



LIBRARY COPYRIGHT NOTICE

www.huc.edu/libraries

Regulated Warning

See Code of Federal Regulations, Title 37, Volume 1, Section 201.14:

The copyright law of the United States (title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specific conditions is that the photocopy or reproduction is not to be “used for any purpose other than private study, scholarship, or research.” If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of “fair use,” that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.

Elana Ackerman Hirsch
HUC-JIR
April 29, 2022

Curriculum Guide:

When “home” is more than just a place:

Using poetry as a tool to understand contemporary Israeli society and ourselves

Table of Contents

INTRODUCTION:	4
PEDAGOGIC RATIONALE:	10
LETTER TO THE TEACHER:	13
INTRODUCTORY UNIT: WHY ISRAELI POETRY?	17
LESSON 1: HOW TO READ A POEM + WHY POETRY? WHAT CAN WE LEARN ABOUT OURSELVES AND OTHERS THROUGH POETRY?	20
LESSON 2: WHY ISRAEL? WHY LEARN ABOUT THE CONTEMPORARY STATE OF ISRAEL?	24
UNIT 1: HOME: WHAT IS HOME?	28
LESSON 1: HOME AS A PLACE (PHYSICAL LOCATION)	29
LESSON 2: LONGING FOR HOME (HOME AS AN IMAGINED PLACE)	36
LESSON 3: HOME AS FAMILY (BIOLOGICAL, CHOSEN, AND BEYOND)	42
LESSON 4: HOME AS NATION	50
UNIT 2: BELONGING: WHAT DOES IT MEAN TO BELONG?	58
LESSON 1: BELONGING TO A SOCIETY	62
LESSON 2: BELONGING TO A RELIGION	67
LESSON 3: DISPLACEMENT—THE OPPOSITE OF BELONGING	71
UNIT 3: (HOME)LAND (OR JUST LAND?)	76
LESSON 1: WHAT DOES IT MEAN TO “HAVE” A HOMELAND?	77
LESSON 2: WHO GETS TO CALL A LAND THEIR HOMELAND? CAN MORE THAN ONE GROUP CALL A LAND THEIR HOMELAND?	83
LESSON 3: WHAT DOES IT MEAN TO LIVE IN ONE’S HOMELAND OR OUTSIDE OF IT?	88
CONCLUDING UNIT AND/OR PERFORMANCE TASK: ARTISTIC REFLECTION ON THE COURSE	92
DESCRIPTION AND RUBRIC FOR THE AUTHENTIC ASSESSMENT:	96
LESSON 1: REFLECTION—WHAT DID YOU LEARN ABOUT YOURSELF AND ISRAEL THROUGH THE POETRY? WHAT IDEA FROM THE COURSE RESONATED THE MOST FOR YOU OR CHALLENGED YOU THE MOST?	98

LESSON 2: CREATION—USE THE TAKEAWAY FROM THE COURSE THAT RESONATED THE MOST/CHALLENGED YOU AND BEGIN TO CREATE YOUR ARTISTIC WORK.	100
LESSON 3: CRAFTING AN ARTIST STATEMENT + PREPARATION FOR FINAL CLASS	101
LESSON 4: POETRY SLAM + FINAL CLASS	103
 INDEX OF POEMS	 104
 BIBLIOGRAPHY:	 128

Introduction:

Poetry connects people through language in particular way-- when reading poetry, people can connect more deeply with themselves while simultaneously connect with others through their reading. There is a relationship between the poet, the poem, and the reader which is not a static entity but a “dynamic unfolding” one (Marder, 2013, p. 16). Poetry accomplishes this through its use of metaphor because metaphors cultivate intimacy in readers. In fact, “the maker and the appreciator of a metaphor are brought into deeper relationship with each other” as the appreciator reads the metaphor and poetry (Marder, 2013, p. 20).

It is because of this dynamic relationship between poetry and the reader that I have chosen to write a curriculum guide for adult learners that uses poetry to explore their relationship to Israel. Poetry itself engages the reader in a relational process, and I believe that in reading poetry about Israel, learners will see the poets’ inner worlds and in turn open their own inner worlds and openness to being in relationship with Israel.

Furthermore, when discussing important topics, like Israel, it can be useful to take a particular approach to the material that is intentional but inviting rather than commanding. Often, Western culture approaches all subjects with a sense of confrontation, but this does not necessarily create environments where learners feel comfortable sharing their emotional or full selves. Parker Palmer suggests exploring a topic metaphorically, like through poetry or another piece of art. He writes:

“I call these embodiments ‘third things’ because they represent neither the voice of the facilitator nor the voice of the participant. They have voices of their own, voices that tell the truth about a topic but, in the manner of metaphors, tell it on the slant. Mediated by a third thing, truth can emerge from and return to, our awareness at whatever pace and depth we’re able to handle [...]” (Palmer, 2004, p. 92-93).

Poetry, therefore, will act as this “third thing” in this curriculum and will allow learners to explore various aspects of Israel, including the creation of the State, and modern/contemporary Israeli history and culture in ways that honor the learners’ souls and identity while still intentionally discussing these important topics. Learners will look at the poetry in translation—the translations will have notes about the Hebrew and the various meanings of words and any external references the Hebrew may be hinting towards. Each poem will be presented with both the Hebrew and English. Ideally, depending on the educator’s comfort with reading Hebrew, the educator would read the poem in Hebrew so that the students can hear it out loud, but they will discuss the poems in English.

I plan to do this because, like the Hebraists of the 19th and 20th centuries, I see the Hebrew language as a tool that can “promote Jewish group loyalty, prevent assimilation” and potentially bring about a “Jewish cultural revolution” (Sarna, 1998, p. 16). Furthermore, I believe that modern Hebrew and its rebirth are a crucial part of understanding Israel, and that Hebrew has

the potential to act as a language that binds Jewish people across the world. In this curriculum, I will utilize Hebrew in a few different ways. First, even though many students may not understand modern Hebrew, there is value to hearing a poem read out loud. Hearing the Hebrew read out loud will help students get a sense of the melody, the rhythm, and the cadence of the poem. Also, in the case that a student recognizes even one word, they will have a deeper sense of connection just from recognizing that word. Allowing the learners to *hear* the Hebrew will help foster personal relationships.

In the curriculum, poetry and the written word will act as access points that will ideally help learners develop personal and nuanced relationships with Israel as well as aid them in thinking about Israel in perhaps more complex ways than they previously had done. Poetry can challenge readers to the core, reaching readers' souls, intelligence, and senses (Marder, 2013, p. 24). My hope is that this curriculum will challenge learners in ways that help them access their very being so that they may be in relation with Israel in complex ways. Of course, poetry itself can also be intimidating to some learners or teachers, so the curriculum will address these potential concerns. The curriculum will promote a sense of openness and flexibility when analyzing poems so that teachers and learners feel like they are capable of accessing the material.

In this curriculum, I want to help learners become more interested in certain topics of Jewish education, particularly topics that are "controversial" or complex, like Israel. Israel is intrinsically political. However, many educators and learners feel uncomfortable with the political nature of Israel and Israel education. Rather than shying away from Israel education because of our discomfort with politics (especially politics related to Israel), Sinclair argues that to engage in dialogue about Israel, one must accept its political nature (Sinclair, 2013). My hope is that poetry can act as an alternative access point to learning about Israel and help learners move past their discomfort with Israel and its politics so they can develop a personal relationship with Israel.

Israel education is extremely important to me personally, as my relationship to Israel is a crucial part of my Jewish identity. I hope that this curriculum will allow others to teach about Israel in a way that sparks emotional connection and conversation. Ideally, this curriculum would also bring people into the conversation about Israel in more nuanced ways; although Israel is politically, not every facet of our relationship with Israel must be politically focused. Poetry will provide an access point into the conversation that can acknowledge politics without sacrificing connection.

One of my primary motivations in writing this curriculum stems from my personal interest and love of Israel education, fostered by my time as an ICenter Fellow and the two years that I lived in Israel. Chazan (2016) argues that the focus of Israel education should be on the relationship between the individual to Israel, not on Israel (Chazan, 2016). I believe that using poetry, which is an inherently personal and emotional subject, can help center learners' relationships to Israel as well as provide insight into the multiplicity of Israeli voices and narratives.

I imagine that this project will be used by rabbis and educators in congregational settings and perhaps also in communal education spaces (like at a Jewish community center or federation). The curriculum is aimed at adult learners of all ages, but I imagine that this class might be useful

for young adults in their mid to late twenties and early 30s. As someone in that age group, I feel that many of my friends who are not synagogue affiliated are looking for non-religious Jewish education and content. They struggle to figure out what their relationship with Israel is at this point in their lives; as children, we were taught a very specific narrative about Israel and that narrative has been dispelled for many people. Regardless, I believe that people are searching for ways to connect with Israel in a more authentic way that allows space for multiple, complicated narratives. Hopefully this curriculum can be used to start (or restart) conversations about Israel and Jewish identity.

I believe that this project is one of Jewish Educational Leadership. In using poetry to foster a relational approach to Israel, I aspire to create the conditions needed for substantive and connected Jewish learning. This project will also enable me to develop the skills needed to cultivate meaningful Jewish experiences, particularly around a difficult subject. I believe that this project will also help me be an agent of change for the way that people learn about and relate to Israel. Currently, there are not many educators using poetry as a tool for Israel education. Of course, there are some people, who I mention in the environmental scan, but largely speaking, there are not many classes out there that use poetry to teach about Israel. I am hopeful that this curriculum will fill a void for Jewish educators who may want to teach adult learners about Israel but who want a curriculum to guide them. Despite the fact that classes on both poetry and Israel tend to draw self-selecting learners, my aspiration for this curriculum is that it will inspire more educators to offer classes on Israel in their communities.

Ultimately, I hope that this curriculum will serve as a tool to help learners develop a relationship with Israel and that it will allow them to engage with all the complexities of Israel. Ideally, by using poetry to teach students about Israel, they will come to understand that they can both be critical of Israel while also care about Israel and develop a personal relationship with the place and people. Poetry will hopefully act as an alternative access point for learners, allowing them to understand Israel as a beautiful, interesting, flawed place made up of a multiplicity of narratives and stories that they can be in relationship and cherish as part of their Jewish identity.

Jewish Lens:

Genesis 32:29 states:

וַיֹּאמֶר לֹא יַעֲקֹב עוֹד שְׁמִי כִּי אִם־יִשְׂרָאֵל כִּי־שָׁרִיתָ עִם־אֱלֹהִים וְעַם־אֲנָשִׁים וַתִּבָּל:

He said, “Your name will not be Jacob but Israel, for you have struggled^{1,2} with God and with other people and have succeeded.”

¹ שָׁרָה, to persevere, persist, exert oneself. Brown, Francis, 1849-1916. (1996). *The Brown, Driver, Briggs Hebrew and English lexicon: with an appendix containing the Biblical Aramaic: coded with the numbering system from Strong's Exhaustive concordance of the Bible*. Peabody, Mass.: Hendrickson Publishers. 975.

² Tamara Cohn Eskenazi, editor; Andrea L. Weiss, associate editor. (2008). *The Torah: a women's commentary*. New York: WRJ, Women of Reform Judaism: URJ Press. 188.

We learn in this moment that Jacob's new name, Yisrael, means to struggle or persevere. When we learn about difficult subjects, like Israel, that bring up multi-faceted emotions and reactions, we are going to struggle. This struggle is a part of learning and an integral part of being Jewish. Of course, struggle is not inherently negative; in fact, struggling can help us learn more about ourselves, our beliefs, and about our Jewish identities. Therefore, I am thinking about this verse a lot in writing the curriculum because the struggle that we go through to be Jewish and to wrestle with difficult beliefs ultimately serves to strengthen us.

Another Jewish text that has informed my project is by Michael Rosenak³ where he discusses the three pillars that he believes a curriculum needs in order to foster identity. Rosenak (1978) states that there are three pillars that a curriculum must have in order to help cultivate Jewish identity in learners. The first pillar is called *Judaism*, which is when the curriculum focuses on the importance of connection to the Land of Israel. Many of the poems that I intend to use convey a sense of peoplehood and some even discuss God as an important Jewish theological concept. Pillar 2 is called *Jewishness*, which is when a curriculum teaches about the collective memory of the Jewish people. I feel my curriculum will talk a lot about collective memory, especially as it relates to the Land of Israel before returning, before the creation of the State. Finally, Pillar 3 is called *Jewry*, and many of the poems will discuss a sense of belonging to the Jewish community or to a particular community or place within the Land of Israel.

Literature Review:

Much of the literature on adult learners notes that adults seek meaning in the classes that take; they want to feel connected to the material and like it provides value to their lives. As Diane Schuster (2003) notes, meaning making is the central work of adult religious education. Tickton Cognitive psychology suggests that adults want to build a sense of connectedness among different parts of their worlds and have a strong desire to build relationships "among disparate elements of existence."⁴

Based on the available literature, poetry provides space for learners to deeply connect with the material and connect with Judaism in strong ways. This is because poetry uses metaphor to help the reader relate the content to their daily life; metaphor helps connect the poem to learners' inner worlds. Poetry's use of metaphor also cultivates intimacy and puts the reader in relation with the content (Marder, 2013, p. 21). Additionally, poetry allows the reader to relate their lived experience to other situations where they might not have previously been able to relate to.

³ Rosenak, M. (1978). Education for Jewish identification: theoretical guidelines. *Forum: on the Jewish people, Zionism, and Israel*. Winter 28-29. 118-131.

⁴ Tickton Schuster, D. (2003). Wrestling with the angel: Grappling with tough questions. *Jewish Lives, Jewish Learning*. 102-122.

Environmental Scan:

While it was difficult for me to find many resources for my environmental scan, I located a few online resources that were helpful to examine.

The first of these was a transcript of a conversation between Renee Watson and Linda Christensen from “Rethinking Schools.”⁵ In this conversation, Watson and Christensen discuss teaching and writing poetry. Watson mentions that in order to create a safe space where learners feel comfortable being vulnerable and sharing their thoughts, she first models how to do that in the classroom by reading the poem first. This shows the students that the teacher is a part of the community of poetry readers and is willing to do what they will ask their students to do in the class. I want to bring that sense of community and vulnerability to the curriculum and ask that the teacher model those behaviors from the very beginning of the course for the learners. This resource was helpful in bringing that idea to my thinking.

The second online resource is Rachel Korazim’s website and work.⁶ Korazim teaches classes through the Hartmann Institute and other places, as well as on her own. She teaches about Israel using poetry and does so in a chronological fashion.

I discussed the use of Hebrew when teaching with Lori Sagarin from the ICenter. Sagarin’s teaching mainly focuses on modern Hebrew and using Hebrew poetry to help young learners better their spoken Hebrew. Often, Sagarin engages learners with music; she uses Israeli pop music, its own form of poetry, to introduce learners to modern Hebrew. She noted that listening to the Hebrew text, no matter what the text is, is important for learners because it allows them to hear the rhythm of the language. Sagarin feels that poetry can allow for more of a personal connection to the content than other types of texts. Additionally, poetry is a useful tool for Israel education as poetry is major part of the Hebrew literature tradition, from piyyutim to psalms to Israel pop hits.

Sagarin suggested that I speak to Michal Peles-Almagor, who teaches at the ICenter and was involved in creating a poetry anthology for the I Center called, *Israel: Voices from within*. She also is a postdoctoral research fellow at the Hebrew University in Jerusalem where she occasionally teaches Israeli poetry. We discussed how poetry, and literature in general, provides a space for learners to step into a conversation without bringing their personal baggage. Peles-Almagor suggests that this is because poetry is a well-crafted piece of art, and that calls to the learner in a different way. Because of the well-crafted nature of poems, she likes to move beyond just the question of how the poem made the reader feel; she likes to delve deeper into analyzing the poem—the word choice, the images present, and what is present on the page. She suggested that framing is the most important thing the teacher can do when teaching poetry and believes

⁵ Rethinking Schools. “The power of teaching poetry: a conversation between Renee Watson and Linda Christensen”, accessed on 12/12/21, <https://rethinkingschools.org/articles/the-power-of-teaching-poetry/>.

⁶ Rachel Korazim, website. <https://www.rachelkorazim.com/about-rachel>

that providing the poet's biography and context is valuable for learners. Peles-Almagor strongly thinks that poetry helps learners get to know a different culture because it allows them to see the images that capture other people's attention and what matters to them. She said that it's important to present two poems in conversation with each other and even provide multiple translations when necessary. In her view, providing the Hebrew text really depends on the audience, but she noted that it's important to unpack certain words that have multiple meanings.

When I spoke with Rabbi Reuven Greenvald, who is the Director of the Year in Israel Program at HUC-JIR Jerusalem, told me that his goal in using poetry to teach about Israel is to open up conversations; he is more interested in whatever organic conversation emerges from the class, rather than attempting to foster a relationship between the learners and Israel. He believes that poetry, in general, helps learners reflect on their Jewishness, but tends to believe that literature should be open ended rather than harnessed for a particular end. Greenvald stated that poetry peaks learners' interest in Israel more than a lecture because it allows people to see inside of themselves and relate to the topic at hand. This is aligned with Parker Palmer's belief that poetry can act as the "third thing" and open up genuine conversation about difficult topics. Rabbi Greenvald also mentioned that it is important to think about what the goals are of each session before selecting poems or themes. Regarding Hebrew, Greenvald likes to give learners the Hebrew and English texts and will provide footnotes for meanings of words, especially Israeli words for which English speakers have no context.

The last conversation that I had was with Rabbis Janet and Sheldon Marder. They brought up the idea that poetry in general may actually be intimidating for educators, not just learners, which was very helpful for me to think about. They suggested, though, that this could be alleviated in the curriculum itself: in every session, the teacher should present the material in a non-judgmental, non-dogmatic, and opened-ended manner so that learners feel like their answers are valid and "not stupid." (Adult learners, in their experience, fear looking stupid in class, more than anything else.) They also suggested starting every conversation with the same type of question that anyone, regardless of their comfort with poetry, would feel comfortable answering. Starting this way opens the door to conversation and breaks down any fear. They noted that the teacher should start wherever the students want to start; they can always go back and analyze the beginning of the poem if students start noticing and engaging with text in the middle or end of the poem. They feel that telling learners to "start at the beginning" actually shuts the conversation and any meaning-making that might otherwise happen.

Rabbi Janet Marder believes that poetry can definitely help learners connect with Israel and with Israeli culture because it helps learners "move past the headlines" so that they can be in conversation with disparate minds in Israeli society. Rabbi Shelly Marder cautioned against teaching political poems early on the curriculum because he feels that those become too dogmatic. The Marders also suggested that, based on their experience teaching Israeli poetry, the learners should always see both the Hebrew and English texts. They think that it's critical to read the Hebrew poem out loud, so that students can hear the cadence and rhythm of the words. Rabbi Shelly Marder noted that even if learners do not know very much Hebrew, it's likely

that they will recognize at least one word when the poem is read out loud. This, he said, greatly helps people connect to the poem and feel like they have greater ownership over their learning.

These conversations directly impacted the choices I made in creating this curriculum guide. The advice and wisdom I heard led to choose to have each poem read multiple times, both by the teacher and by students. Rather than move quickly through many poems, I chose to have students explore eight poems in depth so that they could sit with the poetry, the imagery, and their reflections on each poem rather than simply read many poems for the sake of being exposed to more poems.

PEDAGOGIC RATIONALE:

West African writer Kofi Awoonor often opened his poetry seminars with the following declaration: "Poetry is life! I could not live without it."⁷ And while not everyone feels that they could not live without poetry in their lives, poetry itself, as an art form, can help learners come to deep and meaningful realizations about themselves and the world around them in a way that a simple lecture could not.

This curriculum takes the belief that poetry can open doors for learners to help them gain deep understanding of a topic, in this case the contemporary State of Israel and Israeli society.

Poetry connects people through language in particular way-- when reading poetry, people can connect more deeply with themselves while simultaneously connecting with others. There is a relationship between the poet, the poem, and the reader which is not a static entity but a "dynamic unfolding" one (Marder, 2013, p. 16).

It is because of this dynamic relationship between poetry and the reader that I have chosen to write a curriculum for adult learners which uses poetry to explore learners' relationship to Israel and to deepen their understanding of the complexities of contemporary Israeli society.

Ideally, this curriculum will be used in synagogue settings or in other communal settings that offer adult education. The intended audience for this curriculum is highly motivated adults who are interested in having deep discussions and who want to engage with the material on a weekly basis. The curriculum aims to educate younger adults in their 20s-30s, as many people in this age group want to learn about Israel in a nuanced way that sheds a new light on a subject which they may or may not have much prior knowledge. Furthermore, Israel can sometimes be an alienating or confusing subject for younger people who feel unsure about their own beliefs or emotions about the contemporary State of Israel. As the curriculum developer, my hope is that after this

⁷ Marder, S. (2013). "What happens when we use poetry in our prayerbooks -- and why?" In *CCAR journal: a Reform Jewish quarterly*. 16.

course, learners will feel empowered to express their beliefs and understandings about Israel in a more nuanced and confident way.

Again, when discussing important but “controversial” or complex topics like Israel, it can be useful to take a particular approach to the material that is intentional but inviting rather than commanding. Often, Western culture approaches all subjects with a sense of confrontation, but this does not necessarily create environments in which learners feel comfortable sharing their emotional or full selves. Parker Palmer suggests exploring a topic metaphorically, like through poetry or another piece of art. He writes:

“I call these embodiments ‘third things’ because they represent neither the voice of the facilitator nor the voice of the participant. They have voices of their own, voices that tell the truth about a topic but, in the manner of metaphors, tell it on the slant. Mediated by a third thing, truth can emerge from and return to, our awareness at whatever pace and depth we’re able to handle [...]” (Palmer, 2004, p. 92-93).

Poetry, therefore, will act as this “third thing” in this curriculum and will allow learners to explore various aspects of Israel, including the creation of the State and contemporary Israeli history and culture, in ways that honor their souls and identities while still intentionally discussing these important topics.

Four enduring understandings lie at the core of this curriculum:

1. How people define “home” depends on their life experiences.
2. Multiple people can have legitimate and yet conflicting claims to a place.
3. People’s sense of belonging is multifaceted and stems from having a shared land, culture, and sense of collective memory.
4. Poetry can facilitate understanding of and connection to the unfamiliar through the use of language which in turn transforms the unfamiliar into the personal and relatable.

These enduring understandings will be uncovered by reading and analyzing selected poetry throughout the curriculum.

The curriculum was developed through a backwards design process aimed at fostering deep and meaningful understanding in learners. In this curriculum, poetry acts as the foundation and gateway towards internalizing the stated enduring understandings. As the curriculum designer, my work was also guided by a desire to create a curriculum that provides space for learners to construct their own learning and understanding about a complex topic. My hope is that poetry offers an alternative access point for students to be able to deeply engage with contemporary Israeli society.

Furthermore, as Barry Chazan (2016) argues, individuals are the center of Israel education, not Israel itself. The process of reading poetry, especially the multi-step practice of reading poems that this curriculum implements (to learn more about this, please read the *Teacher’s Letter*),

inherently allows the learner's thoughts, feelings, and observations to become the center of the curriculum, not Israel itself. Israel is, of course, important and I have intentionally selected Israel as the topic of the curriculum because I believe in its value and significance in Judaism.

However, when one centers the individual as the topic of Israel education rather than the history, culture, the religious value of Israel, etc., they allow the educator to focus on "the development of a personal and interpersonal relationship with Israel" of the learners. Therefore, "the creation of the relationship, rather than the memorization of a definable quantity of material, is the subject of Israel education" (Chazan, 2016, p. 8). Poetry, then, is well suited to help foster these educational aims.

This curriculum is structured to ease the learners into the content and begins with an exploration of how one reads poetry, why poetry is an important tool for studying contemporary Israel, and why one should spend time studying Israel as a Diaspora Jew. Just as Israel can be a challenging topic of study for learners, so too can poetry.

As the curriculum designer I want to not only address this topic for learners but also for educators who might be intimidated by poetry. I want to reassure those interested in teaching this curriculum that no one needs to be a poetry expert to guide learners through this curriculum—one only needs to be interested in exploring the complexities of contemporary Israel *alongside* learners. As this curriculum lends itself towards genuine inquiry and discussions with expressive outcomes, the educator need not "understand" each poem as an expert might; however, they do need to feel equipped to hold space for discovery and uncovering of new ideas in each lesson and unit.

After these initial discussions and explorations of "why poetry" and "why Israel," the curriculum begins with a discussion of home, moves to considering the idea of belonging, and ends with a unit on the concept of homeland. I chose this sequence to illustrate what felt like a natural progression of the major themes: home feels the most primal and perhaps the easiest concept to begin unraveling and examining. Once students have established what home means to them and the various ways in which one can conceive of "home," they will be ready to investigate what it means to belong (or not belong). Finally, once they have considered the first two themes, students will be able to apply what they learned to the more complicated notion of homeland. Ultimately, the students will be asked to synthesize what they learned throughout the course and use their reflections to create a new artistic piece that embodies their understanding of the topics of the course.

LETTER TO THE TEACHER:

Dear teacher,

It is my hope that this letter, along with the Introduction and Pedagogic Rationale, will give you the tools you need to understand the intentions and goals of the curriculum, as well as how to use it in your classroom.

As you embark on your journey of using poetry to teach about contemporary Israel, I hope that you are excited about the possibility of learning and growing with your students throughout this process.

This curriculum is expressive in its goals: therefore, every class, every student, and every teacher will bring different perspectives and life experiences to the curriculum and to the analysis of the poetry. This guarantees that the outcomes and revelations that occur during each lesson will be different depending on who is in the room and who is teaching the class.

The process of reading and analyzing poetry in this curriculum is truly a practice. Each lesson follows the same pattern, partly because repetition and familiarity will help create a safe space in which to discuss Israel, and partly because repetition of process (with new content) allows for deeper understanding of content. Each class is intended to be one hour and twenty minutes.

The beginning of each lesson will begin with a welcoming ritual that each teacher will create for their class and setting. For example, a teacher might begin each class by having the students share a rose and thorn or good and welfare from the last week; of course, there are many rituals that one could employ to foster community and belonging in one's classroom. This type of weekly welcoming ritual will promote safety among the students as well as provide time for the learners to share significant moments in their personal lives with their classmates, which adult learners value.

After the welcoming ritual, each lesson begins with a set induction with a relevant question or theme that will re-emerge at the end of the lesson when students are given time to reflect in their journals about that day's content. These reflection journals can be collected by the teacher each week (to ensure that students have their journal for each class) or students may take their journals home, provided that they bring them to each class. This decision will be left up to each teacher. The journals are a crucial part of the course—students will either write or draw their responses to the wrap-up reflection question at the end of each class and then, at the end of course, students will refer back to these reflections to inform and create their authentic assessment project (for more information on the authentic assessment, see pages 95-96).

Before beginning the practice of reading and analyzing the poems, the teacher will show the students the "A Poet's Life—Biographies" PowerPoint presentation (an external document that is included with this curriculum guide). This document provides brief biographies of each poet

included in the curriculum, as well as their picture. Teacher may choose to leave this document up on a screen while teaching so students may reference it; or they may choose to print the relevant pages for each class and hand those out to each student for reference. The teacher may also choose to show students the “Putting the Poets in Context Infographic” each class to orient their learning and to provide additional context of the poets (see page 27 for the infographic).

It is important to note that while the context of the poems and the poets who wrote them is important to understanding the content of the poems, students are not required to discuss it during the lesson. They may, of course, name any observations or connections they infer from the poet’s context and lived experiences, but they need not explicitly name these during the analysis.

After the teacher provides the context of the poets whose work will be discussed in that class, the students will begin their reading practice. First, the teacher (a student may also read the poem in later lessons if they wish to do so) will read the poem out loud in English (and in Hebrew if the teacher feels comfortable doing so). Then the students will be asked to read the poem again silently to themselves and highlight any words that resonate or any questions they have about the text. After about 5 minutes, the students will then be asked to re-read the poem again, out loud, with a partner and then discuss a series of questions with their partner (or group of 3, depending on the class size). This will take about 15 minutes.

At that time, the teacher will bring the whole class back together for a 10-minute discussion of the poem. These whole group discussions have no intended topic or specific end-goal; rather, the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher’s part about what will ultimately be discussed.

Each unscripted unit contains a survey of relevant information that a teacher might choose to include in their lessons, as well as objectives, and one learning activity. Each unit, scripted and unscripted, contains the poems in an appendix at the end of each lesson. There is also an index of all of the poems from the curriculum that begins on page 104.

Here is a brief overview of the **scope and sequence of the curriculum**, including which units are scripted and unscripted:

Introductory Unit: Why Israeli Poetry? (**unscripted**)

Lesson 1: How to Read a Poem (based on Edward Hirsch’s book *How to Read a Poem*) + Why poetry? What can we learn about ourselves and others through poetry?

Lesson 2: Why Israel? Why learn about the contemporary State of Israel?

Unit 1: Home: What is home? (**scripted**)

Lesson 1: Home as a place (physical location)

Lesson 2: Longing for home (home as an imagined place)

Lesson 3: Home as family (biological, chosen, and beyond)

Lesson 4: Home as a nation

Unit 2: Belonging: What does it mean to belong? (**unscripted**)

Lesson 1: Belonging to a society

Lesson 2: Belonging to a religion

Lesson 3: Displacement—the opposite of belonging

Unit 3: (Home)land (or just land?) (**unscripted**)

Lesson 1: What does it mean to “have” a homeland?

Lesson 2: Who gets to call a land *their* homeland? Can more than one group call a land their homeland?

Lesson 3: What does it mean to live in one’s homeland or outside of it?

Concluding Unit and/or Performance Task: Artistic Reflection on the Course (**unscripted**)

Lesson 1: Reflection—What did you learn about yourself and Israel through the poetry? What idea from the course resonated the most for you or challenged you the most?

Lesson 2: Creation—Use the takeaway from the course that resonated the most/challenged you and begin to create your artistic work.

Lesson 3: Crafting an artist statement + preparation for final class

Lesson 4: Poetry Slam + Final class

At the end of the course, the students will have a chance to express their thoughts and reflections from the course by creating their own artistic piece and accompanying artist statement. These will be displayed on the last day of the course in a poetry slam and gallery walk that will be open to the student’s loved ones and the broader community if the teacher desires. This last class is intended to be an opportunity for students to share their thoughts about the course as well as their artwork. Ideally, there would be food and drinks at this last class, as it is a celebration of many weeks of learning.

My hope is that this curriculum, and the practice of reading poetry, will allow both you, the teacher, and the students to better understand themselves and their relationship to Israel. Additionally, I hope that this curriculum will also provide students the tools and language they need to discuss the complexities, diversity, and beauty of contemporary Israeli society and their thoughts and feelings about a complicated subject.

Curriculum Units:

INTRODUCTORY UNIT: WHY ISRAELI POETRY?

- Lesson 1: How to Read a Poem (based on Edward Hirsch's book *How to Read a Poem*) + Why poetry? What can we learn about ourselves and others through poetry?
- Lesson 2: Why Israel? Why learn about the contemporary State of Israel?

Introductory Unit EUs + EQs:

Enduring Understandings:

Students will understand that...

1. Reading poetry is relational—the relationship between the reader, the writer, and the poem is dynamic and unfolding.
2. Reading poetry connects people to themselves and to others through the medium of language.
3. Poetry, like other forms of art, acts as the “third thing”⁸ in a space and allows one to explore complicated topics, as Israel is for many American Jews, while holding space for different, or even conflicting, ideas at the same time.
4. Learning about contemporary Israel helps people learn about themselves as Jews and fosters a sense of belonging to the Jewish people.

Essential Questions:

1. How can poetry help us feel a sense of belonging or connection to a place?
2. How can poetry help us feel connected to ourselves and others?

⁸ Parker Palmer writes, “I call these embodiments ‘third things’ because they represent neither the voice of the facilitator nor the voice of the participant. They have voices of their own, voices that tell the truth about a topic but, in the manner of metaphors, tell it on the slant. Mediated by a third thing, truth can emerge from and return to, our awareness at whatever pace and depth we’re able to handle [...]” Palmer, P. J. (2004). *A hidden wholeness: the journey toward an undivided life: welcoming the soul and weaving community in a wounded world*. San Francisco, CA: Jossey-Bass.

Survey of Content for the Introductory Unit:

Paul Celan's definition of a poem:

"A poem, as a manifestation of language and this essentially dialogue, can be a message in a bottle, sent out in the—not always greatly hopefully—belief that somewhere and sometime it could wash up on dry land, on heartland, perhaps. Poems in this sense, too, are under way: they are making towards something" (Hirsch, 1999, p. 4-5).

Poetry as an act of reciprocity:

"Reading poetry is an act of reciprocity, and one of the great tasks of the lyric is to bring us into right relationship to each other. The relationship between writer and reader is by definition removed and mediated through a text, a body of words. [...] Reading is a way of connecting through the medium of language—more deeply with yourself even as you connect more deeply with another" (Hirsch, 1999, p. 5).

Martin Buber's I and Thou:

Buber wrote that, "In the beginning is the relation." Edward Hirsch writes that, "I understand the relationship between the poet, the poem, and the reader not as a static entity but as a dynamic unfolding. An emerging sacramental event. A relation between an I and a You. A relational process" (Hirsch, 1999, p. 5).

The reader completes the poem:

Hirsch writes that, "The reader completes the poem, in the process bringing to it [their] own past experiences. You are reading poetry—I mean really reading it—when you feel encountered and changed by a poem, when you feel its seismic vibrations, the sounding of your depths" (Hirsch, 1999, p. 6).

Poetry as the "third thing":

"I call these embodiments 'third things' because they represent neither the voice of the facilitator nor the voice of the participant. They have voices of their own, voices that tell the truth about a topic but, in the manner of metaphors, tell it on the slant. Mediated by a third thing, truth can emerge from and return to, our awareness at whatever pace and depth we're able to handle [...]" (Palmer, 2004, p. 92-93).

Beginning with ourselves:

Chazan (2016) argues that the focus of Israel education should be on the relationship between the individual to Israel, not on Israel itself (Chazan, 2016). The best way to help learners learn more about Israel is to help foster their understanding of their relationship

to the land, culture, and people of Israel. Using poetry, which is an inherently personal and emotional subject, can help center learners' relationships to Israel as well as provide insight into the multiplicity of Israeli voices and narratives.

Ashkenazi:

"Ashkenazi Jews are the Jewish ethnic identity most readily recognized by North Americans — the culture of [matzah balls](#), black-hatted Hasidim and Yiddish. This ethnicity originated in medieval Germany. Although strictly speaking, "Ashkenazim" refers to Jews of Germany, the term has come to refer more broadly to Jews from Central and Eastern Europe. Jews [first reached the interior of Europe](#) by following trade routes along waterways during the eighth and ninth centuries."⁹

Mizrahi:

"Although often confused with Sephardic Jews (because they share many religious customs), Mizrahi Jews have a separate heritage. Mizrahi (in Hebrew, "Eastern" or "Oriental") Jews come from [Middle Eastern ancestry](#). Their earliest communities date from Late Antiquity, and the oldest and largest of these communities were in modern Iraq (Babylonia), Iran (Persia), and Yemen."¹⁰

Palestinian:

A [person](#) from Palestine, [especially](#) a [member](#) of the [Arab people](#) of Palestine. Palestinians live in the State of Israel, as well as in the West Bank and Gaza.

Druze:

A member of a religious sect originating among Muslims and centered in Lebanon and Syria. Druze people live both in the State of Israel and outside of its borders.

⁹ Solomin, R. R. M. (2022). *Who are Ashkenazi jews?* My Jewish Learning. Retrieved May 6, 2022, from <https://www.myjewishlearning.com/article/who-are-ashkenazi-jews/>

¹⁰ Solomin, R. R. M. (2019). *Who are Mizrahi jews?* My Jewish Learning. Retrieved May 6, 2022, from <https://www.myjewishlearning.com/article/who-are-mizrahi-jews/>

LESSON 1: HOW TO READ A POEM + WHY POETRY? WHAT CAN WE LEARN ABOUT OURSELVES AND OTHERS THROUGH POETRY?

Objectives:

Students will be able to...

1. Articulate, in discussion and in writing or drawing, where they see themselves in the given poem and what resonated for them in that poem that was surprising or new.

Learning Activity:

- Teacher will explain to the students that they will keep a reflection journal throughout the course.
 - The teacher can keep all of the journals each week and pass them out to students or the students can keep the journals and bring them back each week.
- They will explain that the journals are a crucial part of the course—students will either write or draw their responses to the wrap-up reflection question at the end of each class and then, at the end of course, students will refer back to these reflections to inform and create their authentic assessment project.
- Students will look at the following poem in the same way that they will read poems throughout the curriculum—for this class they will read from Chaim Nachman Bialik’s “To a Bird” (See Appendix A).
- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher’s comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
- Then explain how we will be practicing reading poems in this class. First, we will take time re-reading the poems individually. Then we will each read the poem again, out loud with a partner and discuss the questions on the handout. Then we will come back together as a group and discuss the poem as a whole class.
- **Explain:** To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class’s attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?

- What images does the poem evoke?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they're still wondering about or anything they've noticed that they would like to share?
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:
 - Where in this poem do I see myself?
 - What resonated with me?
 - What did I discover about myself from reading this poem that surprised me or was new?

Appendix A: The Poem

From Chaim Nachman Bialik's "To a Bird"

<p>שְׁלוֹם רַב שׁוּבְךָ, צְפוּרָה נְחֻמָּדָת, מֵאַרְצוֹת הַחַם אֶל-חִלּוֹנִי – אֶל קוֹלֶךָ כִּי עָרַב מֵה נִפְשִׁי כָלֵתָה. בְּחֹרֶף בְּעֶזְבְּךָ מְעוֹנִי.</p> <p>זְמִירִי, סִפְרִי, צְפוּרִי הַיְקָרָה, מֵאַרֶץ מְרַחֲקִים נִפְלְאוֹת, הַגַּם שָׁם בְּאַרֶץ הַחֲמָה, הַיִּפָּה, תִּרְבִּינָה הָרְעוֹת, הַתִּלְאוֹת?</p> <p>הַתְּשֵׂאִי לִי שְׁלוֹם מִזְמֶרֶת הָאָרֶץ, מֵעֶמֶק, מִגִּיא, מֵרֹאשׁ הָרִים? הַרְחֵם, הַנְּחַם אֱלוֹהֵ אֶת-צִיּוֹן, אִם עוֹדָה עֲזוּבָה לִקְבָרִים?</p> <p>כָּבֵר כָּלוּ הַדְּמָעוֹת, כָּבֵר כָּלוּ הַקְּצִים – וְלֹא הַקִּיץ הַקָּץ עַל יְגוֹנִי. שְׁלוֹם רַב שׁוּבְךָ, צְפוּרִי הַיְקָרָה, צִהְלִי-נָא קוֹלֶךָ וְרִנִּי!</p>	<p>From Chaim Nachman Bialik's "To a Bird," 1891¹¹</p> <p>Welcome back, lovely bird,¹ from hot lands to my window — I died for your sweet song in winter, after you left me at home.</p> <p>Sing of miracles far away. Is there, dear bird, tell me, much evil there too, and pain in that land of warmth, of beauty?</p> <p>Do you sing greetings from fruited valley and hill? Has God pitied, comforted Zion, or is she a graveyard still?²</p> <p>Tears are done, hope is gone —³ but my torment has no end. Welcome back, precious bird, sing out your joyful song!</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Discussion Questions:

1. What resonates for you?
2. What words stand out for you?
3. What images does the poem evoke?

¹¹ Bialik, C. N. (1891). Translated by Aberbach, D. From "To a Bird," in *Israel: Voices from Within*. Third Place Productions, Chicago, IL., 2020. 8-9.

LESSON 2: WHY ISRAEL? WHY LEARN ABOUT THE CONTEMPORARY STATE OF ISRAEL?

Objectives:

Students will be able to...

1. Articulate what it means to be in relationship with a place or subject.
2. Articulate their current relationship with Israel.

Learning Activity:

- Students will complete a “Think-Pair-Share” exercise with a partner.
- They will read a passage from Barry Chazan’s book *A Philosophy of Israel Education* (See Appendix A).
- Then they will discuss the following with their partner:
 - What does it mean to be in relationship with a place or subject mean?
 - What kinds of learning experiences have you had related to Israel? What kinds of programs have you participated in?
 - How would you describe your current relationship with Israel (the State, the idea/concept, or the land)?
- After discussing the questions with their partner, the entire class will discuss the same questions.

Putting the Poets in Context:

In this second lesson, the teacher will also need to put the poets in their historical context. One way to do so will be to use the infographic provided in Appendix B. The teacher can share this graphic with the class and use it during the remaining lessons to reorient students to the poets who they are studying during that session.

The timeline includes major events like the Balfour Declaration, the founding of the State of Israel, the Six Days War, and the First and Second Intifadas. The poets are placed on the timeline roughly in order of when they first began publishing their poems. The graphic also includes information about whether the poet is/was Jewish, whether they are Ashkenazi or Mizrahi, or if the poet is Palestinian or Druze. (See p. 19 for definitions).

As needed, the teacher can define these terms for students.

Appendix A: Chazan Excerpt¹²

¹² Chazan, B. (2016). *A philosophy of Israel education: a relational approach*. Springer Nature. 7.

“The philosophic approach to Israel education presented in this book is in that tradition. We focus on the place of Israel in personal growth and development. Our approach is dialogic in the sense that it regards the relationship of the individual to Israel as the subject of Israel education (Buber 1934). It is person-centered in that it regards the individual as an indispensable partner in the educational process (Rogers 1969; Dewey 1938; Aristotle 1966). It is present-oriented in its belief that education is not preparation for some far-off time called adulthood, but rather it is for how we live in the here and now (Korczak 2007; Dewey 1938). This approach is essentialist in the sense that it is committed to the critical role of ideas, knowledge, and contents in education. It is constructivist in its belief that understanding can only be realized when the individual is an active partner in the creation of knowledge. It is difficult to delineate one precise term that encompasses all of these components. We shall use the phrase ‘relational education’ to emphasize the significant role of the interaction of the student with values, a place, history, and a people denoted by the word Israel.”

Discussion Questions:

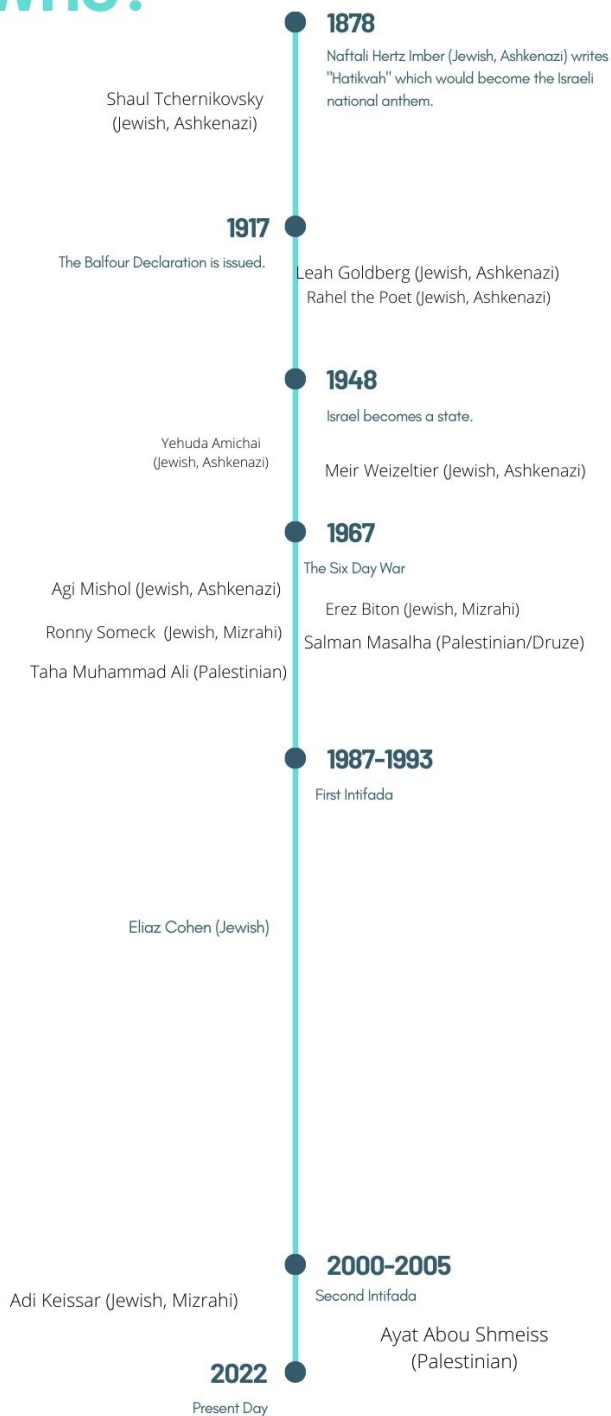
1. What does it mean to be in relationship with a place or subject mean?
2. What kinds of learning experiences have you had related to Israel? What kinds of programs have you participated in?
3. How would you describe your current relationship with Israel (the State, the idea/concept, or the land)?

Appendix B: Putting the Poets in Context Infographic

POETS IN CONTEXT

WHO'S WHO?

NOTE: THIS TIMELINE IS PURELY TO PLACE THE POETS IN CONTEXT. THE POETS ARE PLACED AROUND WHEN THEY FIRST BEGAN PUBLISHING THEIR WORKS.



UNIT 1: HOME: WHAT IS HOME?

- Lesson 1: Home as a place (physical location)
- Lesson 2: Longing for home (home as an imagined place)
- Lesson 3: Home as family (biological, chosen, and beyond)
- Lesson 4: Home as a nation

Unit 1: Home: What is home? EUs + EQs:

Enduring Understandings:

Students will understand that...

1. Any place might be home for multiple groups of people, for different reasons.
2. Individuals can feel connection to a place without having ever been there.
3. Home is not just a physical place; home can be the people you are with.
4. Having a home means that people feel certain types of responsibilities to the place and people.

Essential Questions:

1. What is home?
2. What does it mean to long for a home?
3. What is family?
4. What does it mean for a people or nation have a home?

LESSON 1: HOME AS A PLACE (PHYSICAL LOCATION)

Materials Needed:

- Printed copies for each student of Leah Goldberg's "Oren [Pine]" and "Tel Aviv 1935" for each student (See Appendix A)
- Sticky notes or paper for students to use during the set induction stream of consciousness exercise.
- Pens and pencils for students to annotate poems as they want
- Students should bring their poetry reflection journals
- Poet Biography PowerPoint (See *Letter to the Teacher*)

Timeline:

00:00-010:00 **Set Induction**

010:00-15:00 **A Poet's Life: Biography of Leah Goldberg**

15:00-45:00 **Read Leah Goldberg's "Oren [Pine]"**

45:00-75:00 **Read Leah Goldberg's "Tel Aviv 1935"**

75:00-80:00 **Wrap-up: Time to Reflect**

Goals:

1. To give the students context by describing the life Leah Goldberg and her poetry.
2. Provide space for students to read and analyze the poems.
3. Facilitate discussion about the idea of home as a physical location and that we can feel at home in multiple locations.

Objectives:

Students will be able to...

1. Articulate, through writing or drawing, their understandings of what "home" means to them.
2. Name one new idea, question, or thought about home that they have in light of today's learning.

Learning Activities:

Set Induction: 10 minutes

- Welcome students to the class and do the welcome ritual.
 - Information about creating the ritual can be found in the *Letter to the Teacher*.
- **Ask:** When I say “home,” what is the first image that comes to mind? When you picture this image of home, what does it look like? What does it smell like or taste like?
- **Say:** Take a minute or two and in a stream of consciousness style, write down all of the words or images or associations that come up for you when I say the word “home.” And then add them to the large poster board at the front of the room.
 - If the class is being held on Zoom, you can use Padlet or Jamboard to simulate putting sticky notes on a board.
- After 1-2 minutes (depending on how long students seem engaged in writing) ask the students to pause on whatever word they’re working on and have them put the last sticky notes on the board.
- **Ask:** If you feel comfortable sharing, what images or associations came up for you about home? Where or what did you imagine when you thought about home?
 - Allow for as many student responses as they feel comfortable sharing.
- Just as all of you have varied ideas and images of what home is to you, so does today’s poet. Today we are going to look more closely at the work of Leah Goldberg, who often wrote about her differing associations with her childhood home in Eastern Europe and her new home in the Land of Israel.

A Poet’s Life: Biography of Leah Goldberg: 5 minutes

- Display PowerPoint slides for Leah Goldberg.
- Either read the information to the students or ask for a volunteer to read the facts about Leah Goldberg.
 - These are intended to provide context about Goldberg’s life that will inform the students’ understanding of the poems.

Read: Leah Goldberg’s “Oren [Pine]”: 30 minutes

- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher’s comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
- Then remind the students of how we will be practicing reading poems in this class. First, we will take time re-reading the poems individually. Then we will each read the poem

again, out loud with a partner and discuss the questions on the handout. Then we will come back together as a group and discuss the poem as a whole class.

- **Explain:** To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class's attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What is familiar in the poem to you and to the poet? What is unfamiliar?
 - What is the poet longing for?
 - What does home mean for the poet?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher's Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher's part about what will ultimately be discussed.
- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they're still wondering about or anything they've noticed that they would like to share?

Read: Leah Goldberg's "Tel Aviv 1935": 30 minutes

- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher's comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.

- Point out the word: *khamzin*. Explain that this derives from an Arabic word that was “imported” into Hebrew during the British Mandate period and describes a hot, dry, sandy wind.
- **Explain:** To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class’s attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What is familiar in the poem to you and to the poet? What is unfamiliar?
 - What do you think the poet is thinking of when she imagines home? Is home one place or multiple places for Goldberg?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher’s Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher’s part about what will ultimately be discussed.
- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they’re still wondering about or anything they’ve noticed that they would like to share?

Wrap-up: Time to Reflect: 5 minutes

- After allowing students to raise any last questions or observations, move on to the reflection portion of the class.
- Have students spend no more than 5 minutes writing in their poetry reflection journals answering the following **prompt**: After reading these poems, when you imagine “home,” what does that mean for you now? Write down one new idea, question, or thought that you have about home in light of our learning today.

Appendix A: The Poems

Leah Goldberg: "Oren [Pine]" + Leah Goldberg: "Tel Aviv: 1935"

<p style="text-align: center;">אָרן</p> <p>כָּאן לֹא אֶשְׁמַע אֶת כּוֹל הַתְּקִיָּה. כָּאן לֹא יִחַבֵּשׁ הָעֵץ מִצְנָפֶת שֶׁלֹּו, אֲבָל בְּצֵל הָאֲרָזִים הָאֵלֶּה כָּל יְלֻדוֹתִי תִקְרָא לְתַקִּיָּה.</p> <p>צִלְצוֹל הַתְּקֻטִּים: הִיָּה הָיָה – – – אֶקְרָא מוֹלָרֵת לְמֶרְחֵב־הַשָּׁלֵג, לְקֶרֶח יִרְקֶרֶק כּוֹבֵל הַפֶּלֶג, לְלֵטִין הַסִּיר בְּאֶרֶץ נִכְרִיָּה.</p> <p>אוּלֵי רַק צִפִּירִי־מִסַּע יוֹדְעוֹת – כְּשֶׁהֵן הַלְוִיָּה בֵּין אֶרֶץ וְשָׁמַיִם – אֵת זֶה הַכָּאכ שֶׁל שְׁתֵּי הַמּוֹלָדוֹת.</p> <p>אֶהְיֶה אֲנִי נִשְׁתַּלְתִּי פַעַמִּים, אֶהְיֶה אֲנִי צִמְחָתִי, אֲרָזִים, וְשָׂרְטִי בְּשֵׁנוֹי גּוֹפִים שְׁנָיִם.</p>	<p>Leah Goldberg, "Oren [Pine]," 1970.</p> <p>Here I will not hear the voice of the cuckoo. Here the tree will not wear a cape of snow. But it is here in the shade of these pines my whole childhood reawakens.</p> <p>The chime of the needles: Once upon a time – I called the snow-space homeland, and the green ice at the river's edge – was the poem's grammar in a foreign place.</p> <p>Perhaps only migrating birds know – suspended between earth and sky – the heartache of two homelands.</p> <p>With you I was transplanted twice, with you, pine trees, I grew – roots in two disparate landscapes.¹³</p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

¹³ Goldberg, L. (1970). Translated by Back, R. T. *Collected Poems [Yalkut Shirim]*. Iachdav/Writers Association.
<https://www.poetryinternational.org/pi/poem/3405/auto/0/0/Lea-Goldberg/PINE/en/tile>

<p>הַתִּרְנִים עַל גִּגּוֹת הַבָּתִּים הָיוּ אֲזִי כְּתִרְנֵי סְפִינָתוֹ שֶׁל קוֹלוּמְבוֹס וְכָל עוֹרֵב שֶׁעָמַד עַל חֹדֶם בִּשְׁוֹר יִבְשֶׁת אַחֲרָת.</p> <p>וְהֵלְכוּ בְּרָחוֹב צִקְלוֹנֵי הַנוֹסְעִים וְשִׁפָּה שֶׁל אֶרֶץ זָרָה הִיָּתָה נִנְעָצָת בְּיוֹם הַחֲמִסִּין כְּלֶהֱב סִכִּין קָרָה.</p> <p>אֵיךְ יָכוֹל הָאֵוִיר שֶׁל הָעִיר הַקְטָנָה לְשֹׂאת כָּל כֶּף הָרֵבָה זְכָרוֹנוֹת יְלָדוֹת, אֶהָבוֹת שֶׁנִּשְׁרָוּ, חֲדָרִים שֶׁרוֹקְנוּ אֵי-בָזָה?</p> <p>כְּתִמוֹנוֹת מִשְׁחִירוֹת בְּתוֹךְ מַצְלָמָה הִתְהַפְּכוּ לִילּוֹת חֶרֶף וְזִפִּים, לִילּוֹת קִיץ גְּשׁוּמִים שֶׁמַּעֲבֵר לָיִם וּבְקָרִים אֲפִלִּים שֶׁל בִּירוֹת.</p> <p>וְקוֹל צִעַד תּוֹפֵף אַחֲרֵי גִבָּה שִׁירֵי לָכֶת שֶׁל צָבָא נֶכֶר, וְנִדְמָה - אֵךְ תַּחֲזִיר אֶת רֹאשָׁהּ וּבָיִם שֶׁטָּה כְּנִסִּית עִירָה.</p>	<p>Leah Goldberg, "Tel Aviv 1935," 1964.</p> <p>The roof-poles in those days were like the masts of Columbus, every crow on their pinnacles announcing new shores.</p> <p>Along the streets strolled knapsacks, And the words of a foreign country Plunged into <u>khamzin</u> days Like the cold blade of a knife.</p> <p>How could the small air support So many recollections Of childhood and of withered loves And rooms grown empty elsewhere?</p> <p>Like blackening snaps in a camera, Their images reversed: White winter nights across the sea, Rainy nights of summer, Capitals dark at dawn.</p> <p>Behind you foreign footsteps drummed The marching songs of an army, And on the sea you thought you saw The church of your old town floating.¹⁴</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Discussion Questions:

Pines:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?

¹⁴ Goldberg, L. (1964). Translated by Friend, R. "Tel Aviv 1935," in *Israel: Voices from Within*. Third Place Productions, Chicago, IL., 2020. 74-75.

5. What is familiar in the poem to you and to the poet? What is unfamiliar?
6. What is the poet longing for?
7. What does home mean for the poet?

Tel Aviv 1935:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What is familiar in the poem to you and to the poet? What is unfamiliar?
6. What do you think the poet is thinking of when she imagines home? Is home one place or multiple places for Goldberg?

LESSON 2: LONGING FOR HOME (HOME AS AN IMAGINED PLACE)

Materials Needed:

- Printed copies for each student of Shaul Tchernichovsky's "They Say There's a Land" and Naphtali Herz Imber's, "Hatikva" (See Appendix A)
- Pens and pencils for students to annotate poems as they want
- Students should bring their poetry reflection journals
- Poet Biography PowerPoint (See *Letter to the Teacher*)

Timeline:

00:00-01:00 **Set Induction**

10:00-15:00 **A Poet's Life: Biography of Shaul Tchernichovsky and Naphtali Herz Imber**

15:00-45:00 **Read Shaul Tchernichovsky's "They Say There's a Land"**

45:00-75:00 **Read Naphtali Herz Imber's "Hatikva"**

75:00-80:00 **Wrap-up: Time to Reflect**

Goals:

1. To give the students context by describing Shaul Tchernichovsky and Naphtali Herz Imber and their poetry.
2. Provide space for students to read and analyze the poems.
3. Facilitate the discussion about the idea of home of as an imagined place.

Objectives:

Students will be able to...

1. Articulate, through writing or drawing, what values would be embodied by their imagined home.

Learning Activities:

Set Induction: 10 minutes

- Welcome students to the class and do the welcome ritual.
- **Ask** students to turn to a partner and discuss the following prompt: Have you ever had the following experience—you read a great book about a place, real or imagined, you've never been or seen a movie and felt connected to the places in the movie even though

you've never been to the places? If so, what places did you feel connected to and what made you feel connected to those places?

- After about 3-4 minutes, enough for each partner to share their stories, call the class back together.
- Ask if there is anyone who would like to share the places that they've felt connected to and why or how that happened.
 - If no one feels like sharing, the teacher can share an example of a time they felt connected to a place they've never been.
- Today's class will focus on poetry of Shaul Tchernichovsky and Naphtali Herz Imber. Tchernichovsky wrote this poem, "The Say There's a Land" while living in Berlin, Germany before he had ever traveled to the Land of Israel. Although Herz Imber wrote "Hatikva" while living in Palestine, he died before seeing the creation of the State of Israel. Both poets express a longing for an imagined land that did not exist in their lifetimes. In today's class, we will examine this idea of an imagined land in more depth.

A Poet's Life: Biography of Shaul Tchernichovsky and Naphtali Herz Imber: 5 minutes

- Display PowerPoint slides for Shaul Tchernichovsky and Naphtali Herz Imber.
- Either read the information to the students or ask for a volunteer to read the facts about the two poets.
 - These are intended to provide context about the poet's lives that will inform the students' understanding of the poems.

Read: Shaul Tchernichovsky's "They Say There's a Land": 30 minutes

- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher's comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
 - Point out any necessary footnotes regarding the Hebrew.
- **Explain:** To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class's attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?

- What images does the poem evoke?
- Who do you think the “we” is that he is referring to in the poem?
- What do you think the poet believes about this imagined land?
- What do you think the last line of the poem means?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher’s Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher’s part about what will ultimately be discussed.
- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they’re still wondering about or anything they’ve noticed that they would like to share?

Read: Read Naphtali Herz Imber’s “Hatikva”: 30 minutes

- It is worth noting that while Naftali Herz Imber wrote the words to the poem that the Israeli national anthem is based on, David Yellen
- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher’s comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
 - Point out any necessary footnotes regarding the Hebrew.
- Before beginning the poetry practice, play this version of Hatikva, the Israeli national anthem, for the class: <https://youtu.be/zloYq9M26Pc>
 - **Ask**: What are thinking after hearing the poem read and then listening to the melody? What comes up for you? Do you have any prior associations with “Hatikva”?
- **Explain**: To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.

- After about 5 minutes, bring the class's attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What does it mean to be a free people?
 - Who does the poet hope for?
 - What do you think the poet believes about this imagined land?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher's Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher's part about what will ultimately be discussed.
- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they're still wondering about or anything they've noticed that they would like to share?

Wrap-up: Time to Reflect: 5 minutes

- After allowing students to raise any last questions or observations, move on to the reflection portion of the class.
- Have students spend no more than 5 minutes writing in their poetry reflection journals answering the following **prompt**: Make a list of the values you would want your imagined, ideal homeland to have. **Or**: Pick a word or phrase from one of the poem's we read today that resonated with you and write your own short poem about what your ideal home would be like.

Appendix A: The Poems

Shaul Tchernichovsky's "They Say There's a Land" + Read Naphtali Herz Imber's "Hatikva"

אומרים: ישנה ארץ...	Shaul Tchernichovsky, "They Say There's a Land," 1923
<p> "שלום לך, עקיבא! שלום לך, רבי! איפה הם הקדושים, איפה המכבי? עונה לו עקיבא, אמר לו הרבי: "כל ישראל קדושים, אתה המכבי!" </p> <p> אומרים ישנה ארץ ארץ רות שמש... איה אותה ארץ? איפה אותו שמש? אומרים: ישנה ארץ עמודיה שבועה, שבועה כוכבי-לכת צצים על כל גבעה. ארץ - ביה יקנים כל אשר איש קנה, נקנס כל הנקנס - פגע בו עקיבא. </p>	<p>They say: There is a land, a land drenched with sun. Wherefore is that land? Where is that sun? They say: There is a land, its pillars are seven, seven planets, blossoming on every hill.¹⁵</p> <p>Where is that land, the stars of that hill? Who shall guide our way, tell me my path? Already we have passed several deserts and oceans, Already we have crossed sever, our strengths are waning. How did we err? That we have not been left alone yet? The same land of sun, that one we have not found. A land which will fulfill what every individual hoped for¹⁶,</p>

¹⁵ "Wisdom built her house, she has hewn her pillars, seven." (Proverbs 9:1) Seven likely refers not to the number of arches, but to the symbolic significance of the number seven in Jewish and Green mythology. (See footnote #6 for citation)

¹⁶ Reference to "Hatikva"

	<p>Everyone who enters had encountered Akiva.¹⁷</p> <p>Peace to you, Akiva! Peace to you, The Rabbi! Where are the saints? Where is the Maccabee?</p> <p>Akiva answers; the Rabbi answers: All of Israel is holy, you are the Maccabee!¹⁸</p>
<p>כל עוד בלבב פנימה נפש יהודי הומייה ולפאתי מזרח קדימה עין לציון צופיה.</p> <p>עוד לא אבדה תקוותינו התקווה בת שנות אלפיים להיות עם חופשי בארצנו ארץ ציון וירושלים</p>	<p>Naphtali Herz Imber, “Hatikva,” 1886.¹⁹</p> <p>As long as within our hearts The Jewish soul sings, As long as forward to the East To Zion, looks the eye – Our hope is not yet lost, It is two thousand years old, To be a free people in our land The land of Zion and Jerusalem.</p>

Discussion Questions:

They Say There’s a Land:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. Who do you think the “we” is that he is referring to in the poem?
6. What do you think the poet believes about this imagined land?
7. What do you think the last line of the poem means?

Hatikvah:

1. What resonates for you?
2. What words stand out for you?

¹⁷ Rabbi Akiva was a central figure in the Talmud who was martyred in 135 CE at the hands of the Romans during the Bar Kochva revolt against Rome. Akiva is both an intellectual and moral figure as well as a heroic nationalist (See footnote #6 for citation)

¹⁸ Tchernichovsky, S. (1923). “They Say There’s a Land”, in *Israel: Voices from Within*, translated by Robert Friend. Third Place Productions, Chicago, IL., 2020. 32.

¹⁹ Herz Imber, N. (1896). Translation from The I Center.

<https://goodman.theicenter.org/sites/default/files/HaTikvah/index.pdf>

3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What does it mean to be a free people?
6. Who does the poet hope for?
7. What do you think the poet believes about this imagined land?

LESSON 3: HOME AS FAMILY (BIOLOGICAL, CHOSEN, AND BEYOND)

Materials Needed:

- Printed copies for each student of Mahmoud Darwish's, "I Belong There" and Ayat Abou Shmeiss's, "I Don't Want to Talk About Homeland" (See Appendix A)
- Pens and pencils for students to annotate poems as they want
- Students should bring their poetry reflection journals
- Poet Biography PowerPoint (See *Letter to the Teacher*)
- Song link to "Home" by Edward Sharpe and the Magnetic Zeros:
https://youtu.be/DHEOF_rcND8
- House graphic organizer (See Appendix B)

Timeline:

00:00-10:00 **Set Induction**

10:00-15:00 **A Poet's Life: Biography of Mahmoud Darwish and Ayat Abou Shmeiss**

15:00-45:00 **Read Mahmoud Darwish's, "I Belong There"**

45:00-75:00 **Read Ayat Abou Shmeiss's, "I Don't Want to Write About Homeland"**

75:00-80:00 **Wrap-up: Time to Reflect**

Goals:

1. To give the students context by describing Mahmoud Darwish and Ayat Abou Shmeiss and their poetry.
2. Provide space for students to read and analyze the poems.
3. Facilitate the discussion about the idea of home being more than just a physical space.

Objectives:

Students will be able to...

1. Articulate, in writing, who makes them feel at home.
2. Articulate, in writing, when they feel at home.

Learning Activities:

Set Induction: 10 minutes

- As the students enter the classroom space, have the song “Home” by Edward Sharpe and the Magnetic Zeros playing. Fade out song once most of the students are present and settled.
 - Song link: https://youtu.be/DHEOF_rcND8
- Welcome students to the class and do the welcome ritual.
- Hand out a copy of the house graphic organizer (See Appendix B), one to each student.
- Ask the students to write down, in the house graphic organizer, their responses to the following **question**: “Who makes you feel at home?”
 - Give the students 2-3 minutes to write their responses.
- After about 2-3 minutes, ask the students to get up and go talk about their responses with another student who they have not previously worked with.
 - On Zoom, the teacher might randomly assign the students to breakout rooms for a few minutes to share their responses.
- Then, give students about 2s minute to share their responses out loud with the entire class if they feel comfortable doing so.
- Once students have shared, **say**: We’ve spent the last few classes talking about home as a physical place and the ways in which we can feel at home in multiple places. We’ve also discussed the idea of longing and imagining what home would ideally look like for us. Today, we’re going to introduce another aspect of home into our conversation and think about home as being more than just a place.

A Poet’s Life: Biography of Mahmoud Darwish and Ayat Abou Shmeiss: 5 minutes

- Display PowerPoint slides for Mahmoud Darwish and Ayat Abou Shmeiss.
- Either read the information to the students or ask for a volunteer to read the facts about the two poets.
 - These are intended to provide context about the poet’s lives that will inform the students’ understanding of the poems.
- **Say**: Darwish writes about both living in the State of Israel as a child, about his experiences living in Palestine/the West Bank, and then about living outside of his homeland in Russia and the United States. Abou Shmeiss is a Palestinian living in the State of Israel. Home, for them, is complicated. When we read today’s poems, look, and

see who the poet considers to be their family, as well as what places feel like home to them and why.

Read: Mahmoud Darwish's, "I Belong There": 30 minutes

- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher's comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
 - Point out any necessary footnotes regarding the Hebrew.
- **Explain:** To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class's attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - Who does the poet consider to be part of his family?
 - What is home, in the poet's eyes?
 - What elements are necessary for some place or people to be home?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher's Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher's part about what will ultimately be discussed.
- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they're still wondering about or anything they've noticed that they would like to share?

Read: Read Ayat Abou Shmeiss's, "I Don't Want to Talk About Homeland": 30 minutes

- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher's comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
 - Point out any necessary footnotes regarding the Hebrew.
- **Explain:** To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class's attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - Who or what does the poet feel connected to? Who or what does she feel disconnected to?
 - In what ways does the poet talk about home?
 - What is home for the poet?
 - What relationships does the poet talk about? What do you notice about them?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher's Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher's part about what will ultimately be discussed.
- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they're still wondering about or anything they've noticed that they would like to share?

Wrap-up: Time to Reflect: 5 minutes

- After allowing students to raise any last questions or observations, move on to the reflection portion of the class.
- Have students spend no more than 5 minutes writing in their poetry reflection journals answering the following **prompt**: “I feel at home when...”
- Students will consider this question to wrap up this class about home being more than just a place or imagined place but rather a feeling or people.

Appendix A: The Poems:

Mahmoud Darwish’s, “I Belong There” and Ayat Abou Shmeiss’s, “I Don’t Want to Talk About Homeland”²⁰

**Mahmoud Darwish, “I Belong There,”
2003.**

I belong there. I have many memories. I
was born as everyone is born.

I have a mother, a house with many
windows, brothers, friends, and a prison
cell

with a chilly window! I have a wave
snatched by seagulls, a panorama of my
own.

I have a saturated meadow. In the deep
horizon of my word, I have a moon,
a bird's sustenance, and an immortal olive
tree.

I have lived on the land long before swords
turned man into prey.

I belong there. When heaven mourns for
her mother, I return heaven to her
mother.

And I cry so that a returning cloud might
carry my tears.

To break the rules, I have learned all the
words needed for a trial by blood.

I have learned and dismantled all the

²⁰ *These poems are only available in translation.*

words in order to draw from them a single word: *Home*.²¹

Ayat Abou Shmeiss, "I Don't Want to Write About Homeland," 2018.

I don't want to write about homeland
 And about land
 I don't want to write about an identity that
 has been stolen
 And about a girl who was killed
 I don't want to write
 About humiliation oppression or anger
 I don't want to write about discrimination
 I don't want to write about love
 Of an Arab man and a Jewish woman
 Or a Jewish man and an Arab woman
 I don't want to talk about a wonderful
 friendship
 And not just friendship
 I don't want to write about a dream to
 have peace
 I don't want to write about any warrior
 And any hero
 I want to write about the birds
 That are not in the sky
 Whose wings have been clipped²²

Discussion Questions:

I Belong There:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. Who does the poet consider to be part of his family?
6. What is home, in the poet's eyes?

²¹ Darwish, M. (2003). Translated and edited by Akash, M. and Forché, C. with Antoon, S. and El-Zein, A. The Regents of the University of California. Reprinted by permission of the [University of California Press](http://www.universityofcalifornia.edu).

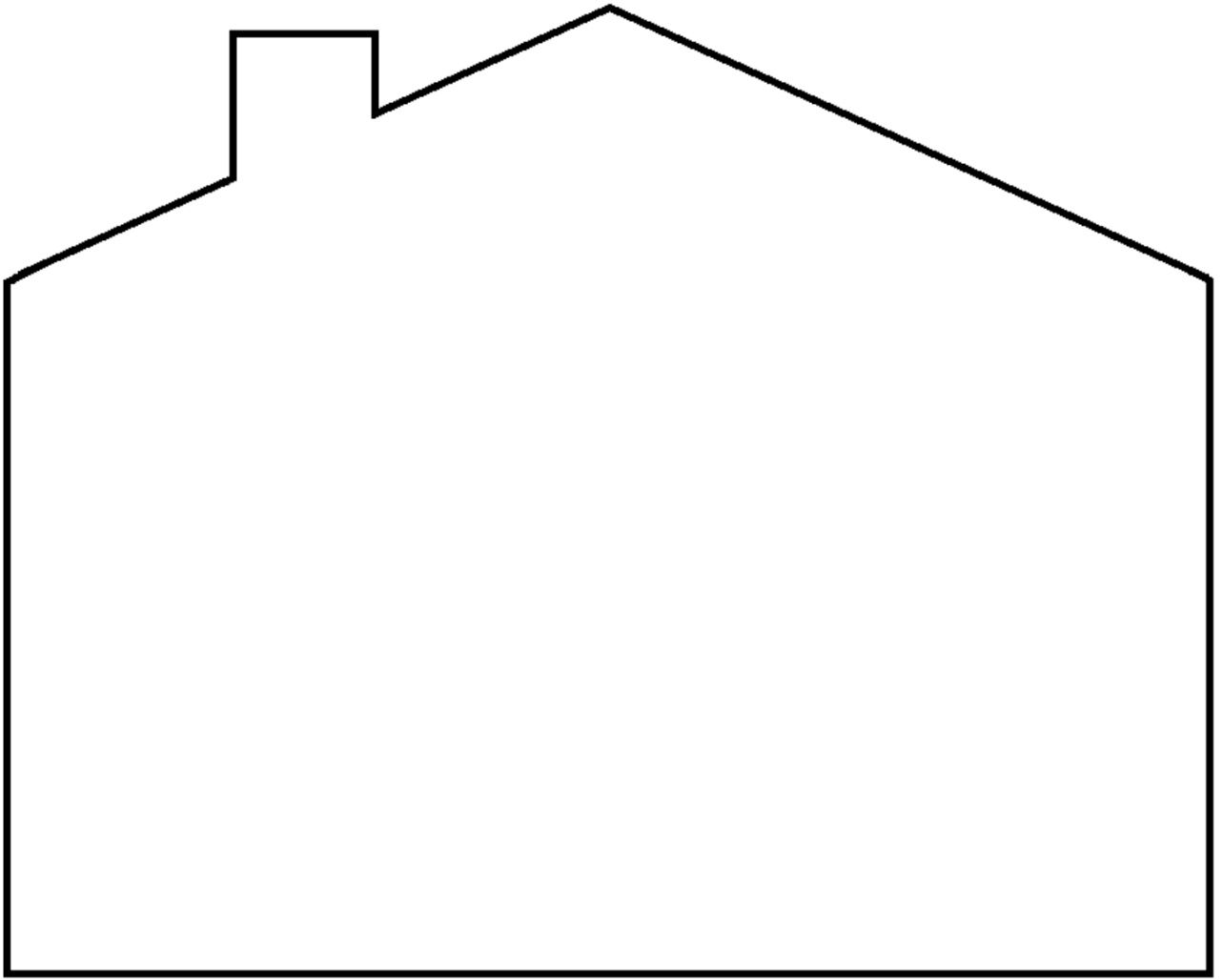
²² Shmeiss, A.A. (2018). "I Don't Want to Write About Homeland." Translated by Masre, A. Mitani, Tel Aviv <https://www.poetryinternational.org/pi/poem/29669/auto/0/0/Ayat-Abou-Shmeiss/en/tile>

7. What elements are necessary for some place or people to be home?

I Don't Want to Write about Homeland:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. Who or what does the poet feel connected to? Who or what does she feel disconnected to?
6. In what ways does the poet talk about home?
7. What is home for the poet?
8. What relationships does the poet talk about? What do you notice about them?

Appendix B: House Graphic



LESSON 4: HOME AS NATION

Materials Needed:

- Printed copies for each student of Eliaz Cohen's "Hear O Lord (prayer for days of awe)" and Rahel Bluwstein's, "To My Homeland" (See Appendix A)
- Pens and pencils for students to annotate poems as they want
- Students should bring their poetry reflection journals

- Poet Biography PowerPoint.

Timeline:

00:00-10:00 **Set Induction**

10:00-15:00 **A Poet's Life: Biography of Eliaz Cohen and Rahel Bluwstein**

15:00-45:00 **Read Eliaz Cohen's "Hear O Lord (prayer for days of awe)"**

45:00-75:00 **Read Rahel Bluwstein's "To My Homeland"**

75:00-80:00 **Wrap-up: Time to Reflect**

Goals:

1. To give the students context by describing Eliaz Cohen and Rahel Bluwstein and their poetry.
2. Provide space for students to read and analyze the poems.
3. Facilitate the discussion about the obligations and responsibilities one has when they are a part of a nation.

Objectives:

Students will be able to...

1. Articulate, in writing, what it means to them to be a part of a nation and the responsibilities they believe it entails.

Learning Activities:

Set Induction: 10 minutes

- Welcome students to the class and do the welcome ritual.
 - Information about creating the ritual can be found in the *Letter to the Teacher*.
- With people they do not usually sit with, such as folks who normally sit across the room, students will discuss the following questions in a group of 3 or 4 (depending on class size):
 - Do you do anything on a regular basis that you feel like you "should" do, such as an obligation to work or to your family? How do you feel about doing this task?
 - What kinds of moral obligations do you feel to the people around you? What actions do you take to show that you value those obligations?
- After allowing for about 3 minutes of discussion, the teacher will bring the class back together and ask for volunteers to share a little about what their group discussed. Take about 1-2 minutes to listen to student's responses.

- Then, direct students to the PowerPoint to discuss the context and lives of today's poets.

A Poet's Life: Biography of Eliaz Cohen and Rahel Bluwstein: 5 minutes

- Display PowerPoint slides for Eliaz Cohen and Rahel Bluwstein.
- Either read the information to the students or ask for a volunteer to read the facts about the two poets.
 - These are intended to provide context about the poet's lives that will inform the students' understanding of the poems.
- Being a part of a nation implies that we have certain responsibilities, ones that we are content to fulfill and ones that require great sacrifice. Today's poets write about those sacrifices and obligations that one has when living and existing in a nation.

Read: Eliaz Cohen's "Hear O Lord (prayer for days of awe)": 30 minutes

- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher's comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
 - Point out any necessary footnotes regarding the Hebrew.
- **Explain:** To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class's attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What does it mean, for the poet, to be a part of a nation?
 - What responsibilities or obligations do people have towards their nation, according to the poem?
 - What is the cost of living in a nation? Are there any benefits to living in a nation? If so, what are they?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher's Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem

with no expectations on the teacher's part about what will ultimately be discussed.

- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they're still wondering about or anything they've noticed that they would like to share?

Read: Rahel Bluwstein's, "To My Homeland": 30 minutes

- Ask for a volunteer to read the poem in English.
 - Students may want to hear the poem, or certain stanzas, more than once. Leave space for that.
 - Depending on the teacher's comfort and skill with Hebrew, the teacher can also read the poem once in Hebrew at this time so students can hear the poem in its original language.
 - Point out any necessary footnotes regarding the Hebrew.
- **Explain**: To start our reading practice, now that we have heard the poem read out loud, we are going to each re-read the poem individually for about 5 minutes. During those five minutes, take notes, circle, or highlight words that stand out to you, or write any questions that arise for you.
- After about 5 minutes, bring the class's attention back to you and ask students to get into pairs (or threes, depending on class size). Remind students that they will be re-reading the poem out loud with their partner and then discussing the following **questions**:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What responsibilities does one have to their nation, according to the poem?
 - To the poet, what makes a land a nation?
 - What is the gift that the poet brings to the nation?
- Students will discuss the poem with their partner(s) for about 15 minutes. After 15 minutes, the teacher will bring the class back together to discuss the poem.
 - As discussed in the Teacher's Letter, the whole group discussions should be expressive in nature; the teacher should allow space for students to bring up questions, images, words, and lines that they want to discuss about the poem with no expectations on the teacher's part about what will ultimately be discussed.

- The teacher will begin the 10-minute class discussion of the poem by **asking**: What did you notice about this poem when you discussed it with your partner? What resonated for you while reading or discussing?
 - During this discussion, the teacher will allow students to drive what is discussed; the content of the conversation will depend on the interests and observations of the students in the room.
- Allow for about 10 minutes of discussion. Before moving on to the next poem, **ask**: does anyone else have anything they're still wondering about or anything they've noticed that they would like to share?

Wrap-up: Time to Reflect: 5 minutes

- After allowing students to raise any last questions or observations, move on to the reflection portion of the class.
- Have students spend no more than 5 minutes writing in their poetry reflection journals answering the following **prompt**: What does it mean to you to be a part of a nation? What responsibilities do we each have when we are a part of a nation?

Appendix A: The Poems

Eliaz Cohen's "Hear O Lord (prayer for days of awe)" and Rahel Bluwstein's, "To My Homeland"

<p> שִׁמְעֵ אֲדֹנָי, יִשְׂרָאֵל עֲמֹךְ יִשְׂרָאֵל אֶחָד וְאַהֲבַתְּ אֶת יִשְׂרָאֵל עֲמֹךְ בְּכָל לִבְבְּךָ וּבְכָל נַפְשְׁךָ וּבְכָל מְאֹדְךָ וְהָיוּ הַבָּנִים הָאֵלֶּה אֲשֶׁר נִהָרְגִים עֲלֶיךָ כָּל הַיּוֹם עַל לִבְבְּךָ וְשִׁנָּתָם בְּרִקְעֶיךָ וְדַבַּרְתָּ בָּם בְּשִׁבְתְּךָ בְּבֵיתְךָ וּבְלִכְתְּךָ בַּדֶּרֶךְ וּבְשִׁכְבְּךָ וּבְקוּמְךָ וּקְשַׁרְתָּם לְאוֹת עַל יָדְךָ (סְפֹרוֹת כַּחֲלוֹת זֵרְחָנִיּוֹת) וְהָיוּ לְטֹטְפוֹת בֵּין עֵינֶיךָ (כְּמוֹ פְּגִיעַת הַצִּלְפִּים) וְכָתַבְתָּם (בְּדָם) עַל-מַזְוֹת בֵּיתְךָ וּבְשַׁעְרֶיךָ </p>	<p> Eliaz Cohen, "Hear O' Lord, (prayer for days of awe)" 2004.²³ </p> <p> Hear, O lord, Israel your people, Israel is one. </p> <p> And you shall love Israel your people With all of your heart And with all of your soul And will all of your might And these sons who are being killed for you daily shall be Upon your heart And you shall teach them diligently in your heavens And you shall talk about them: When you sit in your house And when you walk by the way And when you lie down and when you rise And you shall bind them as sign upon Your hand (phosphorescent blue numbers) and they shall be as frontlets between your eyes (like a sniper's shot) And you shall write them (in blood) on the doorposts of your house And on your gates </p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

²³ Cohen, E. (2004). "Hear O' Lord (prayer for days of awe)", translated by Barak, L. *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 182.

<p> לא שרתי לך, ארצי, ולא פארתי שמך בעלילות גבורה, בשלל קרבות; רק עץ — ידי נטעו חופי ירדן שוקטים. רק שביל — כבשו רגלי על פני שדות. אכן דלה מאד — ידעתי זאת, האם, אכן דלה מאד מנחת בתך; רק קול תרועת הגיל ביום יגה האור, רק בכי במסתרים עלי עניך. </p>	<p>Rahel Bluwstein, "To My Homeland," 1926.</p> <p>I have not yet sung to you, my homeland. I have not glorified your name with heroic deeds, Or loot from the battlefield.</p> <p>My hands have simply planted a tree On Jordan's calm shores. My feet have simply formed a path Through the fields.</p> <p>Indeed, a humble gift it is, I know this, Mother.</p> <p>Indeed, your daughter's offering makes a very humble gift: Only the thrilling cry of joy, On the day the light will break through, Only my secret tears for you, For your present misery.²⁴</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Discussion Questions:

Hear O'Lord (prayer for days of awe):

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What does it mean, for the poet, to be a part of a nation?
6. What responsibilities or obligations do people have towards their nation, according to the poem?
7. What is the cost of living in a nation? Are there any benefits to living in a nation? If so, what are they?

²⁴ Bluwstein, R. (1926). "To My Homeland," translated by Zerubavel. Y. Cutter, W., & Jacobson, D. C. (Eds.). (2020). *History and Literature: New Readings of Jewish Texts in Honor of Arnold J. Band*. Brown Judaic Studies. <https://doi.org/10.2307/j.ctvzpv540>

To My Homeland:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What responsibilities does one have to their nation, according to the poem?
6. To the poet, what makes a land a nation?
7. What is the gift that the poet brings to the nation?

UNIT 2: BELONGING: WHAT DOES IT MEAN TO BELONG?

- Lesson 1: Belonging to a society
- Lesson 2: Belonging to a religion
- Lesson 3: Displacement—the opposite of belonging

Belonging: What does it mean to belong? EUs + EQs:

Enduring Understandings:

Students will understand that...

1. Belonging is multifaceted and stems from having a shared land, culture, and sense of collective memory.
2. When someone feels a sense of belonging, they feel connected to others who share similar experiences and culture, even if they never meet those people.
3. Even if one is disconnected from people or a place, they can still feel a sense of belonging to those people or the place.

Essential Questions:

1. What is belonging?
2. How do we know if we feel like we belong to a society or religion?
3. What happens when we are disconnected from people or a place that we feel that we belong to?

Survey of Content for the Unit:

Mizrahi Jews: Mizrahim are Jews who never left the Middle East following the expulsion to Babylonia—rather than returning to the Land of Israel when Persian rulers allowed Jews to return, these people stayed in what would become Iraq and Iran, eventually migrating to other places in the Middle East.

While Jewish people did encounter oppression and religious issues under Islamic rule, they mostly lived in peace, especially when compared to the experiences of Jews in Medieval Europe at the same time. Mizrahi Jews spoke the language of the land, usually Judeo-Arabic, and Farsi for those living in Iran.

There are cultural differences depending on where people lived. For example, on Purim, Iraqi Jews had strolling musicians go from house to house to entertain families (comparable to Christmas caroling), whereas Egyptian Jews closed off the Jewish quarter for a full-day festival (comparable to Mardi Gras). On Shabbat, Moroccan Jews prepared hamin (spicy meat stew), whereas Yemenite Jews prepared showeah (spicy roasted meat), among other foods.

Religiously speaking, there are similarities between Sephardic religious traditions and Mizrahi traditions and there are differences.

Before 1948, very few Mizrahi Jews immigrated to Mandatory Palestine, although some began immigrating from Yemen starting in the 1880s.

In Egypt, Iraq, and Yemen, tensions arose between Jews and their neighbors following the War of Independence and creation of Israel. In 1949, thousands of Yemenite Jews began leaving their homes for Israel. Two hundred and sixty-thousand Jews from Arab countries immigrated to Israel between 1948 and 1951, accounting for 56% of the total immigration to the newly founded state.

In 1950, the Iraqi government announced that it would allow Jews to leave and emigrate if they renounced their Iraqi citizenship. Jews had one year to take advantage of this law.

There was a national housing shortage, and one solution was to place about 130,000 immigrants in abandoned Arab villages, like Tiberias, Ramle, Jaffa, and Haifa. Mizrahi immigrants were also placed in immigrant camps, like *Sha'ar Ha'aliya*, outside of Haifa.

The camps were non-functional, and the Jewish Agency decided to create *ma'abarot*, or transit camps, meant to be an intermediate step between the immigration camps and permanent housing. However, the *ma'abarot* were not much better than the other camps. They were often located in the periphery of the country, such as in the Negev or far north.

These *ma'abarot* camps became what are known as development towns. By the 1960s and 1970s, 85–90 percent of development town residents were Mizrahi Jews, leading to an association between Mizrahi identity, peripheral location, and economic deprivation.

According to sociologists Oren Yiftachel and Erez Tzfadia, “Given the logics of capital and political forces, the new towns, especially in peripheral areas, often became nodes of neglect and marginality.” This can be seen in the way that Israeli development towns were created, and in the fact that it was mostly Mizrahi Jews who were outsourced to these far away towns, away from the center of Israel.

To quote Yiftachel and Tzfadia, “Most residents were brought to the towns from temporary immigration camps (‘*ma'abarot*’) or directly from Israel’s ports and were lured by the supply of inexpensive public housing. But, the immigrant Mizrahi population, now residing in the towns, remained largely segregated from both more established Jewish groups (mainly in rural settlements or older towns).”

This meant that, “The Mizrahim were subsequently pressured to shed their Arabic and Middle Eastern culture and adopt a new Israeli (read, Ashkenazi) identity, marked by high level of

secularity, militarism, collectiveness, nationalism, and European orientation in the arts, politics, gender, and labor relations.”

Throughout the early years of the State of Israel, Sephardim/Mizrahim were at a socioeconomic disadvantage compared to Ashkenazim, partly because of the historical Ashkenazi control of Israeli politics and culture.

- There was a near complete absence of Mizrahi Jews from Israeli politics, senior public services and higher education in the fifties and sixties.
- Compared to Mizrahi immigrants, who were put into development towns, most Ashkenazi Jews were given preferred housing

This begins to change, though, following the decline of the Labor Party after the Yom Kippur War of 1973.

In the early 1970s, as similar movements were developing in the United States, young Mizrahim felt that they were not treated fairly by the establishment. Some founded a *Black Panthers* group for Mizrahim, with the goal of raising awareness against racial discrimination in Israel.

The Israeli Black Panthers orchestrated demonstrations, some of which became violent. Upon hearing about these protests, Prime Minister Golda Meir was quoted as saying the Panthers “are not nice people.” The quotation would be hard to shake, for her and for the Labor Party, because it exemplified what people thought was the Ashkenazi establishment’s elitist approach toward the Mizrahim.

Mizrahi disenchantment can be seen in the May 1977 election, where Menachem Begin and the Likud Party received a large percentage of the Mizrahi vote. This effectively ended the Labor Party’s twenty-nine year run in as the political leadership of the new nation.

After 1977 and the beginning of more Mizrahi integration into Israeli society, Mizrahi began to publicly embrace their culture and the right for it to be seen and heard.

Today, intermarriage between Ashkenazim and Mizrahim is more common in Israel. Although social integration is constantly improving, disparities persist. More often than not, Mizrahim work blue collar jobs and many stayed in the development towns their families settled in.

Mizrahi culture has become more visible in the larger Israeli sphere: its influence can be seen in the words Israelis use, the food they eat, the celebrations they attend, and the music they listen to.²⁵

²⁵ Excerpt from a curriculum guide entitled, “Four Lessons on “Who ‘Is’ the State of Israel?” by Elana Ackerman Hirsch (2019). Information was gathered from the following sources:

Jewish Virtual Library. (2019) Ancient Jewish history: Jews of the Middle East.
<https://www.jewishvirtuallibrary.org/jews-of-the-middle-east>

Second Intifada:

This is the second orchestrated Palestinian uprising against Israel.^[12] The general triggers for the violence were proposed as the failure of the [2000 Camp David Summit](#) to reach final agreement on the [Israeli-Palestinian peace process](#) in July 2000.^[13] The violence started in September 2000, after [Ariel Sharon](#) made a provocative visit to the [Temple Mount](#).^{[14][13]} The visit itself was peaceful, but, as anticipated, it sparked protests and riots which the Israeli police put down with [rubber bullets](#) and [tear gas](#).^[15]

High numbers of casualties were caused among civilians as well as combatants. Israel engaged in gunfire, [targeted killings](#), tank and air attacks, while the Palestinians engaged in [suicide bombings](#), rock throwing, gunfire and rocket attacks.^{[16][17]} Palestinian suicide bombings were a prominent feature of the conflict, contrasting with the largely nonviolent [First Intifada](#), and mainly targeted Israeli civilians.^{[18][19][20][21][22]} The death toll, including both combatants and civilians, is estimated to be about 3,000 Palestinians and 1,000 Israelis, as well as 64 foreigners.^{[23][24]}

Many consider the [Sharm el-Sheikh Summit on 8 February 2005](#) to be the end of the Second Intifada.

*Teacher's Note:

Teachers may use the above information as needed to open this class session.

The second poem in Lesson 1, by Agi Mishol, deals with the idea of belonging in society as it relates to a suicide bombing attack that occurred in Jerusalem during the Second Intifada. This second poem has strong imagery related to the bombing and might be triggering for some students, so please note the sensitive material of the poem before asking the class to read the poem.

Shapira, A., and Berris, A. (2012) *Israel: A History*. The Schusterman Series in Israel Studies. Brandeis University Press.

Yiftachel, O. and Tzfadia, E. (2004). *Between Periphery and Third Space: Identity of Mizrahim in Israel's Development Towns*. http://www.geog.bgu.ac.il/members/Yiftachel/books/Mizrahi_peripheral_identity_2004.pdf

LESSON 1: BELONGING TO A SOCIETY

Objectives:

Students will be able to...

1. Articulate, through writing or drawing, what makes them feel like they belong to a society or group.


Learning Activity:

- During the reading practice of the first poem, “A Poem for Those,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - In what ways does the poet feel a sense of belonging in society? Conversely, in what ways do they feel like they do not belong?
 - In this poem, do you see any parallels to our society? If so, what are they? What is similar, what is different?
- Before reading this poem, please note the potentially triggering imagery of the poem for the students.
- During the reading practice of the second poem, “Woman Martyr,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What is the poet saying about belonging to a society?
 - What, if any, responsibilities do we have to the society we live in? How are these responsibilities connected, if at all, to our sense of belonging in a society?
 - Are there some actions that are “off limits” as a member of a society? Does the type of actions that are acceptable change if we feel like we belong or if we feel like we do not belong in the society?
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:
 - What makes you feel like you belong as a part of a society or culture?

- How is that sense of belonging related to how you perceive yourself as a part of that society?

Appendix A: The Poems

Adi Keissar's "A Poem for Those" and Agi Mishol's "Woman Martyr"

	<p>Adi Keissar, "A Poem for Those", 2014.</p> <p>For those whose parents were born in the right country and have the right surname for those who have the right skin color and the right eye color for those who were born in the right city in the right neighborhood and went to the right school and the right university for those who speak the right language in the right accent for those who were born to the right gender the right religion the right nationality the right passport for those who were born in the right time and have the right future</p> <p>One day when the others will come To knock on the door They won't be asking for a cup of sugar They will ask</p>
------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>To take the door off its hinges And tear down the house.²⁶</p>
<p style="text-align: center;">שאהידה</p> <p>"הערב מתעורר/ואת רלן בית עשירים" "ערב של שוק", אלתרמן</p> <p>את רלן בית עשירים ובהריון הראשון שלך הוא פצצה. מתחת לשמלה הרחבה את כרה חומר גפץ, שבבים של מתכת, וכך את עוברת בשוק מתקלקלת בין האנשים ענדליב תקאטקה.</p> <p>מישהו שנה לך בראש את ההכרזה ושגר אותך לעיר, ואת שבאת מבית לחם, בחרת לך דולקא מאפיה. שם שלפת מתוכך את הניצרה וביחד עם חלות השבת הפרג והשמשומים העפת את עצמך לשמים.</p>	<p>Agi Mishol, "Woman Martyr", 2005.</p> <p><i>The evening goes blind, and you are only twenty. Nathan Alterman, "Late Afternoon in the Market"</i></p> <p>You are only twenty And your first pregnancy is a bomb, Under your broad skirt you are pregnant with dynamite And metal shavings. This is how you walk in the market, Ticking among the people, you, Andaleeb Takatkah.</p> <p>Someone tinkered with your head And launched you toward the city; even though you come from Bethlehem, The Home of Bread, you chose a bakery. And there you pulled the trigger out of yourself, And together with the Sabbath loaves,</p>

²⁶ Keissar, A. (2014). "A Poem for Those," translated by Ayelet Tsabari, in *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 211-213.

<p>בְּיַחַד עִם רֵבֶכָה פִּינְק עֶפְתָּה, וְיֵלֶנָה קוֹנְרֵ'ב מִקְוֶז', נִיסִים כֹּהֵן מֵאַפְגָּנִיסְטָן וְסוּהִילָה חוּשִׁי מֵאִירָאן, וְגַם שְׁנַיִם סִינִים גִּרְפֶּת אֶתְךָ אֶל מוֹתְךָ.</p> <p>מֵאַז כְּסוּ עֵינַיִם אֲחֵרִים אֶת הַסִּפּוּר שֶׁלָּךְ שֶׁעָלִיו אֲנִי מְדַבֶּרֶת וּמְדַבֵּרֶת מִבְּלִי שִׁירָה לִי מִשְׁהוֹלֵה גִיד</p>		<p>Sesame and poppy seed, You flung yourself into the sky.</p> <p>Together with Rebecca Fink you flew up With Yelena Konre'ev from the Caucasus And Nissim Cohen from Afghanistan And Suhila Houshy from Iran And two Chinese you swept along To death.</p> <p>Since then, other matters Have obscured your story, About which I speak all the time Without having anything to say.²⁷</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Discussion Questions:

A Poem for Those:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. In what ways does the poet feel a sense of belonging in society? Conversely, in what ways do they feel like they do not belong?

²⁷ Mishol, A. (2005). "Woman Martyr," translated by Lisa Katz, in *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 158-161.

6. In this poem, do you see any parallels to our society? If so, what are they? What is similar, what is different?

Woman Martyr:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What is the poet saying about belonging to a society?
6. What, if any, responsibilities do we have to the society we live in? How are these responsibilities connected, if at all, to our sense of belonging in a society?
7. Are there some actions that are “off limits” as a member of a society? Does the type of actions that are acceptable change if we feel like we belong or if we feel like we do not belong in the society?

LESSON 2: BELONGING TO A RELIGION

Objectives:

Students will be able to...

1. Articulate if they have ever felt connected to other Jewish people even without ever having met them.
2. Explain what made them feel connected to other Jewish people and how their connection manifested.

Learning Activity:

- During the reading practice of the first poem, “The Jews,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - How would the poet describe belonging if you had to articulate it? What do you think belonging means to him?
 - How do we know if people belong to Am Yisrael (the Jewish people) in this poem/ What creates that sense of belonging to the Jewish people?
 - How is history or memory related to belonging?
 - What role does religion play for the poet in one’s sense of belonging to the Jewish people?
 - What creates a sense of belonging to the Jewish people?
 - Do you think the poet feels a sense of belonging to Jewish people they have never met?
- During the reading practice of the second poem, “With My Grandfather,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What role does religion play for the poet in one’s sense of belonging to the Jewish people?
 - What creates a sense of belonging to the Jewish people?
 - How or in what ways does the poet feel a sense of belonging?
 - Is this similar or different to your own sense of belonging?
 - What role does religion play for the poet in one’s sense of belonging to the Jewish people?

- Do you think the poet feels a sense of belonging to Jewish people they have never met?
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:
 - Have you ever felt connected to other Jewish people even without ever having met them?
 - If so, what made you feel connected to them? How did your sense of belonging or connection manifest?

Appendix A: The Poems:

Yehuda Amichai's, "The Jews" and Zelda's, "With My Grandfather"

Yehuda Amichai, "The Jews," 1989.²⁸

See [link](https://makomisrael.org/wp-content/uploads/2013/05/The-Jews-Amichai.pdf) for poem in Hebrew and English. <https://makomisrael.org/wp-content/uploads/2013/05/The-Jews-Amichai.pdf>

<p>כְּאַבְרָהָם אֲבִינוּ שֶׁבִלְיָלָה סָפַר מְזֵלוֹת, שֶׁקָּרָא אֶל בּוֹרְאוֹ מִתּוֹךְ הַכִּבְשֹׁן, שֶׁאֵת בְּנוֹ עָקַד – הָיָה סָבִי. אוֹתָהּ אֲמוּנָה שְׁלֵמָה בְּתוֹךְ הַשְּׁלֵהָבֹת, וְאוֹתוֹ מִבֶּטֶט טָלוּל וְזָקוֹ רֹדֵד־גָּלִים. בַּחוּץ יָרַד הַשֶּׁלֶג, בַּחוּץ שָׁאָגוּ: אֵין דִּין וְאֵין דִּין. וּבְחֹדְרוֹ הַסְּדוּק, הַמִּנְפֵּץ שָׁרוּ כְּרוּבִים עַל יְרוּשָׁלַיִם שֶׁל מַעֲלָה.</p>	<p>Zelda, "With My Grandfather, 1984.</p> <p>Like our father Abraham who counted stars at night, who called out to his Creator from the furnace, who bound his son on the altar – so was my grandfather. The same perfect faith in the midst of the flames, the same dewy gaze and soft-curling beard. Outside, it snowed; outside, they roared: "There is no justice, no judge." And in the shambles of his room, cherubs sang of the Heavenly Jerusalem.²⁹</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

²⁸ Amichai, Y. & Harshav, B. (1991). *Even a fist was once an open palm with fingers: recent poems* (1st ed.). Harper Perennial. Accessed on March 4, 2022, <https://makomisrael.org/wp-content/uploads/2013/05/The-Jews-Amichai.pdf>

²⁹ Zelda, "With My Grandfather," translated by Marcia Lee Falk, *The Spectacular Difference*, Hebrew Union College, Cincinnati, 2004. Accessed on March 4, 2022, <https://www.poetryinternational.org/pi/poem/3283/auto/0/0/Zelda/WITH-MY-GRANDFATHER/en/tile>

Discussion Questions:

The Jews:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. How would the poet describe belonging if you had to articulate it? What do you think belonging means to him?
6. How do we know if people belong to Am Yisrael (the Jewish people) in this poem/ What creates that sense of belonging to the Jewish people?
7. How is history or memory related to belonging?
8. What role does religion play for the poet in one's sense of belonging to the Jewish people?
9. What creates a sense of belonging to the Jewish people?
10. Do you think the poet feels a sense of belonging to Jewish people they have never met?

To My Grandfather:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What role does religion play for the poet in one's sense of belonging to the Jewish people?
6. What creates a sense of belonging to the Jewish people?
7. How or in what ways does the poet feel a sense of belonging?
8. Is this similar or different to your own sense of belonging?
9. What role does religion play for the poet in one's sense of belonging to the Jewish people?
10. Do you think the poet feels a sense of belonging to Jewish people they have never met?

LESSON 3: DISPLACEMENT—THE OPPOSITE OF BELONGING

Objectives:

Students will be able to...

1. Explain a time where they felt like they did not belong.
2. Articulate, through writing or drawing, the emotions they felt in this moment of displacement or not belonging.

Learning Activity:

- During the reading practice of the first poem, “I Belong There,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What does it mean for the poet to belong? What elements are necessary to feel a sense of belonging?
 - Where does the poet seem to feel that he belongs?
 - Do you feel that there is anything hindering the poet’s sense of belonging? What, if anything, is hindering his sense of belonging? In what ways does it seem like he feels displaced?
 - How is the idea of home related to the poet’s sense of belonging?
- During the reading practice of the second poem, “A Purchase on Dizengoff,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What does it mean for the poet to belong? What elements are necessary to feel a sense of belonging?
 - Where does the poet seem to feel that he belongs?
 - Do you feel that there is anything hindering the poet’s sense of belonging? What, if anything, is hindering his sense of belonging? In what ways does it seem like he feels displaced?
 - How does language play a role in one’s sense of belonging or of displacement?
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:

- Write about a time when you felt like you did not belong somewhere (this can be a “small” situation or larger, more emotional situation. Remember—these journal entries are private and just for you). What made you feel that way? What emotions did you experience?

Appendix A: The Poems

Mahmoud Darwish's, "I Belong There," and Erez Biton's, "A Purchase on Dizengoff"

Mahmoud Darwish, "I Belong There," 2003. ³⁰	
<p>I belong there. I have many memories. I was born as everyone is born. I have a mother, a house with many windows, brothers, friends, and a prison cell with a chilly window! I have a wave snatched by seagulls, a panorama of my own. I have a saturated meadow. In the deep horizon of my word, I have a moon, a bird's sustenance, and an immortal olive tree. I have lived on the land long before swords turned man into prey. I belong there. When heaven mourns for her mother, I return heaven to her mother. And I cry so that a returning cloud might carry my tears. To break the rules, I have learned all the words needed for a trial by blood. I have learned and dismantled all the words in order to draw from them a single word: <i>Home</i>.³¹</p>	
<p>קניתי חנות בדיזנגוב כדי להכות שרש כדי לקנות שרש כדי למצא מקום ברול אבל האנשים ברול אני שואל את עצמי מי הם האנשים ברול, מה יש באנשים ברול, מה הולך באנשים ברול, אני לא פונה לאנשים ברול כשהאנשים ברול פונים אלי אני שולף את השפה מלים נקיות,</p>	<p>Erez Biton, "A Purchase on Dizengoff"</p> <p>I purchase a store on Dizengoff To strike roots To purchase roots To find me a perch in Roval But The people in Roval I ask myself Who are these people in Roval What's so special about these people in Roval What make them tick these people in Roval I don't address the people in Roval And when the people in Roval address me I pull out the language Clean words, A most up-to-date Hebrew, Yes, sir Welcome, sir</p>

³⁰ Mahmoud Darwish's "I Belong There" is only available in translation.

³¹ Darwish, M. (2003). Translated and edited by Akash, M. and Forché, C. with Antoon, S. and El-Zein, A. The Regents of the University of California. Reprinted by permission of the [University of California Press](https://www.ucpress.edu/).

<p> כֵּן אֲדוֹנִי, בְּבִקְשָׁה אֲדוֹנִי, עֲבֵרִית מְעַדְכֶנָּת מְאוֹד, וְהַבָּתִּים הָעוֹמְדִים כָּאֵן עָלַי גְּבוּהִים כָּאֵן עָלַי, וְהַפְתָּחִים הַפְתּוּחִים כָּאֵן בְּלִתִּי הַדִּירִים לִי כָּאֵן בְּשִׁעָה אֶפְלוּלִית בְּחִנוּת בְּדִיזֶנְגוֹב אֲנִי אוֹרֵז הַפְּצִים לְחֹזֵר לַפְּרָבִים לְעֲבֵרִית הָאֲחֶרֶת. </p>	<p> And here the buildings loom over me They tower over me And here the open entryways Are inaccessible to me Here. In the store on Dizengoff I pack my things To go back to the outskirts To the other Hebrew.³² </p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Discussion Questions:

I Belong There:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What does it mean for the poet to belong? What elements are necessary to feel a sense of belonging?
6. Where does the poet seem to feel that he belongs?
7. Do you feel that there is anything hindering the poet's sense of belonging? What, if anything, is hindering his sense of belonging? In what ways does it seem like he feels displaced?
8. How is the idea of home related to the poet's sense of belonging?

A Purchase on Dizengoff:

1. What resonates for you?
2. What words stand out for you?

³² Biton, E. "A Purchase on Dizengoff," translated by Keller, T. *Israel: Voices from Within*, Third Place Productions, Chicago, IL, 2020. 168-170.

3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What does it mean for the poet to belong? What elements are necessary to feel a sense of belonging?
6. Where does the poet seem to feel that he belongs?
7. Do you feel that there is anything hindering the poet's sense of belonging? What, if anything, is hindering his sense of belonging? In what ways does it seem like he feels displaced?
8. How does language play a role in one's sense of belonging or of displacement?

UNIT 3: (HOME)LAND (OR JUST LAND?)

- Lesson 1: What does it mean to “have” a homeland?
- Lesson 2: Who gets to call a land *their* homeland? Can more than one group call a land their homeland?
- Lesson 3: What does it mean to live in one’s homeland or outside of it?

Home(land) (or just land?) EUs + EQs:

Enduring Understandings:

Students will understand that...

1. The names of places and events reveal a lot about who feels at home in a land.
2. Multiple people can have legitimate and yet conflicting claims to a place.
3. Being outside of one’s historical homeland can either cause one to forget their history or feel more connected to their history and homeland.
4. It is possible to believe that one’s claims to a land are true and yet one can still feel connected to the “truth” of those who share claims to the same land.

Essential Questions:

1. What is homeland?
2. Who gets to call a land *their* homeland?
3. What does it mean to live in one’s homeland or outside of it?

Survey of Content for the Unit:

Diaspora:

1. The Jews living outside Palestine or modern Israel; the settling of scattered colonies of Jews outside ancient Palestine after the Babylonian exile; the area outside ancient Palestine settled by Jews
2. People settled far from their ancestral homelands³³

³³ Diaspora. 2022. In *Merriam-Webster.com*. Retrieved April 27, 2022, from <https://www.merriam-webster.com/dictionary/diaspora>.

Homeland:

Hebrew and Arabic share similar words for “home”—*bayit* in Hebrew, *bait* in Arabic—and both carry connotations of a physical place as well as a sense of being and belonging.³⁴

LESSON 1: WHAT DOES IT MEAN TO “HAVE” A HOMELAND?

Objectives:

Students will be able to...

1. Articulate where, if anywhere, they consider to be their homeland and what makes this place their homeland.

Learning Activity:

- Before reading the first poem, “I am Divided in Two,” have the students watch this clip of Ayat Abou Shmeiss reading her poem out loud. If the teacher desires, they can come up with questions to discuss after watching the video.
 - Video of the poet reading from this poem. Watch from 21:37-23:07
<https://www.youtube.com/watch?v=iwetqjnb98o>
- During the reading practice of the first poem, “I am Divided in Two,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - In what ways does the poet feel connected or disconnected to their homeland? Why do you think they feel that way?
 - Who, according to the poem, can call the land in question their homeland?
 - What does this poem reveal about the nature of homeland or having a homeland?
- During the reading practice of the second poem, “In Haifa by the Sea,” when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?

³⁴ I Center, “Home and Homeland: What Makes a Home?” Accessed on April 27, 2022.
https://theicenter.org/icenter_resources/home-and-homeland-what-makes-a-home/

- What are you picking up about Israel through the eyes of the poet?
- What images does the poem evoke?
- In what ways does the poet feel connected or disconnected to their homeland? Why do you think they feel that way?
- Who, according to the poem, can call the land in question their homeland?
- What does this poem reveal about the nature of homeland or having a homeland?
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:
 - Write about the place(s) that you call your homeland. If you feel that you have a homeland, why do you consider this place to be your homeland?
 - If you do not feel that you have a homeland, what would have to change for you to consider a place to be your homeland?

Appendix A: The Poems

Ayat Abou Shmeiss's, "I am Divided in Two" and Salman Masalha's, "In Haifa by the Sea"³⁵

<p> אני זה שנים חלק א וחלק ב צד אחד וצד שני שניהם מנגדים אף אני קרובה לשניהם בקר, מה ענינים" חמדי'לה, וואלה בסדר, יאללה "סלמאת, קוני בקשר "וזה מתחלק גם "לסלאם ועליבום ושבת שלום כל ההפכים הנחפכים האלה ואני בתוכם מין תסבכת ראש כפוש וכל כוון מושך אותי בידיים בסוף יקטעו אותי באפן הכי מוסרי בעולם מעבירים עלי בקרת וזה מתאסף על גבי כמו ערמת חול ועוד מעט אני נעלמת אבל אני תמיד, כל פעם מנערת מעצמי את כל החול הזה ומציצה מחדש זה בלתי אפשרי זה לא כתוב באף מקום ואף אחד לא הכין אותי להיות גם וגם להיות שני חלקים ועדין לא אחת אבל אני למדתי לחיות בחצאים וככה כזאת אני אי משלמת אני אוהבת את האנשים לא סובלת את הסמלים (מאד אוהבת את החגים) ולפעמים חוגגת חלמתי לחיות בשלום, ללכת לבקר את מולדתי ועכשיו היא זאת שמבקרת אותי כל שנה וחצי שנתים ואני לא תמיד יודעת איך מקבלים אותה באהבה כי בבית הספר למדו אותי רק קרא וכתב </p>	<p> Ayat Abou Shmeiss, "I am Divided in Two", 2018. I'm divided in two part A and part B one side and the other two opposites but I'm close to them both "Morning, mah nishmah hamdullilah, wallah be-seder, yallah salamat, kuni be-kesher, divided into salaam aleikhem and shabat shalom upside-down and me in the middle a kind of mental complex I'm pulled in two directions they'll tear me apart in the end in the most principled way their censure piling on my back like sand and soon I'll disappear but each time I shake off all that sand and stare the impossible in the face without written instructions no one prepared me to be both to be two halves and yet not whole but I've learned to live by halves that's how I am imperfect I love people and can't stand symbols love the holidays (and sometimes celebrate) I dreamt of living in peace and visiting my homeland which now criticizes me </p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

³⁵ Salman Masalha's "In Haifa by the Sea" is only available in translation.

<p> וְשָׁכַחוּ מֵאַהֲבַת אֲדָמָה אֲבָל אֲנִי מִתְחַכְּמֶת מִתּוֹךְ קֶמֶט לְמִדָּתִי לְקַפֵּחַ שָׁנִים שֶׁל זְהוּת וּבְשָׁאֲנִי מוֹל הַמִּמְסָד וַיֵּשׁ לִי מִסְמָכִים וּתְעוּדוֹת תְּמִיד בּוֹחֲרִים לְהִתְעַלֵּם וְלִרְאוֹת רַק אֶת שְׂפָתַי אֶת הַבְּעֵל פֶּה אֶת עֵינֵי הָעֶרְבִיּוֹת וּלְשׁוֹנֵי הַמִּסְלָמִית לִפְעָמִים אֲנִי רָבָה עִם נַפְשִׁי מְאַלְצֶת אוֹתָהּ לִבְחֹר אֲבָל הִיא בּוֹכָה אוֹמְרָת לִי לֹא בּוֹחֲרִים בֵּין אָבָא לְאֵמָא </p>	<p> every year-and-a-half or two and I don't know how to accept this with love because in school I was taught only to read and write they left out love of land but now I'm wiser inside a rut I've learned to discriminate years of identity and when I face the establishment with my documents and papers they choose to ignore them and see only my language my spoken language my Arab eyes my Moslem tongue sometimes I quarrel with myself force her to choose but she cries tells me one doesn't choose between father and mother.³⁶ </p>
	<p> Salman Masalha, "In Haifa By the Sea," 2013.³⁷ </p> <p> <i>In memory of Emile Habiby</i> In Haifa, by the sea, the smells of salt rise from the earth. And the sun hanging from a tree unravels wind. In a row of trees bathed in stone men, women and silence have been planted. Tenants in an apartment block called homeland. Jews whose voices I haven't heard, Arabs whose meaning I haven't understood. And other such melodies I couldn't identify in the moment that went silent. There in Haifa, by the sea, he had them all. Poet, exile in the wind, seeking the past </p>

³⁶ Shmeiss, A. A. (2018). Translated by Lisa Katz. Mitán, Tel Aviv.

<https://www.poetryinternational.org/pi/poem/29673/auto/0/0/Ayat-Abou-Shmeiss//en/tile>

³⁷ *Salman Masalha's "In Haifa by the Sea" is only available in translation.*

	<p>in a question blessed with answers. Pulling words out of the sea and throwing them back to the waves that, like Messiah, will return eternally. A poet has returned to a poem he never wrote in the night of captivity, and hasn't yet returned to the place that he drew as a child in a cloud. There in Haifa, by the sea, at the end of the summer that broke on the treetop, a moon unfurled. I return to the silence I had split with my lips. I return to the words asleep inside the paper. Moist clods of earth and a salty path have forever wrapped the fisherman's pole. Little words lay down to rest, and a poem went silent there in Haifa, by the sea.³⁸</p>
--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Discussion Questions:

I am Divided in Two:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. In what ways does the poet feel connected or disconnected to their homeland? Why do you think they feel that way?
6. Who, according to the poem, can call the land in question their homeland?
7. What does this poem reveal about the nature of homeland or having a homeland?

In Haifa by the Sea:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?

³⁸ Masalha, S. (2013). "In Haifa by the Sea." Translated by Eden, V. Haaretz, Accessed on March 5, 2022.
<https://www.haaretz.com/life/books/.premium-poem-of-the-week-apartment-called-homeland-1.5241039>.

4. What images does the poem evoke?
5. In what ways does the poet feel connected or disconnected to their homeland? Why do you think they feel that way?
6. Who, according to the poem, can call the land in question their homeland?
7. What does this poem reveal about the nature of homeland or having a homeland?

LESSON 2: WHO GETS TO CALL A LAND THEIR HOMELAND? CAN MORE THAN ONE GROUP CALL A LAND THEIR HOMELAND?

Objectives:

Students will be able to...

1. Articulate their beliefs about what makes a place someone's homeland.
2. Articulate whether or not they believe that more than one group can claim that a place is *their* homeland.

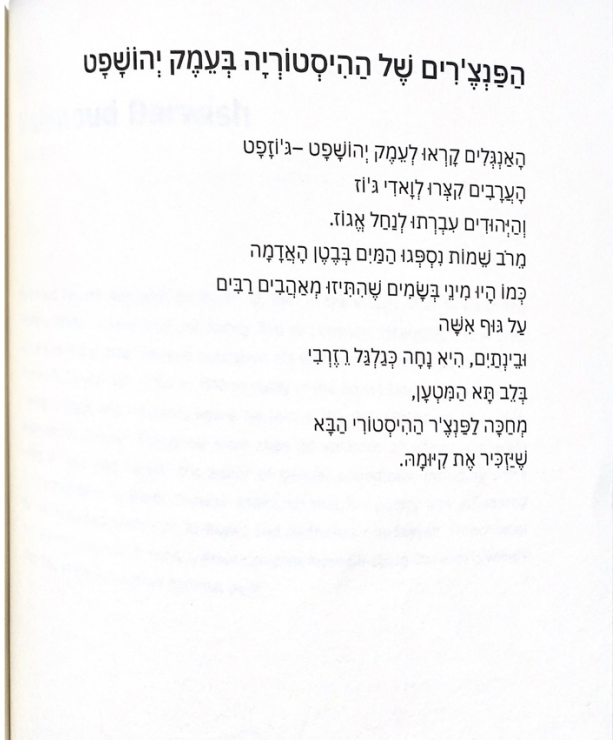
Learning Activity:

- Before beginning the reading practice of the first poem, have students Google these three terms and see what results they find.
 - Valley of Jehosephat
 - Wadi (al) Joz
 - Nahal Egoz/Egoz Valley
- After allowing students to read the Google entries for about 2-3 minutes. After 2-3 minutes, ask the class to share what they found when they Googled each of those terms.
 - Note for teacher: by Googling each of these terms, students will start to get the sense that the same place can go by different names, depending on who felt that the place was "theirs."
- During the reading practice of the first poem, "Punctures of History in the Valley of Yehoshafat," when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What do you think about all of these different names existing for one place?
 - What's the significance of once place having all of these different names?
 - Do you think one name carries more weight or is "more correct" than another name?
 - What do the names of a place tell us about who gets to call a place their homeland?
- During the reading practice of the second poem, "Revenge," when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?

- What does the poet think about other people calling his homeland theirs?
 - How does the poet reconcile being removed from his homeland?
 - Do you think the poet (or those he writes about) believe that they have a right to this land as their homeland? Why or why not?
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:
 - What makes a land someone's homeland?
 - Can more than one group of people lay claim to a place and call it their homeland?

Appendix A: The Poems

Ronny Someck's, "Punctures in the Valley of Yehoshafat" and Taha Muhammad Ali's, "Revenge"³⁹

	<p>Ronny Someck, "Punctures of History in the Valley of Yehoshafat."</p> <p>The British called the Valley of Yehoshafat— Josafat, The Arabs shortened it to Wadi Joz And the Jews named it in Hebrew Nahal Egoz. Because of its many names the earth's womb took in its waters As a woman's body takes in the scents Of her lovers But now she slumbers in the dark heart Of a car trunk, like a spare tire Waiting for the next historical puncture To call for her existence.⁴⁰</p>
	<p>Taha Muhammad Ali, "Revenge," 2006.</p> <p>At times ... I wish I could meet in a duel the man who killed my father and razed our home, expelling me into a narrow country. And if he killed me, I'd rest at last, and if I were ready— I would take my revenge!</p>

³⁹ Taha Muhammad Ali's, "Revenge" is only available in translation.

⁴⁰ Someck, R. (date unknown). "Punctures of History in the Valley of Yehoshafat," translated by Moshe Dor and Barbara Goldberg, in *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 196.

But if it came to light, when my rival
 appeared, that he had a mother waiting for
 him,
 or a father who'd put
 his right hand over
 the heart's place in his chest whenever his
 son was late even by just a quarter-hour for
 a meeting they'd set— then I would not kill
 him, even if I could.

Likewise ... I
 would not murder him
 if it were soon made clear
 that he had a brother or sisters
 who loved him and constantly longed to see
 him. Or if he had a wife to greet him
 and children who
 couldn't bear his absence
 and whom his gifts would thrill.
 Or if he had
 friends or companions,
 neighbors he knew
 or allies from prison
 or a hospital room,
 or classmates from his school ... asking
 about him
 and sending him regards.

But if he turned
 out to be on his own—
 cut off like a branch from a tree— without a
 mother or father,
 with neither a brother nor sister, wifeless,
 without a child,
 and without kin or neighbors or friends,
 colleagues or companions,
 then I'd add not a thing to his pain within
 that aloneness—
 not the torment of death,
 and not the sorrow of passing away. Instead
 I'd be content
 to ignore him when I passed him by
 on the street—as I
 convinced myself

	that paying him no attention in itself was a kind of revenge. ⁴¹
--	--------------------------------------------------------------------------------

Discussion Questions:

Punctures in the Valley of Yehoshaphat:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What do you think about all of these different names existing for one place?
6. What's the significance of once place having all of these different names?
7. Do you think one name carries more weight or is "more correct" than another name?
8. What do the names of a place tell us about who gets to call a place their homeland?

Revenge:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What does the poet think about other people calling his homeland theirs?
6. How does the poet reconcile being removed from his homeland?
7. Do you think the poet (or those he writes about) believe that they have a right to this land as their homeland? Why or why not?

⁴¹ Muhammad Ali, T. (2006). "Revenge", translated by Cole, P., Hijazi, Y., and Levin, G.
<https://cmes.arizona.edu/sites/cmes.arizona.edu/files/High%20School%20English%206%20-%20Poems.pdf>

LESSON 3: WHAT DOES IT MEAN TO LIVE IN ONE'S HOMELAND OR OUTSIDE OF IT?

Objectives:

Students will be able to...

1. Articulate their connection to the place, if they have one, that they consider to be their homeland.
2. Express their feelings about what is it like to either live inside or outside of that homeland.

Learning Activity:

- During the reading practice of the first poem, "Jews in the Land of Israel," when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What happens when a people live away from their homeland? How do they cope?
 - Is it possible to thrive outside of one's homeland?
 - What happens to a people if and when they get to return to their homeland?
 - Is this a positive or negative experience? Why or why not? What does the poet think?
- During the reading practice of the second poem, "To Be Continued," when students are at the point of needing to discuss the poem with a partner, they will discuss the following questions:
 - What resonates for you?
 - What words stand out for you?
 - What are you picking up about Israel through the eyes of the poet?
 - What images does the poem evoke?
 - What does it mean to live inside one's homeland or outside of it?
 - What is the price that the Jewish people have paid for returning to their historical homeland?
 - Do all Jewish people have to pay the same price? Or does the price that we pay as Jews depend on whether we live in Israel or outside of it?
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:
 - Have you ever felt a connection to land that you do not live in, like Israel?
 - If so, what is it like to live outside of this homeland? Do you imagine that it would feel different to live inside this land?
 - How would it be different to live in this homeland versus living outside of it?

Appendix A: The Poems

Yehuda Amichai's, "Jews in the Land of Israel" and Meir Wieszeltier's, "To Be Continued"

	<p>Yehuda Amichai, "Jews in the Land of Israel," 1996.</p> <p>We forget where we came from. Our Jewish names from the Exile give us away, bring back the memory of flower and fruit, medieval cities, metals, knights who turned to stone, roses, spices whose scent drifted away, precious stones, lots of red, handicrafts long gone from the world (the hands are gone too).</p> <p>Circumcision does it to us, as in the Bible story of Shechem and the sons of Jacob, so that we go on hurting all our lives.</p> <p>What are we doing, coming back here with this pain? Our longings were drained together with the swamps, the desert blooms for us, and our children are beautiful. Even the wrecks of ships that sank on the way reached this shore, even winds did. Not all the sails.</p> <p>What are we doing in this dark land with its yellow shadows that pierce the eyes? (Every now and then someone says, even after forty or fifty years: "The sun is killing me.")</p> <p>What are we doing with these souls of mist, with these names,</p>
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

	<p>with our eyes of forests, with our beautiful children, with our quick blood?</p> <p>Spilled blood is not the roots of trees but it's the closest thing to roots we have.⁴²</p>
<p style="text-align: center;">המשך יבוא</p> <p>המלחמה היא המשכה של המדיניות, ודרום הלבנון המשכו של הגליל העליון: על כן אר טבעי שמדינה תערי מלחמה בלבנון.</p> <p>הנעורים הם המשכה של הילדות, ודרום הלבנון המשכו של הגליל העליון: על כן אין טבעי מילדים ונערים היורים זה בזה בלבנון.</p> <p>הקבירות היא המשכה של הרבנות, ודרום הלבנון המשכו של הגליל העליון: על כן תכרה חברה קדישא הצבאית קברים רבנים בלבנון.</p> <p>העתונות היא המשכה של הפטפטנות, ודרום הלבנון המשכו של הגליל העליון: על כן שוקלים העתונים בכבד ראש את השגי המלחמה בלבנון.</p> <p>השיירה היא הפוכה של האמיירה, בדרום הלבנון וגם בגליל העליון. על כן הנאמר כמו לא נאמר, ועוד נצא למלחמה בלבנון.</p>	<p>Meir Wiezeltier, "To Be Continued," 1978</p> <p>The war is an extension of the policy And South Lebanon is the extension of Upper Galilee; Therefore it is only natural that a country Will make war in Lebanon.</p> <p>Youth is the extension of childhood And South Lebanon is the extension of Upper Galilee; Therefore nothing is more natural than children and boys Shooting each other in Lebanon.</p> <p>Burial is the extension of the Rabbinate And South Lebanon is the extension of Upper Galilee; Therefore the military <i>Hevra Kadisha</i> Will dig fresh graves in Lebanon.</p> <p>The news media is the extension of prattle And South Lebanon is the extension of Upper Galilee; Therefore the papers thoughtfully consider The feats of war in Lebanon.</p> <p>Poetry is the opposite of talk In Lebanon and in the Upper Galilee.</p>

⁴² Amichai, Y., Bloch, C., Bloch, C., Mitchell, S., & Mitchell, S. (1996). *The selected poetry of Yehuda Amichai* (Newly rev. and expanded, Ser. Literature of the middle east. University of California Press. 87.

	Therefore, what is said is as if it weren't said And we shall yet go to war in Lebanon. ⁴³
--	----------------------------------------------------------------------------------------------------------

Discussion Questions:

Jews in the Land of Israel:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What happens when a people live away from their homeland? How do they cope?
6. Is it possible to thrive outside of one's homeland?
7. What happens to a people if and when they get to return to their homeland?
8. Is this a positive or negative experience? Why or why not? What does the poet think?

To Be Continued:

1. What resonates for you?
2. What words stand out for you?
3. What are you picking up about Israel through the eyes of the poet?
4. What images does the poem evoke?
5. What does it mean to live inside one's homeland or outside of it?
6. What is the price that the Jewish people have paid for returning to their historical homeland?
7. Do all Jewish people have to pay the same price? Or does the price that we pay as Jews depend on whether we live in Israel or outside of it?

⁴³ Wiezeltier, M. (1978). Translated by Keller, T. *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 146-149.

CONCLUDING UNIT AND/OR PERFORMANCE TASK: ARTISTIC REFLECTION ON THE COURSE

- Lesson 1: Reflection—What did you learn about yourself and Israel through the poetry? What idea from the course resonated the most for you or challenged you the most?
- Lesson 2: Creation—Use the takeaway from the course that resonated the most/challenged you and begin to create your artistic work.
- Lesson 3: Crafting an artist statement + preparation for final class
- Lesson 4: Poetry Slam + Final class

Poetry Slam Unit EUs + EQs:

Enduring Understandings:

Students will understand that...

1. Creation is not about perfection or about creating the perfect representation of one's thoughts.
2. Creation is an iterative process and allows one to express how they feel in a given period of time about a topic.
3. Creativity does not happen in a vacuum; using other people's art to create new art is an act of learning and of adding to the world in a positive way.

Essential Questions:

1. What can one learn about themselves and Israel through the poetry?
2. How can one use poetry to create a piece of art that demonstrates their understanding of contemporary Israel?
3. How can one present their artistic work for the community in ways that facilitate audience understanding of the topic and of themselves?

Survey of Content of Unit:

Sir Ken Robinson on creativity:

Excerpt from "Sir Ken Robinson: Creativity Is in Everything, Especially Teaching":

"Creativity is the process of having original ideas that have value. [...]"

Creativity is putting your imagination to work. It is applied imagination. Innovation is putting new ideas into practice. There are various myths about creativity. One is that only special people are creative, another is that creativity is only about the arts, a third is that creativity cannot be taught, and a fourth is that it's all to do with uninhibited "self-expression."

None of these is true. Creativity draws from many powers that we all have by virtue of being human. Creativity is possible in all areas of human life, in science, the arts, mathematics, technology, cuisine, teaching, politics, business, you name it. [...]

Creative work often passes through typical phases. Sometimes what you end up with is not what you had in mind when you started. It's a dynamic process that often involves making new connections, crossing disciplines, and using metaphors and analogies."⁴⁴

Elliot Eisner on the arts:

Excerpts from "10 Lessons the Arts Teach": (See Materials at the end of this section)⁴⁵

"The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world."

"The arts make VIVID the fact that neither words in their literal form nor numbers exhaust what we can KNOW. The limits of our language do not define the limits of our COGNITION."

"The ARTS ENABLE us to have EXPERIENCE we can have from no other source and through such experience to DISCOVER the range and variety of what we are capable of FEELING."

Crafting an artist statement:

You might wish to use a resourced entitled, "How Do I Write Successfully About My Art Practice"⁴⁶ from the School of the Art Institute of Chicago, which provides an easy-to-read explanation of the *how* and *why* of writing an artist statement. Use this guide (either reference it verbally or provide copies for students in Lesson 3, when students will write

⁴⁴ Robinson, K. "Sir Ken Robinson: Creativity Is In Everything, Especially Teaching," KQED website. Accessed on April 27, 2022. <https://www.kqed.org/mindshift/40217/sir-ken-robinson-creativity-is-in-everything-especially-teaching>

⁴⁵ Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. (p. 70-92). Yale University Press.

⁴⁶ School of the Art Institute of Chicago. (Date unknown). "How Do I Write Successfully About My Art Practice" <https://www.saic.edu/sites/default/files/Artist%20Statement.pdf>

their artist statements.) Have students follow the procedure for writing a statement that appears on page 3 of the document.

MATERIALS:

10 Lessons the Arts Teach

By Elliot Eisner



- 1 The arts teach children to make **GOOD JUDGMENTS** about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
- 2 The arts teach children that problems can have **MORE** than **ONE** solution and that questions can have more than one answer.
- 3 The arts celebrate multiple **PERSPECTIVES**. One of their large lessons is that there are many ways to **SEE** and **INTERPRET** the world.
- 4 The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the **ABILITY** and a **WILLINGNESS** to surrender to the unanticipated possibilities of the work as it unfolds.
- 5 The arts make **VIVID** the fact that neither words in their literal form nor numbers exhaust what we can **KNOW**. The limits of our language do not define the limits of our **COGNITION**.
- 6 The arts teach students that **SMALL DIFFERENCES** can have **LARGE EFFECTS**. The arts traffic in subtleties.
- 7 The arts teach students to think through and within a material. All art forms employ some means through which **IMAGES** become **REAL**.
- 8 The arts help **CHILDREN LEARN** to say what cannot be said. When children are invited to disclose what a work of art helps them **FEEL**, they must reach into their **POETIC CAPACITIES** to find the words that will do the job.
- 9 The **ARTS ENABLE** us to have **EXPERIENCE** we can have from no other source and through such experience to **DISCOVER** the range and variety of what we are capable of **FEELING**.
- 10 The arts' position in the school curriculum symbolizes to the young what adults **BELIEVE** is **IMPORTANT**.

SOURCE: Eisner, E. (2002). *The Arts and the Creation of Mind*, in Chapter 4, What the Arts Teach and How It Shows. (pp. 70-92). Yale University Press.

Available from NAEA Publications. NAEA grants reprint permission for this excerpt from Ten Lessons with proper acknowledgment of its source and NAEA.

To obtain a digital version of this document, please visit www.arteducators.org/advocacy

NaEA

National Art Education Association
www.arteducators.org

DESCRIPTION AND RUBRIC FOR THE AUTHENTIC ASSESSMENT:

- Students will be asked to reflect on the content of the course, on the enduring understandings and their own personal takeaways.
- They will be posed with the following situation: you have been accepted as a participant in a public poetry slam and this creation is your entry to the slam.
- They will be tasked with looking back at the body of poetry that was studied throughout the course and asked to use the poetry to create their own poem or other artistic work that represents or illustrates one thought or concept that resonated the most with them during the course.
- Students will be given physical copies of the poems in Hebrew and English with which to make their new creation + other materials with which to collage, paint, draw, etc.
- They will pick one idea from the course that either resonates the most with them or challenges them and then they will represent that artistically/through a poem/other work that they create using the words of the poets they studied.
- Each student will write an accompanying artist statement about their work: describing what idea they're illustrating; reflecting on what they wrote/created and why they made those choices; and explaining how their life experiences influenced their creation and its meaning.
- Students will share their creations and artist statements during the final class session in a gallery walk/poetry slam.

Goal (Your task is...): is to create a poem/collage/artistic work that represents one of the ideas or themes that were discussed in the course; this should be an idea or theme that resonated or that challenged you the most during the course.

Role (Your job is...): To create this poem/collage/artistic work using the actual words of the poems that were studied; your job is to look at the poems and use them to create something entirely new that illustrates the idea, theme, or question from the course that you will choose. Your job is also to craft an artist statement about your work, describing what enduring understanding you're illustrating; reflecting on what you wrote/created and why you made those choices; and explaining how your life experiences influenced their creation and its meaning.

Audience (Your target audience is...): the audience at the poetry slam, as well as the teacher.

Situation (The context you find yourself in is...): Imagine that you have been accepted as a participant in a public poetry slam and this creation is your entry to the slam.

Product/Performance/Purpose (You will create a... in order to...): a poem/other artistic creation representing one of the ideas or themes of the course with an accompanying artist statement about your creation.

Standards or criteria for success (A successful product/performance will...): be evaluated using a criterion-based performance list.

AUTHENTIC ASSESSMENT RUBRIC:

Student's Name: _____

Project Title: _____

Poetry Slam Project Rubric

Criteria	Yes	No
Does the project have a title?		
Is the title appropriately related to the subject of the work?		
Did the student create an original artistic work, utilizing the words of the poets studied in the class in their original interpretation?		
Did the artist statement do the following: <ul style="list-style-type: none"> a) Describe the big idea that the piece illustrates b) Reflect on what they created and why they made the choices they made c) Explain how their life experiences influenced their artistic creation 		

LESSON 1: REFLECTION—WHAT DID YOU LEARN ABOUT YOURSELF AND ISRAEL THROUGH THE POETRY?
WHAT IDEA FROM THE COURSE RESONATED THE MOST FOR YOU OR CHALLENGED YOU THE MOST?

Objectives:

Students will be able to...

1. Identify an idea, theme, or question that resonated the most for them or challenged them the most during the course.
2. Identify the poems that they feel illustrate their chosen idea, theme, or question that they want to explore.
3. Articulate how their life experiences impacted their understanding of the poems read in the course.

Learning Activity:

- Students will be given a packet with all of the poems that they read throughout the course (See *Index of Poems* on page 103).
- Students will spend 30 minutes re-reading the poems and looking over their reflection journals on their own.
 - They will highlight, circle, and annotate the poems and their reflections with thoughts and questions that arise for them.
 - They will then identify 2-3 major themes, ideas, or wonderings from the course that either resonate with them or leave them with more questions.
 - They will also need to identify the poems that they want to use that help illustrate these ideas/themes/questions.
- Then, with a partner, the students will talk through their ideas and will help each other choose and narrow down the focus of which idea, theme, or question that they want to explore in the next class as they create their artistic piece.
 - This will take about 40 minutes (each student will spend 20 minutes discussing their ideas).
- At the end of class, during the wrap-up section, students will be asked to reflect on the following questions in their journals:
 - How have my life experiences impacted my understanding of the poems that we read in the course?

***Teacher's Note:**

At the beginning of this lesson, the teacher will need to explain the following. This information can be given orally, visually, or both.

The teacher should **explain**:

Now that we are nearing the end of our course, we are going to spend some time creating art ourselves. Your task will be to create a poem/collage/other artistic work that represents one of the ideas or themes that were discussed in the course. This should be an idea or theme that resonated or that challenged you the most during the course.

Your job will be to create this poem/collage/other artistic work using the actual words of the poems that were studied; you will look at the poems and use them (the words of the poems) to create something entirely new that illustrates the idea, theme, or question from the course that you will choose. Your job is also to craft an artist statement about your work, describing what idea or theme you're illustrating; reflecting on what you wrote/created and why you made those choices; and explaining how your life experiences influenced their creation and its meaning.

We will be doing this work over the next 3 weeks and on the last day of class, we will have a poetry slam/gallery walk event with food and drinks. You can invite any loved ones you wish to come and see what we learned over the last few months.

LESSON 2: CREATION—USE THE TAKEAWAY FROM THE COURSE THAT RESONATED THE MOST/CHALLENGED YOU AND BEGIN TO CREATE YOUR ARTISTIC WORK.

Objectives:

Students will be able to...

1. Create an artistic work that expresses their chosen idea, theme, or question that resonated with them or challenged them throughout the class.

Learning Activity:

- At the beginning of this lesson, students will be partnered with a different person than they spoke to during the last class, and will re-articulate their chosen idea, theme, or question and talk through it out loud before they begin making their own art.
- Students will then, once they've had time to re-acquaint themselves with their idea, take that idea, theme, or question that they identified last week and, using the poems they selected that illustrate this, will begin creating their artistic work.
- They will be given scissors, glue, collaging materials (like old magazines), markers, and paint and given time to consider their chosen idea and create something new from the poems and given materials that expresses their understanding and interpretation of their chosen takeaway from the course.
- Students will be given the rubric for the assessment (see page 95 for the rubric) so that they can keep this in mind as they create.
- Ideally the teacher would create their own example work to show the students. Alternatively, the teacher could participate in this process and create something alongside the students.

LESSON 3: CRAFTING AN ARTIST STATEMENT + PREPARATION FOR FINAL CLASS

Objectives:

Students will be able to...

1. Discuss a first draft of their artist statement with a partner(s).
2. Revise the first draft of their artist statement based on peer feedback.
3. By the end of class, provide the teacher with a completed artist statement for the creative work that they will showcase during the final class.

Learning Activity:

- Students will use this class to consider the artistic piece they have created and write an artist statement that will be displayed alongside their work in the final showcase class.
- They will follow the following process for writing their artist statement:
- Step One: 15 Minutes of Free Writing⁴⁷
 - The goal of this exercise is to keep you pen moving. Don't get held up with correct sentences or spelling.
 - Don't reread during this time and keep the editor off your shoulder as you write.
 - Approach this step by thinking about your overall body of work as you write. Consider how you would describe it, ideas that run through your work, the forms or materials you use, the subject of your work, artistic influences (whether that be other artists, scientists, food, etc.) and questions that come up as you write.
- Step Two: 2 Minutes of Free Writing
 - Reread the section you wrote quickly. As you go underline or highlight the gems - the key words or phrases that leap out to you and really capture what your creative practice.
 - These words and phrases become the bank you can pull from as you write your artist statement.
- Step Three: Follow "The Recipe" for a First Draft
 - The Recipe:
 - Paragraph One: This is your thesis statement. In the opening lines (1-3 lines of writing) you should incorporate the what and why (sometimes also how) of your work. Define the central line of inquiry. Example: "My body of work combines (the how) photography and original writing (the what) to investigate themes of time and memory (the why)."
 - Paragraph Two:
 - Start off describing the materials and/or forms you use in your work. This should be only a few lines. Next, briefly mention artistic influences (1 -2 sentences).

⁴⁷ Borrowed from "The Artist Statement" guide, from the School of the Art Institute of Chicago. Accessed on April 27, 2022. <https://www.saic.edu/sites/default/files/Artist%20Statement.pdf>

These influences can be a scientist, artist, religion, etc. The influence you mention should be what best corresponds with your work too. When you mention your artistic influence, talk about why it inspires you. Lastly, take 1-3 lines to describe an example of your work and how it encompasses your thesis statement from earlier.

- Paragraph Three: Conclusion. Tie your artist statement together from the previous paragraphs and highlight events on the horizon. You can mention current or in progress work/projects. You could also mention upcoming projects or exhibitions. Remember your artist's statement should stay within 3-4 paragraphs and 1 page maximum.
- Step 4: Discuss your draft with others (time will depend on how many students are in each group).
 - Depending on how many people are in the class, this step can be done in pairs or in small groups of 3-4.
 - Each student will spend an equal amount of time sharing their artist statement alongside their work.
 - Students will provide each other feedback based on the "I notice...I appreciate...I wonder..." framework.

LESSON 4: POETRY SLAM + FINAL CLASS

Objectives:

Students will be able to...

1. Show their artistic creation to their peers and community members.
2. Explain what they created and why they made the choices they made.

Learning Activity:

- On the last day of class, students will present their artistic creations alongside their artist statements about their work.
- This can be done in a few ways, depending on class size and the interests/desires of the students:
 - You can ask students to read their poems or explain their work to everyone, like a poetry slam, so that everyone sees or hears each person's work.
 - You can have students hang their work up around the room, like in an art gallery, and everyone can walk around and look at the creations and then after can ask other people questions about their work.
 - Some combination of the two: students who wrote poems or who wish to share their creations out loud in front of the group may do so, while others can stand near their work, ready to discuss it if applicable.
- This last class would be open to the student's families and loved ones, as well as members of the larger community (whether that be the synagogue or community center).
- As this lesson is the siyyum (closing) of the course, it would be nice to provide food and drinks (or have students volunteer to bring these items, like a potluck).
- This day is a chance for the students to reflect on what they learned and share those reflections with each other and the community.

INDEX OF POEMS

From Chaim Nachman Bialik's "To a Bird"

<p>שְׁלוֹם רַב שׁוּבָה, צְפוּרָה נְחֻמָּדָת, מֵאַרְצוֹת הַחֹם אֶל-חֲלוֹנִי – אֶל קוֹלֶךָ כִּי עָרַב מֵה נִפְנְשִׁי כְּלָתָה. בְּחֹרֶף בְּעֶזְבְּךָ מְעוֹנִי.</p> <p>זְמִירִי, סִפְרִי, צְפוּרִי הִיקָרָה, מֵאַרֶץ מְרַחֲקִים נִפְלְאוֹת, הַגַּם שָׁם בְּאַרֶץ הַחֲמָה, הִיפָּה, תִּרְבִּינָה הָרְעוֹת, הַתְּלָאוֹת?</p> <p>הַתְּשֵׂאִי לִי שְׁלוֹם מִזְמֶרֶת הָאָרֶץ, מֵעֶמֶק, מִגֵּיא, מֵרֹאשׁ הָרִים? הַרְחֵם, הַנְּחֵם אֱלֹהֵי אֶת-צִיּוֹן, אִם עוֹדָה עֲזוּבָה לִקְבָּרִים?</p> <p>כָּבֵר כָּלוּ הַדְּמָעוֹת, כָּבֵר כָּלוּ הַקְּצִים – וְלֹא הִקִּיץ הַקֶּץ עַל יְגוֹנִי. שְׁלוֹם רַב שׁוּבָה, צְפוּרִי הִיקָרָה, צְהִלִי-נָא קוֹלֶךָ וְרִנִּי!</p>	<p>From Chaim Nachman Bialik's "To a Bird," 1891⁴⁸</p> <p>Welcome back, lovely bird,¹ from hot lands to my window – I died for your sweet song in winter, after you left me at home.</p> <p>Sing of miracles far away. Is there, dear bird, tell me, much evil there too, and pain in that land of warmth, of beauty?</p> <p>Do you sing greetings from fruited valley and hill? Has God pitied, comforted Zion, or is she a graveyard still?²</p> <p>Tears are done, hope is gone —³ but my torment has no end. Welcome back, precious bird, sing out your joyful song!</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁴⁸ Bialik, C. N. (1891). Translated by Aberbach, D. From "To a Bird," in *Israel: Voices from Within*. Third Place Productions, Chicago, IL., 2020. 8-9.

Leah Goldberg: "Oren [Pine]" + Leah Goldberg: "Tel Aviv: 1935"

<p style="text-align: center;">אָרן</p> <p>כָּאן לֹא אֶשְׁמַע אֶת כּוֹל הַקִּיקָה. כָּאן לֹא יִחַבֵּשׁ הָעֵץ מִצְנַפֶּת שָׁלוֹ, אֲבָל בְּצֵל הָאֲרָזִים הָאֵלֶּה כָּל יְלֻדוֹתַי תִּקְרָא לְתַהִיָּה.</p> <p>צִלְצוֹל הַחֲטָטִים: הִיָּה הָיָה – – – אֶקְרָא מוֹלָרֵת לְמֶרְחֵב־הַשָּׁלֹג, לְקֶרֶח יִרְקֶרֶק כּוֹבֵל הַפֶּלֶג, לְלִטְוֵן הַסִּיר בְּאֶרֶץ נִכְרִיָּה.</p> <p>אוּלֵי רַק צִפִּירֵי־מִסַּע יוֹדְעוֹת – כִּשְׁהֵן הַלְוִיָּה בֵּין אֶרֶץ וְשָׁמַיִם – אֵת זֶה הַכָּאכ שֶׁל שְׁתֵּי הַמִּלְדוֹת.</p> <p>אֶהְיֶה אֲנִי נִשְׁתַּלְתִּי פַעַמִּים, אֶהְיֶה אֲנִי צִמְחָתִי, אֲרָזִים, וְשָׂרְשִׁי בְּשְׁנֵי נוֹפִים שְׁנָיִם.</p>	<p>Leah Goldberg, "Oren [Pine]," 1970.</p> <p>Here I will not hear the voice of the cuckoo. Here the tree will not wear a cape of snow. But it is here in the shade of these pines my whole childhood reawakens.</p> <p>The chime of the needles: Once upon a time – I called the snow-space homeland, and the green ice at the river's edge – was the poem's grammar in a foreign place.</p> <p>Perhaps only migrating birds know – suspended between earth and sky – the heartache of two homelands.</p> <p>With you I was transplanted twice, with you, pine trees, I grew – roots in two disparate landscapes.⁴⁹</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁴⁹ Leah Goldberg. Translated by Rachel Tzvia Back, *Collected Poems [Yalkut Shirim]*. Iachdav/Writers Association, edited by Tuvia Rivner 1970. Accessed on "Poetry International Archives," February 28, 2022.
<https://www.poetryinternational.org/pi/poem/3405/auto/0/0/Lea-Goldberg/PINE/en/tile>

<p>הַתֶּרְנִים עַל גִּגּוֹת הַבָּתִּים הָיוּ אֵז בְּתֶרְנֵי סְפִינָתוֹ שֶׁל קוֹלוּמְבוֹס וְכָל עוֹרֵב שֶׁעָמַד עַל חֶדֶם בְּשׂוֹר יִבְשֶׁת אַחֲרָת.</p> <p>וְהִלְכוּ בְּרָחוֹב צִקְלוֹנֵי הַנוֹסְעִים וְשִׁפָּה שֶׁל אֶרֶץ זָרָה הִיָּתָה נִנְעָצָת בְּיוֹם הַחֲמָסִין כְּלֶהֱב סִכִּין קָרָה.</p> <p>אֵיךְ יָכוֹל הָאוֹיֵר שֶׁל הָעִיר הַקְטָנָה לְשֹׂאת כָּל כֶּף הָרֵבָה זְכָרוֹנוֹת יְלָדוֹת, אֶהָבוֹת שֶׁנִּשְׁרָוּ, חֲדָרִים שֶׁרוֹקְנוֹ אִי-בָזָה?</p> <p>כְּתֻמוֹנוֹת מִשְׁחִירוֹת בְּתוֹךְ מַצְלָמָה הַתְּהַפְּכוּ לִילּוֹת חֶרֶף וַיָּכִים, לִילּוֹת קִיץ גְּשׁוּמִים שֶׁמַּעֲבֵר לָיִם וּבְקָרִים אֲפֵלִים שֶׁל בִּירוֹת.</p> <p>וְקוֹל צִעַד תּוֹפֵף אַחֲרֵי גִבָּה שִׁירֵי לָכֶת שֶׁל צָבָא נֶכֶר, וְנִדְמָה - אֵךְ תַּחֲזִיר אֶת רֹאשָׁהּ וּבָיִם שֶׁטָּה כְּנֹסֶת עִירָה.</p>	<p>Leah Goldberg, "Tel Aviv 1935," 1964.</p> <p>The roof-poles in those days were like the masts of Columbus, every crow on their pinnacles announcing new shores.</p> <p>Along the streets strolled knapsacks, And the words of a foreign country Plunged into <u>khamzin</u> days Like the cold blade of a knife.</p> <p>How could the small air support So many recollections Of childhood and of withered loves And rooms grown empty elsewhere?</p> <p>Like blackening snaps in a camera, Their images reversed: White winter nights across the sea, Rainy nights of summer, Capitals dark at dawn.</p> <p>Behind you foreign footsteps drummed The marching songs of an army, And on the sea you thought you saw The church of your old town floating.⁵⁰</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁵⁰ Leah Goldberg, translated by Robert Friend. "Tel Aviv 1935," in *Israel: Voices from Within*. Third Place Productions, Chicago, IL., 2020. (74-75.)

Shaul Tchernichovsky's "They Say There's a Land" + Read Naphtali Herz Imber's "Hatikva"

אומרים: ישנה ארץ...	Shaul Tchernichovsky, "They Say There's a Land," 1923
<p> "שלום לך, עקיבא! שלום לך, רבי! איפה הם הקדושים, איפה המכבי?" עונה לו עקיבא, אומר לו הרבי: "כל ישראל קדושים, אתה המכבי!" </p> <p> אומרים ישנה ארץ ארץ רות שמש... איה אותה ארץ? איפה אותו שמש? אומרים: ישנה ארץ עמודיה שבועה, שבועה כוכבי לכת צצים על כל גבעה. ארץ - בה יקום כל אשר איש קנה, ונכנס כל הנכנס - פגע בו עקיבא. </p>	<p>They say: There is a land, a land drenched with sun. Wherefore is that land? Where is that sun? They say: There is a land, its pillars are seven, seven planets, blossoming on every hill.⁵¹</p> <p>Where is that land, the stars of that hill? Who shall guide our way, tell me my path? Already we have passed several deserts and oceans, Already we have crossed sever, our strengths are waning. How did we err? That we have not been left alone yet? The same land of sun, that one we have not found. A land which will fulfill what every individual hoped for⁵², Everyone who enters had encountered Akiva.⁵³ Peace to you, Akiva! Peace to you, The Rabbi! Where are the saints? Where is the Maccabee? Akiva answers; the Rabbi answers:</p>

⁵¹ "Wisdom built her house, she has hewn her pillars, seven." (Proverbs 9:1) Seven likely refers not to the number of arches, but to the symbolic significance of the number seven in Jewish and Green mythology. (See footnote #6 for citation)

⁵² Reference to "Hatikva"

⁵³ Rabbi Akiva was a central figure in the Talmud who was martyred in 135 CE at the hands of the Romans during the Bar Kochva revolt against Rome. Akiva is both an intellectual and moral figure as well as a heroic nationalist (See footnote #6 for citation)

	All of Israel is holy, you are the Maccabee! ⁵⁴
<p>כל עוד בלבב פנימה נפש יהודי הומייה ולפאתי מזרח קדימה עין לציון צופיה.</p> <p>עוד לא אבדה תקוותינו התקווה בת שנות אלפיים להיות עם חופשי בארצנו ארץ ציון וירושלים</p>	<p>Naphtali Herz Imber, "Hatikva," 1886.</p> <p>As long as within our hearts The Jewish soul sings, As long as forward to the East To Zion, looks the eye – Our hope is not yet lost, It is two thousand years old, To be a free people in our land The land of Zion and Jerusalem.</p>

⁵⁴ Shaul Tchernichovsky, "They Say There's a Land," 1923, in *Israel: Voices from Within*, translated by Robert Friend. Third Place Productions, Chicago, IL., 2020. 32.

Mahmoud Darwish's, "I Belong There" and Ayat Abou Shmeiss's, "I Don't Want to Talk About Homeland"

Note: these poems are only available in translation.

Mahmoud Darwish, "I Belong There," 2003.

I belong there. I have many memories. I
was born as everyone is born.
I have a mother, a house with many
windows, brothers, friends, and a prison
cell
with a chilly window! I have a wave
snatched by seagulls, a panorama of my
own.
I have a saturated meadow. In the deep
horizon of my word, I have a moon,
a bird's sustenance, and an immortal olive
tree.
I have lived on the land long before swords
turned man into prey.
I belong there. When heaven mourns for
her mother, I return heaven to her
mother.
And I cry so that a returning cloud might
carry my tears.
To break the rules, I have learned all the
words needed for a trial by blood.
I have learned and dismantled all the
words in order to draw from them a
single word: *Home*.⁵⁵

Ayat Abou Shmeiss, "I Don't Want to Write About Homeland," 2018.

I don't want to write about homeland
And about land
I don't want to write about an identity that
has been stolen
And about a girl who was killed

⁵⁵ Darwish, M. (2003). Translated and edited by Akash, M. and Forché, C. with Antoon, S. and El-Zein, A. The Regents of the University of California. Reprinted by permission of the [University of California Press](https://www.ucpress.edu/).

I don't want to write
 About humiliation oppression or anger
 I don't want to write about discrimination
 I don't want to write about love
 Of an Arab man and a Jewish woman
 Or a Jewish man and an Arab woman
 I don't want to talk about a wonderful
 friendship
 And not just friendship
 I don't want to write about a dream to
 have peace
 I don't want to write about any warrior
 And any hero
 I want to write about the birds
 That are not in the sky
 Whose wings have been clipped⁵⁶

Eliaz Cohen's "Hear O Lord (prayer for days of awe)" and Rahel Bluwstein's, "To My Homeland"

⁵⁶ Shmeiss, A.A. (2018). "I Don't Want to Write About Homeland." Translated by Masre, A. Mitán, Tel Aviv
<https://www.poetryinternational.org/pi/poem/29669/auto/0/0/Ayat-Abou-Shmeiss/en/tile>

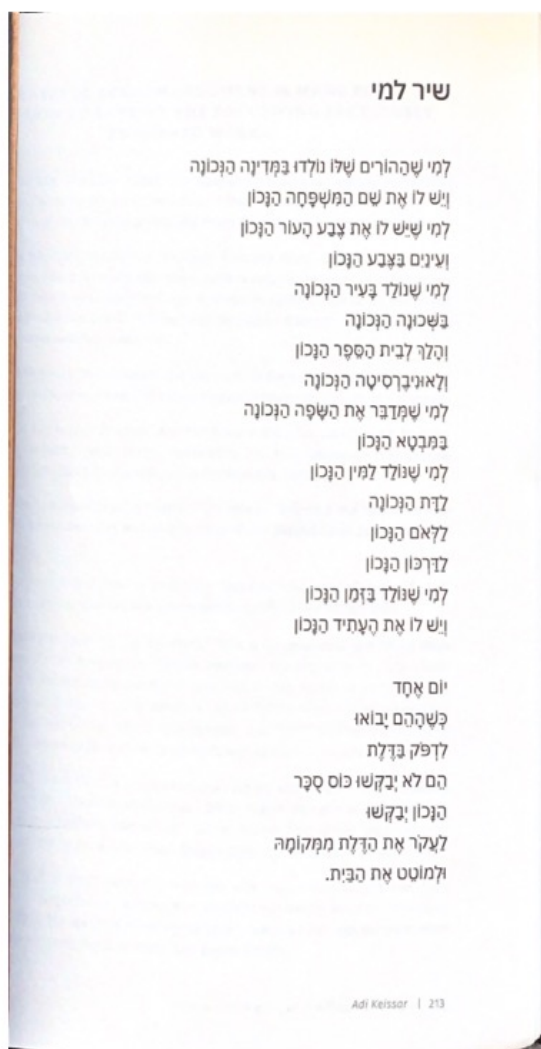
<p> שָׁמַע אֲדֹנִי, יִשְׂרָאֵל עִמָּךְ יִשְׂרָאֵל אֶחָד וְאַהֲבַת אֶת יִשְׂרָאֵל עִמָּךְ בְּכָל לִבְבְּךָ וּבְכָל נַפְשְׁךָ וּבְכָל מַאֲדְךָ וְהָיוּ הַבָּנִים הָאֵלֶּה אֲשֶׁר נִהַרְגִים עֲלֶיךָ כָּל הַיּוֹם עַל לִבְבְּךָ וְשִׁנְתָם בְּרַקִּיעֶיךָ וְדִבַּרְתָּ בָּם בְּשִׁבְתְּךָ בְּבֵיתְךָ וּבְלִכְתְּךָ בַּדֶּרֶךְ וּבְשִׁכְבְּךָ וּבְקוּמְךָ וּקְשַׁרְתָּם לְאוֹת עַל יָדְךָ (סִפְרוֹת כַּחֲלוֹת זֵרְחָנִיּוֹת) וְהָיוּ לְטֹטְפוֹת בֵּין עֵינֶיךָ (כְּמוֹ פְּגִיעַת הַצִּלְפִּים) וּכְתַבְתָּם (בְּדָם) עַל-מַזְוֹת בֵּיתְךָ וּבְשַׁעְרֶיךָ </p>	<p> “Hear O’ Lord, (prayer for days of awe)” Eliaz Cohen⁵⁷ </p> <p> Hear, O lord, Israel your people, Israel is one. </p> <p> And you shall love Israel your people With all of your heart And with all of your soul And will all of your might And these sons who are being killed for you daily shall be Upon your heart And you shall teach them diligently in your heavens And you shall talk about them: When you sit in your house And when you walk by the way And when you lie down and when you rise And you shall bind them as sign upon Your hand (phosphorescent blue numbers) and they shall be as frontlets between your eyes (like a sniper’s shot) And you shall write them (in blood) on the doorposts of your house And on your gates </p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁵⁷ Cohen, E. (2004). “Hear O’ Lord (prayer for days of awe)”, translated by Barak, L. *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 182.

<p> לא שרתי לך, ארצי, ולא פארתי שמך בעלילות גבורה, בשלל קרבות; רק עץ — ידי נטעו חופי ירדן שוקטים. רק שביל — כבשו רגלי על פני שדות. אכן דלה מאד — ידעתי זאת, האם, אכן דלה מאד מנחת בתך; רק קול תרועת הגיל ביום יגה האור, רק בכי במסתרים עלי עניך. </p>	<p> Rahel Bluwstein, "To My Homeland." </p> <p> I have not yet sung to you, my homeland. I have not glorified your name with heroic deeds, Or loot from the battlefield. </p> <p> My hands have simply planted a tree On Jordan's calm shores. My feet have simply formed a path Through the fields. </p> <p> Indeed, a humble gift it is, I know this, Mother. </p> <p> Indeed, your daughter's offering makes a very humble gift: Only the thrilling cry of joy, On the day the light will break through, Only my secret tears for you, For your present misery.⁵⁸ </p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁵⁸ Bluwstein, R. (1926). "To My Homeland," translated by Zerubavel. Y. Cutter, W., & Jacobson, D. C. (Eds.). (2020). *History and Literature: New Readings of Jewish Texts in Honor of Arnold J. Band*. Brown Judaic Studies. <https://doi.org/10.2307/j.ctvzpv540>

Adi Keissar's "A Poem for Those" and Agi Mishol's "Woman Martyr"



Adi Keissar, "A Poem for Those"

For those whose
 parents were born in
 the right country
 and have the right
 surname
 for those who have the
 right skin color
 and the right eye color
 for those who were
 born in the right city
 in the right
 neighborhood
 and went to the right
 school
 and the right university
 for those who speak the
 right language
 in the right accent
 for those who were
 born to the right gender
 the right religion
 the right nationality
 the right passport
 for those who were
 born in the right time
 and have the right
 future

One day when the
 others will come
 To knock on the door
 They won't be asking
 for a cup of sugar
 They will ask
 To take the door off its
 hinges

	And tear down the house. ⁵⁹
<p style="text-align: center;">שאהידה</p> <p>"הערב מתעורר/ואת רק בית עשרים" "ערב של שוק", אלתרמן</p> <p>את רק בית עשרים ובהריון הראשון שלך הוא פצצה. מתחת לשמלה הרחבה את הרה חמר גפא, שכבים של מתכת, וקר את עוברת בשוק מתקתקת בין האנשים ענדליב תקאטקה.</p> <p>מישהו שנה לך בראש את ההכרזה ושגר אותך לעיר, ואת שבאת מבית לחם, בחרת לך דולקא מאפיה. שם שלפת מתוכך את הניצרה וביחד עם חלות השבת הפרג והשמשומים העפת את עצמך לשמים.</p>	<p>Agi Mishol, "Woman Martyr"</p> <p><i>The evening goes blind, and you are only twenty. Nathan Alterman, "Late Afternoon in the Market"</i></p> <p>You are only twenty And your first pregnancy is a bomb, Under your broad skirt you are pregnant with dynamite And metal shavings. This is how you walk in the market, Ticking among the people, you, Andaleeb Takatkah.</p> <p>Someone tinkered with your head And launched you toward the city; even though you come from Bethlehem, The Home of Bread, you chose a bakery. And there you pulled the trigger out of yourself, And together with the Sabbath loaves, Sesame and poppy seed,</p>

⁵⁹ Adi Keissar, "A Poem for Those, translated by Ayelet Tsabari, in *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 211-213.

<p> בְּיָמֶיךָ עִם רִבְקָה פִּינְק עָפְתָּ, וְיֵלֶנָה קוֹנְרֵ'ב מִקָּוְז, נִיסִים כֹּהֵן מֵאַפְגָּנִיסְטָן וְסוּהִילָה חוּשִׁי מֵאִירָאן, וְגַם שְׁנֵי סִינִים גִּרְפֶּתְּ אַתָּר אֶל מוֹתָר. מֵאֲזַכְסוֹ עֲנִיִּים אֲחֵרִים אֶת הַסִּפּוּר שֶׁלָּךְ שֶׁעָלִיו אֲנִי מְדַבֶּרֶת וּמְדַבֵּרֶת מִבְּלִי שִׁירָה לִי מִשְׁהוֹלֵה גִיד </p>		<p> You flung yourself into the sky. Together with Rebecca Fink you flew up With Yelena Konre'ev from the Caucasus And Nissim Cohen from Afghanistan And Suhila Houshy from Iran And two Chinese you swept along To death. Since then, other matters Have obscured your story, About which I speak all the time Without having anything to say.⁶⁰ </p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁶⁰ Mishol, A. (2005). "Woman Martyr," translated by Lisa Katz, in *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 158-161.

Yehuda Amichai's, "The Jews" and Zelda's, "With My Grandfather"

Yehuda Amichai, "The Jews," 1989.⁶¹

See [link](#) for poem in Hebrew and English.

<p>כְּאַבְרָהָם אֲבִינוּ שֶׁבִלְיָלָה סִפֵּר מִזְלוֹת, שֶׁקָּרָא אֶל בּוֹרְאוֹ מִתּוֹךְ הַכִּבְשֹׁן, שֶׁאֵת בְּנוֹ עָקַד – הָיָה סָבִי. אוֹתָהּ אֲמוּנָה שְׁלֵמָה בְּתוֹךְ הַשְּׁלֵחֶבֶת, וְאוֹתוֹ מִבֶּט טָלוּל וְזָקֵן רִדְד־גָּלִים. בַּחוּץ יֶרֶד הַשֶּׁלֶג, בַּחוּץ שָׁאָגוּ: אֵין דִּין וְאֵין דִּין. וּבְחֶדְרוֹ הַסְּדוּק, הַמִּנְפֵּץ שָׁרוּ כְּרוּבִים עַל יְרוּשָׁלַיִם שֶׁל מַעֲלָה.</p>	<p>Zelda, "With My Grandfather, 1984.</p> <p>Like our father Abraham who counted stars at night, who called out to his Creator from the furnace, who bound his son on the altar – so was my grandfather. The same perfect faith in the midst of the flames, the same dewy gaze and soft-curling beard. Outside, it snowed; outside, they roared: "There is no justice, no judge." And in the shambles of his room, cherubs sang of the Heavenly Jerusalem.⁶²</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁶¹ Amichai, Y. & Harshav, B. (1991). *Even a fist was once an open palm with fingers: recent poems* (1st ed.). Harper Perennial. Accessed on March 4, 2022, <https://makomisrael.org/wp-content/uploads/2013/05/The-Jews-Amichai.pdf>

⁶² Zelda, "With My Grandfather," translated by Marcia Lee Falk, *The Spectacular Difference*, Hebrew Union College, Cincinnati, 2004. Accessed on March 4, 2022, <https://www.poetryinternational.org/pi/poem/3283/auto/0/0/Zelda/WITH-MY-GRANDFATHER/en/tile>

Mahmoud Darwish's, "I Belong There," and Erez Biton's, "A Purchase on Dizengoff"

Note: Mahmoud Darwish's "I Belong There" is only available in translation.

Mahmoud Darwish, "I Belong There," 2003.

I belong there. I have many memories. I was born as everyone is born.
 I have a mother, a house with many windows, brothers, friends, and a prison cell
 with a chilly window! I have a wave snatched by seagulls, a panorama of my own.
 I have a saturated meadow. In the deep horizon of my word, I have a moon,
 a bird's sustenance, and an immortal olive tree.
 I have lived on the land long before swords turned man into prey.
 I belong there. When heaven mourns for her mother, I return heaven to her mother.
 And I cry so that a returning cloud might carry my tears.
 To break the rules, I have learned all the words needed for a trial by blood.
 I have learned and dismantled all the words in order to draw from them a
 single word: *Home*.⁶³

<p> קניתי חנות בד'זנגוב כדי להכות שרש כדי לקנות שרש כדי למצא מקום ברול אבל האנשים ברול אני שואל את עצמי מי הם האנשים ברול, מה יש באנשים ברול, מה הולך באנשים ברול, אני לא פונה לאנשים ברול כשהאנשים ברול פונים אלי אני שולף את השפה מלים נקיות, </p>	<p> Erez Biton, "A Purchase on Dizengoff" I purchase a store on Dizengoff To strike roots To purchase roots To find me a perch in Roval But The people in Roval I ask myself Who are these people in Roval What's so special about these people in Roval What make them tick these people in Roval I don't address the people in Roval And when the people in Roval address me I pull out the language Clean words, A most up-to-date Hebrew, Yes, sir </p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁶³ Darwish, M. (2003). Translated and edited by Akash, M. and Forché, C. with Antoon, S. and El-Zein, A. The Regents of the University of California. Reprinted by permission of the [University of California Press](https://www.ucpress.edu/).

<p> כֵּן אֲדוֹנִי, בְּבִקְשָׁה אֲדוֹנִי, עֲבָרִית מְעֻדָּקֶת מְאוּד, וְהַבָּתִּים הָעוֹמְדִים כָּאֵן עָלַי גְּבוּהִים כָּאֵן עָלַי, וְהַפְתָּחִים הַפְתּוּחִים כָּאֵן בִּלְתִּי הַדִּירִים לִי כָּאֵן בְּשִׁעָה אֶפְלוּלִית בְּחִנּוּת בְּדִיזֶנְגוֹב אֲנִי אוֹרֵז הַפָּצִים לְחֹזֵר לַפְּרָבִים לְעֲבָרִית הָאַחֶרֶת. </p>	<p> Welcome, sir And here the buildings loom over me They tower over me And here the open entryways Are inaccessible to me Here. In the store on Dizengoff I pack my things To go back to the outskirts To the other Hebrew.⁶⁴ </p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁶⁴ Biton, E. "A Purchase on Dizengoff," translated by Keller, T. *Israel: Voices from Within*, Third Place Productions, Chicago, IL, 2020. 168-170.

Ayat Abou Shmeiss's, "I am Divided in Two" and Salman Masalha's, "In Haifa by the Sea"

Note: Salman Masalha's "In Haifa by the Sea" is only available in translation.

<p>אֲנִי זֶה שְׁנַיִם חֵלֶק אֶחָד בְּ צֵד אֶחָד וְצֵד שֵׁנִי שְׁנֵיהֶם מְנַגְּדִים אֲנִי קְרוֹבָה לְשְׁנֵיהֶם בְּקֶרֶת, מֶה עֲנִינִים חֲמִידִילָה, וְנֹא לָהּ בְּסֵדֶר, יֵאלֶלֶה "סְלֵמָאֵת, קוֹנִי בְקֶשֶׁר "וְזֶה מִתְחַלֵּק גַּם "לְסָלָאֵם וְעַלְיֵכֶם וְשַׁבַּת שְׁלוֹם כָּל הַהֶפְכָּים הַנֶּהֱפָכִים הָאֵלֶּה וְאֲנִי בְתוֹכֶם מִיָּן תִּסְבָּכֶת רֹאשׁ נֶפֶשׁ וְכָל כּוּזָן מוֹשֵׁף אוֹתִי בִידֵים בְּסוֹף יִקְטְעוּ אוֹתִי בְּאֶפֶן הַכִּי מוֹסְרִי בְעוֹלָם מַעֲבִירִים עָלַי בְּקֶרֶת וְזֶה מִתְאַסֵּף עַל גְּבִי כְּמוֹ עֲרֻמַּת חוֹל וְעוֹד מְעֵט אֲנִי נִעְלָמֶת אֲבָל אֲנִי תָמִיד, כָּל פַּעַם מִנְעֶרֶת מַעֲצָמִי אֶת כָּל הַחוֹל הַזֶּה וּמְצִיצָה מִחֶדְשׁ זֶה בְּלִתִּי אֶפְשָׁרִי זֶה לֹא כְּתוּב בְּאֵף מָקוֹם וְאֵף אֶחָד לֹא הֵכִין אוֹתִי לְהִיּוֹת גַּם וְגַם לְהִיּוֹת שְׁנֵי חֵלְקִים וְעֵדוּן לֹא אֶחָת אֲבָל אֲנִי לְמַדְתִּי לַחֲיוֹת בְּחֻצָּאִים וְכִכָּה כְּזֹאת אֲנִי אִי מִשְׁלֶמֶת אֲנִי אוֹהֶבֶת אֶת הָאֲנָשִׁים לֹא סוֹבֵלֶת אֶת הַסִּמְלִים (מֵאֵד אוֹהֶבֶת אֶת הַחֲגִים (וְלִפְעָמִים חוֹגֶגֶת חֲלֵמֶתִי לַחֲיוֹת בְּשָׁלוֹם, לִלְכֶּת לְבַקֵּר אֶת מוֹלְדֵתִי וְעִבְשׁוּ הִיא זֹאת שְׁמִבְקֶרֶת אוֹתִי כָּל שָׁנָה וְחֻצִּי שְׁנָתִים וְאֲנִי לֹא תָמִיד יוֹדַעַת אֵיךְ מְקַבְּלִים אוֹתָהּ בְּאַהֲבָה כִּי בְּבֵית הַסֵּפֶר לְמַדּוּ אוֹתִי רַק קָרָא וּכְתַב וְשָׁכַחוּ מֵאַהֲבַת אֲדָמָה אֲבָל אֲנִי מִתְחַכֶּמֶת מִתּוֹךְ קֶמֶט לְמַדְתִּי לְקַפֵּחַ שָׂנִים שֶׁל זְהוּת וּכְשֶׁאֲנִי מוֹל הַמִּמָּסָד וְיֵשׁ לִי מִסְמָכִים וּתְעוּדוֹת תָּמִיד בּוֹחֲרִים לְהִתְעַלֵּם וּלְרַאוֹת</p>	<p>Ayat Abou Shmeiss, "I am Divided in Two"</p> <p>I'm divided in two part A and part B one side and the other two opposites but I'm close to them both "Morning, mah nishmah hamdullilah, wallah be-seder, yallah salamat, kuni be-kesher, divided into salaam aleikhem and shabat shalom upside-down and me in the middle a kind of mental complex I'm pulled in two directions they'll tear me apart in the end in the most principled way their censure piling on my back like sand and soon I'll disappear but each time I shake off all that sand and stare the impossible in the face without written instructions no one prepared me to be both to be two halves and yet not whole but I've learned to live by halves that's how I am imperfect I love people and can't stand symbols love the holidays (and sometimes celebrate) I dreamt of living in peace and visiting my homeland which now criticizes me every year-and-a-half or two and I don't know how to accept this with love because in school I was taught only to read and write they left out love of land but now I'm wiser inside a rut I've learned to discriminate years of identity</p> <p>120</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p> רק את שפתי את הבצל פה את עיני הערביות ולשוני המסלמית לפעמים אני רבה עם נפשי מאלצת אותה לבחר אבל היא בוכה אומרת לי לא בוחרים בין אבא לאמא </p>	<p> and when I face the establishment with my documents and papers they choose to ignore them and see only my language my spoken language my Arab eyes my Moslem tongue sometimes I quarrel with myself force her to choose but she cries tells me one doesn't choose between father and mother.⁶⁵ </p>
	<p> Salman Masalha, "In Haifa By the Sea" <i>In memory of Emile Habiby</i> In Haifa, by the sea, the smells of salt rise from the earth. And the sun hanging from a tree unravels wind. In a row of trees bathed in stone men, women and silence have been planted. Tenants in an apartment block called homeland. Jews whose voices I haven't heard, Arabs whose meaning I haven't understood. And other such melodies I couldn't identify in the moment that went silent. There in Haifa, by the sea, he had them all. Poet, exile in the wind, seeking the past in a question blessed with answers. Pulling words out of the sea and throwing them back to the waves that, like Messiah, will return eternally. A poet has returned to a poem he never wrote in the night of captivity, and hasn't yet returned to the place that he drew as a child in a cloud. There in Haifa, by the sea, at the end of the summer that broke on the treetop, a moon unfurled. I return to the silence I had split with my lips. </p>

⁶⁵ Shmeiss, A. A. (2018). "I am Divided in Two." Translated by Katz, L. Mitani, Tel Aviv.
<https://www.poetryinternational.org/pi/poem/29673/auto/0/0/Ayat-Abou-Shmeiss//en/tile>

	<p>I return to the words asleep inside the paper. Moist clods of earth and a salty path have forever wrapped the fisherman's pole. Little words lay down to rest, and a poem went silent there in Haifa, by the sea.⁶⁶</p>
--	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁶⁶ Masalha, S. (2013). "In Haifa by the Sea." Translated by Eden, V. Haaretz, Accessed on March 5, 2022.
<https://www.haaretz.com/life/books/.premium-poem-of-the-week-apartment-called-homeland-1.5241039>.

Note: Taha Muhammad Ali's, "Revenge" is only available in translation.

<p>הפְּנִצִּיּוֹת שֶׁל הַהִיסְטוֹרְיָה בְּעֵמֶק יְהוֹשָׁפָט</p> <p>הַאֲנָלִים קָרְאוּ לַעֲמֶק יְהוֹשָׁפָט – גִּ'וֹזְפָט הַעֲרָבִים קָצְרוּ לְאָדִי גִ'וֹז וְהַיְּהוּדִים עֲבָרְתוּ לְנַחַל אֶגֶז. מֵרֶב שְׂמֹחַת נִסְפְּגוּ הַמַּיִם בְּבֶטֶן הָאֶדְמָה כְּמוֹ הַיּוֹ מִיָּגִי בְּשָׂמִים שֶׁהִתִּיזוּ מֵאֲהָבִים רַבִּים עַל גּוֹף אִשָּׁה וּבִינְתִים, הִיא נֹחָה כְּנִלְגַל רִזְרִבִּי בְּלֵב תָּא הַמִּטְעָן, מְחַכָּה לַפְּנִצִּיּוֹת הַהִיסְטוֹרְיָה הַבָּא שֶׁיִּזְכֹּר אֶת קִימָהּ.</p>	<p>Ronny Someck, "Punctures of History in the Valley of Yehoshafat"</p> <p>The British called the Valley of Yehoshafat—Josafat, The Arabs shortened it to Wadi Joz And the Jews named it in Hebrew Nahal Egoz. Because of its many names the earth's womb took in its waters As a woman's body takes in the scents Of her lovers But now she slumbers in the dark heart Of a car trunk, like a spare tire Waiting for the next historical puncture To call for her existence.⁶⁷</p>
	<p>Taha Muhammad Ali, "Revenge," 2006.</p> <p>At times ... I wish I could meet in a duel the man who killed my father and razed our home, expelling me into a narrow country. And if he killed me, I'd rest at last, and if I were ready— I would take my revenge!</p> <p>But if it came to light, when my rival appeared, that he had a mother waiting for him, or a father who'd put his right hand over</p>

⁶⁷ Ronny Someck, "Punctures of History in the Valley of Yehoshafat," translated by Moshe Dor and Barbara Goldberg, in *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 196.

	<p>the heart's place in his chest whenever his son was late even by just a quarter-hour for a meeting they'd set— then I would not kill him, even if I could.</p> <p>Likewise ... I would not murder him if it were soon made clear that he had a brother or sisters who loved him and constantly longed to see him. Or if he had a wife to greet him and children who couldn't bear his absence and whom his gifts would thrill. Or if he had friends or companions, neighbors he knew or allies from prison or a hospital room, or classmates from his school ... asking about him and sending him regards.</p> <p>But if he turned out to be on his own— cut off like a branch from a tree— without a mother or father, with neither a brother nor sister, wifeless, without a child, and without kin or neighbors or friends, colleagues or companions, then I'd add not a thing to his pain within that aloneness— not the torment of death, and not the sorrow of passing away. Instead I'd be content to ignore him when I passed him by on the street—as I convinced myself that paying him no attention in itself was a kind of revenge.⁶⁸</p>
--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

⁶⁸ Muhammad Ali, T. (2006). "Revenge", translated by Cole, P., Hijazi, Y., and Levin, G.
<https://cmes.arizona.edu/sites/cmes.arizona.edu/files/High%20School%20English%206%20-%20Poems.pdf>

Yehuda Amichai, "Jews in the Land of Israel," 1996.

We forget where we came from. Our Jewish names from the Exile give us away, bring back the memory of flower and fruit, medieval cities, metals, knights who turned to stone, roses, spices whose scent drifted away, precious stones, lots of red, handicrafts long gone from the world (the hands are gone too).

Circumcision does it to us, as in the Bible story of Shechem and the sons of Jacob, so that we go on hurting all our lives.

What are we doing, coming back here with this pain?
Our longings were drained together with the swamps, the desert blooms for us, and our children are beautiful.
Even the wrecks of ships that sank on the way reached this shore, even winds did. Not all the sails.

What are we doing in this dark land with its yellow shadows that pierce the eyes? (Every now and then someone says, even after forty or fifty years: "The sun is killing me.")

What are we doing with these souls of mist, with these names,

	<p>with our eyes of forests, with our beautiful children, with our quick blood?</p> <p>Spilled blood is not the roots of trees but it's the closest thing to roots we have.⁶⁹</p>
<p>המשך יבוא</p> <p>המלחמה היא המשכה של המדיניות, ודרום הלבנון המשכו של הגליל העליון: על כן אר טבעי שמדינה תערי מלחמה בלבנון.</p> <p>הנעורים הם המשכה של הילדות, ודרום הלבנון המשכו של הגליל העליון: על כן אין טבעי מילדים ונערים היורים זה בזה בלבנון.</p> <p>הקבירות היא המשכה של הרבנות, ודרום הלבנון המשכו של הגליל העליון: על כן תכרה חברה קדישא הצבאית קברים רבנים בלבנון.</p> <p>העתונות היא המשכה של הפטפטנות, ודרום הלבנון המשכו של הגליל העליון: על כן שוקלים העתונים בכבד ראש את השגי המלחמה בלבנון.</p> <p>השיירה היא הפוכה של האמיירה, בדרום הלבנון וגם בגליל העליון. על כן הנאמר כמו לא נאמר, ועוד נצא למלחמה בלבנון.</p>	<p>Meir Wiezeltier, "To Be Continued," 1978</p> <p>The war is an extension of the policy And South Lebanon is the extension of Upper Galilee; Therefore it is only natural that a country Will make war in Lebanon.</p> <p>Youth is the extension of childhood And South Lebanon is the extension of Upper Galilee; Therefore nothing is more natural than children and boys Shooting each other in Lebanon.</p> <p>Burial is the extension of the Rabbinate And South Lebanon is the extension of Upper Galilee; Therefore the military <i>Hevra Kadisha</i> Will dig fresh graves in Lebanon.</p> <p>The news media is the extension of prattle And South Lebanon is the extension of Upper Galilee; Therefore the papers thoughtfully consider The feats of war in Lebanon.</p> <p>Poetry is the opposite of talk In Lebanon and in the Upper Galilee.</p>

⁶⁹ Amichai, Y., Bloch, C., Bloch, C., Mitchell, S., & Mitchell, S. (1996). *The selected poetry of Yehuda Amichai* (Newly rev. and expanded, Ser. Literature of the middle east. University of California Press. 87.

	Therefore, what is said is as if it weren't said And we shall yet go to war in Lebanon. ⁷⁰
--	----------------------------------------------------------------------------------------------------------

⁷⁰ Wiezeltier, M. (1978). Translated by Keller, T. *Israel: Voices from Within*, Third Place Productions, Chicago, IL., 2020. 146-149.

BIBLIOGRAPHY:

1. Amichai, Y. & Harshav, B. (1991). *Even a fist was once an open palm with fingers: recent poems* (1st ed.). Harper Perennial. Accessed on March 4, 2022, <https://makomisrael.org/wp-content/uploads/2013/05/The-Jews-Amichai.pdf>
2. Amichai, Y., Bloch, C., Bloch, C., Mitchell, S., & Mitchell, S. (1996). *The selected poetry of Yehuda Amichai* (Newly rev. and expanded, Ser. Literature of the middle east). University of California Press.
3. Bluwstein, R. (2020) "To My Homeland," translated by Yael Zerubavel. Cutter, W., & Jacobson, D. C. (Eds.) *History and Literature: New Readings of Jewish Texts in Honor of Arnold J. Band*. Brown Judaic Studies. <https://doi.org/10.2307/j.ctvzpv540>
4. Carmi, T. (1981). *The Penguin book of Hebrew verse*. Penguin UK.
5. Chazan, B. (2016). *A philosophy of Israel education: a relational approach*. Springer Nature.
6. Darwish, M. (2003) *Unfortunately, It Was Paradise*. Translated and Edited by Munir Akash and Carolyn Forché with Sinan Antoon and Amira El-Zein. Regents of the University of California.
7. Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. Yale University Press.
8. Eskenazi, T. C., Weiss, A. L. (2008) *The Torah: A Women's Commentary*. Edited by Tamara Cohn Eskenazi. New York: Women of Reform Judaism, Federation of Temple Sisterhood.
9. Furstenberg, R. (2003). "Israeli poetry as liturgy." In *Pray tell: a Hadassah guide to Jewish prayer* (pp. 279-306). Jewish Light Publications.
10. Goldberg, L. (1970) Translated by Rachel Tzvia Back, *Collected Poems [Yalkut Shirim]*. Iachdav/Writers Association, edited by Tuvia Rivner. Accessed on "Poetry International Archives," February 28, 2022. <https://www.poetryinternational.org/pi/poem/3405/auto/0/0/Lea-Goldberg/PINE/en/tile>
11. Hirsch, E. (1999). *How to read a poem and fall in love with poetry*. Harper Collins.
12. The I Center. (2015). *The alef bet of Israel education*, 2 ed, The I Center for Israel Education.
13. The I Center. (2020) *Israel: Voices from Within*. Third Place Productions.
14. ICenter, "Home and Homeland: What Makes a Home?" Accessed on April 27, 2022. https://theicenter.org/icenter_resources/home-and-homeland-what-makes-a-home/
15. Jewish Virtual Library. (2019) Ancient Jewish history: Jews of the Middle East. <https://www.jewishvirtuallibrary.org/jews-of-the-middle-east>
16. Masalha, S. (2013). "In Haifa By the Sea, translated by Vivian Eden, Haaretz, Accessed on March 5, 2022. <https://www.haaretz.com/life/books/.premium-poem-of-the-week-apartment-called-homeland-1.5241039>
17. Marder, S. (2013). "What happens when we use poetry in our prayerbooks -- and why?" In *CCAR journal: a Reform Jewish quarterly*. 16-27.
18. Mintz, A. L. (2003). *Reading Hebrew literature: critical discussions of six modern texts* (Ser. Tauber institute for the study of European Jewry series). University Press of New England.

19. Mintz, A. (2012). *Sanctuary in the Wilderness: A Critical Introduction to American Hebrew Poetry* (1st ed.). Stanford University Press. <https://doi.org/10.2307/j.ctvqsf27v>
20. Muhammad Ali, T. (2006). "Revenge", translated by Peter Cole, Yahya Hijazi, and Gabriel Levin. Accessed on March 5, 2022.
<https://cmes.arizona.edu/sites/cmes.arizona.edu/files/High%20School%20English%206%20-%20Poems.pdf>
21. Palmer, P. J. (2004). *A hidden wholeness: the journey toward an undivided life: welcoming the soul and weaving community in a wounded world*. San Francisco, CA: Jossey-Bass.
22. Rethinking Schools. "The power of teaching poetry: a conversation between Renee Watson and Linda Christensen", accessed on 12/12/21,
<https://rethinkingschools.org/articles/the-power-of-teaching-poetry/> .
23. Robinson, Ken. "Sir Ken Robinson: Creativity Is In Everything, Especially Teaching," KQED website. Accessed on April 27, 2022. <https://www.kqed.org/mindshift/40217/sir-ken-robinson-creativity-is-in-everything-especially-teaching>
24. Rosenak, M. (1978). Education for Jewish identification: theoretical guidelines. *Forum: on the Jewish people, Zionism, and Israel*. Winter 28-29. 118-131.
25. Sarna, J. (1998). American Jewish education in historical perspective. *Journal of Jewish Education*, 64(1-2), 8–21 <https://doi-org.huc.idm.oclc.org/10.1080/0021624980640103>
26. Tickton Schuster, D. (2003). Wrestling with the angel: Grappling with tough questions. *Jewish Lives, Jewish Learning*. 102-122.
27. Sinclair, A. (2013). *Loving the real Israel: An educational agenda for liberal Zionism*. Ben Yehuda Press.
28. Shapira, A., and Berris, A. (2012) *Israel: A History*. The Schusterman Series in Israel Studies. Brandeis University Press.
29. Shmeiss, A. A. (2018). "I am Divided in Two." Translated by Katz, L. Mitán, Tel Aviv.
<https://www.poetryinternational.org/pi/poem/29673/auto/0/0/Ayat-Abou-Shmeiss/en/tile>
30. "The Artist Statement" guide, from the School of the Art Institute of Chicago. Accessed on April 27, 2022. <https://www.saic.edu/sites/default/files/Artist%20Statement.pdf>
31. Wikipedia, "Second Intifada." Accessed on April 26, 2022.
https://en.wikipedia.org/wiki/Second_Intifada
32. Yiftachel, O. and Tzfadia, E. (2004). *Between Periphery and Third Space: Identity of Mizrahim in Israel's Development Towns*.
http://www.geog.bgu.ac.il/members/Yiftachel/books/Mizrahi_peripheral_identity_2004.pdf
33. Zelda. (2004). "With My Grandfather," translated by Marcia Lee Falk, *The Spectacular Difference*, Hebrew Union College. Accessed on March 4, 2022,
<https://www.poetryinternational.org/pi/poem/3283/auto/0/0/Zelda/WITH-MY-GRANDFATHER/en/tile>



A POET'S LIFE: BIOGRAPHIES OF THE POETS

When “home” is more than just a place:
Poetry as a tool to understand contemporary Israeli society and
ourselves

Elana Ackerman Hirsch



UNIT 1 POETS



Leah Goldberg: 1911-1970

Born in East Russia in 1911 and grew up in Kovno, Lithuania where she began writing poetry in Hebrew at the age of 12.

Goldberg was a brilliant scholar who spoke seven languages. She received her PhD in Semitic studies in 1933, and then by 1935, moved to Tel Aviv.

Goldberg wrote poetry, literary criticism, children's books and even translated European literature into Hebrew.

Goldberg chose to write about her personal life and themes, rather than about politics.

She is one of the great poets of modern Hebrew literature.



Shaul Tchernichovsky: 1875-1943

Born in a village between Crimea and the Ukraine in 1875.

He grew up in the countryside, away from other Jews.

Tchernichovsky did receive some Hebrew training, but he went to state schools and attended medical school in Heidelberg, Germany.

After living across Europe and the United States, he eventually moved to Tel Aviv in 1931.

Tchernichovsky translated great works of literature (The Iliad, The Odyssey, The Epic of Gilgamesh, as well as Shakespeare) into Hebrew.

His works were influenced by the biblical texts, rather than rabbinic ones.

Tchernichovsky's works represent the start of new Hebrew literature.



Naphtali Herz Imber: 1856-1909

Born in Zloczow, [Galicia](#), Austria-Hungary, Herz Imber had a traditional Jewish upbringing where he learned Talmud.

Eventually he found himself traveling in Palestine with Lawrence Oliphant, a British, Christian Zionist.

It was on this trip that he wrote the famous poem “Tikvateinu,” whose first stanza became the lyrics of the Israeli national anthem, with some minor changes from educator David Yellen who wrote the words of the anthem that we sing.



Mahmoud Darwish: 1941-2008

Born in the village of al-Birwa in the Western Galilee, Darwish's family fled to Lebanon in 1948, returning to Akko a year later.

He published his first book of poetry at the age of 19 and later left Israel to study in the Soviet Union, traveling to Egypt and Lebanon and joined the PLO (Palestinian Liberation Organization).

Darwish published more than 30 volumes of poetry, was the editor of several periodicals and literary magazines in Israel.

Although he is often thought of as the Palestinian national poet, Darwish spent most of his adult life living outside of Israel/Palestine.



Ayat Abou Shmeiss: 1984-

She was born in Jaffa.

Shmeiss published her first book of poetry, *A Basket Full of Silent Languages*, in both Arabic and Hebrew, in 2013.

Her second book, *I am Two*, was published in 2018, both receiving critical acclaim.

Shmeiss writes about her daily life and her experiences as a feminist, Muslim woman living in Jaffa.



Eliaz Cohen: 1972-

Born in Petah Tikvah in 1976, Cohen was raised in a religious-Zionist family and grew up in the settlement of Elkana.

As a child, Cohen studied Arabic and had friends in the neighboring Arab villages.

These experiences led Cohen to create a program for “humane checkpoint conduct” and train his fellow soldiers during his IDF service.

Cohen serves as the editor for *Mashiv Haruach*, a journal that attempts to address the religious and moral issues related to post-1967 Israel.

His poetry exemplifies a classic Jewish motif of “arguing with God.”



Rahel Bluwstein (Rahel the Poet): 1890- 1931

Born in Saratov, in Imperial Russia, Rahel the Poet grew up in an affluent family and died at the age of 41 from tuberculosis in Tel Aviv.

Her love of art, Hebrew, and poetry was developed at a Russian-speaking Hebrew primary school.

Rahel traveled to Palestine at the age of 19 and she devoted herself to learning Hebrew, studying the Bible, and became involved in the kibbutz movement.

After a short time at Kibbutz Degania in the Kinneret, Rahel moved to Tel Aviv to live out her days writing poetry.

Her writing is unique, lyrical, and combines pastoral images with colloquial Hebrew in ways unlike her contemporaries.



UNIT 2 POETS



Adi Keissar: 1981-

Keissar, a contemporary Israeli poet, has emerged as an important voice in Mizrahi poetry.

Keissar, whose family immigrated from Yemen, refers to her poetry as *Ars Poetica*—meaning “the art of poetry” and also a play on the derogatory term, “ars” which Israelis often call Mizrahi men.

With her poetry, Keissar hopes to catalyze Mizrahi creation and culture as a important and dynamic voice in Israeli life.



Agi Mishol: 1946-

Mishol was born in Romania in 1946, and she immigrated to Israel as a young girl.

Mishol has written many books of poetry, which are highly regarded and have won many prizes.

She lives on a farm, growing persimmons and peaches, near Gedera.

Mishol's poetry paints colorful pictures of the landscape of modern Israel.



Yehuda Amichai: 1924-2000

Amichai was born in Germany in 1923, as Ludwig Pfeuffer. He later Hebraized his family name in 1946.

Amichai was raised in an Orthodox environment, but eventually adopted a secular lifestyle. This allowed him to understand and appreciate traditional Jewish texts, and he often incorporated their imagery into his works.

Amichai's work was not only influential in Israel, but he became a significant literary figure of the 20th century.



Zelda Mishkowsky- Zelda: 1916-1984

Known just as Zelda, Zelda was born in 1916 in the Ukraine, and was descended from the Chabad Lubavitcher.

Zelda immigrated to Palestine when she was 12 and lived most of her life in Jerusalem.

Despite her religious background, Zelda's poetry was able to traverse the divide between religious and secular Israelis; her works were admired and loved across all of Israeli society.

When Zelda moved to the religious neighborhood of *Sha'areh Hesed*, in Jerusalem, which is next to secular *Rechavia*, her house became a meeting ground for both the religious and non-religious.



Erez Biton: 1942-

Born in 1942 in Oran, Algeria to Moroccan parents, Biton's family fled to the city of Lod in 1948.

When he was 11, Biton lost his vision and left hand due to a grenade.

Biton has a MA in psychology from Bar Ilan University.

Biton often writes about the difficulties his immigrant group faces in modern Israeli life and about the experience of North African Jews finding their place in Israel.



UNIT 3 POETS



Salman Masalha: 1953-

Masalha was born in 1953 in the town of al-Maghar, in the Galilee, to a Druze family.

He moved to Jerusalem in 1972 to receive his PhD in Arabic literature at the Hebrew University.

Masalha writes poetry in both Hebrew and Arabic, and also translates poetry into both languages.

Masalha writes frequently for Ha'Aretz and Al-Hayat. His book, *In Place*, won the Prime Minister's Award in 2008.



Ronny Someck: 1951-

Someck was born in Baghdad and immigrated to Israel as a young child.

He studied Hebrew literature and philosophy at Tel Aviv University, and has also taught literature there.

Someck is also a well-regarded painter, as well as a celebrated poet.

Someck combines Hebrew, Palestinian Arabic, and the Iraqi Jewish language into his poetry, weaving those languages and cultures together to create vivid poetry about contemporary Tel Aviv.



Taha Muhammad Ali: 1931- 2011

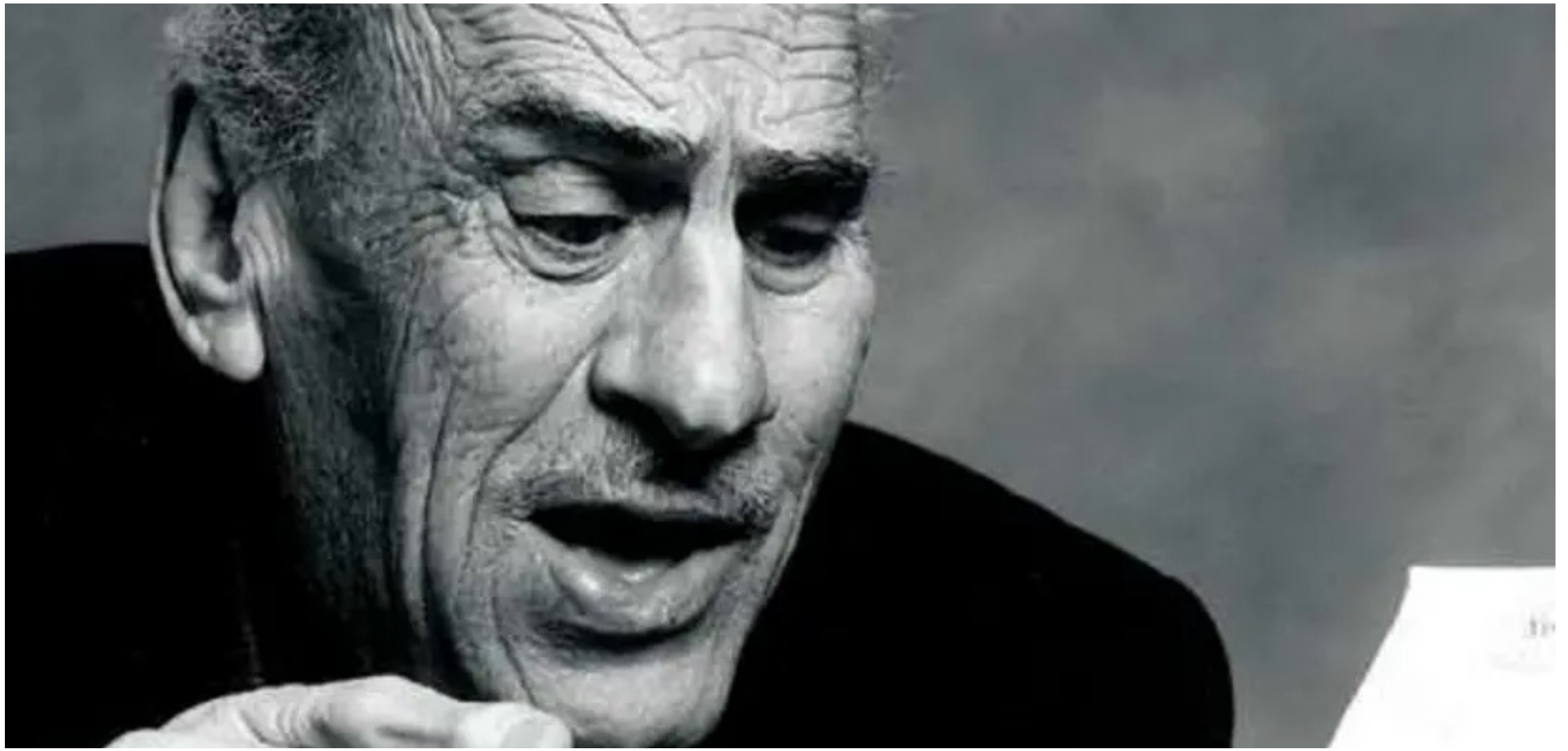
Born in 1931 in the Galilee village of Saffuriyya, Ali grew up in a very traditional Palestinian home and did not attend school past the age of four.

In 1948, Ali and his family were forced to flee to Lebanon, and when they returned, they found their village destroyed.

Ali and his family opened a shop in Nazareth, selling falafel, then groceries, and finally souvenirs.

He taught himself classical Arabic texts and eventually taught himself English and did not begin writing poetry until he was 52 years old.

His poetry is often read as poetry of resistance, and his poetry often possesses a biting yet often funny tone.



Meir Wiezeltier: 1941-

Born in Moscow in 1941, during the war, Wiezeltier grew up living as a displaced person in Poland, Germany, and France.

He ultimately moved to Netanya to live on a kibbutz in 1955, and then moved to Tel Aviv at age 14.

He published his first poems at the age of 18 and went on to be a central figure in poetry in Tel Aviv in the 1960s.

Wiezeltier also translated many works of literature, including novels by Virginia Woolf and Charles Dickens, into Hebrew.

