shandler, <https://www.istor.org/stable/42944382>
  - o “The Ghost of Queer Loves Past: Ansky's “*Dybbuk*” and the Sexual Transformation of Ashkenaz,” Naomi Seidman, *Queer theory and the Jewish question*
  - o “Khonen in Drag: Cross-Dressing in Two Productions of “The Dybbuk” during the 1920s (Plus, a Review of One of These Productions), Zachary Baker, <https://web.uwm.edu/yiddish-stage/khonen-in-drag-cross-dressing-in-two-productions-of-the-dybbuk-during-the-1920s-plus-a-review-of-one-of-these-productions>
  - o “Pepi Littman, Yiddish Drag King” <https://forward.com/life/200875/pepi-littman-yiddish-drag-king/>
  - o “Yeshaye Katovski: Letter to the *Forverts* Editor,” translated by Eddy Portnoy, *How Yiddish Changed America and How America Changed Yiddish*
  - o Act 1 and 2, “The Dybbuk or Between Two Worlds, A Dramatic Legend in Four Acts” Joachim Neugroschel, translator and editor, *The Dybbuk and the Yiddish Imagination: A Haunted Reader*

[https://www.google.com/books/edition/The\\_Dybbuk\\_and\\_the\\_Yiddish\\_Imagination/msFeBYSIJtoC](https://www.google.com/books/edition/The_Dybbuk_and_the_Yiddish_Imagination/msFeBYSIJtoC)

## Week Fifteen – Yiddish Theater

- o Readings and Watchings
  - o Chapter One, “Spectacular Failures,” Debra Caplan, *Yiddish Empire: The Vilna Troupe, Jewish Theatre, and the Art of Itinerancy*
  - o Act 3 and 4, “The Dybbuk or Between Two Worlds, A Dramatic Legend in Four Acts” Joachim Neugroschel, translator and editor, *The Dybbuk and the Yiddish Imagination: A Haunted Reader*  
[https://www.google.com/books/edition/The\\_Dybbuk\\_and\\_the\\_Yiddish\\_Imagination/msFeBYSIJtoC](https://www.google.com/books/edition/The_Dybbuk_and_the_Yiddish_Imagination/msFeBYSIJtoC)
  - o “Der Dibek,” 2020 production by the Congress for Jewish Culture,  
<https://youtu.be/sop8T-OxN2M>
  - o Assignment: Working in small groups, present a 15 minute annotation and dramatization of a *Dybbuk* excerpt of your choice