



### השׁבּוּ פָרָשָׁת

*It was Kathy who told me I must come forward; it was her fault I was here now. She had said, "Go, Gittel, you must go. You are only seventeen and already you are dying inside. Nobody who say what you did can live this way. God wants you to tell what happened."*

*But Hashem did not want me to go. He had stated clearly in the Torah that it was a violation of the divine, a transgression of the commandments, to speak evil of other Jews. I was only here because of that, to spite Him.*

## ל'תנ

### About *Hush*

Ten-year-olds Gittel and Devory are best friends. Like many children, their lives seem a bit sheltered. Unlike many other kids, they are Chassidic Jews, members of a sect of Orthodox Judaism with conservative rules of dress, conduct and religious practice. The girls speak Yiddish, attend a Jewish school, and barely associate with goys --- Gentiles --- aside from the goy couple who lives upstairs from Gittel. Gittel keeps this a secret, because the other children at school would torment her for associating with someone unholy and un-Jewish.

That's just the tip of the iceberg, though. Even Gittel can't ignore Devory's erratic behavior, depressive moods, and his penchant for running away. But while Devory's and Gittel's parents just call Devory a problem child, Gittel desperately wants to understand why Devory is so troubled. One night, she witnesses the violence that makes Devory afraid of being at home, but because she's young and comes from such a sheltered community, Gittel is unable to understand what it means or what she can do to help. It's not until Devory makes a big statement that Gittel tries to speak out, and she's quickly silenced.

HUSH follows two strains of Gittel's story: the 10-year-old girl dealing with Devory's depression, and the 17-year-old who is graduating from high school, preparing to become engaged, and just beginning to understand the gravity of what was done to Devory. It's a long process, especially when coupled with adolescence and very young married life.

---From TeenReads.com (full review link on page 3)

### Eishes Chayil

A Hebrew phrase meaning "woman of valor," Eishes Chayil, the author of *Hush* chose to use a pseudonym not because of the sensitivity of the material in the novel (though it does bear warning younger, less mature readers) so much as because she was raised in the very community that she depicts. Like ultra conservative sects of other religions, the Chassidim, in the United States, Israel, and elsewhere, remain largely sheltered and clustered, even when they live within larger communities, like the Chassidic community in Williamsburg, Brooklyn.

The author's choice of using a pseudonym is worthy of conversation, but it is also important to understand the significance of the particular name she chose. It comes from the final chapter of Proverbs, 31. Various translations of verses 25-26 are: "She is clothed with strength and dignity, and she laughs at the days to come./She opens her mouth in wisdom, and on her tongue is kindly counsel" (The New American Bible); "Strength and honour are her clothing; and she shall rejoice in time to come./She openeth her mouth with wisdom; and in her tongue is the law of kindness" (King James Bible); and "Strength and honor are her clothing; she smiles at the future./She opens her mouth in wisdom, and the lesson of kindness is on her tongue" (Hebrew). By outing her community on a serious offense but also treating it with love, kindness, and respect, Chayil acted with righteousness in writing *Hush*.

Though using a pseudonym was partly for her safety, she later went public with her identity and was interviewed by the Huffington Post as Judy Brown.  
(<http://huff.to/Q0xFHB>)

## bulletin Stats & Facts

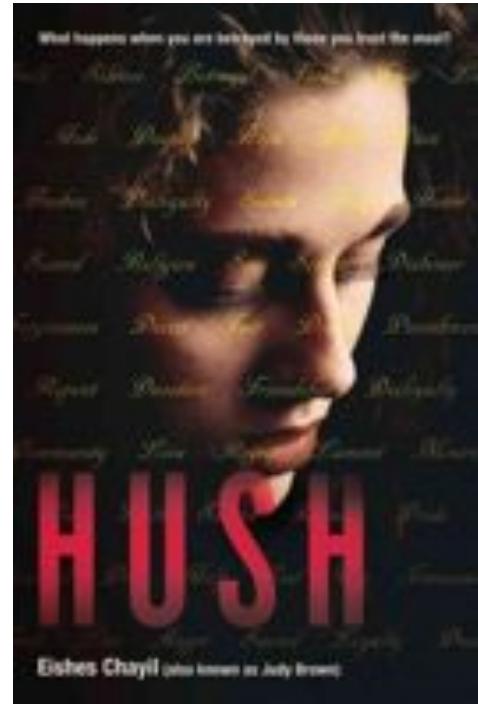
(Note: some later and foreign editions include the author's real name, Judy Brown)

*Hush* (Hardcover)

Walker & Company, September 2010

\$16.99 ISBN: 9780802720887

368 pages



*Hush* (Paperback)

Walker & Company, February 2012

\$9.99 ISBN: 9780802723321

368 pages

*Hush* (Nook Book)

Walker Books, September 2010

\$5.99 ISBN: 9780802722706

487 KB

*Hush* (Kindle eBook)

Walker Children's, September 2010

\$5.99 ISBN: 0802720889

462 KB

## ברכות

### Accolades & Kibitz

#### Review Publications

*Booklist*, 107(4), 59.

*Bulletin of the Center for Children's Books*, 64(2), 73.

*Jewish Action: The Magazine of the Orthodox Union*, web. <http://bit.ly/NDnsii>

*Kirkus Reviews*, 78(15), n.p.

*School Library Journal*, 56(9), 148.

*Tablet*, web. <http://bit.ly/Oe0Kf3>

*TeenReads.com*, web. <http://bit.ly/NJjShk>

*Voice of Youth Advocates*, 33(5), 48.

#### Blogs

Frum Satire: <http://bit.ly/OF29I1>

Jewish Mom: <http://bit.ly/LqCqma>

Velveteen Rabbi: <http://bit.ly/Pfy5Y4>

#### Awards

William C. Morris Award Finalist (for debut novels)

Sydney Taylor Award Finalist (for books with Jewish themes)

## מדרש

### Using *Hush* in the Classroom

This novel is recommended for older high school students and college students. It could be used in English/literature courses, comparative religion courses, creative writing, or social studies courses. It might also be helpful as a bibliotherapy text or for support or discussion groups, especially those geared towards young women. Suggestions are arranged by their connection to major themes explored in the book. They are connected to appropriate American Association of School Librarians English Language Arts Learning Standards, noted in {brackets} by numeral. These standards are connected to Common Core Standards. A guide can be found here: <http://bit.ly/Ngw2DS>



### Censorship and Taboo Subjects

Research/personal reading: *Hush* deals with censorship, secrecy, and taboo topics. Discuss in class what topics and issues students perceive to be taboo or highly challenged, and ask them to consider such things as intellectual freedom, human rights, and parents' rights. Encourage students to define a topic they find interesting and read other works of fiction that have been challenged for the same topics (see page 7 for suggestions). {1.1.1; 1.1.2; 1.1.3; 1.1.6; 1.2.1; 1.2.2; 1.3.1; 1.3.2; 1.3.3; 1.3.5; 1.4.3; 2.1.1; 2.1.3; 2.1.4; 2.2; 2.3; 2.4.1; 2.4.3; 3.1.6; 3.3.2; 3.3.6; 3.3.7; 4.1; 4.2; 4.3.2; 4.3.3; 4.3.4; 4.4}

### Gender Roles

Class or group discussion: The author of *Hush* made a powerful statement by choosing the pseudonym she did. Consider reading the passage where her name comes from, Proverbs 31. It might be interesting to read the passage from a variety of sources, such as Jewish Tanakh and the King James Bible. Lead a group discussion on the passage using Hillel International's Study Guide (<http://bit.ly/NrJErV>). Connect the qualities of a woman of valor with other stereotypes or ideals from history or literature (see page 8) and have students explore the impact or root of such expectations through comparative analysis and a multimedia group presentation (e.g. a Powerpoint presentation on women and sex, a short documentary about how girls view themselves and their mothers, a poem or short story about women overcoming prejudice) that includes a chance for the student audience to respond. {1.1; 1.2.1; 1.2.3; 1.3.1; 1.3.3; 1.3.4; 1.3.5; 1.4; 2.1; 2.2.3; 2.2.4; 2.3.1; 2.3.2; 2.4.2; 2.4.3; 3.1; 3.2; 3.3.1; 3.3.2; 3.4.3; 4.1.3; 4.1.4; 4.1.5; 4.1.8; 4.2}

### Growing Up

Personal response/critical essay: *Hush* is a bildungsroman, or a novel that deals with growing up and coming of age. Students have likely read many other books, for pleasure or for school, that could fall under this umbrella. Encourage students to write independently about what they found most compelling or interesting about *Hush*, and how they can connect it to their own lives. Ask for volunteers to tell the class what interests them (e.g. friendships, marriage and dating, deciding on a career, standing up to adult authority, keeping secrets). During time in the school library, have students find resources on their theme of choice as well as a fiction title related to that theme. Students

can read that second bildungsroman independently, respond personally to that book as well, and then write a comparative essay on the two novels. {1.1.1; 1.1.3; 1.1.4; 1.1.5; 1.2.1; 1.2.2; 1.2.3; 1.3.1; 1.3.3; 1.3.5; 1.4.2; 1.4.4; 2.1.1; 2.1.3; 2.1.4; 2.1.6; 2.2.3; 2.2.4; 2.3.1; 2.4.3; 3.1.4; 4.1; 4.2.2; 4.2.4; 4.4.1; 4.4.6}

### **Judaism**

Research: Use *Hush* in conjunction with other novels, non-fiction works, and holy texts to encourage students to pursue original research in the area of their choice (e.g. differences between Orthodox, conservative, and reform Judaism; Jewish women's roles and histories; conflicts between Jews and non-Jews; history of American Jews). Students can present their findings in a traditional paper, an oral presentation, or a visual presentation. {1.1; 1.2; 1.3; 1.4; 2.1.1; 2.1.2; 2.1.3; 2.1.4; 2.1.6; 2.2; 2.3; 2.4.1; 3.1.3; 3.1.4; 3.1.6; 3.2.1; 3.3.3; 3.3.4; 3.3.5; 4.1.2; 4.1.3; 4.1.8; 4.2.3; 4.3.2; 4.4.1; 4.4.4; 4.4.6}

### **Religious and Social Conservatism**

Class or group discussion: *Hush* presents a tight-knit community connected by a shared religion, culture, and history. Ask students to consider qualities that define Gittel's community, both positive and negative (e.g. strict gender role expectations, shared religion, distrust of outsiders, focus on family, early marriage, etc.). Are there other American communities, today or in the past, that are also known for their seclusion or conservatism. Have students brainstorm ideas in a group and then do comparative research to find similar communities. Are they from different cultures or religions? What do they have in common with the community in *Hush*? Students can prepare a visual or verbal presentation on their findings together. {1.1.2; 1.1.7; 1.1.9; 1.2.1; 1.3.2; 1.3.4; 1.3.5; 1.4; 3.1.2; 3.2; 3.3.1; 3.3.2}

### **Sexual Abuse**

Research and debate: Discuss Gittel's reaction to Devory's abuse and suicide in the context of current events and global cultures. Considering issues such as church vs. state, legal age of consent, feminism and patriarchy, religious dogma, and human rights, encourage students to develop researched, persuasive arguments regarding sexual abuse and rape, women's and girls' rights, and religious rights and then host debates in class. (See page 12.) {1.1; 1.2.1; 1.2.3; 1.2.4; 1.2.5; 1.2.6; 1.3; 1.4; 2.1; 2.2.1; 2.2.2; 2.2.3; 2.3; 2.4.1; 3.1; 3.2.1; 3.2.3; 3.3; 4.1.2; 4.1.6; 4.1.7; 4.2.2; 4.2.3; 4.3.1; 4.4}

### **Suicide and Depression**

Personal creative response: *Hush* goes back and forth between Gittel's memory and present day experiences, but we never hear from Devory. Students should choose a chapter from the novel and rewrite or reinterpret it from Devory's perspective. They should use the novel as a primary source of information about Devory's family and life and build on that information by using resources and class notes from discussions and lectures on other concepts and themes from the book. Allow them to choose the form their creation takes, from a letter to Gittel to a narrative to a journal entry. {1.1.2; 2.1.3; 2.1.6; 2.2.4; 3.1.3; 4.1.3; 4.1.5; 4.1.8}

Writing: *Hush* is likely to be far from the first literary model of depression and suicide high school students encounter. Using major works and figures studied previously as well as

original research, encourage students to develop a thesis surrounding topics such as women, families, depression, or suicide, drawing on history, literature, and other relevant resources (see page 13 for suggestions) and present a seminar paper. Students should periodically present their works in progress, with formal due dates for topics, bibliographies, outlines, and drafts. {1.1; 1.2; 1.3.1; 1.3.2; 1.3.3; 1.3.5; 1.4; 2.1.3; 2.1.6; 2.2.2; 2.2.3; 2.2.4; 2.3.1; 2.3.2; 2.4; 3.1.3; 3.3.5; 3.3.6; 3.4.1; 3.4.2; 4.1.2; 4.1.3; 4.1.5; 4.1.6; 4.2.1; 4.2.3; 4.4.4; 4.4.5; 4.4.6}

### **Yiddish and Hebrew**

Personal reflection/creative writing: *Hush* includes a glossary of Yiddish and Hebrew terms used in the book. Ask students whether they understood some of these phrases already, looked them up immediately, or skipped past them, and allow them to consider whether their families or communities have their own special language or other cultural property that is essential to communicative processes (e.g. bilingual students may code switch to converse with parents or grandparents; students with handicaps or disabilities may have routines or tools that help them navigate their homes; a group of friends may use an inside joke or code word to talk about issues without outsiders being able to listen in and understand). When they have brainstormed these issues in the context of *Hush* and their own personal lives, have students write independently on how it feels to be an insider and how it feels to be an outsider, and encourage them to critique the novel, as well as themselves and their communities, and the implications such insider processes have to outsiders. {1.1.2; 2.1.1; 2.2.4; 2.3.1; 2.3.2; 2.4.2; 2.4.3; 3.1.3; 3.1.5; 4.1.1; 4.1.3; 4.1.5; 4.4.2; 4.4.3; 4.4.4}



### Censorship and Taboo Subjects

ALA Office of Intellectual Freedom: Frequently Challenged Books, <http://bit.ly/MwvV7t>

The American Library Association keeps an updated list of books that are most often challenged in the United States. You can search this resource by author, decade, and other statistics for appropriate books to recommend to students.

Asher, J. (2008). *Thirteen reasons why*. New York, NY: Razorbill.

Protagonist Clay receives thirteen cassettes in the mail and is surprised to find that they are from Hannah, a classmate who recently committed suicide. He goes on a mini road trip as he listens to her tell him the story of her death.

Blume, J., (Ed.). (2001). *Places I never meant to be: Original stories by censored writers*. New York, NY: Simon Pulse.

Celebrated and challenged writer Judy Blume collects original stories from other censored writers. Each story also includes a note from the author on how censorship and challenges have affected his or her career.

Chaltas, T. (2009). *Because I am furniture*. New York, NY: Viking.

This novel in verse is told from the perspective of Anke, a 14-year-old who watches as her father abuses her younger siblings but not her. Like Gittel, she must decide whether and how to stand up to him.

Myracle, L. (2011). *Shine*. New York, NY: Amulet.

This novel by an often-challenged author deals with the aftermath of a hate crime in a small southern town. The narrator must grapple with her own feelings of guilt as well as determine the prejudices that prompted the crime in the first place.



*Teaching Tolerance* magazine and website: “A place for educators to find thought-provoking news, conversation and support for those who care about diversity, equal opportunity and respect for differences in schools.” Published twice a year, and with resources online at [TeachingTolerance.org](http://TeachingTolerance.org).

A project of the Southern Poverty Law Center, Teaching Tolerance offers classroom and professional development resources on social justice issues.

The Universal Declaration of Human Rights, United Nations: <http://bit.ly/NWQ2tv> This document, available in a multitude of languages and a plain-text version, details the human rights agreed upon by UN member nations.

## Gender Roles

Abbot, E. & Greenhut, R. (Producers), and Marshall, P. (Director). (1992). *A league of their own* [Motion picture]. United States: Columbia Pictures.

Marshall's film imagines the lives of the women who made up the All-American Girls Baseball League during WWII. The narrative exposes the sexism, challenges, and rewards the women went through during the era, as well as how their experiences empowered them even after the league was disbanded.



*Bust's Girl Wide Web*, *Bust* magazine.

<http://bit.ly/MwF93y>

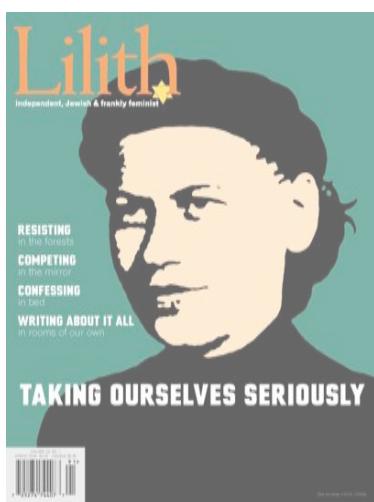
This feminist magazine compiles a list of blogs and websites related to feminism and intersecting issues.

Karlyn, K.R. (2011). *Unruly girls, unrepentant mothers: Redefining feminism on screen*. Austin, TX: University of Texas Press.

Karlyn studies film and television from the 1980s into today against second and third wave feminism in order to uncover relationships between mothers and daughters, oppression, and girl culture, among other topics.

*Lilith* magazine: “Independent, Jewish, and frankly feminist.” Published quarterly, and with excerpts and archives online at [Lilith.org](http://Lilith.org).

*Lilith* is the premiere Jewish women’s magazine, touching on global issues, Judaism from secular and religious perspectives, education, philanthropy, and more. The *Lilith* Blog also rounds up current events and issues.



Sarkeesian, A. Feminist Frequency. <http://bit.ly/MIoVPC>  
This website presents well-produced videos (with transcripts) on issues of feminism in the media. Past studies have included stereotypes, toy advertising, and video games.

Zierler, W. (1999). How to read Eshet Chayil. Retrieved from <http://bit.ly/Mbtvt0>.

This personal essay describes the author's experience with the poem and offers insight as to making meaning of it.

## Growing Up

Cameron, P. (2007). *Someday this pain will be useful to you*. New York, NY: Farrar, Strauss & Giroux.

This novel deals with James, 18, who must decide whether to go to the prestigious university that has accepted him. In the meantime, a first work experience leads to a quick, harsh initiation into the adult world.



Chadha, G. & Nayar, D. (Producers) & Chadha, G. (Director). (2002). *Bend it like Beckham* [Motion picture]. United Kingdom: Redbus Film Distribution.

This film portrays a Sikh-British teen who wishes to join a soccer club against her strict parents' wishes. When she is accused of being a lesbian and being in an interracial relationship, Jess must decide which secrets are worth keeping and how she can make her parents and herself happy.

Teller, J. (2010). *Nothing*. (M. Aitken, Trans.). New York, NY: Atheneum.

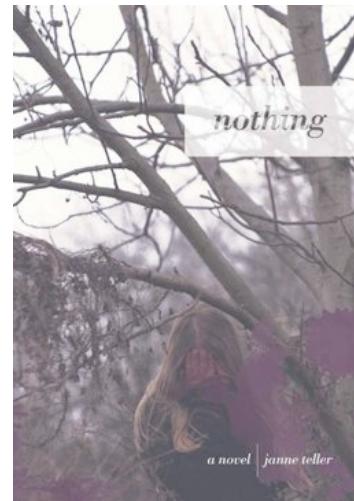
This very mature YA novel deals with existentialism by portraying a group of friends who don't know how to respond when their classmate decides that life is futile and climbs up a tree and refuses to come down. As they strive to find what makes life have meaning, they go through many life changes.

Vialogues, <http://bit.ly/LXFCfc>.

This website allows users to create videos and invite participation and response (in video and text) to create a unique presentation on a topic of choice. Safety features allow for global sharing or specified invites.

YALSA's Book Awards and Booklists, Young Adult Library Services Association. <http://bit.ly/LsdTgu>

YALSA compiles yearly lists and awards on books for young adults, including titles for reluctant readers, books on social justice, and other relevant topics and themes to teens.



## Judaism

American Jewish Libraries Valuesfinder. <http://bit.ly/NNEq8r>

This search engine allows you to search for books with Jewish content by age or grade level or theme.

Goldman, M. & Brodsky, E. (Producers) & Goldman, M. (Director). (2008). *At home in Utopia* [Motion picture]. (Available from film website, [athomeinutopia.com/](http://athomeinutopia.com/).) This independently produced documentary tells the story of the Coops, or the United Workers' Cooperative Colony, one of New York City's first cooperative housing projects. Founded by activist Jews and known for its history of progressivism, the Coops is a fascinating portrait of American Jewish ideals, actions, and lifestyles.

Judaism 101. <http://bit.ly/Oan6ML>

This online FAQ offers Judaism novices basic concepts, phrases, and holidays to aid in their understanding.

Littman, S.D. (2005). *Confessions of a closet Catholic*. New York, NY: Dutton Books.

Raised Jewish, Justine decides to give up being Jewish for Lent. And what sounds humorous becomes a funny but difficult learning experience as Justine learns who she is and what she believes in.



My Jewish Learning. <http://bit.ly/Q6MhE9>

This website offers leveled information on Jewish culture and theology, divided into useful topics such as history, Israel, and holidays.

Neil, P. (Ed.) & Brent, I. (Ill.). (2003). *In the house of happiness*. New York, NY: Clarion Books.

This illustrated text collects major prayers, Scripture, tribal chants, and other excerpts from tribes and religions all over the world.

Stefon, M. (Ed.). *Judaism*. New York, NY: Britannica Education Publishing.

This reference text provides an overview of Jewish faith, history, holidays, and more and is tailored to teen readers.



## **Religious and Social Conservatism**

Abeckaser, D., et al. (Producers) & Asch, K. (Director). (2010). *Holy rollers* [Motion picture]. United States: First Independent Pictures.

Based on true events, this dark comedy follows a Hasidic teen who becomes a drug mule smuggling Ecstasy. It explores the Hasidic community with care and humor.

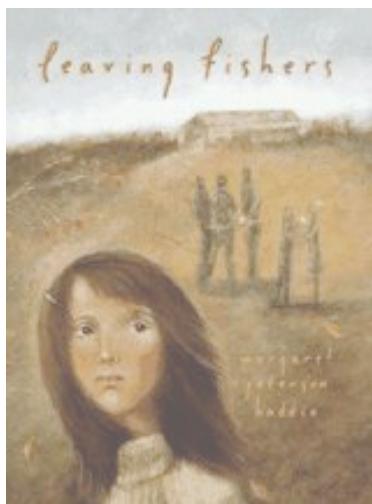


Gay, K. (1997). *Communes and cults*. New York, NY: Twenty-first Century Books.

This book discusses the history and beliefs of major communes, religious enclaves, and cults, including the Shakers, Jim Jones, and the Mormons.

Haddix, M.P. (1997). *Leaving Fishers*. New York, NY: Simon Pulse.

This novel follows the new girl in school as she learns that her new friends are members of a dangerous cult.



Hillstrom, K., (Ed.). (2008). *Religion and sexuality*. Detroit, MI: Greenhaven Press.

From the Opposing Viewpoints series, this text presents a series of essays on the intersections between religious belief and sexuality, including thoughts on abortion, homosexuality, and premarital sex.

Williams, J.K. (1996). *The Amish*. New York, NY: Franklin Watts.

This book describes the beliefs, lifestyles, and history of Amish communities in the United States.

Yolen, J. & Coville, B. (1999). *Armageddon summer*. Boston, MA: Houghton Mifflin Harcourt.

Two teens who are members of a religious group must gather with their congregation to await the end of the world, but they'd rather bask in the glow of first love.

## **Sexual Abuse**

Eagle, m.k. (2012). *Answering teens' tough questions*. New York, NY: Neal-Schuman.  
This resource book for young adult librarians might also be helpful for teachers looking for best practices, methods, and resources for answering questions and making referrals on topics including sexuality and abuse.



Knowles, J. (2007). *Lessons from a dead girl*. Cambridge, MA: Candlewick.

Similar to *Hush*, this novel deals with a girl's memories of her and her friend's sexual experimentation and molestation after that friend is found dead.

Lyga, B. (2007). *Boy toy*. Boston, MA: Houghton Mifflin.  
This novel is unique in that it deals with the aftermath of sexual molestation from a boy's perspective, who must learn to deal with his feelings when his molester is released from prison.

Philips, S. (2007). *Chloe Doe*. New York, NY: Little, Brown.

Revealing herself through sessions with her psychiatrist, teen prostitute Chloe reveals the details of her job and what pushed her into it.

Wells, K.R. (Ed.). (2006). *Teenage sexuality*. Detroit, MI: Greenhaven Press.  
This text, from the Opposing Viewpoints series, offers a series of essays on teenage sexuality, including perspectives on depression, statutory rape, and sex education.



## Suicide and Depression



Bjornlund, L.D. (2010). *Depression*. Detroit, MI: Lucent. This text describes the causes, symptoms and treatment methods of clinical depression and also speculates on future developments in the treatment field.

Merchant, N. (1998). Ophelia. On *Ophelia* [Compact disc]. United States: Talking Dwarf Studios.

The title track of this album is Merchant's analysis of stereotypes and expectations of women throughout history.

Plath, S. (1971). *The bell jar*. New York, NY: Bantam Books. Plath's semi-autobiographical novel deals not only with depression and suicide attempts but also with her time's methods of dealing with mental health.

Shakespeare, W. *Hamlet*.

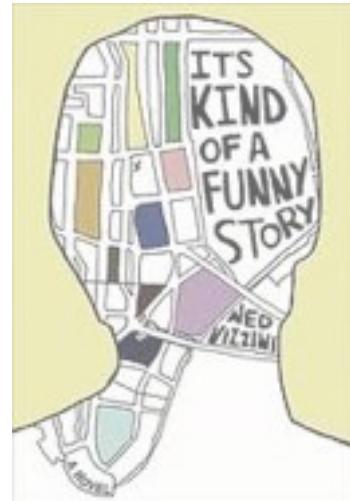
A study of the character Ophelia may prove interesting for students interested in women's social roles and that connection with depression and suicide.

Vizzini, N. (2006). *It's kind of a funny story*. New York, NY: Miramax Books.

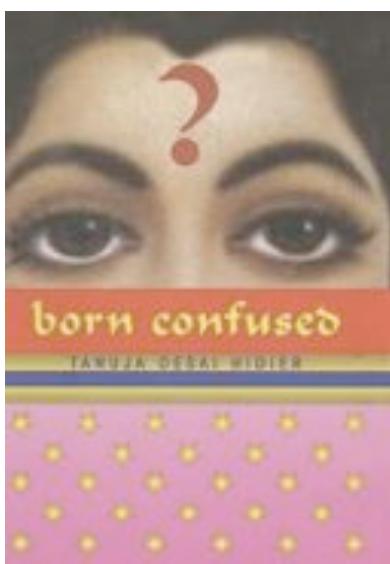
This novel, which became a film, deals with a teen in an in-patient psychiatric facility.

Wick, D. & Konrad, C. (Producers) & Mangold, J. (Director.) (1999). *Girl, interrupted* [Motion picture]. United States: Columbia Pictures.

This film, based on the 1993 novel of the same name by Susanna Kaysen, offers a visual depiction of 1960s mental health treatment and facilities. In addition to strong acting performances, it works well as a supplement to readings such as *The Bell Jar*.



## **Yiddish and Hebrew**



Hidier, T.D. (2002). *Born confused*. New York, NY: Scholastic.

Dimple Lala, the child of Indian immigrants, is an ABCD—American-born confused Desi. Through the traditional teenage travails of crushes, family drama, and confusing friendships, Dimple learns to navigate her world and negotiate her dual identity. The author also created a music album of songs based on the novel, called *When We Were Twins*.

Greenhut, R. (Producer), & Allen, W. (Director). (1987). *Radio days* [Motion picture]. United States: Orion Pictures.

This film by Jewish writer-director Allen portrays the trials and triumphs of an American Jewish family and explores their relationships with each other, food, Yiddish language, and more through humor.

Historypin, <http://bit.ly/NzXqu3>.

This website, which can be used by individuals or by schools or other institutions, allows for social history sharing and data organization, allowing students to discover a new way of researching and synthesizing information.

Joselit, J.W. (2001). *Immigration and American religion*. New York, NY: Oxford University Press.

This history text covers immigrants in the three Abrahamic faiths (Judaism, Islam, Christianity) as well as major Asian religions and traces their cultural and religious history in the United States.

Levitin, S. (1998). *The singing mountain*. New York, NY: Simon & Schuster.

Jewish-American Mitch travels through Israel one summer and decides to pursue Orthodox Judaism, to the confusion and dismay of his family back home. Told through alternating chapters by Mitch and his cousin Carlie, the novel explores issues such as religious conversion, rebelling against one's family, and thinking for oneself.



## **Suggested Internet Search Keywords**

(Note: There is no standardized way of transliterating Hebrew and Yiddish into roman characters. For some keywords and themes, then, multiple likely spellings are given, indicated by forward slashes.)

Eishes Chayil/Eshes Hayil/Eshet Chayil; Chassidim/Hassidim; Haredi; Jewish conservatism; Jewish feminism; Orthodox Judaism

## **Notes**

This pathfinder was developed by Sarah Hannah Gómez, MA and MS candidate at Simmons College, for LIS481 Children's Literature and Media Collections.

7/17/12

Contact: [hannah.gomez@simmons.edu](mailto:hannah.gomez@simmons.edu)

All links have been converted to bitly shortened links for your convenience. You can visit the bundle of shortlinks (and find their original long-form URLs) at <http://bit.ly/NG72pj>.