



Portfolio

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***Iyun* (teaching) for 2019 Erev Rosh Hashanah service at Temple Sharey-Tefilo Israel on the theme of the “*Hin’ni*” prayer**

I am a chaplain intern at Mount Sinai Hospital, and I’m about to enter the room of a patient. It will be the first pastoral visit I make on my own.

The door is open, but I linger outside the threshold. My stomach twists, and my heartbeat sounds like it’s coming from inside my skull. Per hospital protocol, I stick a hand under the automatic dispenser and rub the sticky sanitizer between my palms. I glance at the list I’m carrying, worrying I’ll forget the patient’s name, and double check the room number *just one more time*.

Amidst the parade of nightmare scenarios racing through my mind, one thought is clear: **“I have no idea what I’m doing.”** I take a deep breath, and prepare to walk through the door...Wait, did I wash my hands? Back to the hand sanitizer. Better safe than sorry.

I did--eventually--walk into that room, and dozens of rooms after it. As my supervisor stressed the importance of spiritual care, I continued to wonder what he was thinking allowing *me* to do it. What could I possibly do for the child whose father would never be the same again after a stroke, the woman in so much pain she could hardly think, the man planning for his death as cancer spread through his body?

As I wobbled my way through all those visits, I realized that the trick was mostly *resisting* the urge to “do.” Visits went best when I managed to focus entirely on the patient, rather than strategizing my next response or hunting for a problem to solve. When I was open to whatever story unfolded, whatever emotion was expressed, I didn’t *need* to know what I was doing. It was good enough to just walk through the door and be *present*. “*Hin’ni*--Here I am, of little merit, trembling before the One who hears prayers.”

In Psalm 147, God is called both “*haRofeh liShvurei lev*--Healer of the broken-hearted” and “*M’chabeish l’atzvotam*--Binder of their wounds.” When we are faced with the devastation of illness, sometimes a cure is not possible. We can’t restore our loved one to their former state of health. Their wound is beyond our capability to bind. But even in these cases, if we can be truly present with someone in a time of suffering, it may be possible to heal a broken heart.

Iyun (teaching) for meditative Kabbalat Shabbat service at Temple Sharey-Tefilo Israel, Nov 1, 2019, on the theme of silence, introducing “Mi Chamocha”

We all know the story: the Israelites are making their escape from slavery in Egypt, with Pharaoh and his army in close pursuit. Before them is the Red Sea, and it appears that they are trapped. But then, just before the Egyptians overtake them, Moses stretches his arm over the sea, and God divides the waters, revealing a dry path.

The parting of the Red Sea is the quintessential miracle, defying all natural laws and rescuing the Israelites just in the nick of time. You would think that such a wonder would engender a lifetime of faith in those who witnessed it. But a mere few weeks later, we find the Israelites moaning and complaining, even questioning if leaving Egypt was such a great idea after all.

Perhaps, an even bigger miracle will do the trick? The revelation of Torah at Mount Sinai is a psychedelic light show in which God descends in a fiery cloud and the Israelites see the sound of thunder. Nope. Moses stays out on the mountain a little too long, and the Israelites panic and build a golden calf.

Many chapters later, the prophet Elijah, a prolific miracle worker, stands in this same spot. The Israelites have failed, yet again, to be sufficiently impressed by the most recent divine marvel. “And God passed by. There was a great and mighty wind, splitting mountains and shattering rocks by the power of God; but God was not in the wind. After the wind—an earthquake; but God was not in the earthquake. After the earthquake—fire; but God was not in the fire. And after the fire—**the small voice of the silence.**”

When we are seeking God’s presence, we sometimes yearn for miracles like the splitting of the sea or the thunderous revelation at Sinai. We look for improbable salvation at the brink of disaster, triumph against all odds. But the miracles that have the

most enduring impact on us are much more like the **small voice of the silence** that Elijah hears—the nagging urge to stand up against injustice despite personal risk, the warm glow of loving and being loved, or the wonder of the starry sky on a clear night.

Back at the shores of the Red Sea, it seems that Moses does attempt to convey this idea to the Israelites. He exhorts them:

”ה' יִלָּחֵם לָכֶם וְאַתֶּם תִּשְׁוֶיִן!” (Exodus 14:14)

“God will fight for you, you just be quiet!”

Maybe Moses is just already tired of listening to them kvetch. But maybe, Moses is saying, “Something unbelievable and amazing is about to happen right before your eyes. But if you want to witness a miracle, don’t let what you see out there distract you. Listen to the small voice of the silence within you.”

***Iyun* (teaching) for fourth year practicum, “Rosh Hashanah: Zichronot and Shofarot according to Traditional Liturgy,” at Hebrew Union College-Jewish Institute of Religion, April 17 2019**

“*Uru y’sheinim mishnatchem!* Awake, you sleepers, from your sleep! Rouse yourselves, you slumberers, out of your slumber! Examine your deeds and turn to God in repentance! Remember your creator, you who are caught up in the daily round, losing sight of eternal truth...Look closely at yourselves; improve your ways and your deeds.” This, writes the Rambam in the *Mishneh Torah*, is the ultimate message of the call of the shofar on Rosh Hashanah. In the view of the Rambam, the greatest danger we face is not sin itself, but complacency.

In the stress and busyness of daily life, it is inevitable that we settle into routine and become guarded against the threats posed by change. We all sometimes cope with the never-ending stream of atrocities and injustices popping up on our phone screens by tuning them out. We become desensitized to human suffering that we feel powerless to alleviate. When we need to scratch an itchy conscience, we masterfully deploy the art of rationalization.

The danger of complacency is not that it is particularly evil or unforgivable, but rather that it is, at times, essential. There are times when complacency is an indispensable tool for coping and survival. We can’t feel the full depth and breadth of human suffering in the world and still function. We frequently fall short of our own moral aspirations, and maintaining basic mental health demands that we balance self-criticism with self-kindness. We need the structure of routine, and we must sometimes tune out pain to feel joy.

We are members of a people who have spent large stretches of its history deprived of basic human rights, at times fighting for our very survival. We have learned well how to compartmentalize, how to ritualize, how to do what needs to be done to get through. But

we are also a people that carries a lofty vision in our hearts. It is a vision of freedom and liberation for all people that is both ancient and ever-evolving.

At the turn of the 19th century, a group of Jewish workers, gathering to organize clandestinely in the Russian forest, echoed the words of the Rambam. They sang, “Vos shloft ir, ir shlefer? Shteyt oyf, shteyt oyf!” Why are you sleeping, you sleepers? Wake up, wake up! Facing crushing poverty, grueling working conditions, and brutal government retaliation, it was the same vision of liberation that sustained them and enabled them to take action. The final line of the song exhorts the listener: “Zet az ale zoln zayn glaykh! See to it that all are equal!”

The call of the shofar is a wake-up call. However, I would challenge the Rambam’s implication that it is intended to inspire fear. In the Torah, the shofar is sounded to signal the jubilee year, when all debts are forgiven and all slaves are freed. The liturgy of *Seder Shofarot* recalls the revelation of Torah at Sinai, and envisions the shofar heralding the complete redemption of the messianic age. When we are mired in routine, fear will only motivate us to dig our heels in deeper. What we needs is not alarm, but vision. The shofar is sounded to awaken us to the ancient truth that we each carry, but can’t always connect with--that we know firsthand that it is possible to go from slavery to freedom, and that together, we have the power to bring that vision to fruition. This is the message that gives us the courage to change.

Bulletin Article on *Parashat HaShavua*- the Weekly Torah Portion, written as an assignment for “Survey of the Tanakh,” Spring 2015

And when you reap the harvest of your land, you shall not reap all the way to the edges of your field, or gather the gleanings of your harvest; you shall leave them for the poor and the stranger: I the Lord am your God (Leviticus 23:22). This verse, which appears in this week’s *parasha*, *Emor*, is one source of the agricultural laws known as “*pe’ah*”--corners--and “*leket*”--gleanings, which detailed in the Mishna. These laws require that at least 1/60th of each landowner’s harvest be left to the poor, along with any grain that falls to the ground during the harvest. However, the Rabbis are quick to add that this is only the *absolute* minimum, and that the amount of *pe’ah* should ideally take not only the size of the field, but also the quality of the harvest and the number of poor in the community into account.

So far, so good, right? Except there is something strange about this verse: not only has this *mitzvah* already been stated earlier in the book of Leviticus, but this verse appears oddly out of place in the section of *Emor* which is otherwise concerned with the timing and the requirements of the festivals. The injunction to leave the edges of your field for the poor immediately follows the list of sacrifices for the festival of Shavuot, a holiday which is already well into the grain harvest that started way back on the second day of Pesach. If you’re an Israelite farmer who’s been reaping your field since *Nissan* and you’re just hearing about this now, it might be a *little* too late to do anything about it.

So what is this law doing in this part of the *parasha*? Rashi explains that this requirement is stated right in the middle of the laws of the festivals, with *Pesach* and

Shavuot preceding it and Rosh Hashanah and Yom Kippur following it, because the person who leaves *leket* and *pe'ah* is considered according to the law “as though he had built up the *Beit Mikdash* and offered sacrifices in it.” In other words, Rashi considers the *mitzvah* of leaving the corners and gleanings of your field equivalent to be equivalent in significance to the temple sacrifices. A later commentator, *Be'er Yitzchak* expands on this idea. He explains that the purpose of the Temple sacrifices is the purification of the heart; The sacrifices are *not* for God, but for *us*. For him, the *mitzvah* of giving gifts to the poor fulfills this same purpose.

The parallel between the laws of *pe'ah* and the Temple worship made by these commentaries has another important implication--like the Temple sacrifices, leaving *pe'ah* is not considered a commendable good deed, but a serious obligation. Rabbi Shimshon Rafael Hirsch points out that the laws of *pe'ah* make no practical sense as a social safety net, since even the poorest farmer must leave *leket* and *pe'ah*. Hirsch argues therefore that the sole purpose of *pe'ah* is to remind the farmer of his social obligations. He writes, “In God’s holy state the care for the poor and stranger without property is not a matter which is left to the greater or lesser soft-hearted feelings of sympathy...but is raised to a God given right to the poor, and to a God ordained duty to the owners of property.” The laws of *pe'ah* demonstrate that Jewish tradition views supporting those in need not as an act of charity, but as an act of *tzedakah*--justice--a sacred obligation.

Poverty and hunger are challenges facing many of our neighbors and fellow community members. 45.3 million people, around 15% of the population, currently live

in poverty in the US. According to the US Department of Agriculture, in 2013 one in six Americans lived in a household that had difficulty affording enough food. Hunger and poverty disproportionately affect children. *50% of children* in the United States will depend on SNAP benefits, at some point before reaching the age of 20 in order to avoid going hungry.

As Jews, we have an obligation to help alleviate poverty and hunger in our communities. It is unacceptable for us to stand idly by, or assume that somebody else will take care of it. However, assuming that most of us will not be going into agriculture any time in the near future, how can we incorporate the concept of *pe'ah* into our own lives? The Rabbis recognized the imperative of providing a safety net for those unable to provide for themselves. They found ways to adapt the law of *pe'ah* to urban settings as a tax, making sure that food and money were distributed in ways that preserved the dignity of those in need of support. The law of *pe'ah* compels all those in possession of property to give at least 1/60th of what they own. Although we may not be in possession of agricultural holdings, or even have financial means to spare, we all possess something that we can give a fraction of to those in need--be it time to volunteer, a skill to teach, or a synagogue building can be put to the aid of those in need of food and shelter. This week, I urge us all to consider the ways that we can fulfill our obligation of *pe'ah* in our community.

**Parashat HaShavuah--Torah Study Lesson Plan:
"L'chi Lach"**

Core Concept: By viewing the story of Genesis 16 from the perspectives of Sarah and Hagar, we can better understand how patriarchal power structure of their household motivates their actions and influences their relationship.

Learning Outcomes:

- Learners will gain experience reading and understanding the plain meaning of a passage of Torah.
- Learners will become acquainted with one approach to feminist Torah study: Taking the perspective of a female or other marginalized character.
- Learners will grapple with interpretations of Torah that offer perspectives not well represented in the androcentric rabbinic tradition.
- Learners will be inspired to incorporate diverse and unconventional sources into their study of Torah.

Target Learners: Adults with a wide variety of experience with Jewish text study, ranging from regular weekly Torah study participants to newcomers who have never attended a Torah study before.

Time: 1 Hour (60 Min)

Space: Classroom/Beit Midrash, tables arranged so that everyone can see each other (U shape or 1 large table), whiteboard

Materials:

- Source sheets (1x per person)
- Whiteboard

Timetable:

00:00 Set Induction
 00:05 Introduction to Genesis 16
 00:10 Close Reading of Genesis 16
 00:30 Introduction to 'Hagar Poems'
 00:35 Close Reading of 2 Poems
 00:50 Closing Reflections

Procedure:

0:00 Set Induction (5 Min)

- What are some examples of well-known rivalries?
 - *Sports: Red Sox v. Yankees, Michigan v. Ohio State*
 - *Pop culture: Luke Skywalker v. Darth Vader, Mac v. PC*
 - *History: Hatfields v. McCoys, Edison v. Tesla*

- As we all know, rivalries are rarely as black and white as appear to be on the surface. My favorite example is the unforgettable moment when Luke Skywalker discovers that Darth Vader is his **father**. Can you think of factors that complicate some of the rivalries we just brainstormed?
 - *E.g. Macs and PCs use a lot of similar technology, Players on one team often have friendly relationships with former teammates who now play for the rival*

0:05 Introduction (5 Min)

- God has repeatedly promised Abraham that his descendants will be numerous and become a great nation.
- Abraham and Sarah are getting very old, and in the ten years since Abraham moved out of his parents' Sarah has not succeeded in bearing children.
- Sarah has had a rough time of it lately, including an incident during their time in Egypt where she ends up in Pharaoh's harem after Abraham lies that she is sister. It literally takes divine intervention to spring her from slavery.

00:10 Close Reading of Genesis 16 (20 Min)

👉 Ask a volunteer to read Gen. 16:1-4 aloud

- Why does Sarah suggest that Abraham have a child with Hagar?
 - *God promises that Abraham's seed will become a great nation, Abraham and Sarah are old, Sarah has not been able to be pregnant, it was probably a common practice in that time, they assume that Sarah (not Abraham) is the reason that they have not been able to have children*
- The text repeats twice here that Hagar is an Egyptian. Why do you think that information is significant?
 - *Sarah and Abraham lived in Egypt for a while, maybe Hagar came with them from there, she is a foreigner and an outsider, Sarah was imprisoned by Pharaoh earlier, Israelites become slaves in Egypt*
- How does Hagar's pregnancy affect her relationship with Sarah? What do you imagine it was like before?
 - *Sarah has less power over Hagar, Hagar respects Sarah less, their relationship gets worse, Sarah resents and feels threatened by Hagar, maybe they were close before, maybe they already had a tense relationship*

👉 Ask a volunteer to read Gen. 16:5-6

- Why does Sarah approach Abraham?
 - *She is angry that Hagar for respecting her less, Abraham now holds responsibility for Hagar and Sarah wants her back so that she can punish her, Sarah wants Abraham to do something about the situation*
- How do you imagine the tone of this conversation?
 - *Angry, tense, yelling, a fight, Sarah is angry but Abraham is distant, Sarah is sad*
- What role does Abraham play in this situation?

- *Has the most power but abdicates responsibility for the problem, he is treated unfairly because Sarah gets angry that he does what she tells him to, Abraham knows that Sarah intends to abuse Hagar and allows it*
- What do you think motivates Sarah's behavior? What motivates Hagar?
 - *Sarah: Fertility is the main source of power for women, so she feels powerless, feels excluded from God's covenant with Abraham, resents Hagar for getting pregnant so easily, fears becoming marginal in her own family, takes her anger at Abraham (and God) out on Hagar*
- Hagar: Has felt mistreated by Sarah and Abraham and now has the power to stand up for herself, has been oppressed by slavery, lacks ownership over her own body, does not want her child to belong to Sarah*

👉 Ask a volunteer to read Gen. 16: 7

- Why does Hagar decide to return to Abraham and Sarah's house?
 - *The angel tells her to, she is promised that her descendants will be great*
- Hagar is the only female character in the Bible to directly receive a divine promise that her offspring will be a great nation. Who else gets this promise? Why do you think Hagar receives it?
 - *Similar to Abraham's promise, because she has been mistreated, because God recognizes that her situation is unjust, because she and Ishmael have an important role to play*
- What is the power structure of this household? How does it shift throughout the story?
 - *Patriarchal, Abraham is most powerful, controls both Sarah and Hagar, only can't have children by himself, Sarah has power Hagar's mistress and Abraham's wife, but loses some because of infertility, loses power over Hagar when she 'gives' her to Abraham. Hagar starts out with no power, gains lots from pregnancy, even more from promise from angel, but even then can't escape slavery and abuse*

👉 Based on the Torah text, ask learners to describe characteristics of Sarah, and then Hagar (adjectives and short phrases). Record ideas in a T-chart on the board.

- What patterns and themes do you notice in these descriptions?
 - *Sarah and Hagar have a lot in common, both can only gain power and control over their own lives through childbearing*
- Is there anything on the chart that you disagree with?

00:30 Introduction to 'Hagar Poems' by Mohja Kahf (5 Min)

- Rabbinic tradition often characterizes Sarah and Hagar's relationship as a rivalry. They are troubled by the injustice of the story, and try to interpret it in a way that restores balance
- One midrash seeks to justify Sarah's mistreatment of Hagar, depicting Hagar, jealous of Sarah's beauty, disparaging her to guests and claiming Sarah was not as righteous as she seemed
- Another explains that Sarah is not allowed to live as long as Abraham as punishment for her treatment of Hagar.

- Mohja Kahf- Syrian-American poet and author. Draws on Quran and Arabic poetry in her work, focuses on the experience of Muslim women.
- Her book *Hagar Poems* is inspired by this story, which is also part of Islamic tradition. In these poems, she takes the perspectives of both Hagar and Sarah.

00:35 Read *Hagar Poems* by Mohja Kahf (15 Min)

👉 Ask a volunteer to read “*Hajar Writes a Letter to Sarah as a Cathartic Exercise Suggested by Her Therapist*” aloud

- Where in the story does this poem fit?
 - After the birth of both Ishmael and Isaac*
- How does this poem portray the relationship between Sarah and Hagar? How does Hagar feel about Sarah?
 - Affectionate, sympathetic, like a parent-child, frustrated by Sarah’s defense of Abraham, longing for a return to their previous close relationship, reconciliation*
- How is Abraham characterized in this poem? How does this compare to his portrayal in the biblical text?
 - Responsible for the conflict, oppressor, Sarah defensive of him. Bible is kind of ambiguous, but minimizes Abraham’s role in conflict between Sarah and Hagar, implying his lack of responsibility*
- How does this poem add to your understanding of the story? How does it compare to the Rabbis’ approach?
 - Sarah is also a victim, Hagar feels pity for her, they are pitted against each other by the oppressive patriarchal system that values only their fertility.*
 - Poem assigns blame to Abraham rather than Sarah and Hagar, does not assume that the story is balanced or just*

👉 Ask a volunteer to read “*Sarah’s Laugh II*” aloud

- Where is the narrative does this poem fit?
 - After Sara gives birth to Isaac*
- How does this poem portray the relationship between Sarah and Hagar? How does Sarah feel about Hagar?
 - Regrets the way she treated Hagar, identifies with her, empathy, gains a new understanding of Hagar through her pregnancy, haunted by her mistakes, irony of the situation*
- How do these two poems relate to one another?
 - Both feel deep affection for each other, regret their conflict, feelings of solidarity, sisterhood, they are more like each other than like Abraham, image of Sarah’s laughter changes from past joy in first poem to present bitter irony in second*
- How do these poems change the way you see Sarah and Hagar? Would you add any new characteristics to our chart? Would you remove any?

👉 Add any ideas that the group wants to include on the chart in a different color. Draw an X in that color next to traits the group feels might no longer apply.

00:50 Closing Reflections (10 Min)

- Do you see Hagar and Sarah as rivals? Why or why not?
 - *Yes, because they both want the same thing, lose when the other wins.*
 - *No, they are both victims of an unjust and oppressive system, they have a lot in common, they could have a lot of love and affection for each other*
- Can you think of some situations where women (or representatives of any group) are pitted against each other in modern society?
 - *E.g. Working mothers v. stay at home mothers, immigrants v. natives, rich v. poor, beauty standards*
- Are there times in your personal experience when you related to Sarah, Hagar, or both? I invite you to share them if you are comfortable.
 - *E.g. I struggled to get pregnant and felt like I was failing, Because I'm a woman I need to use different strategies than my male colleagues to get power, my friend and I both wanted the same promotion and it destroyed our friendship*
- What was is like for you to incorporate these modern texts into the study of Torah?
 - *Loved it, want more; didn't see the point since that's not the what the Torah "really" says; uncomfortable, don't like poetry; new and unfamiliar but interesting*

Source Sheet: Parashat Lech L'cha "L'chi Lach"

Torah: The word 'Torah' has many meanings in Jewish tradition. Here, we use it to refer specifically to the Five Books of Moses, which make up the first section of the Hebrew Bible or *Tanach*.

Genesis 16:1-4

(1) וְשָׂרַי אֵשֶׁת אַבְרָם לֹא יָלְדָה לּוֹ וְלֵהָ שִׁפְחָה מִצְרַיִת וּשְׁמָהּ הָגָר: (2) וּתְאֹמֶר שָׂרַי אֶל-אַבְרָם הִנֵּה-נָא עֲצָרְנִי יְהוָה מִלְּדוֹת בָּא-נָא אֶל-שִׁפְחָתִי אוּלַי אֲבִנָּה מִמֶּנָּה וַיִּשְׁמַע אַבְרָם לְקוֹל שָׂרַי: (3) וּתְלַח שָׂרַי אֵשֶׁת-אַבְרָם אֶת-הָגָר הַמִּצְרַיִת שִׁפְחָתָהּ מִקֶּזֶל עֶשֶׂר שָׁנִים לְשָׂבֹת אַבְרָם בְּאֶרֶץ כְּנָעַן וַתִּתֵּן אֹתָהּ לְאַבְרָם אִישָׁהּ לּוֹ לְאִשָּׁה: (4) וַיָּבֹא אֶל-הָגָר וַתְּהַר וַתֵּרָא כִּי הָרְתָה וַתִּקַּל גְּבֻרָתָהּ בְּעֵינֶיהָ:

(1) Sarai, Abram's wife, had borne him no children. She had an Egyptian maidservant whose name was Hagar. (2) And Sarai said to Abram, "Look, God has kept me from bearing. Consort with my maid; perhaps I shall have a son through her." And Abram heeded Sarai's request. (3) So Sarai, Abram's wife, took her maid, Hagar the Egyptian—after Abram had dwelt in the land of Canaan ten years—and gave her to her husband Abram as concubine. (4) He cohabited with Hagar and she conceived; and when she saw that she had conceived, her mistress was lowered in her esteem.

- Why does Sarah suggest that Abraham have a child with Hagar?
- The text repeats twice here that Hagar is an Egyptian. Why do you think that information is significant?
- How does Hagar's pregnancy affect her relationship with Sarah? What do you imagine it was like before?

Genesis 16:5-6

(5) וּתְאֹמֶר שָׂרַי אֶל-אַבְרָם חָמְסִי עָלֶיךָ אֲנֹכִי נָתַתִּי שִׁפְחָתִי בְּחִיקְךָ וַתֵּרָא כִּי הָרְתָה וְאֶקַּל בְּעֵינֶיהָ וַיִּשְׁפֹּט יְהוָה בֵּינִי וּבֵינֶיךָ: (6) וַיֹּאמֶר אַבְרָם אֶל-שָׂרַי הִנֵּה שִׁפְחָתְךָ בְּיָדְךָ עֲשִׂי-לָהּ הַטּוֹב בְּעֵינֶיךָ וַתַּעַנֶּה שָׂרַי וַתִּבְרַח מִפְּנֵיהָ:

(5) And Sarai said to Abram, "The wrong done me is your fault! I myself put my maid in your bosom; now that she sees that she is pregnant, I am lowered in her esteem. God decide between you and me!" (6) Abram said to Sarai, "Your maid is in your hands. Deal with her as you think right." Then Sarai

treated her harshly, and she ran away from her.

- Why does Sarah approach Abraham?
- How do you imagine the tone of this conversation?
- What role does Abraham play in this situation?
- What do you think motivates Sarah's behavior? What motivates Hagar?

Genesis 16:7-16

(7) וַיִּמְצָאָהּ מַלְאָךְ יְהוָה עַל-עֵין הַמַּיִם בְּמִדְבָּר עַל-הָעֵין בְּדֶרֶךְ שׁוּר: (8) וַיֹּאמֶר הָגָר שְׁפֹתַת שָׂרַי אִי-מַטָּה בָּאת וְאַנָּה תִלְכִי וְתֹאמְרִי מִפְּנֵי שָׂרַי גְּבוּרָתִי אֲנֹכִי בְּרַחֲת: (9) וַיֹּאמֶר לָהּ מַלְאָךְ יְהוָה שׁוּבִי אֶל-גְּבוּרָתְךָ וְהִתְעַנִּי תַחַת יְדֵיהָ: (10) וַיֹּאמֶר לָהּ מַלְאָךְ יְהוָה הֲרַבָּה אַרְבָּה אֶת-זַרְעֲךָ וְלֹא יִסְפָּר מִרְבּוֹ: (11) וַיֹּאמֶר לָהּ מַלְאָךְ יְהוָה הִנֵּה הִנְּךָ הָרָה וְיִלְדִיתִי בֶן וְקָרָאת שְׁמוֹ יִשְׁמָעֵאל כִּי-שָׁמַע יְהוָה אֶל-עֲנִיָּה: (12) וְהוּא יִהְיֶה פָרָא אָדָם יָדוֹ בְּכָל יוֹד כָּל בֶּן וְעַל-פָּנָיו כָּל-אֲחָיו יִשְׁפֹן: (13) וְתִקְרָא שֵׁם-יְהוָה הַדֹּבֵר אֵלֶיהָ אֵתְהָ אֵל רֹאֵי כִי אָמְרָה הַגַּם הַלָּם רֹאִיתִי אַחֲרַי רֹאֵי: (14) עַל-כֵּן קָרָא לְבָאָר בְּאָר לַחֲי רֹאֵי הִנֵּה בֵּין-קִדְשׁ וּבֵין בְּרֵד: (15) וַתֵּלֶד הָגָר לְאַבְרָם בֶּן וַיִּקְרָא אַבְרָם שְׁם-בְנוֹ אִשְׁמָעֵאל וְיִלְדָהּ הָגָר יִשְׁמָעֵאל: (16) וְאַבְרָם בֶּן-שְׁמֹנִים שָׁנָה וָשֵׁשׁ שָׁנִים בְּלֶדֶת-הָגָר אֶת-יִשְׁמָעֵאל לְאַבְרָם:

(7) An angel of God found her by a spring of water in the wilderness, the spring on the road to Shur, (8) and said, "Hagar, slave of Sarai, where have you come from, and where are you going?" And she said, "I am running away from my mistress Sarai." (9) And the angel of God said to her, "Go back to your mistress, and submit to her harsh treatment." (10) And the angel of God said to her, "I will greatly increase your offspring, And they shall be too many to count." (11) The angel of God said to her further, "Behold, you are with child And shall bear a son; You shall call him Ishmael, For God has paid heed to your suffering. (12) He shall be a wild ass of a man; His hand against everyone, And everyone's hand against him; He shall dwell alongside of all his kinsmen." (13) And she called God who spoke to her, "You Are El-roi," by which she meant, "Have I not gone on seeing after He saw me!" (14) Therefore the well was called Beer-lahai-roi; it is between Kadesh and Bered.— (15) Hagar bore a son to Abram, and Abram gave the son that Hagar bore him the name Ishmael. (16) Abram was eighty-six years old when Hagar bore Ishmael to Abram.

- Why does Hagar decide to return to Abraham and Sarah's house?
- Hagar is the only female character in the Bible to directly receive a divine promise that her offspring will be a great nation. Who else gets this promise? Why do you think Hagar receives it?

- What is the power structure of this household? How does it shift throughout the story?

From **Hajar Poems** by Mohja Kahf, a Syrian-American poet and author, known for her explorations of the experience of Muslim women

**Hajar Writes a Letter to Sarah
as a Cathartic
Exercise Suggested by Her
Therapist**

Dear Sarah, life made us enemies
But it doesn't have to be that way.
What if we both ditched the old man?
He could have visitation rights with the boys
alternate weekends and holidays
(especially the Feast of the Sacrifice,
—he took that Day anyway,

forgetting it was about me in the desert
watching my baby dehydrate near to death).
Anyhow, you and I, we'd
set up house, raise the kids,
start a catering business maybe
You have brains. So do I.
We could travel. There are places to see
besides Ur and this nowheresville desert
with its tribes of hooligans

No. Your lips thin when you disapprove,
like the mother I almost remember
from before I wound up in your house.
I was barely more than a girl.
You used to laugh then. In those days,
you could stand to look at me. We
even hugged, sometimes.

Oh, Sarah, you need years of therapy.
Can't you admit that what he did was wrong?
Be angry at him—for just one second.
You don't have to be angry forever,
just long enough to know the world won't fall apart.
Long enough to pity him,
yourself, me
Laugh, Sarah, laugh
Imagine
God, the Possibility.
Sincerely Love,
Hajar

- Where in the story does this poem fit?
- How does this poem portray the relationship between Sarah and Hajar? How does Hajar feel about Sarah?

- How is Abraham characterized in this poem? How does this compare to his portrayal in the biblical text?
- How does this poem add to your understanding of the story? How does it compare to the Rabbis' approach?

Sarah's Laugh II

*... and she laughed. But We gave her glad tidings
of Isaac...*

*She said, "Alas for me, shall I bear a child,
seeing I am an old woman..."*

QURAN: Hud, 11:71-72

I think I get it now
Stories aren't over till they're over
The meaning changes as the narrative unfolds
Ishmael had to come before Isaac
Hagar had to pass through my life

She was my trial and my crucible
I failed miserably

I put her out like a cat
with her helpless young
I forsook Hagar when she most needed me

But Isaac came anyway,
to make me as ungainly as Hagar and as vulnerable
to make my body plump and firm like hers
to remind me of her body and her moves
and of the temporary sisterhood of pregnant women

Isaac came to play and replay
the Hagar videos for me
Isaac came to squawk like Ishmael
when Ishmael kept us up nights
and I wished to God they'd both go away

Then I became the patient one like Hagar
Understanding welled up in me like milk

when Isaac came, like grace unbidden
Grace has this trick of coming unbidden
This is cause for laughter

- Where in the story does this poem fit?
- How does this poem portray the relationship between Sarah and Hagar? How does Sarah feel about Hagar?
- How do these two poems relate to one another?
- How do these poems change the way you see Sarah and Hagar?

Resonance: Questions of Today Through Songs of the Shoah *Testimony, Power and Legacy*

Target Learners: Adults age 17+

Rationale and Background: This mini curriculum is intended for a group of adults in a Jewish setting. It was designed as an adult education series for the weeks leading up to *Yom HaShoah* (Holocaust Memorial Day) in a congregational setting. It is also suitable for use in Hillel groups or as an elective opportunity for high school juniors and seniors.

Learners are assumed to have some familiarity with the history of the Holocaust, as this curriculum focuses on the implications of the Holocaust on Jewish identity. Each lesson explores a major area in which memory of the Holocaust intersects with modern Jewish identity: testimony, power and legacy. These topics were chosen because they represent a level of complexity that is often not reached in youth Holocaust education. They are sequenced according to the amount of personal reflection required.

Each lesson is structured around a song that is connected to the Holocaust. Because the topics being explored are complex, personal, and evoke strong emotions, music serves as an important tool. Music amplifies emotional content, and introduces an element of novelty that helps the learner consider these topics from a new perspective. It also provides an opportunity to introduce learners to some lesser-known examples of music from the Holocaust that provide invaluable insight into the experience of those who composed and sung them.

In lesson 1, learners will consider the role of individual stories and testimony in writing the history and memorializing the Holocaust. This discussion highlights the tension between efforts to impress the scope and extent of the violence and to authentically retell the stories of the multidimensional individuals who experienced it. This is a topic that has enormous implications for how we teach, learn and memorialize about the events of the Shoah, as well as how we connect to it personally.

In lesson 2, learners explore the stories of partisans and rescuers who resisted the Nazis through the lens of community organizing. This lesson challenges the simplicity of the traditional narrative of how these stories teach us to “be an upstander.” Instead, learners focus on how these exceptional figures were uniquely adept at assessing and using their power. This leads to a more nuanced understanding of the lesson that these stories have for modern day activism, and teaches learners a tool with direct applications for making change. Rather than simply exhorting learners to “stand up,” the goal of this lesson is to empower learners to pursue effective change strategies.

Lesson 3 focuses on processing the emotional and behavioral implications that the Holocaust has on the Jewish community. By learning about epigenetic trauma, learners

will expand their thinking about the impact of the Holocaust beyond survivors to the entire Jewish community. Learners will evaluate and identify their own emotions, and begin to consider the ways that their knowledge of the Holocaust influences their own behavior and decisions. This lesson is intended to help develop emotional management skills that will allow participants to identify and acknowledge emotions so they don't derail analytical thinking and discussion of the challenging and distressing subject matter of the Holocaust.

Enduring Understandings:

- Music and song is a powerful and unique source of historical information and testimony
- The Holocaust has enduring relevance to the most important questions we have as Jews today

Essential Questions:

- How do we understand the scope of the Holocaust without erasing the individual experiences of the people who lived it?
- What enabled resisters and rescuers to act during the Holocaust? What lessons can we learn from these exceptional stories for our own efforts as activists?
- How does the memory of the Holocaust influence our emotions, behavior and decisions? What are the positives and the negatives?
- What unique lessons can music teach us about history?

Lesson 1 Testimony: “Als Ob”

Time: 1½ hours

Core Concept: Each person who experienced the events of the Holocaust was an individual with a unique story and perspective.

Learning Outcomes:

- Learners will become familiar with a lesser known example of a song composed during the Holocaust
- Learners will analyze the text and music of a song in historical context
- Learners will examine song as a form of first hand testimony
- Learners will evaluate the role of individual testimony in understanding and memorializing the holocaust

Space: Classroom or Beit Midrash, chairs set for easy pairing

Materials:

- ✓ Sound system
- ✓ Internet enabled device or pre-downloaded sound file: “Als Ob” by Leo Strauss: <https://www.youtube.com/watch?v=UBLxjAyM6-Y>
- ✓ Scratch paper and pens
- ✓ Source sheet handouts (1x per learner)

Timetable:

0:00 Set Induction
 0:07 Background on Leo Strauss and “Als Ob”
 0:15 Second Play of “Als Ob” and Discussion
 0:40 Chavruta Study of Diary of Eva Ginzova
 1:05 Concluding Discussion
 1:25 Niggun

Procedure:

1) 0:00 Set Induction: Listening

- ✓ Materials: Sound file or video of “Als Ob”, scratch paper and pens
- Play recording of “Als Ob.”

***Do NOT hand out text and translation yet

- Learners listen, jot down a few words or phrases that describe the music or tone of the performance
- When song concludes, volunteers share out descriptions

2) 0:07 Background on Leo Strauss and “Als Ob”

- ✓ Materials: Brief video on Theresienstadt
- Explain background information on Leo Strauss and the song “Als Ob”

- Leo Strauss: born in Vienna in 1897, son of famous operetta and cabaret composer Oskar Strauss
 - Deported to Theresienstadt with his wife Myra in 1942
 - Wrote and performed in Cabaret productions as part of the *Freizeitgestaltung* in Terezin, where he wrote the song “*Als Ob*”
 - “*Als Ob*” became popular in Terezin
 - Strauss was deported to Auschwitz in 1944, where he and his wife were murdered
- OPTIONAL: Play brief video about Theresienstadt:
<https://www.youtube.com/watch?v=a7nAfaLlqkE>
- 3) 0:15 Second Play of “*Als Ob*” with text and translation and Discussion
- ✓ **Materials:** Sound file or video of “*Als Ob*”, Source sheet handouts
 - Hand out source sheets, direct attention to text and translation of “*Als Ob*”
 - Play the song again
 - Discuss with a partner:
 - *What images does the song give of life in Theresienstadt?*
 - *How does having the text change your impression of the song?*
 - *What is the relationship between the music and the lyrics?*
 - *What audience is the song directed at? What message is Strauss trying to communicate about Theresienstadt?*
- 4) 0:40 Chavruta study: Diary Entry of Eva Ginzova
- ✓ **Materials:** Source sheet handouts
 - Turn to diary entry of Eva Ginzova, September 16th 1944
 - With a partner of your choice:
 - ⇒ Option 1: Read the entry out loud together. Stop to discuss whenever you have a question, comment or reaction.
 - ⇒ Option 2: Read the entry silently, underlining and annotating significant quotations that provoke a question or reaction. Discuss your annotations when both partners are finished reading.
 - Discuss:
 - *What information can we determine about the writer from this entry?*
 - *What problems and concerns does she describe?*
 - *What feelings does she express about life in Theresienstadt?*
 - *Considered along with Strauss’s “Als Ob,” what does Eva’s perspective add to your understanding of life in Theresienstadt? How do their accounts compare?*
 - Before concluding, allow an opportunity for partners to share out with the group
- 5) 1:05 Concluding Discussion: Song as Testimony
- As a group, discuss:
 - *What did our study of the song “Als Ob” and the diary entry of Eva Ginzova contribute to your understanding of the history of the Shoah?*

- o *How can song be a form of testimony? What distinguishes it from other forms, like writing?*
- o *What is the place of individual testimony in the historical study of the holocaust? What is its place in memorializing the holocaust?*

6) 1:25 Niggun

- As a transitional moment, choose a simple or well-known niggun to close with. Learners may join in in singing as they wish.

Resources Consulted:

Facing History:

- Lesson: Using Testimony to Teach
<https://www.facinghistory.org/resource-library/using-testimony-teach>
- Lesson: Learn the History: Life in Theresienstadt in Eva Ginzova's Diary
<https://www.facinghistory.org/teaching-salvaged-pages/learn-history-life-theresienstadt-eva-ginzov-s-diary>
- Eva Ginzova's Diary Entry on Her Jewish Identity, September 16th, 1944
<https://www.facinghistory.org/resource-library/text/eva-ginzov-s-diary-entry-her-jewish-identity-september-16-1944>
- Photograph of Petr Ginz and Eva Ginzova
<https://www.facinghistory.org/resource-library/image/petr-ginz-and-eva-ginzov?backlink=https://www.facinghistory.org/resource-library?search=Eva%20Ginzov%C3%A1%27s>

Other:

Reinwald, David Eric. "Cabaret Music of the Holocaust: Notes of Satire from the Stages, Cafes, and Streets of the Ghettos." Thesis, Hebrew Union College-Jewish Institute of Religion, 2006.

Lesson 1, Appendix A: Source Sheet

“Als Ob” (~1944)

Text: Leo Strauss

Music: Alexander Steinbrecher

Als Ob	As If
<p>Ich kenn ein kleines Städtchen, Ein Städtchen ganz tip top, Ich nenn es nicht beim Namen, ich nenn's die Stadt Als ob.</p>	<p>I know a lovely little town This town is really spiff The name I won't say for now I'll call the town 'as if'</p>
<p>Nicht alle Leute können In diese Stadt hinein, Es müssen Auserwählte der “Als-ob” Rasse sein.</p>	<p>This town is not for everyone This town's a special place You've got to be a member Of a special 'as if' race</p>
<p>Die leben dort ihr leben, als ob's ein leben wär und freun sich mit Gerichten, als ob's die Wahrheit wär.</p>	<p>The townsfolk are quite normal there As if in life, forsooth! They greet all rumors from outside As if they were the truth</p>
<p>Die Menschen auf den Strassen, Die laufen im Galopp Wenn man auch Nichts zu tun hat, Tut man halt so als ob.</p>	<p>The people in the crowded streets They rush about their biz And even if there's naught to do They act as if there is</p>
<p>Es gibt auch ein Kaffeehaus Gleich dem Café de l'Europe, Und bei Gesang und Musik Fühlt man sich dort als ob</p>	<p>They've even got a Kaffeehaus! Like the Café L'Europe And with song and music They feel as if they're there</p>
<p>So mancher ist auch manchmal mit Menshen ziemlich grob Daheim war er kein grosser, Hier tut er so als ob.</p>	<p>You come across some shameless folk Back home, nonentities But here they strut about the streets As if they're VIPs</p>
<p>Des Morgens und des Abends Trinkt man “als-ob” Kaffee, Am Samstag, ja am Samstag Da gibt's “als-ob” Hachee</p>	<p>Morning s and evenings, They drink “as-if” coffee, On Sunday, yes on Sunday, There's even “as-if” hash.</p>
<p>Man stellt sich an um Suppe,</p>	<p>They line up for the soup</p>

<p>Als ob da etwas darin, Und man genießt die Dorsche, Als ob ein Vitamin.</p>	<p>As if it had something in, And, they enjoy the codfish, As if a Vitamin.</p>
<p>Man legt sich auf den Boden, Als ob das wäre ein Bett, Und denkt an seine Lieben, Als ob man Nachricht hätt.</p>	<p>At night they lie upon the ground As if it was a bed They dream of their loved ones As if they heard from them.</p>
<p>Man trägt das schwere Schicksal, Als ob es nicht so schwer, Und spricht von einer Zukunft, Als ob's morgen wär.</p>	<p>They bear their burdens with a smile As if they knew no sorrow And talk of future happiness As if it were ... tomorrow"</p>



- 1) What images does the song give of life in Theresienstadt?
- 2) How does having the text change your impression of the song?
- 3) What is the relationship between the music and the lyrics?
- 4) What audience is the song directed at? What message is Strauss trying to communicate about Theresienstadt?

Leo Strauss

An entry from the diary of Eva Ginzová from September 16, 1944, in which she reflects upon her Jewish identity while imprisoned in the Theresienstadt ghetto.

<https://www.facinghistory.org/resource-library/text/eva-ginzov-s-diary-entry-her-jewish-identity-september-16-1944>

September 16 [1944]

I haven't written for a long time — I couldn't get to it. Petr was ill—he had a temperature of thirty-nine degrees [Celsius]. There's a sort of epidemic now in Terezín. Temperature, nothing hurts, and then it's gone again. I was extremely concerned about him going down with something — it's just the two of us here, Petr and me, and if something were to happen to him, how would I explain it to my parents? This isn't the case with the Miloš family. Hanka and Pavel at least have their dad here — but I wouldn't like to have mine here. I dreamed not long ago that Daddy had come to Terezín and I woke up covered in sweat. Anything but that.

There's a prayer room in front of Uncle's attic room. The Jews always go to pray there on Friday evening, Saturday, or when there's some holiday. Uncle always jeers, sneers at them and insults them for disturbing him, and all three children always join in with him. And Petr does it too. I regret it thoroughly — I feel more of a Jew than almost ever before. Petr declared that he'll renounce the faith as soon as he gets home. I couldn't do that! I wonder what Daddy will tell him when Petr gets home. Pavel says that he's related to Jesus and doesn't want anything to do with the Jewish faith even if Jesus was a Jew, too.



Eva Ginzova and Petr Ginz

Lesson 2

Power: “Zog Nit Keynmol”

Time: 1½ hours

Core Concept: Resisters and rescuers in the Holocaust used many different kinds of power in effective and ingenious ways, and can serve as an example for activism today.

Learning Outcomes:

- Learners will become familiar with the history of the Jewish partisans during World War II
- Learners will retell a story of a rescuer or resister during the Holocaust
- Learners will apply the strategies of power analysis to stories of Holocaust resisters and rescuers
- Learners will evaluate the implications of the history of Holocaust resisters and rescuers for activism today

Space: Classroom, preferably with a board

Materials:

- ✓ Board or large sheet of paper with markers
- ✓ Source sheets (1x per learner)
- ✓ Video system with internet access
- ✓ Printouts of stories of Le Chambon, Chiune Sugihara, Vitka Kempner and the Bielski brothers (3x each)
- ✓ Poster paper (4x)
- ✓ Markers (4 sets)

Timetable:

- 0:00 Set Induction: Types of Power
- 0:05 Song: “Zog Nit Keynmol”
- 0:25 Introduction to Power Analysis
- 0:45 Group Activity: Power Analysis of Resisters and Rescuers
- 1:05 Group Presentations and Closing Discussion

Procedure:

- 1) 0:00 Set Induction: Types of Power
 - ✓ Materials: Board or large sheet of paper and markers
 - On the board or on a large sheet of paper, brainstorm different kinds of power
- 2) 0:05 Song: “Zog Nit Keynmol”
 - ✓ Materials: Source Sheets
 - Briefly introduce the historical background of “Zog Nit Keynmol”
 - Hirsh Glik, an underground fighter, was inspired to write the lyrics by news of the Warsaw Ghetto Uprising

- Set to melody from a Soviet film
- Glik disappeared and is presumed to have died in a labor camp in Estonia less than a year later
- “Zog Nit Keynmol” became the official anthem of the Jewish partisans, who fought alongside the allies
- Show video: Introduction to the Jewish Partisans:
<https://www.facinghistory.org/resource-library/video/introduction-jewish-partisans>
- Listen to historical recording of “Zog Nit Keynmol” and follow along in text and translation:
<https://www.ushmm.org/collections/the-museums-collections/collections-highlights/music-of-the-holocaust-highlights-from-the-collection/music-of-the-holocaust/never-say-that-you-have-reached-the-final-road>
 - This recording is sung by Betty Segal, survivor of the Vilna Ghetto and several concentration camps
- As a group, discuss:
 - *What images from the song jump out at you?*
 - *What hopes and aspirations does the song express?*
 - *Why do you think this song was adopted as the hymn of the Jewish partisans?*

3) 0:25 Introduction to Power Analysis

- ✓ Materials: Source Sheets
 - Introduce power analysis:
 - A set of community organizing tools
 - Helps to answer the questions:
 - What is the problem or issue?
 - Who has power? What kind?
 - How and for what do they use their power?
 - What kind of power do we need to accomplish our goal?
 - Power= the ability to act
 - Power comes from: Organized people, organized money
 - Dominant Power=Power over
 - Relational Power= Power with
 - Revisit types of power from set induction activity
 - *What other kinds of power would you add to our list?*
 - Types of power:
 - Legitimate power
 - Information power
 - Expert power
 - Reward power
 - Coercive power
 - Referent power
 - Charismatic power
 - Moral power
- (Definitions: <https://yscouts.com/executive/types-of-leadership-power/>)

- Read aloud: *The Women Partisans Burn Down a House*:
<https://www.facinghistory.org/resource-library/resistance-during-holocaust/women-partisans-burn-down-house>
- As a group, do a power analysis of the partisan unit in this story. Diagram on the board or paper.
 - What is the problem or issue?
 - Who has power? What kind? Where does it come from?
 - How and for what do they use their power?
 - What kind of power do they need to accomplish their goal?

4) 0:45 Group Activity: Power Analysis of Rescuers and Resisters

- Split into four small groups and assign each a rescuer or resistor story
- ***For large groups, assign two groups to each story
 - ⇒ Group 1: Le Chambon
<https://www.facinghistory.org/holocaust-and-human-behavior/chapter-9/le-chambon-village-takes-stand>
 - ⇒ Group 2: Chiune Sugihara
<https://www.facinghistory.org/rescuers/chiune-sugihara>
 - ⇒ Group 3: Vitka Kempner
<https://www.facinghistory.org/resource-library/resistance-during-holocaust/joining-fpo>
 - ⇒ Group 4: Bielski Brothers
<https://www.facinghistory.org/resource-library/resistance-during-holocaust/bielski-brothers-biography>
- Each group completes a power analysis for their rescuer or resistor that answers the following questions:
 - What is the problem or issue?
 - Who has power? What kind? Where does it come from?
 - How and for what do they use their power?
 - What kind of power do they need to accomplish our goal?
- Each group creates a visual representation of their power analysis on poster paper

5) 1:05 Presentations and Closing Discussion

- Each group gives a 5 minute presentation on their rescuer/resistor and power analysis
- Discuss:
 - *What unexpected sources of power did you find in the stories of rescuers and resisters?*
 - *How do these stories contribute to your understanding of the events of the Holocaust?*
 - *How did this study of resisters and rescuers in the Holocaust contribute to your understanding of power? What implications could this have for us today?*

Resources Consulted:

Facing History:

- Video: Introduction to the Jewish Partisans
<https://www.facinghistory.org/resource-library/video/introduction-jewish-partisans>
- Reading: The Women Partisans Burn Down a House
<https://www.facinghistory.org/resource-library/resistance-during-holocaust/women-partisans-burn-down-house>
- Reading 23: Le Chambon: A Village Takes a Stand
<https://www.facinghistory.org/holocaust-and-human-behavior/chapter-9/le-chambon-village-takes-stand>
- Reading: A Rescuer in Lithuania: Chiune Sugihara
<https://www.facinghistory.org/rescuers/chiune-sugihara>
- Reading: Bielski Brother Biography
<https://www.facinghistory.org/resource-library/resistance-during-holocaust/bielski-brothers-biography>
- Reading: Joining the FPO
<https://www.facinghistory.org/resource-library/resistance-during-holocaust/joining-fpo>

Other:

- United States Holocaust Memorial Museum: Songs of the ghettos, concentration camps, and World War II partisan outposts, “Never Say that You Have Reached the Final Road.”
<https://www.ushmm.org/collections/the-museums-collections/collections-highlights/music-of-the-holocaust-highlights-from-the-collection/music-of-the-holocaust/never-say-that-you-have-reached-the-final-road>

Lesson 2, Appendix A: Source Sheet

“Zog Nit Keynmol” (1943)

Text: Hirsh Glik

Music: Dmitri and Daniel Pokrass

Zog Nit Keyn Mol	Never Say
<p>zog nit keyn mol, az du geyst dem letstn veg, khotsh himlen blayene farshteln bloye teg. kumen vet nokh undzer oysgebenkte sho, s'vet a poyk ton undzer trot: mir zaynen do!</p>	<p>Never say this is the final road for you, Though leaden skies may cover over days of blue. As the hour that we longed for is so near, Our step beats out the message: we are here!</p>
<p>fun grinem palmenland biz vaysn land fun shney, mir kumen on mit undzer payn, mit undzer vey, un vu gefaln s'iz a shprits fun undzer blut, shprotsn vet dort undzer gvure, undzer mut!</p>	<p>From lands so green with palms to lands all white with snow. We shall be coming with our anguish and our woe, And where a spurt of our blood fell on the earth, There our courage and our spirit have rebirth!</p>
<p>s'vet di morgnzun bagildn undz dem haynt, un der nekhtn vet farshvindn mit dem faynt, nor oyb farzamen vet di zun in dem kayor - vi a parol zol geyn dos lid fun dor tsu dor.</p>	<p>The early morning sun will brighten our day, And yesterday with our foe will fade away, But if the sun delays and in the east remains - This song as motto generations must remain.</p>
<p>dos lid geshribn iz mit blut, un nit mit blay, s'iz nit keyn lidl fun a foygl oyf der fray, dos hot a folk tsvishn falndike vent dos lid gezungen mit naganes in di hent.</p>	<p>This song was written with our blood and not with lead, It's not a little tune that birds sing overhead, This song a people sang amid collapsing walls, With pistols in hand they heeded to the call.</p>
<p>to zog nit keyn mol, az du geyst dem letstn veg, khotsh himlen blayene farshteln bloye teg. kumen vet nokh undzer oysgebenkte sho s'vet a poyk ton undzer trot: mir zaynen do!</p>	<p>Therefore never say the road now ends for you, Though leaden skies may cover over days of blue. As the hour that we longed for is so near, Our step beats out the message: we are here!</p>

The Women Partisans Burn Down a House

Sara Fortis was born in Chalkis, a small town near Athens, Greece. When the Nazis invaded in 1941, Sara fled. While on the run, she agreed to join the resistance. In her new position, Sara recruited other women and formed an all-female partisan unit.

In the following excerpt from an interview with the Jewish Partisan Educational Foundation, Sara describes her pride in the work of her unit:

Once we girls received orders to torch a house. It was the only house in the village. It was very orderly. We were responsible for torching it. They gave us the means, and we went dressed not like partisans—we had other clothes, we had villager outfits. One girl took the left side, one took the right; we threw whatever it was that we were supposed to, burned the house down, and I gave them the location where we would meet up. No one guessed that girls were responsible for that. That was the squad's greatness. The next day the partisans were blamed, or in conversations, [people said,] "The partisans were here at night, torched the house, luckily the fascist wasn't taken, he wasn't at home." Things like that happened often, and we assisted [with] them often. I was satisfied and my girls were satisfied that they as women could help, be alongside partisans. Very proud.

- 1) What is the problem or issue?
- 2) Who has power? What kind? Where does it come from?
- 3) How and for what do they use their power?
- 4) What kind of power do they need to accomplish their goal?

Lesson 3

Legacy: Bar Mitzve

Time: 1 hour

Core Concept: Each one of us are impacted by the legacy of the Holocaust, and this awareness affects our emotions, decisions and behavior

Learning Outcomes:

- Learners will identify and process strong emotions that arise when learning about the Holocaust
- Learners will be able to define the term “epigenetics”
- Learners will evaluate the personal impact of the history of the Holocaust
- Learners will develop their capacity for emotional regulation while discussing challenging subject matter

Space: Classroom or lounge space, if available

Materials:

- ✓ Scratch paper and pens
- ✓ Audio system
- ✓ Recording of “*Bar Mitzve*” by Frederick Piket:
<https://drive.google.com/file/d/10bMPVulxdDPLcY0X6NpDsWZQRMhywMKQ/view?usp=sharing>

Timetable:

0:00 Set Induction: First Memory of Holocaust Education
 0:10 Listen to Podcast “On Being”: Rachel Yehuda
 0:30 Song: “*Bar Mitzve*”
 0:45 Group Activity: “I remember when...”
 1:05 Journal: Impact of the Holocaust on Me
 1:15 Closing Processing
 1:25 Niggun

Procedure:

- 1) 0:00 Set Induction: First Memory of Holocaust Education
 - In a notebook or on scratch paper, each learner journals about their earliest memory of learning about the Holocaust
 - Invite a few learners who feel comfortable to share
- 2) 0:10 Listen to Podcast: “On Being”: Rachel Yehuda
<https://onbeing.org/program/rachel-yehuda-how-trauma-and-resilience-cross-generations/7786>
 - Play from **1:00-13:20**- Episode of Podcast *On Being* with Rachel Yehuda: “How Trauma and Resilience Cross Generations”
 - Discuss as a group:

- o *What is the meaning of the term “epigenetics?”*
- o *What are the implications of epigenetics for survivors of the Holocaust and their children?*
- o *What does this idea add to your understanding of the impact of the Holocaust?*

3) 0:30 Song: “*Bar Mitzve*”

- Explain the background of the song “*Bar Mitzve*”
 - Words from a Bar Mitzvah speech of a boy at a DP camp
 - Set to music by Frederick Pickett, published in a collection titled “Three Songs of Faith” in 1970
- While listening, learners jot down feelings and emotions that arise
- Play Recording of “*Bar Mitzve*”

<https://drive.google.com/file/d/10bMPVulxdDPLcY0X6NpDsWZQRMhywMKQ/view?usp=sharing>

- Learners share feelings. As they share, enter into a word cloud generator (ex: <https://www.wordclouds.com/>)
- 2 Minute silent pause
- Share reactions to the song

4) 0:45 Group Activity: “*I remember when...*”

- Break into small groups (no more than five)
- Begin with 2 minutes of silent think time
- In each group, participants share their earliest memory of experiencing or becoming aware of anti-Semitism, beginning with “I remember when...” Each learner has 3 minutes to share.
- Learners may choose not to participate

5) 1:05 Journal: Impact of anti-Semitism and the Holocaust on Me

- Individually, in writing reflect on the following question:
 - o *What impact do the Holocaust and experiences of anti-Semitism have on my emotions and behavior?*

6) 1:15 Closing Processing

- Allow any learner who wishes to share feelings, reactions and reflections on the lesson, while the group engages in active and supportive listening.
- Active moderation is important! Depending on the dynamic of the group, it may be helpful to use a “talking object” that signifies whose turn it is to speak. Maintain some silent time between comments. Only allow a learner to share a second time if everyone else who wants who has had an opportunity to speak.

****Accommodation:* For learners who find it particularly challenging to refrain from reacting verbally, provide the option to jot down reactions in notebook or scratch paper

7) 1:25 Niggun

- As a transitional moment, choose a simple or well-known niggun to close with. Learners may join in singing as they wish.

Lesson 3, Appendix A: Source Sheet

“Bar Mitzve” (1970)

Text: Bar Mitzvah Speech at a DP Camp in Liberated Germany

Music: Fredrick Picket

Bar Mitzve	Bar Mitzvah
Ikh bet as der tate un di mame Shoy n arunter fun himl Un zen az ir zun vert Bar Mitzve haynt Un zoln zey visn az mayn shvester un ikh Zaynen geblibn gute yidn di gantze yorn Un mir vern imer azoy blaybn	I pray that my father and my mother Are looking down from heaven, And seeing that their son is becoming Bar Mitzvah today. And they should know that my sister and I Have remained good Jews all these years And that we will always remain so.

Unit 2: *Mitzvah*, Commandment

Desired Results:

- Students will articulate a personal understanding of what it means to be obligated or commanded
- Students will apply their knowledge of theology and practice in a novel situation
- Students will recognize that being a progressive Jew requires thoughtfully adapting Jewish rituals to new circumstances and situations
- Students will understand that ritual innovation and change has always been a part of Jewish observance, and feel empowered to continue that legacy

Lesson: Shabbat in Space

Acceptable Evidence for Learning:

- Students will innovate solutions to problems of observing familiar Shabbat rituals in space
- Students will create a presentation of Shabbat ritual in space

Materials:

- A/V set-up that everyone can see and hear
- Video: <https://www.youtube.com/watch?v=LkvsWBfmgw>, downloaded in advance or a reliable Internet connection.
- Handout listing Yochanan Ben Zakkai *takanot*
- Printouts of information on Shabbat rituals:
<http://www.reformjudaism.org/shabbat-customs> OR internet enabled device for each group
- Poster
- Markers
- Construction paper
- Scissors
- Shabbat ritual items: candles, challah cover, kippot, siddurim

Space:

Classroom with chalkboard and separate tables, spaced out to allow group work

Procedure:

Session 1

0-15 min- Introduction

- Brainstorm Shabbat rituals that students do at home, camp, or know about from other sources.
- Create list of examples on the board or chart paper- make sure to have this list available for the next session!

15-45 min- Story of Yavneh

- Briefly (in an engaging and dramatic manner) tell the story of Yochanan Ben Zakkai and his escape to Yavneh
 - Summary from Wikipedia: *During the **siege of Jerusalem** in the **Great Jewish Revolt**, he argued in favour of peace; according to the Talmud, when he found the anger of the besieged populace to be intolerable, he arranged a secret escape from the city inside a coffin, so that he could negotiate with **Vespasian** (who, at this time, was still just a military commander). Yochanan correctly predicted that Vespasian would become Emperor, and that **the temple would soon be destroyed**; in return, Vespasian granted Yochanan three wishes: the salvation of **Yavne** and its sages, the descendants of **Rabban Gamliel**, who was of the Davidic dynasty, and a physician to treat **Rabbi Tzadok**, who had fasted for 40 years to stave off the destruction of Jerusalem. Upon the destruction of Jerusalem, Yochanan converted his school at Yavne into the Jewish religious centre, insisting that certain privileges, given by Jewish law uniquely to Jerusalem, should be transferred to Yavne.*
 - *Check for understanding:*
 - § *How was Yavneh different from Jerusalem?*
 - § *What problems might Jews have observing Judaism in a new place?*
 - § *Do you agree with what R. Yochanan did, and why?*
- Pass out handout some examples of the *takanot* that R. Yochanan instituted:
 - Replacing animal sacrifice with prayer
 - After the destruction of Jerusalem, the **shofar** shall be blown in **beit din** when **Rosh HaShana** falls on **Shabbat** (prior to the destruction, it was only blown in Jerusalem and its environs on Shabbat)
 - After the destruction of Jerusalem, the **four species** shall be taken for the entire **Sukkot** (prior to the destruction, it was only taken for the entire holiday in Jerusalem and on the first of the holiday elsewhere)
 - Students turn to their neighbor and discuss, writing the answers on the handout
 - *What problems do each of these takanot solve?*
 - *What do you think would have happened to Jews if R. Yochanan had decided to keep everything the same?*
 - (Asses by checking in on what each group is writing)

Session 2

0-5 min- Recap of previous session

- Have students summarize Yavneh story and explain the concept of a *takanah*

5-10 min- Video: What is life like on the International Space Station?

- Briefly introduce and show video: <https://www.youtube.com/watch?v=LkvsWBfmgtw>

10-25 min: Discussion of Space Station video

- What is different about life on the International Space Station than life on earth?
- **Imagine that a group of reform Jewish Scientists were going to live on the ISS. They would like to plan to observe Shabbat together.** What problems might they encounter? (e.g. How do we know/decide when Shabbat starts?) Refer students to list of Shabbat rituals on board. Write answers on a separate section of board from Shabbat rituals.

25-45 min: Break into Groups and create Shabbat Ritual for ISS

- Students will break into groups of 3-4 to create an innovative solution for observing a particular Shabbat ritual on the ISS. Choose an appropriate number of rituals that were brainstormed earlier for the class size, and break students into groups based on interest.
 - Encourage students to begin by reviewing the procedure for observing their ritual (using info handouts provided or the internet to research)
 - *What is the meaning of the ritual? What does it signify?*
 - *What is the most important part of it?*
 - § Have groups brainstorm the problems that might arise when trying to do this on the ISS
- Groups will create a poster or model presenting their solution
- Give 5 minute warning for clean-up

45-60 min: Present Shabbat in Space Rituals to Class

- Have each group briefly (2-3 min) explain their ritual solution to the class.

Extension:

The sixth grade will hold a Shabbat science fair. Students will arrive early enough to put finishing touches on their projects, and then set up tables around the social hall/community space as stations for each group. Before and after services, guests will have the opportunity to peruse the fair and hear students explain their projects.

Religious School Curriculum Grades 4-5

Goals and Objectives: The main themes explored in this curriculum are holidays, Liturgy, Jews around the world/Jewish Peoplehood and Israel. The goal of teaching holiday music is to expand the repertoire of classic holiday songs that students have been developing since kindergarten, taking advantage of the fact that by fourth grade students will be able to read much more fluently than in the lower grades. Therefore, many songs are introduced that students may have struggled with in lower grades because of the amount or difficulty of the text. In this curriculum, I have also begun to introduce alternative holiday songs by modern composers. As students are becoming less self-centered and developing the ability to consider multiple perspectives, they will be able to appreciate looking at the holidays they have been learning about since pre-school from a new angle. This stage of development is also an opportune time to explore the themes of world Jewry, Jewish Peoplehood, and Israel, as students are developing world consciousness and beginning the identity building process. This gives them the opportunity to think about how ideas of citizenship, religion and ethnicity relate to them personally. Finally, liturgy is emphasized as students approach the age of B. Mitzvah, an age at which many of them will be expected to act as shlichei tsibor. A deep understanding of the liturgy is essential if they are to do so with comfort and integrity.

The music chosen for this curriculum takes into account the fact that many students in this age group will be becoming more self-conscious in front of their peers. Therefore, fewer songs that lend themselves to movement and gimmicks are included than in previous years. Also, students may be more reluctant to sing songs that are completely in Hebrew, so many of these songs include some English and some Hebrew. I have also chosen songs that take

advantage of this age groups' general enthusiasm around competition by lending themselves well to racing, or who can be louder. Finally, students at this age are able to handle more complex music, including music that can be sung as a round or partner song. They will enjoy the challenge, and will be enthusiastic when they have accomplished harmony!

4-5 Curriculum

Date	T/R	Song	Composer	Source	Notes
Lesson 1					
13/SEP/2015	R	Hine Ma Tov	Folk	Sh-91	Repeat after me- groups of kids call, who can be loudest
Week of	T	Sweet as Honey	Nichols	TTM-PDF	
Rosh Hashanah	R	Avinu Malkeinu	Folk	JHS-29	Hebrew only
	T	A New Beginning	Daniel	M2-174	
	R	Dipping the Apple	Allard	PDF	
Lesson 2					
20/SEP/2015	R	A New Beginning	Daniel	M2-174	
Week of	T	Hashivenu	Folk	Sh-324	
Yom Kippur	R	Avinu Malkeinu	Folk	M2-249	
	T	Adon HaSelichot	Sephardic Folk	BJS-128	
	R	Sweet As Honey	Nichols	TTM-PDF	Teach counter melody
Lesson 3					
27/SEP/2015	R	Hashivenu	Folk	Sh-324	
Erev Sukkot	T	Leisheiv BaSukah	Portnoy	M2-124	
	R	This is What We Need to Build a Sukkah	Friedman	M1-99	With callouts
	T	One By One	Allard	SS-PDF	Teach Parts
	R	Adon HaSelichot	Sephardic Folk	BJS-128	
Lesson 4					
4/OCT/2015	R	Sisu V'Simchu	Paikov	JHS-37	
Erev	R	Sweet As Honey	Nichols	TTM-PDF	With counter melody
Simchat Torah	R	One By One	Allard	SS-PDF	Teach Round
	T	En Adir	Folk	JHS-99	Explain acrostic, learn first verse
	R	Leisheiv BaSukah	Portnoy	M2-124	
Lesson 5					
18/OCT/2015	R	When God Made the World	Klepper	BPS-7	
	T	Mah Rabu	Warshawsky	Handout	With callouts
	R	The Jewish Calendar Song	Aurbach	M1-60	
	T	Hinei Tov M'od	Lustig	Sh-93	Teach parts
	R	En Adir	Folk	JHS-99	Teach second verse

Lesson 6					
25/OCT/2015	R	Mah Rabu	Warshawsky	Handout	competition
	T	Halleli	Katz	R5763-3	
	R	Hinei Tov M'od	Lustig	Sh-93	Teach as round
	T	L'chu N'ran'na	Chasen/Zweiback	M2-121	
	R	Tree of Life	Silverman	Sh-321	With clapping

Lesson 7					
1/NOV/2015	R	Tov L'hodot	Chasen	M2-235	
Pre Chanukah	T	Not By Might	Friedman	Sh-156	
4 Weeks	R	Halleli	Katz	R5763-3	
	T	Ocho Kandelikas	Jagoda	CCS-150	
	R	L'chu N'ran'na	Chasen/Zweiback	M2-121	

Lesson 8					
8/NOV/2015	R	Halleli	Katz	R5763-3	
Pre Chanukah	T	Mi Y'maleil	Trad/Werner	CCS-12	Some Hebrew and English words
3 Weeks	R	Not By Might	Friedman	Sh-156	Teach motions and callouts
	T	Maoz Tzur	Trad/Binder	CCS-106	Some Hebrew and English words
	R	Ocho Kandelikas	Jagoda	CCS-150	

Lesson 9					
15/NOV/2015	R	Mi Y'maleil	Trad/Werner	CCS-12	Teach rest of Hebrew
Pre Chanukah	T	Light One Candle	Yarrow	Sh-131	Teach verses
2 Weeks	R	Maoz Tzur	Trad/Binder	CCS-106	Teach rest of Hebrew
	T	Oy Chanukah	Trad/Binder	CCS-146	Yiddish words
	R	The Latke Song	Friedman	CCS-90	

Lesson 10					
22/NOV/2015	R	Mi Y'maleil	Trad/Werner	CCS-12	Teach Round
Pre Canukah	R	Oy Chanukah	Trad/Binder	CCS-146	English and Yiddish
1 Week	R	Banu Choshech L'gareish	Amiran	CCS-31	
	R	Maoz Tzur	Trad/Binder	CCS-106	Hebrew and English
	R	Light One Candle	Yarrow	Sh-131	

Lesson 11					
6/DEC/2015	R	Mi Y'maleil	Trad/Werner	CCS-12	Teach Round
Erev Chanukah	R	Oy Chanukah	Trad/Binder	CCS-146	English and Yiddish
	R	The Latke Song	Friedman	CCS-90	
	R	Maoz Tzur	Trad/Binder	CCS-106	Hebrew and English
	R	Light One Candle	Yarrow	Sh-131	

Lesson 12					
13/DEC/2015		Chanukah Assembly			
		Mi Y'maleil	Trad/Werner	CCS-12	Teach Round
Seventh Day of Chanukah		Oy Chanukah	Trad/Binder	CCS-146	English and Yiddish
		The Latke Song	Friedman	CCS-90	
		Maoz Tzur	Trad/Binder	CCS-106	Hebrew and English
		Light One Candle	Yarrow	Sh-131	

Lesson 13					
20/DEC/2015	R	L'chu N'ran'na	Chasen/ Zweiback	M2-121	
	R	Not By Might	Friedman	Sh-156	with motions and callouts
	R	The Jewish Calendar Song	Aurbach	M1-60	
	R	For Trees	Allard	LTT-PDF	
	R	Halleli	Katz	R5763-3	

Lesson 14					
10/JAN/2016	R	For Trees	Allard	LTT-PDF	
Pre Tu B'Shvat	T	The Planting Song	Klepper	SFG-52	
1 Week	R	Tzaddik Katamar	Maslo	Sh-371	
	T	The Garden Song	Mallett	Handout	
	R	Hashkedyah	Ravino	SWS-140	Hebrew and English

Lesson 15					
24/JAN/2016	R	The Garden Song	Mallett	Handout	
Day Before	T	Atze Zeitim Omdim	Folk	JHS-57	
Tu B'Shvat	R	The Planting Song	Klepper	SFG-52	
	T	Ufarazta	Katz	Handout	
	R	Tzaddik Katamar	Maslo	Sh-371	

Lesson 16					
31/JAN/2016	R	Modeh Ani	Klepper/Friedlander	Sh-235	may need a little re-teaching
	T	Wherever You Go	Midler	Sh-215	
	R	Ufarazta	Katz	Handout	Hand motions
	T	Gesher Tzar M'od	Chait	Sh-71	clapping
	R	Atze Zeitim Omdim	Folk	JHS-57	

Lesson 17					
7/FEB/2016	R	Sha'alu Shalom Y'rushalayim		Handout	
	T	Hashkivenu	Nichols	MHE-PDF	
	R	Wherever You Go	Midler	Sh-215	
	T	Am Yisrael Chai	Katz	PDF	

	R	Gesher Tzar M'od	Chait	Sh-71	
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Lesson 18					
21/FEB/2016	R	Am Yisrael Chai	Katz	PDF	
	T	Am I Awake?	Aaronson	AAA-PDF	
	R	Oseh Shalom	Friedman	Sh-308	
	T	Coming Home	Klepper	M2-43	
	R	Hashkivenu	Nichols	MHE-PDF	

Lesson 19					
28/FEB/2016	R	Am I Awake?	Aaronson	AAA-PDF	
Pre Purim	T	Coplas de Purim	Jagoda	SSFA	Just Chorus
3 Weeks	R	Coming Home	Klepper	M2-43	
	T	Hey-Man!	Richards	SFG-58	
	R	LaKova Sheli	Folk	NCS-29	Subtracting words, race

Lesson 20					
6/MAR/2016	R	Hey-Man!	Richards	SFG-58	
Pre Purim	T	Lay'hudim	Folk	JHS-63	
2 Weeks	R	Coplas de Purim	Jagoda	SSFA	Teach a verse
	T	Purim Game (Tumbalalaika Tune)	Folk	Handout	Fill in the blanks
	R	LaKova Sheli	Folk	NCS-29	Subtracting words, race

Lesson 21					
13/MAR/2016	R	Coplas de Purim	Jagoda	SSFA	Teach a verse
Pre Purim	T	The Afikoman Mambo	Black	M2-8	clapping
1 Week	R	Lay'hudim	Folk	JHS-63	
Pre Pesach	T	Ten Plagues in Egypt Land	Allard	M2-216	Half of verses
4 Weeks	R	Purim Game (Tumbalalaika Tune)	Folk	Handout	Fill in the blanks

Lesson 22					
20/MAR/2016	R	Lay'hudim	Folk	JHS-63	
Week of Purim	T	Eliyahu HaNavi	Chaiken	SS-36	
Pre Pesach	R	Coplas de Purim	Jagoda	SSFA	All verses
3 Weeks	R	Ten Plagues in Egypt Land	Allard	M2-216	All verses
	R	The Afikoman Mambo	Black	M2-8	clapping

Lesson 23					
3/APR/2016	R	Dayeinu	Folk	M1-140	

Pre Pesach	T	Chad Gadya	Trad	JHS-97	English words, racing
2 Weeks	R	Eliyahu HaNavi	Chaiken	SS-36	
	R	The Afikoman Mambo	Black	M2-8	clapping
	R	Ma Nishtanah	Folk	SoC-135	Continue teaching words

Lesson 24					
10/APR/2016	R	Ten Plagues in Egypt Land	Allard	M2-216	
Pre Pesach	R	Chad Gadya	Trad	JHS-97	English words, racing
1 Week	R	Eliyahu HaNavi	Chaiken	SS-36	
	R	Dayeinu	Folk	M1-140	
	R	The Afikoman Mambo	Black	M2-8	clapping

Lesson 25					
Model Seder					
17/APR/2016	R	Ten Plagues in Egypt Land	Allard	M2-216	
Week of	R	Eliyahu HaNavi	Chaiken	SS-36	
Pesach	R	Dayeinu	Folk	M1-140	
	R	The Afikoman Mambo	Black	M2-8	clapping

Lesson 26					
24/APR/2016	R	Am Yisrael Chai	Katz	PDF	
Yom Ha-Atzmaut	T	Eli Eli	Zahavi	M1-289	Hebrew and English
1 Week	R	Im Tirtzu	Friedman	Sh-107	May need some re-teaching
Week of Yom	T	Ani Ma'amin	Arr. Richards	M1-167	
HaShoah	R	Coming Home	Klepper	M2-43	

Lesson 27					
8/MAY/2016	R	Am Yisrael Chai	Katz	PDF	
Week of	T	HaTikvah	Folk	Sh-80	
Yom HaZikaron/	R	Ani Ma'amin	Arr. Richards	M1-167	
Yom HaAtzmaut	T	Shir HaMa'alot	Cotler	M2-193	
	R	Eli Eli	Zahavi	M1-289	Hebrew and English

Lesson 28					
22/MAY/2016	R	HaTikvah	Folk	Sh-80	
	T	Dundai	Unknown	NJS-181	
	R	Shir HaMa'alot	Cotler	M2-193	
	T	Kehilah K'dosha	Nichols	R5763-39	With echo
	R	Yisrael V'Oraita	Hassidic	JHS-102	

Lesson 29					
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29/MAY/2016	R	Yisrael V'Oraita	Hassidic	JHS-102	
VOTE FOR TOP	T	Shavuot	Reuben	M1-185	
TEN FAVORITES!	R	Dundai	Unknown	NJS-181	
	R	Am Yisrael Chai	Katz	PDF	
	R	Kehilah K'dosha	Nichols	R5763-39	

Lesson 30					
5/JUN/2016	R	TOP 10 FAVORITES!			

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Dan Nichols' music is available for download from OySongs (www.oysongs.com), and chord sheets are available on his website (<http://www.dannicholsmusic.com/resources/>).

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I enjoy drawing and illustration, and often find inspiration in Jewish themes and stories. I love creating illustrations for use in projects at school and in the synagogue, so I wanted to share some examples.

The first piece, titled “Life” was inspired by medical imaging of neurons. The dendrites of the neuron weave into the Hebrew letters spelling “*Chai*,” the word for life. These cells, which form our brain and our nervous system, determine so many of the qualities that make us who we are.

Medium: Markers

The second illustration was created for a Chanukah greeting. It incorporates two of my favorite Marvel characters, Rocket Raccoon and baby Groot from the “Guardians of the Galaxy” series. It was fun to reimagine these characters in a Jewish context! Since Groot, a tree-like creature, has the ability to grow vine-like limbs at will, he is filling in as the menorah.

Medium: Pen and Markers



