SECTION I - OVERVIEW

**EPISODE THEME**
Forbidden Territory

**SUBJECT**
Middle East Project

**GRADE RANGES**
K–12 & Post-Secondary

**CURRICULUM CONNECTIONS**
Theatre, Language Arts, Visual Arts

**OBJECTIVE**
To introduce students to the Traveling Jewish Theatre’s *Blood Relative*, a project uniting artists from the US and the Middle East, Jews and Muslims, Israelis and Palestinians, to collectively develop a theatrical piece.

**STORY SYNOPSIS**
SPARK visits the ensemble of the Traveling Jewish Theatre in their 26th season as they take on their most challenging project - a collaboratively-created play about the Middle East conflict called *Blood Relative*. SPARK follows TJT’s unique creative process through the eyes of Ibrahim, a cast member who is Jewish and Muslim, embodying the ongoing struggle over the land in Israel/Palestine. *Blood Relative* tells the powerful stories of Palestinians and Israelis striving to find a path through the ravages of ethnic conflict using moving characterization, searing humor, live music, and bold physicality.

**INSTRUCTIONAL OBJECTIVES**
To help students consider how theatre relates to and plays an important role in fostering dialogue between and within communities
To encourage students to consider how performing arts can articulate different voices and perspectives in the spirit of tolerance and understanding
To inspire students to learn performance skills for self esteem, confidence and team building as well as creative expression
To introduce students to a collaborative creative process whereby the push and pull of ideas moves the artistic endeavor forward
To illustrate how theatre can help students explore important social issues

**EQUIPMENT NEEDED**
SPARK story about Traveling Jewish Theatre’s Middle East Project on DVD or VHS, and related equipment
Computer with Internet access, navigation software, speakers and a sounds card, printer

**MATERIALS NEEDED**
Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper
Current Traveling Jewish Theatre season information from [http://www.atjt.com](http://www.atjt.com)
Theatre program for *Blood Relative* (attached)

**INTELLIGENCES ADDRESSED**
Bodily-Kinesthetic - control of one’s own body, control in handling objects
Intrapersonal - awareness of one’s own feelings, emotions, goals, motivations
Spatial - ability to manipulate and create mental images in order to solve problems
Logical-Mathematical - ability to detect patterns, reason deductively, think logically
Interpersonal – awareness of the feelings, emotions, goals and motivations of others

**INSTRUCTIONAL STRATEGIES**
Group oral discussion, review and analysis, including peer review and aesthetic valuing
Teacher-guided instruction, including demonstration and guidance
Hands-on individual projects in which students work independently
Hands-on group projects in which students assist and support one another
SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

SPARK visits the ensemble cast of the Traveling Jewish Theatre in its 26th season as they take on their most challenging project to date – a project inspired by Artistic Director Aaron Davidman’s belief that you “can’t be a Jewish theatre in the 21st century and not deal with the situation in Israel.” Blood Relative, a collaboratively created play about Israel/Palestine, reflects this commitment to address the conflict in the Middle East. It is also a theatrical production that is true to TJT’s vision of theatre as an art form that can reach peoples’ hearts and become “an instrument of healing for people and cultures.”

Aaron Davidman explains in the SPARK story how he began work on the project in 2002, including a research trip to Israel and to the Acco Theatre Festival, on which he met Ibrahim (Iby) Miari, a Palestinian who is the son of an Arab Muslim father and a Tunisian Jewish mother. Ibrahim’s unique situation became the central story of Blood Relative. In Israel, Davidman also met Miari’s colleague, Meirav Kupperberg, who is Jewish, and like Miari had ensemble theatre experience and had worked on projects that dealt with Arab-Jewish issues. Davidman asked both to join the Middle East Project.

The central character in Blood Relative represents Iby’s conflict as the son of a Jewish mother and an Arab father. The play dramatizes Iby’s search for personal identity as he is torn apart by the demands for allegiance from both communities. His Jewish grandfather lived out the Zionist dream on a kibbutz and fought for his Jewish beliefs. He tells his grandson Iby to be proud of this heritage. His Muslim grandmother haunts him with memories of the pain of the Palestinian people who were forced from their homes. Iby inhabits a dark and confusing world, tormented by the shadows of his grandparents who remind him of their struggles and ask him to give up the “other” side and identify solely with one side.

Through personal stories and histories the play explores the conflict from each perspective, using the creativity, complexity and universality of theatre to touch the essential humanity in all of us, and using storytelling to make us listen in a different way.

“An enemy is someone whose story you haven’t heard…once you learn somebody’s story they become three dimensional, not just a cut-out of an ‘enemy’…story-telling is central to healing divisive ethnic conflict.” - Aaron Davidman, TJT

The characters’ stories in Blood Relative are developed using TJT’s unique, collaborative technique – each one derived from a combination of external and internal sources. Project members interviewed families on both sides of the conflict who have lost loved ones. Material was taken from meetings with the Jewish Palestinian Dialogue Group, from documentary films, and from the Torah and the Koran, the two holy doctrines of Judaism and Islam. The actors also sourced their own personal lives and feelings.

All of this research and discovery yields materials that are finessed into a script through discussion and improvisation that goes through many revisions until a final draft takes shape. TJT has been employing this...
TJT - THE BIG PICTURE
TJT was founded in 1978 and in its 25 years the company has created 22 original works for the theatre and has performed in over 60 cities worldwide. Their works have have covered a range of issues from the legends of the Hasidim to the assassination of Trotsky; from the politics of the Middle East to African-American/Jewish relations. TJT acquired its present home space in San Francisco’s Project Artaud in 1994, completing a renovation of the space in 1998. The company and its artists have received critical acclaim and an international reputation. They have won numerous awards, including a lifetime achievement award from the National Foundation for Jewish Culture, and a Kennedy Center Fund for New American Plays award for See Under: LOVE by Corey Fischer – named one of San Francisco’s ten best productions of 2001 by the San Francisco Chronicle, and nominated by American Theatre Critics Association as one of the best American plays of 2001.

The company produces an annual season of new works and also hosts visiting companies. It has also conducted four cycles of professional training in ensemble theatre through its Educational Touring and Outreach Program, which gives young artists the opportunity to join a collaborative process that includes creating and touring an original production.

POLITICAL THEATRE
In addition to being an example of collaborative theatre, Blood Relative is also an example of political theatre – a genre that has many forms. A political theatrical production can be an engrossing judicial inquiry like Bloody Sunday about slaying of 13 people in Northern Ireland by Richard Norton-Taylor. It can be a drama examining the political landscape in contemporary society through alternating scenes such as David Edgar’s Continental Divide. It can be a character-driven epic like Tony Kushner’s Angels in America, a compelling indictment of the beginning of the AIDS crisis. Or, it can be a tapestry of deeply moving personal stories woven into a single theatrical experience designed to inspire dialogue, such as Blood Relative.

The challenge for artists developing political dramatizations is to construct theatre inclusive of multiple viewpoints, distilled from interviews, journals, letters, and newspapers that tell different stories objectively. Many playwrights take a definitive stance, defending a particular viewpoint or ideology, or focusing a singular perspective. In political theatre the expectation is that the playwright or director offer an analysis or have something meaningful to offer to the existing dialogue. For TJT, the ambiguity and complexity of source material and viewpoints are central to their method. The push and pull of ideas produces the play and as such, the process is often transformative for both the performers and audience. This is a process about engaging with ideas rather than being “right” – taking an approach to political theatre that embeds the dialogue in the process of producing the script and in the final dramatized work.
TEXTS & PERIODICALS

A comprehensive bibliography on modern Israel and Palestine since 1880 is available on the Mid-East Web at http://www.mideastweb.org/isrzionbib.htm. Many books are available for purchase from Amazon.


**CHILDREN’S BOOKS**


Da Costa, Deborah. *Snow in Jerusalem*. Morton Grove, IL: Albert Whitman & Co., 2001. - Its message is of tolerance, compromise, and peace about two boys, one from the Jerusalem’s Jewish Quarter, the other from the Muslim section of the walled city.

**INTERNET RESOURCES**

Arab American Institute – The Web site summarizes the U.S. Arab perspectives on issues related to the Middle East as well as issues for Arabs living in the US - [http://www.aaiusa.org](http://www.aaiusa.org)

Center for Middle East Peace and Economic Cooperation – Background, maps, information on political parties and governing organizations, documents on key resolutions and peace agreements, and more - [http://www.centerpeace.org](http://www.centerpeace.org)


American Israel Public affairs committee [http://www.AIPAC.org](http://www.AIPAC.org)

Israeli Information Center for Human Rights in the Occupied Territories - [http://www.btselem.org](http://www.btselem.org)

American Arab Anti-Discrimination Committee - [http://www.adc.org](http://www.adc.org)

Anti-Defamation league – [http://www.adl.org](http://www.adl.org)

American’s for Peace Now - Allies of the Israeli peace movement (shalom Achshav), offering a list of links to related organizations, both Israeli and Palestinian - [http://www.peacenow.org](http://www.peacenow.org)

Seeds of Peace – A youth summer camp that brings together kids from different warring communities and countries across the world to dialogue with one another - [http://www.seedsofpeace.org](http://www.seedsofpeace.org)

Jewish Palestinian Living Room Dialogue Group [http://traubman.igc.org](http://traubman.igc.org), including online streaming of audio and video recordings of the group’s dialogues and meetings, resources, and links


**Jewish Settlements**

FRONTLINE /World looks at the expansion of settlement outposts in the West Bank and hears the stories of the Zionist settlers committed to this process of claiming the land.

**Israeli Punk Rock**

FRONTLINE /World looks at the vibrant punk rock scene that has emerged in a society torn apart by the violent conflict between the Israelis and Palestinians. Filmmaker Liz Nord talks to the musicians driving the movement.

**Jewish Settlements**

FRONTLINE /World looks at the expansion of settlement outposts in the West Bank and hears the stories of the Zionist settlers committed to this process of claiming the land.
Foundation for Global Community - The Israeli-Palestinian Initiative - Framework for a Public Peace Process -
http://www.globalcommunity.org/ipi/index.shtml

The New Israel Fund (NIF) - A joint effort by Israelis, North Americans, and Europeans, rooted in the Jewish tradition of tikkun olam and the pursuit of justice. The New Israel Fund works to strengthen democracy and advance social justice in Israel. NIF supports Israeli organizations working for: religious pluralism and tolerance, civil and human rights, Jewish-Arab equality and co-existence, improving the status of women, bridging social and economic gaps, and environmental justice -
http://www.nif.org

All For Peace (Internet Radio) - This historic Palestinian-Israeli Internet radio station was begun in spring 2004 as a citizen-initiated Givat Haviva-Biladi Radio Project. Programming is in Arabic, Hebrew, and English. - http://www.allforpeace.org

Ariga - Robert Rosenberg’s inspired peace site, a one of a kind in Israel. – http://www.ariga.org

Bat Shalom - Israeli and Palestinian women cooperating for a real peace between two peoples - http://www.batshalom.org

Building Bridges for Peace: A project of Seeking Common Ground - For five years Israeli and Palestinian teenage girls have been brought together with each other and with Arab, Jewish, and other ethnic Americans at a summer camp in Colorado. They return home to continue with regular meetings in Jerusalem, Tel Aviv, and Denver. - http://s-c-g.org

The Dialogue Project - Begun in 2001 in Brooklyn, this successful dialogue group now exists in Queens and Manhattan. - http://www.thedialogueproject.org


THEATRE RESOURCES
American Alliance for Theatre and Education - Organization dedicated to promoting standards of excellence in theatre and theatre education, connecting artists, educators, researchers and scholars with each other, and providing opportunities for our membership to learn, exchange, expand and diversify their work, their audience and their perspectives
http://www.aate.com

Arts Education Partnership - A national coalition of arts, education, business, philanthropic and government organizations promoting the essential role of the arts in the learning and development of every child and in the improvement of America’s schools - http://aep-arts.org

ArtsEdge - The arts education initiative of the Kennedy Center, offering a range of programs, curricula, links, and resources for educators
http://artsedge.kennedy-center.org

California Alliance for Arts Education - The CAAE promotes, supports, and advocates for visual and performing arts education for preschool through post-secondary students in California schools. http://www.artsed411.org

California Arts Council - The state’s arts council, including grant programs, the arts license plate, and links to other arts organizations, as well as updates on the state’s funding for the arts - http://www.cac.ca.gov

California Department of Education: Visual & Performing Arts Education - Complete overview of the state’s arts initiatives, including Arts Assessment, Arts Taskforce, Arts Funding, Policies, and Legislation - http://www.cde.ca.gov/shsd/arts

National Endowment for the Arts - The Federal arts agency, supporting arts and arts education through grants to organizations, states, and institutions - http://www.arts.gov

Theatre Bay Area
Includes calendar & listings of programs, workshops, auditions, grants etc as well as a Bay Area online magazine
http://www.theatrebayarea.org
This is a touching story about realities surrounding post-1948 life. Broadcast several times on National Public Radio (NPR). Bashir, a Palestinian, was forced out of his home in Ramle, in old Palestine, in 1948. The Lemon Tree is the powerful story of a difficult friendship in the Middle East, told in the voices of Bashir Al-Khayri and Dalia Landau. The Lemon Tree won a 1998 Overseas Press Club Award for “best radio news or interpretation of Foreign Affairs.” Homelands Productions, 978-282-1387 or e-mail HomelandsPro@compuserve.com.

VIDEO RESOURCES

Promises POV/American Documentary Inc, 2001
Documentary about the conflict between Palestinians and Israelis through eyes of seven children who experience the conflict in profoundly different ways
To buy or rent Promise for educational use, email promises@pobox.com or go to http://www.promisesproject.org

PBS documentary demonstrates music as a metaphor for the public peace process.

A full-length documentary film based on the Seeds of Peace camp in Maine. An intimate and candid document of the incredible stories and experiences at the heart of the camp, and it shows exactly how it feels to come from a war zone surrounded by hatred and violence and learn to coexist with “The Enemy.” It is a fascinating first-person testament that reveals how, with effort and determination, a peaceful future may be achieved.-
http://mergemedia.tv/projects/t2project_seedsdocintro.html

The Road To Peace: Israelis And Palestinians.
VHS, 1995. – Documentary filmed in Israel, the West Bank and Gaza by a joint Israeli-Palestinian crew, this is a unique portrayal of Israelis and Palestinians after the Cairo Peace Accord and the implementation of the first stage of Palestinian self-rule in Gaza and Jericho, the documentary explores the implications of this historic crossroads in Israeli-Palestinian relations -- a process now in great jeopardy.

BAY AREA FIELD TRIPS

Actor’s Theatre of San Francisco
533 Sutter Street, San Francisco, CA 94102
415 296 9179
Web: http://actorstheatresanfran.tripod.com
American Conservatory Theatre
415 Geary Street, San Francisco, CA 94109
415 279 2ACT
Web: http://www.act-sfbay.org

Berkeley Repertory Theatre
2025 Addison Street, Berkeley, CA 94704
510 647 2900
Web: http://www.berkeleyrep.org

Brava! For Women in the Arts
2781 24th Street, San Francisco, CA 94110
415 826-5773
Web: http://www.brava.org

California Shakespeare Festival
Shakespeare Festival Way, Orinda, CA 94563
510 548 9666
http://www.calshakes.org

Eureka Theatre
215 Jackson Street, San Francisco, CA 94111
415 788 1125
Web: http://users.rcn.com/eureka.dnai

EXIT Theatre
156 Eddy Street, San Francisco, CA 95102
415 931 1094
Web: http://http://www.sffringe.org

Intersection for the Arts
446 Valencia Street (at 15th), San Francisco, CA 94103
415 626 2787
Web: http://http://www.theintersection.org

Lorraine Hansberry Theatre
620 Sutter Street, San Francisco, CA 94102
415.474.8800
Web: http://http://www.lorrainehansberrytheatre.com

Magic Theatre
Fort Mason, Building B, Third Floor
San Francisco, CA 94123
415 441 8822
Web: http://http://www.magictheatre.org

Marin Theatre Company
397 Miller Avenue, Mill Valley, CA 94194
415388 5200
Web: http://http://www.marintheatre.org

The Marsh Theatre
1062 Valencia St
San Francisco, CA 94110
415 641-0235
Web: http://http://www.themarsh.org

New Conservatory Theatre Center
25 Van Ness Avenue, Lower Lobby
San Francisco, CA 94102
415 861 4914
Web: http://http://www.nctcsf.org

A Traveling Jewish Theatre
470 Florida Street, San Francisco, CA 94110
415.285.8080
Web: http://http://www.atjt.com
**SECTION IV – GLOSSARY OF TERMS**

**Debate**
To engage in a formal discussion or argument by expressing opposing points.

**Dialogue**
Using listening skills to try to understand another point of view and be willing to give up what you think you already know.

**Diaspora**
The dispersion of Jews outside of Israel, begun in the 6th century B.C, to Babylonia, until the present time Jews or Jewish communities outside Palestine or modern Israel.

**Intifada**
An uprising among Palestinian Arabs of the Gaza Strip and West Bank, beginning in late 1987 and continuing sporadically into the early 1990s, in protest against continued Israeli occupation of these territories.

**Israel**
The State of Israel is a country in the Middle East on the eastern edge of the Mediterranean Sea. It is a parliamentary democracy and, by national policy, a "Jewish state." The Israeli population is predominantly Jewish with a large non-Jewish minority, mostly comprising Muslim, Christian, and Druze Arabs. The territory Israel controls, including the West Bank and Gaza Strip, borders (clockwise from north to south) the states of Lebanon, Syria, Jordan, and Egypt. Israel shares the coastlines of the Mediterranean, the Gulf of Aqaba (also known as Gulf of Eilat), and the Dead Sea.

**Israeli**
A person born in the state of Israel; a permanent resident of Israel.

**Kibbutz**
A collective farm or settlement in modern Israel based on Socialist ideals – originally set up by pioneers building and developing the State of Israel.

**Hamas**
Militant Islamic fundamentalist political movement that opposes peace with Israel and seeks to create an Islamic state in place of Israel; is opposed to the PLO and supports violent resistance to Israel; pioneered suicide bombing.

**Hezbollah**
Shiite organization with strong ties to Iran; seeks to create an Iranian fundamentalist Islamic state in Lebanon.

**Holocaust**
The genocide of 6 million European Jews and others by the Nazis during World War II.

**Palestine**
Historical region of southwest Asia at the eastern end of the Mediterranean Sea and roughly coextensive with modern Israel and the West Bank. Palestine has been ruled by Hebrews, Egyptians, Romans, Byzantines, Arabs, and Turks. A British League of Nations mandate oversaw the affairs of the area from 1920 until 1948, when Israel declared itself a separate state and the West Bank territory was occupied by Jordan. The West Bank was subsequently annexed (1950) by Jordan and occupied (1967) by Israel. In 1988 the Palestine Liberation Organization under Yasir Arafat declared its intention of forming an Arab state of Palestine, probably including the West Bank, the Gaza Strip, and the Arab sector of Jerusalem. The Palestinians achieved limited self-rule in the Gaza Strip and the West Bank in 1993 and 1994.
Palestinian
A person born in Palestine; a permanent resident of Palestine

Racism
A belief that race defines what people are like and what people can do. A belief that one’s own race is superior to another race

Refugee
A person escaping to another country or taking refuge from war, persecution or disaster in another country

Settlements
One of the most contentious issues in the Arab-Israeli Conflict has been the Israeli policy of sponsoring, supporting, and/or tolerating the establishment of Jewish communities in areas that came under Israeli control as a result of the 1967 Six Day War.

Stereotype
Assigning the supposed characteristic of a whole group of people to all its individual members; an attitude, belief or idea

Tolerance
A fair and objective attitude towards opinions and practices that differ from one’s own; allowing the right of something that one may not approve; freedom from bigotry

Zionist
A movement started in the late 19th century in response to anti-Semitism whose advocates sought to reestablish a Jewish homeland in Palestine. Contemporary Zionism is concerned with the support and development of the state of Israel.
SECTION V – ISRAEL/PALESTINE CONFLICT TIMELINE

developed by New Israel Fund, a community partner of the Blood Relative program

1882 First major wave of European Jewish immigration into historic Palestine

1897 Theodore Herzl convenes the first Zionist Conference in Switzerland planning a Jewish state.

1917 British take responsibility for governing historic Palestine as a mandate, following the defeat of the Ottoman Empire at the end of WWI.

1917 Balfour Declaration, which gave British recognition to Zionist aspirations in historic Palestine.

1937 Arab Revolt against the British Mandate, marking a growing awareness among Palestinians of their national aspirations.

1947 UN vote to end the British Mandate and create a state of Israel alongside a state for Palestinians, acknowledging the need of the Jewish people for a safe haven and homeland, following the enormous tragedy of the Holocaust. It was accepted by Israel but rejected by its neighboring countries.

1948 Israel’s War of Independence against Egypt, Iraq, Syria, Lebanon and Jordan in which Israel’s victory realized the 2,000 year dream of the Jewish people for a State, but which Palestinians call “al-Nakbah” (the catastrophe) for it marked a defeat of Palestinian national aspirations and resulted in the displacement of over 600,000 Palestinians from their homes - the genesis of the Palestinian refugee situation.

1967 Six Day War fought against Egypt, Syria, and Jordan which Israelis considered a miraculous victory, giving Israel control over Gaza, the Golan Heights, the West Bank and Jerusalem. It reunited the city (divided in 1948 with Jordan) and located the holy sites of the Temple Mount and Western Wall in Israel. This also resulted in a second wave of Palestinian refugees.

1973 Yom Kippur War, when Egypt and Syria launched a surprise attack on Israel.

1979 Egypt and Israel make peace, following Sadat’s dramatic visit to meet Begin in Jerusalem.

1982 Israel’s invades a destabilized Lebanon under Minister of Defense Ariel Sharon. For Palestinians, this event is especially marked by the Sabra and Shatilla massacres perpetrated by Lebanese Militiamen, in which some think Israeli forces were complicit.

1987 Start of the First Palestinian Intifada.

1993 Historic Oslo Agreement signed by Rabin and Arafat, which set a timetable for the end of the conflict.

1994 Israel and Jordan sign peace accord.

2000 Start of the Second Palestinian Intifada, which led to 4 years of the worst violence of the conflict including over 100 terror attacks on Israeli civilians and a major Israeli military crackdown in the territories resulting in the deaths of 1,049 Israelis and 3,579 Palestinians.

2004 Death of Palestinian leader Yasser Arafat. Prime Minister Ariel Sharon proposes Israeli disengagement from Gaza and parts of the West Bank.

January 9, 2005 Mahmoud Abbas elected first Palestinian President.
STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Viewpoint Exercise – Icebreaker
Director of Saratoga International Theatre Institute, Anne Bogart, developed Viewpoints theory for the stage. This exercise is taken from her work and used by TJT ensemble as a warm up exercise to sharpen the physical and spatial connection between members of the group.

“The Flow” exercise is a touchstone in Viewpoints, and it focuses on constantly increasing awareness within and around oneself. The exercise is challenging and can never be done perfectly. Use the following directions to guide students in the exercise.

Move through the room and be aware of the space around you, above you, below you. Which spaces on the floor are you not including? How do you define the space? Look at the people you’re walking past and make eye contact. Notice things about them. Notice something else about them. There is never an end to the new information you can gather in any given space. If you stop noticing or processing information, it is because you have stopped looking. Bring your awareness to all the movement in the room--without yourself as the center. See this bustle of activity from different places in the space. Throughout the exercises, keep your head up, stay open and take care of each other.

Now, to add a layer, choose one person. Keep that person in your field of vision while you’re moving. Choose another person and also keep him in your field of vision. One at a time, choose and add a third, fourth and fifth person and keep them all in your sight. Now add a sixth person. Finally, let it go.

Invite students to articulate how this exercise made them feel about themselves and each other and the space around them. The intention is to foster group cohesion and trust and to underscore concepts such as viewpoint and perspective – central to the work of TJT.

SPARKLER:
Creatively Exploring Identity – “Flocking”
This group exercise by Eric Rhys Miller is taken from the TJT education guide that accompanies their production, The World of Wonders.

*Ask the group to stand close together in a clump, facing in one direction. Whoever is at the “front” of the group should begin to move, and the group follows their lead without looking, but using peripheral vision. When the leader turns, another person will be in “front” and become the leader. In this way leadership is constantly changing. The key is for the group to imagine themselves as a “flock”, as one organism, and to take and pass leadership. This can be done with two or more groups simultaneously. Music can be added to the mix.

Review the exercise with the group and discuss how they felt?

Promoting Dialogue
Show the SPARK story about the Traveling Jewish Theatre’s current work Blood Relative. The story follows the ensemble’s theatrical process from which their work evolves. The intention is to inspire dialogue, by encouraging people to listen deeply to each other and be willing to give up what they already think they know and/or believe. Through this collaborative exchange of ideas and viewpoints, the play emerges. In their view, this is an important and valuable process and it offers a path towards tolerance, understanding and reconciliation. “Art is a good place to talk about politics in a different
way…we are trying to reach people’s hearts and make them listen and think about things” says Ibrahim Miari, cast member, Blood Relative.

To help students learn the skills of dialogue, set up an “active listening” exercise. Ask students to work in pairs and listen carefully, without interruption, while their partner talks for a few minutes about, for example, what identity or belonging means to them. The framing of the subject will vary depending upon the students and their age range.

At the end of the time period ask each student to choose something that particularly struck them about their partner’s account. What have they taken away that is important or memorable? In a large circle invite each member of the group to share this memorable or important piece from their partner’s story.

Encourage students to think about common strands or themes in the accounts. For example, there may be stories about coming to a new country, speaking a different language at home, observing different customs, being of mixed parentage, etc.

Invite students to work together as a group to develop a short themed piece on the issue of identity or belonging that incorporates all or some of the experiences or stories shared in the paired exercise. The intention is to introduce students to the collaborative process used by TJT in their productions. The piece can be scripted or improvised, and may include short dramatizations with movement, songs, interviews, personal monologues, readings, etc. There can also be dream sequences such as those seen in the SPARK story about Blood Relative.

Allow time for students to work on their theatrical piece before inviting them to perform their work to other students or other audiences.

SPARKLERS:
Creatively Exploring Identity
* Suggest that younger students create a collaborative mural about Home populated with images of friends, family members, neighbors, buildings, land and fields, desert or other text or image they would like to include.

RELATED STANDARDS
LANGUAGE ARTS
Grade 5
LISTENING AND SPEAKING
1.4 Select a focus, organizational structure, and point of view for an oral presentation.
1.6 Engage the audience with appropriate verbal cues, facial expressions, and gestures
2.1 Deliver narrative presentations: Establish a situation, plot, point of view, and setting with descriptive words and phrases

Grades 9 & 10
1.0 LISTENING AND SPEAKING STRATEGIES
1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.
1.0 WRITING STRATEGIES
1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

Grades 9-12 (Proficient)
2.0 CREATIVE EXPRESSION
2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution
3.0 HISTORICAL & CULTURAL CONTEXTS
3.2 Describe the ways in which playwrights reflect and influence their culture in such works.
4.0 AESTHETIC VALUING
4.2 Report on how a specific actor used drama to convey meaning in performances.

SPARK Educator Guide – Middle East Project – Traveling Jewish Theatre
Understanding the Issues
Download a large map of the Middle East that clearly shows the territories and surrounding states and project it on a screen or wall.

http://www.cia.gov/cia/publications/factbook/geos/is.html
http://www.templebuilders.com/maps/politicalhtm.htm
http://www.lonelyplanet.com/mapshells/middle_east/israel_and_the_palestinian_territories/israel_and_the_palestinian_territories.htm

Indicate the locations of the following and invite students to share what they know about the different areas.

- Israel and Palestinian Territories
- Israeli Settlements
- West Bank and Gaza
- Jerusalem is divided in 3 parts: the walled, Old City (divided into Armenian, Christian, Jewish and Muslim quarters); the predominantly Arab East Jerusalem; and West Jerusalem.
- The surrounding countries

Show short extracts from Promises (POV documentary) http://www.promisesproject.org which presents the different points of view of children who live in Israel and in Palestinian Territories. Indicate on the map each child home. The interviews offer the experience of children living at the heart of the conflict and there is a candor in their perceptions that will speak clearly to students.

Invite students to summarize the perspective of each child. Discuss the ways in which the lives of these children differ. Ask them to consider how the children change over the course of the interviews and what causes them to change?

Move on to the historical context asking students to work together in small groups and to read through the historical timeline in the resource section of this guide – reproduced from the TJJT program for Blood Relative. Suggest that students note down recurrent ideas or key concepts. Share responses as a group.

Divide the group in half – ask one group to interpret the timeline from a Palestinian perspective, the other half from the Israeli perspective. Students should take notes on the points raised in their discussions. Pair students and allocate the specific roles listed below to each pair so there are different combinations. All characters may well have differing viewpoints (e.g. Israelis may not agree among themselves).

- An Israeli living in West Jerusalem
- A Palestinian living in East Jerusalem
- A Palestinian living in a refugee camp (such as Deheishe Camp)
- An Israeli living in a Territories settlement (such as Beit-El Settlement)

Explain to students that they must listen without interruption as their partner speaks. Each student should try to communicate their view clearly to their colleague and then listen carefully to the opposing viewpoint. The intention is to create a dialogue of mutual exploration in order to build shared understanding.

Discuss the exercise and ask students if they were able to understand their partner’s viewpoint. Did they hear anything that changed their own ideas or caused them to reconsider their preconceptions? Conclude by asking students to write a short reflective writing or poem about their experiences in this activity.

RELATED STANDARDS
THEATRE
Grade 2
1.0 ARTISTIC PERCEPTION
1.1 Use the vocabulary of theatre, such as plot (beginning, middle, and end), scene, sets, conflict, script, and audience, to describe theatrical experiences.

4.0 AESTHETIC VALUING
4.3 Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

4.4 Identify the message or moral of a work of theatre

Grade 4
1.0 ARTISTIC PERCEPTION
1.4 Identify a character’s objectives and motivations to explain that character’s behavior.

Grade 7
4.0 AESTHETIC VALUING
4.2 Explain how cultural influences affect the content or meaning of works of theatre.
SPARKLER:
*Ask students to close their eyes and think about home. What images come into their mind? Do they see fields, desert, land, city streets, lights etc.? Do they hear certain sounds, smell certain smells, see people, places? How does the idea of home resonate in their mind’s eye? Invite each student to share their thoughts with the group, describing their sensations to other students who are listening with their eyes closed.*

_Blood Relative_’s Family in the Bay Area
Encourage students to research theatre listings in the Bay Area and locate shows about the Middle East. Ask students to attend a performance. The following shows are currently celebrating theatre about the Middle East, but students can also look for other productions. In addition, students can request scripts of these plays, especially if they’ve already happened.

**BLOOD RELATIVE** created by The Middle East Project Ensemble
March 17-April 17, 2005
Traveling Jewish Theatre, 470 Florida St, San Francisco
April 21-May 1, 2005
Julia Morgan Center for the Arts, 2640 College Avenue, Berkeley
415 285 8080 [www.atjt.com](http://www.atjt.com)

**BACK OF THE THROAT** by Yussef El Guindi
April 16 - May 15, 2005
Thick House 1695 18th Street, San Francisco
415/401-8081 [www.thickdescription.org](http://www.thickdescription.org)
US government agents interrogate an Arab-American writer under suspicion of terrorism

**THE MANDALA OLIVE PROJECT** by Amy Mueller & Denmo Ibrahim
April 20 – 30, 2005
EXIT Theatre, 156 Eddy St, San Francisco
415/673-3847 [www.theexit.org](http://www.theexit.org)
An experimental piece that explores the conflict between Palestine and Israel

**THE BLACK EYED** by Betty Shamieh
May 7 - June 19, 2005
Magic Theatre, Bldg D, Fort Mason Center, San Francisco
415/441-8822 [www.magictheatre.org](http://www.magictheatre.org)

Four Arab women from across the ages wait at the “Gates of Martyrs”

**VIA DOLOROSA** by David Hare
Web: [http://www.pbs.org/viadolorosa/](http://www.pbs.org/viadolorosa/)
Ask students to write a short response to the play, focusing on the key issues addressed in the play. What have they learned? How has the experience changed or impacted their views? Encourage students to explain in what ways their ideas have changed or not as a result of the experience.

For older students, assign a more substantial 500-word response paper or review, using the following guidelines.

- Introductory response to the play
- Outline of the key themes
- Discussion of the social or political issues addressed in the play. Did the play convey a message?
- Discussion of characterization
- Assessment of different viewpoints represented
- Evaluation of the play - was it informative, interesting, enjoyable?
- Concluding comments – how the play impacted their views and how

Creating a Three Dimensional Timeline
Ask students to once again study the timeline reproduced in this guide from TJT’s program for _Blood Relative_. Students may like to work in the same small groups as before. Explain that they will be working together to create a dimensional timeline to bring to life the history of the conflict - history as it was lived.

The intention is for students to use visual images such as photographs, pictures, drawings as well as video extracts, music or song, documentation, interviews and personal testimony (audio-taped, video taped or transcribed) and stories or short dramatizations etc to breathe life into this period of history as it was lived and as it is remembered. For example students may have a friend or relative who remembers the Yom Kippur War and can talk of their memories. There will be Israelis who can describe their feelings about Israel. Students may be able to assemble a collage of the death of Yasser
Arafat and, as seen in the SPARK segment, there is lyrical music and dance that celebrates the different cultures and evokes historical events.

Give each group time to choose a landmark and prepare their creative representation of the event. Then invite the group to introduce the historical moment they are portraying to the class and describe the importance of the event. Post the timeline on a wall in the classroom and sequence the visual illustrations along the timeline as an exhibition. Indicate how to access audio or video extracts in the exhibition and post times to view interviews or dramatizations. Invite other classes to view the work.

Review the three dimensional timeline with the whole group and discuss the ways in which this activity has deepened their understanding of history.

Role-Playing Exercise
Working in groups of three ask students to describe to each other occasions when they have felt put down, discriminated against, or ostracized in any way. It could be a group of friends whispering or laughing at them or making them feel humiliated or uncomfortable for some reason. It could be they felt discriminated against in some other way. Ask students to work with their groups to recall the situation and feelings.

Suggest that each group chooses one situation to work with. When they are ready, invite each group to role-play the situation, attempting to “feel” the situation and reenact the emotions.

Discuss each role-play in turn.
What did each character feel like - both the victim and perpetrators?
Could the victim change the situation – act differently, challenge the behavior, or ignore their feelings?

Initiate a general discussion reviewing the exercise and extending the issues more widely. When did these incidents happen? Have students felt hurt, or discriminated against because of their religion, ethnicity, family, skin color, bodily type, gender etc. How have they handled it? What advice would the rest of the group offer?

Invite students to write freely about a time when they or someone they know experienced some sort of discrimination or harassment. Ask them to describe what happened.

SPARKLER:
* Creatively Exploring Identity
These exercises are adapted from the TJT education guide that accompanies their production, The Wonders

Divide the room into 3 zones: belonging, not belonging, and being in the middle. Ask a student to volunteer and move between the three zones, telling us about moments in their lives when they belong, don’t belong, or feel in the middle. Challenge students to use one sentence or phrase at a time and to be as specific as possible. Keep a running record for each zone.

More than one person can participate at a time. It may be helpful to lead the participants into specific zones and suggest they keep moving at all times to access the physical memory of the body. At the end of session, read each list and see where there are patterns, repetitions or surprises.

RELATED STANDARDS
VISUAL ARTS
Grades 9-12 Advanced
2.0 CREATIVE EXPRESSION
2.1 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.
2.3 Assemble and display objects or works of art as part of a public exhibition.
2.5 Use innovative visual metaphors in creating works of art.

4.0 AESTHETIC VALUING
4.1 Describe the relationship involving the art maker (artist), the making (process), the artwork (product), and the viewer.
Guidelines for Dialogue

This activity draws upon the Facilitator’s Guide prepared for Promises, (POV/American Documentary Inc, 2001) documentary about the conflict between Palestinians and Israelis, through eyes of seven children who experience the conflict in profoundly different ways. www.promisesproject.org

Since the conflict in the Middle East touches on complicated and emotional issues, and students may well have allegiances and cultural ties, it is important to approach the subject with sensitivity. An awareness of language choices could be important. It may be helpful to confront this challenge by inviting students to agree upon ground rules that they are comfortable with.

The following are examples of the kinds of ground rules that students could discuss and agree on.

- Listen carefully and treat each other with respect. Allow each person to speak without interruption.
- Use dual terminology such as “Israel/Palestine” and neutral language where possible e.g. suicide bomber rather than “terrorist” or “freedom fighter.”
- Try to be aware of why you use the terms you do and how that influences others and their response.
- If you feel hurt by what someone says, say so and why…it’s OK to disagree.
- Ask questions in a spirit of curiosity or interest, avoiding offensive or derogatory language or tone of voice.
- Listen for things that challenge your ideas as well as for comments that reinforce your beliefs and assumptions.

Explain to the group the purpose of dialogue as distinct from discussion or debate. It can be difficult, but it is possible. Ensure the group understands the purpose is to explore issues, share viewpoints and increase understanding, not to settle the conflicts or arrive at an understanding.

RELATED STANDARDS
LANGUAGE ARTS

Grade 5
LISTENING AND SPEAKING
1.4 Select a focus, organizational structure, and point of view for an oral presentation.
1.6 Engage the audience with appropriate verbal cues, facial expressions, and gestures.
2.1 Deliver narrative presentations:
Establish a situation, plot, point of view, and setting with descriptive words and phrases.

Grades 9 & 10
1.0 LISTENING AND SPEAKING STRATEGIES
1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.
1.0 WRITING STRATEGIES
1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at http://www.kqed.org/spark/education.

For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at http://www.cde.ca.gov/be/st/ss/index.asp.
Discover the Israel you want to support.

In Israel today, thousands of Jews, Muslims and Christians are building a vibrant and equitable civil society. They are working for human and civil rights. For women’s rights. For gay rights. For a clean environment. For equal access to housing and a good education. For a multicultural society where Israeli citizens can live as neighbors, in peace.

This is the Israel supported by the New Israel Fund. Founded more than a quarter-century ago by San Franciscans, the New Israel Fund has been a leader in building a just and strong Israel, believing that Israel's strength depends as much on its commitment to democratic principles as on its ability to defend itself against security threats.

A philanthropic partnership of Israelis, North Americans and Europeans, NIF is today the leading funder of social change in Israel. Won't you join us in building the Israel we can all be proud of?

New Israel Fund
הון התנדשות לישראל
785 Market Street, 14th Floor, San Francisco, CA 94103
Tel: 415.543.5055 Email: sf@nif.org Web: www.nif.org

THE WORLD PREMIERE OF TRAVELING JEWISH THEATRE’S MIDDLE EAST PROJECT

BLOOD RELATIVE
كربات دم

march 17 - april 17, 2005
TJT in San Francisco
april 21 - may 1, 2005
Julia Morgan Center for the Arts in Berkeley
created by the middle east project ensemble:
aaron davidman, nora el samahy, corey fischer, meirav kupperberg,
ibrahim miari, eric rhys miller & naomi newman

directed by aaron davidman
performed by nora el samahy*, corey fischer*,
meirav kupperberg, ibrahim miari, and eric rhys miller*
dramaturgy by naomi newman
original music composed and performed by georges lammam
(music performed by daniel hoffman april 14 - may 1)

stage management by ritz gray
production management and lighting design by david robertson
scenic design by giulio cesare perrone
sound design by cliff caruthers
costume design by bree hylkema
asst. scenic design and props design by dan stratton

production assistant, sound operator and wardrobe steven klems
 carpenters wes cayabyab, blake manship and andrew ravani
 electricians zoltan dewitt, alex lopez and terry supinski

special thanks to acco theatre center, gail caulfield, ati citron, jeanneet cool, zoe davidman,
kendra fanconi, robbie gringras, david grossman, the jewish-palestinian dialogue group
of san francisco, amichai lau-lavi, marin theatre company, dana martinez, danny maseng,
yossi medelevitch, julia morgan theater, nabeha morkus, ro’i rashkes,
terry supinski, smadar ya’aron and teatro zinzanni

season sponsor farella braun + martel llp show community partner new israel fund

this production is supported in part by grants from: cultural equity grants - program
of the sf arts commission, grants for the arts/san francisco hotel tax fund, william
and flora hewlett foundation, jewish community federation of san francisco,
koret foundation, tcg (extended collaborations grant), the flintridge foundation,
the national endowment for the arts, and the walter and elise haas fund.

this program is printed on 30% recycled paper | design by julie giles | *members of actor’s equity
In the Spring of 2002, I shared my conviction with the TJT ensemble that we can’t be a Jewish theatre in the 21st Century and not deal with the situation in Israel. In a move atypical of the ensemble process, they instantly agreed.

I had developed a strong bond to Eretz Yisrael—the country and the land—when I lived there for a short period in my early twenties. The nineties were relatively calm in Israel and in my naiveté I was somewhat blind to the smoldering layers of ethnic conflict there. At the same time, I was impressed by the power of place. I was surprised to feel so at-home. What a relief not to be in a minority for the first time in my life. What a relief not to feel self-conscious about being Jewish.

But as the conflict heated up, my awareness grew, and, back in the States, I found myself flipping between different sides of the debate: defending Israeli rights here; defending Palestinian rights there. My core sense of social justice, which I attribute to my secular Jewish upbringing, told me that equality and justice were fundamental human rights. But my fear of persecution and my ethnic survival instinct said “equality and justice for me and my people first.” Were my own Jewish values a threat to my own Jewish values?

I visited Israel in September of 2002 to begin research for the project. This visit would not be about identity empowerment. The Al Aksa Intifada was now two years old and going strong. The Israeli occupation of the West Bank and Gaza was thirty-five years old and more aggressive than ever. The fatigue in the air was palpable from Jerusalem to Acco to the Negev. Most people I met were surprised that I would choose to come there, even to visit. I interviewed dozens of Israelis and Palestinians. Their presence, their experiences, their stories affected me deeply and directly fed the process of creating this play. It quickly became clear that interviews wouldn’t be enough. We needed to work with artists from the region. The project became an international collaboration.

I met Ibrahim Miari and Meirav Kupperberg at the Acco Theatre Festival and recognized them as the
kind of artists we needed. They each had experience in ensemble and physical theatre; they each had worked on projects that dealt with Arab-Jewish issues; and they each lived in communities where Jews and Arabs have a great deal of contact with one another. They also each had a passion to dig deeply into the material. They accepted our invitation and began working with us in August, 2003. We have all learned a great deal from them. They have been brave in their willingness and commitment to bring the life they actually live into the work.

We’ve been influenced by many people during this process and it must be mentioned that Joe Haj, who was an integral part of the first workshop in August 2003, made an indelible impression on us all. Libby and Len Traubman and Elias Botto of the Jewish-Palestinian Dialogue Group have been unwavering in their support.

Harold Saunders, who worked for the Carter administration and helped broker the Israel-Egypt peace negotiations, said during a workshop I attended, that “peace negotiations fail because leaders are unwilling to go down a path where they can’t see the end.” Being on a road that we don’t know is the persistent (and often unwelcome) condition of the artist. We all would rather be on safe ground. It’s a natural survival instinct. But not knowing is a condition artists learn to embrace or their work dies. We learn over and over that by not knowing we have the opportunity to push out into new territory. We take another person’s hand (or seven other persons’ hands) and we start walking. A few years later we wind up with a play.

Throughout the process of making this play members of the Middle East Project Ensemble did not always agree. But the push and pull of ideas propelled us forward. Not every idea wound up in the play, but everyone had a place at the table and was given the opportunity to be heard. Democracy is messy. Diplomacy is messy. Dialogue is messy. And God knows the collaborative process of making art is messy. The two guiding principles that helped keep us on track I learned from the Dialogue process. First, Dialogue requires deep listening; that is, listening to understand not to prove. And, second, to have true Dialogue you have to be willing to give up what you think you already know.

We invite you now to listen deeply. And we ask, for these brief moments that we share, that you too be willing to give up what you think you already know. Then maybe together we can all forge something completely new.

For the children; for their future.
Marriages do exist between Jews and Palestinians, but they are rare [perhaps 1000 in all of Israel] and the families face grave social pressures, stigmatization, bureaucratic obstacles and ostracization from one or both their communities. In the most simple of cases, the issue of identity in Israel is complex — people are expected to incorporate many different and often competing identities.

The Israel of today is about 80% Jewish Israeli and about 20% Palestinian Israeli. Being a Palestinian citizen of Israel — as distinct from a Palestinian of the West Bank and Gaza — involves a significant level of alienation. While both Jewish and Palestinian citizens enjoy full political rights — they may stand for office and vote, they pay taxes, and may freely express their political views — there is a significant gap in social rights. It is virtually impossible for Palestinian citizens to rent land from the government as Jews can, and there are serious gaps on spending for infrastructure, education and health care in the Palestinian sector in Israel. Palestinian citizens almost never serve in the Israeli military, which has significant implications for the opportunities available to them in the workplace and in society. When they do serve, they are often vilified by their communities, and distrusted by the government.

Since Israel defines itself as a Jewish state as well as democratic, Israelis of all backgrounds are asking tough questions about how far the Jewish majority is willing to go in treating the minority as true equals. What role is there in Israel for the non-Jewish minority? What does it mean to be a “Jewish” state? These are open questions about the identity of Israel that Israelis need to resolve for the country’s long-term sustainability.

For its part, the Palestinian minority has undergone dramatic changes in its political awareness and orientation over the last 20 years. From 1948 until 1967, Israel governed them using a military administration. Traditionally, the population was relatively quiet on issues like pursuing civil liberties, or even encouraging peace. Although there is little uniformity in public opinion, the trend has been towards greater emphasis on pursuing equal rights in the Israeli system, greater awareness and identification of their special status as both Palestinian and Israeli, and their particular narrative. The essence of being a Palestinian citizen of Israel is that one is neither fully accepted by other Palestinians and Arabs, nor are they fully accepted in Israel. This alienation would be multiplied for someone such as our protagonist, who would have no natural community in which to seek refuge.

**Historical Timeline**

<table>
<thead>
<tr>
<th>1882</th>
<th>First major wave of European Jewish immigration into historic Palestine</th>
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<tbody>
<tr>
<td>1897</td>
<td>Theodore Herzl convenes the first Zionist Conference in Switzerland, planning a Jewish state.</td>
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<tr>
<td>1917</td>
<td>British take responsibility for governing Palestine as a mandate, following the defeat of the Ottoman Empire at the end of WWI. Balfour Declaration, which gave British recognition to Zionist aspirations in Palestine</td>
</tr>
<tr>
<td>1937</td>
<td>Arab Revolt against the British Mandate, marking a growing awareness among Palestinians of their national aspirations.</td>
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</tbody>
</table>
Historically, Jaffa was an important Arab port city just south of Tel Aviv. Traditionally, Jaffa has been home to the cosmopolitan Arab intellectual elite that mirrored the economic success of the port. Like many other historic sites in Israel, Jaffa holds deep meaning for all three major religions in the region. Today, Jaffa is one of Israel’s five “mixed cities” — it is about 70% Palestinian Israeli and 30% Jewish Israeli.

While the majority of Jews who immigrated (made Aliyah) to Israel came from Eastern Europe and the Middle East, there were also some Jews who came from North America. Many of the early settlers in the land became “pioneers” in the early agricultural communities (or kibbutzim), deepening the Jewish connection to the land. The kibbutz movement emerged out of a Zionist and socialist ideology born in Eastern Europe in the early 20th century and is much like a commune, with common ownership of all property and a collective responsibility for the land and the community. A major innovation in the early kibbutzim was the development of the drip irrigation system, a method still used internationally for water conservation. Groundwater resources are severely limited and a perpetual concern in Israel, thus making water allocation a hotly disputed issue and one of the most sensitive areas for Israeli-Palestinian peace negotiations. Water management in Israel is government-owned and fraught with tension regarding uneven distribution and competing demands among the different populations.

Military culture is deeply entrenched in Israeli society. Three major wars occurred during the first thirty years of statehood, each of which threatened the existence of Israel (1948, 1967 and 1973). This, coupled with mandatory military service for the Jewish population, has invested the Israeli army with tremendous respect. Military heroism and leadership confers enormous prestige, and often opens doors to public service, corporate leadership and certainly high social status. More recent wars, and in particular the Lebanon War (1982) which some describe as Israel’s Vietnam, marked a shift in public attitudes towards military service. The earlier, almost mythical exultation of the Israeli fighter, is far less common in today’s post-Lebanon environment, in which one could say that the Israeli body politic lost its innocence.

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1947

UN vote to end the British Mandate and create a state of Israel alongside a state for Palestinians, acknowledging the need of the Jewish people for a safe haven and homeland, following the enormous tragedy of the Holocaust. It was accepted by Israel but rejected by its neighboring countries.

1948

Israel’s War of Independence against Egypt, Iraq, Syria, Lebanon and Jordan in which Israel’s victory realized the 2000 year dream of the Jewish people for a State, but which Palestinians call “al-Nakbah” (the catastrophe) because it marked a defeat for Palestinian national aspirations and resulted in the displacement of over 700,000 Palestinians from their homes — the genesis of the Palestinian refugee situation.

1956

Israel and the British go to war against Egypt to take the Suez Canal, a conflagration that the U.S., under Eisenhower, brokers to end.
scriptural background
provided by tjt

Both Judaism and Islam trace their ancestral lineage to Abraham (Avraham in Hebrew and Ibrahim in Arabic), the biblical founder of monotheism. According to the Bible Abraham had two sons, one by Hagar, his maid-servant - though a princess in her own right — and another son by his wife Sara. The son from Sara is Isaac (Yitzchak in Hebrew), whose off-spring became the Jewish people. And the son from Hagar is Ishmael (Ismael in Arabic) whose off-spring became the Islamic people. Since this lineage is traced back to these two half-brothers it is often said that Jews and Muslims are cousins.

A central event in the Bible is the binding of Isaac. Abraham is asked by God to sacrifice his son as an offering. Abraham brings Isaac to the place of sacrifice, binds him and raises up a knife only to be stopped by the voice of an angel. A ram appears in the thicket and is used as the sacrificial offering in Isaac's place. The story also appears in the Koran, though it appears as a dream and only implies that the one to be sacrificed is Abraham's son, here Ishmael. Again the sacrificial offering is not fulfilled.

This passage has been interpreted and argued over for thousands of years. The common analysis holds that Abraham proved himself a worthy servant of God by his willingness to offer up the thing most precious to him, his son. Another more contemporary interpretation considers that child sacrifice was a common practice in Biblical times and what Abraham embodied two opposing human tendencies: the one that kills and the one that does not. Ultimately he proves himself a true servant of humanity by not making the sacrifice and breaking the cyclical pattern of elders sacrificing the young for their own ideals.

TJT's commitment to dialogue:
TJT is committed to continuing the dialogue of reconciliation. With this in mind, please take the time to fill out one of our feedback cards and leave it with an usher or house manager. Or take the time to e-mail us at feedback@atjt.com. We certainly appreciate your continued dialogue with this material, each other and with those of us here at TJT. Thank you.

Historical Timeline continues

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1967</td>
<td>Six Day War fought against Egypt, Syria, and Jordan which Israelis considered a miraculous victory, giving Israel control over Gaza, the Golan Heights, the West Bank and Jerusalem. It reunited the city (divided in 1948 with Jordan) and located the holy sites of the Temple Mount and Western Wall in Israel. This also resulted in a second wave of Palestinian refugees.</td>
</tr>
<tr>
<td>1973</td>
<td>Yom Kippur War, when Egypt and Syria launched a surprise attack on Israel.</td>
</tr>
<tr>
<td>1979</td>
<td>Egypt and Israel make peace, following Sadat's dramatic visit to meet Begin in Jerusalem.</td>
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<tr>
<td>1982</td>
<td>Israel's invasion of a destabilized Lebanon under Minister of Defense Ariel Sharon. For Palestinians, this event is especially marked by the Sabra and Shatilla massacres perpetrated by Lebanese Militiamen, in which some think Israeli forces were complicit.</td>
</tr>
<tr>
<td>1987</td>
<td>Start of the First Palestinian Intifada</td>
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</tbody>
</table>
coexistence and reconciliation

There are many thoughtful organizations working to heal the deep wounds between Israelis and Palestinians within Israel and between Israel and the future Palestine, to create a more tolerant atmosphere, more equality and a higher degree of civil discourse. These organizations provide a real light, they are the seeds of transformation in Israeli society, and demonstrate beautifully that an alternative path of mutual acknowledgement and respect is possible.

New Israel Fund
For 25 years, the New Israel Fund has been at the forefront of efforts to promote equality, social justice and democracy in Israel. Inspired by the vision of Israel’s founders for a just and tolerant Jewish democracy, and the values of tikkun olam, NIF supports human rights and the status of women, alleviates the gaps between rich and poor, and strengthens religious pluralism.

Here are just a few NIF grantees working in the area of Jewish-Arab equality and coexistence:

Sikkuy - Jewish-Arab advocacy organization founded in 1991. They develop and implement projects to advance civic equality between Arab and Jewish citizens of Israel in government budgets, resource allocation, hiring policy, land usage, etc.

Al Beit Mosaic Communities - aiming to create Multinational Housing Cooperatives that would enable Jews and Arabs to live together in the same apartment complexes.

Neve Shalom/Wahat al-Salaam – sustains the only joint Jewish-Arab village in Israel.

Hamoked - helps protect the civil rights of Palestinian residents of East Jerusalem.

Neighbors for Joint Development in the Galilee - aims to establish a sustainable, regional development plan that enables all residents of the area to benefit from the Galilee’s rich economic, cultural and social potential.

Economic Empowerment for Women - founded by a group of Arab and Jewish women from Haifa in an effort to improve the lives of low income women through economic empowerment.
aaron davidman (DIRECTOR/CO-CREATOR/TJT ENSEMBLE MEMBER) is an actor, writer and director. Aaron has worked with TJT since 1997, where he originated the role of Momik Newman in Corey Fischer’s Kennedy Center award winning play, See Under: LOVE. At TJT he’s also performed the title role of David Schulner’s Isaac and in the revival of Berlin, Jerusalem, and the Moon; co-wrote and performed in God’s Donkey: A Play on Moses; and co-wrote Moonwatcher: A New Tale of Chelm for Chanukah. He has been the Director of Education and Associate Artistic Director for the company. Other acting credits include work with the California and Utah Shakespeare Festivals. At TJT he’s directed The Golden Bird (which he also co-wrote), Nu? Vaudeville!, On the Seventh Day and The Chosen. He’s also directed at other theatres in the Bay Area and in New York. He is a graduate of the University of Michigan and received his formal theatrical training at Carnegie Mellon University. He is a recipient of the New Generations Fellowship from Theatre Communications Group.

nora el samahy (PERFORMER/CO-CREATOR) has worked with the following companies in the Bay Area: Campo Santo at the Intersection for the Arts, Berkeley Repertory Theatre, Magic Theatre, Exit Theater, Theatre Rhinoceros, Woman’s Will, Shotgun Players, Golden Thread Productions, African American Shakespeare Company and the San Francisco Shakespeare Company. She would like to thank her parents, her brother Rami, her friends in all corners of the world, and especially Mrs. Valgiusti for her priceless support. She is thankful for the luxury of being able to explore such a rich and complex arena with a group like this.

corey fischer (PERFORMER/CO-CREATOR/TJT ENSEMBLE MEMBER) is an actor, writer and director who has been creating and performing theatre for thirty-five years. In 1978, with Albert Greenberg and Naomi Newman, he co-founded Traveling Jewish Theatre and still serves the company as writer, actor and director. His one man show, Sometimes We Need a Story More Than Food, was voted one of the ten best productions of 1993 by the Los Angeles Times and won a Marin County playwriting fellowship. In 1999 he received a Kennedy Center Fund for New American Plays award for his play, See Under: LOVE. In 2000, the San Francisco Bay Guardian voted him one of the year’s best directors for God’s Donkey. His short story, The Blessing, was nominated for a Pushcart Prize in 1995. He co-produced TJT’s Heart of Wisdom: Audio Explorations in Jewish Culture for NPR. Before the founding of TJT, he worked in film, television and theatre with, among others, Robert Altman, Joseph Chaikin and The Committee.

meirav kupperberg (PERFORMER/CO-CREATOR) received her BA in Literature and Drama from the University of Haifa. Most recently she has created and performed in Babel Project, performed in Germany and at the 2004 Acco Theater Festival; Under Water, an artistic event done for the 2004 Haifa-Braymen Friendship Week; Israelis Abroad, as part of the 2004 Haifa Theater’s New Generations project; and Ambassadors of Very Good Will, which toured U.S. campuses. With the Acco Theatre Center Ms. Kupperberg has performed in several productions including Prayer, a sacred dance and movement piece inspired by the spiritual traditions of Christianity, Judaism, Islam and Buddhism; Full Moon, an original play created by the ensemble; and Wedding Night, another ensemble piece. These productions were presented at the 2002 & 2003 Acco Theater Festivals, and also at the 2003 Israel Festival in Jerusalem. At the University of Haifa she performed in Fen, Top Girls, The Phoenician Women, Conduct of Life and The Odd Couple. Meirav has also worked with historical materials and sites throughout Israel. As a writer, director and actor she’s been involved in projects that re-examine historical events in a theatrical context to create contemporary relevance and engage in direct contact and dialogue with the audience. She thanks first her parents — Fanny and Zev, her brothers — Yotam and Amos, her friend Nurit Finkel, and also Laurie Bisberg, Rika Cohen, Barbara Golan, Ofer Siduk, and Smadar Ya’aron.
georges lammam. (COMPOSER AND MUSICIAN) the second of three brothers of Palestinian descent who are professional musicians, has appeared on stage since the age of 15. Born in Beirut, Lebanon, and living for 14 years in the United Arab Emirates, Mr. Lammam is well-known in the Middle East and the United States as a solo violinist excelling in improvisation and lyricism. Currently living in San Francisco, California, Mr. Lammam co-founded Amorfia Productions to proliferate Arabic arts in the West. He teaches Arabic music at UC Berkeley and has presented concerts and lectures at Middlebury College in Vermont, Santa Fe College, and Humboldt State University in California. In addition to national tours, The Georges Lammam Ensemble performed in the San Francisco World Music Festival, at the Legion of Honor Museum, San Francisco for the Eternal Egypt Exhibit and played a live, an original score at the Fine Arts Cinema in Berkeley, for a 1926 silent animated classic from Germany, The Adventures of Prince Ahmed. In addition to his own discography, Mr. Lammam records as a featured artist with the well-known fusion group, Shabaz and will be touring in April with Bay Area’s world music ensemble, Ancient Future.

ibrahim miari (PERFORMER/CO-CREATOR) graduated from the Western Galilee College in 1997 and the Acco Theater Center’s actor training program in 1998. He is a member of The Acco Theatre Center Ensemble. Ibrahim’s theater credits include: Arabic Dream – first prize at the 1996 Acco Theater Festival; Kohelet – which toured throughout Germany and Austria in 1999; The Lioness – a solo show for which he received critical acclaim; Acre 2000 in the Scope of Time, a historical show; Prayer, a musical, was the opening event of Acco Theater Festival; Wedding Night; Landscapes – an international collaboration at Manhaiem festival in Germany 2002; acting and co-writing the play Ambassadors of Very Good Will; writing and directing a mono drama, Private Moment, at the Arabic Mono-drama Festival of 2003. In addition, Ibrahim has been performing children’s theater throughout Israel. Ibrahim has also been performing folkloric and sacred dances since 1996, plus acting in various commercials and short films. He had his own segment on a popular Israeli talk show entitled, “Bip Show.”

eric rhys miller (PERFORMER/CO-CREATOR/TJT ENSEMBLE MEMBER) is a graduate of Cornell University and Dell’Arte International. Mr. Miller, with his wife Kendra Fanconi, is co-artistic director of The Only Animal in Vancouver. He has been with TJT since 1999, co-writing and performing in The Golden Bird, God’s Donkey: A Play on Moses, and Moonwatcher. He assisted Naomi Newman with the direction and choreography of Corey Fischer’s Kennedy Center award-winning play, See Under: LOVE in its world premiere. Mr. Miller has taught or trained actors for Vector Theater Company, ACT Young Conservatory, foolsFURY, Roaring Lion Productions (Vancouver), Shotgun Players, and TJT. He joined TJT as an Associate Artist in 2002 and is Director of the Educational Touring and Outreach Program, which created Paradise and The Wonders for all-ages community spaces. Mr. Miller is the recipient of a Theatre Communications Group New Generations fellowship.

naomi newman (DRAMATURG/CO-CREATOR/TJT ENSEMBLE MEMBER) Before becoming a founding member of Traveling Jewish Theatre, Ms. Newman had careers as a concert singer, television actor, (two original Star Treks, among others) director of two Improvisational companies, and psychotherapist. For the last twenty-five years, with TJT, she has been a central force in creating a body of original works for the theatre, changing hats between director, writer and performer. She has co-written and directed five pieces with Fischer and Greenberg, created three solo shows (including the recent, Fall Down Get Up), collaborated with John O’Neal on a play examining Black/Jewish relations, directed See Under: LOVE and performed in Issac and Windows and Mirrors.
**who’s who**

**daniel hoffman**  
(MUSICAN, APRIL 14 – MAY 1, 2005) is the leader of The San Francisco Klezmer Experience (aka the Klez-X) and the co-founder of Davka, two of the country’s premier new Jewish music ensembles. He has received grants from Meet The Composer, the NEA, and commissions from Traveling Jewish Theatre, The Ashkenaz Festival of New Yiddish Culture in Toronto, the San Diego Repertory Theatre, and the SF Jewish Film Festival. He wrote music for and performed in TJT’s God’s Donkey and Opening to You, and has appeared in A.C.T.’s Matchmaker, and Shlemiel the First, the Mitzrayim of the Klez-X. His new score for the 1920 German expressionist silent film The Golem was recently released on Tzadik. One of the country’s foremost experts of the klezmer violin, Daniel has performed with the top players in Yiddish music.

**cliff caruthers**  
(SOUND DESIGNER) has designed over 40 Bay Area productions, including Shakespeare in Hollywood, Arcadia, Proof, Red, Ragtime (Dean Goodman Award) and A Little Night Music (Bay Area Theatre Critic’s Circle Award) for TheatreWorks, Crowded Fire’s Slaughter City, California Shakespeare Theater’s Twelfth Night (Dean Goodman Award), Shakespeare Santa Cruz’s Coriolanus (Dean Goodman Award), and A.C.T.’s Hilda. Mr. Caruthers has composed music for several Bay Area productions as well, including TheatreWorks’ Arcadia, Crowded Fire’s Slow Falling Bird, Cutting Ball Theater’s Pickled and The Sandlewood Box, and ACT Conservatory’s Peer Gynt. His electro-acoustic music has been featured at the SF Electronic Music Festival, Quiet American’s Field Effect series, Diagram, and the SF Tape Music Festival. He is the resident sound designer for TheatreWorks and the technical director for the New SF Tape Music Center.

**ritz gray**  
(STAGE MANAGER) Bay Area Stage Management credits include: All’s Well that Ends Well, Henry IV and Measure for Measure at the California Shakespeare Theater, Antigone Falun Gong at the Aurora Theatre Company, Okra at the Brava Theatre Center, and Saturday Night and In the Blood for A.C.T. Conservatory. Recently, Ritz has been calling some shows at Teatro Zinzanni. Before she was a stage manager, she was a Production Assistant. Highlights from this period of life include The Colossus of Rhodes at A.C.T. and the San Francisco production of Hedwig and the Angry Inch. Ritz is delighted to be a part of the unique creative process that brought Blood Relative to life. Ritz would like to send all of her love and thanks to the Dread Pirate Petunia, whose support makes all her projects possible.

**bree hylkema**  
(COSTUME DESIGNER) is very excited to be working with TJT. She is a company member of Crowded Fire. For Crowded Fire she has designed costumes for Slaughter City, Maid and others. When not in the costume shop, she’s in the metal shop working on silver jewelry.

**giulio cesare perrone**  
(SET DESIGNER) received a 2000 Pew-TCG National Artists Residency grant with Dell’ Arte International for his adaptation of Milton’s Paradise Lost. Giulio wrote, designed and directed Paradise Lost: The Clone of God in March 2002. He has since received a 2002 Pew-TCG grant for his adaptation of The Memoirs of Casanova. Giulio designed 28 productions in his native Italy before moving to the U.S. in 1995. He received a Drama-Logue for his design of Goldoni’s The Liar at the Laguna Playhouse, and has since designed over 50 sets for theatres including the San Diego Rep, the San Jose Rep, Festival Opera, Dell’ Arte, Opera San Jose, TheatreWorks and the Magic Theatre.

**david robertson**  
(PRODUCTION MANAGER AND LIGHTING DESIGNER) has been designing in the Bay Area since he moved here in 1998. Previous designs for TJT include Isaac, Nu? Vaudeville!, Moonwatcher, Opening To You, Dybbuk, Windows and Mirrors and The Bright River. He has worked with many local companies including Teatro Zinzanni, The San Francisco Mime Troupe, Theatre Rhinoceros, Transparent Theater and Killing My Lobster. Other design credits include Brava’s production of Anne Galjour’s Okra, Crowded Fire’s Slaughter City and Dell’ Arte International’s Paradise Lost: The Clone of God and Casanova: Animal Instinct.

**dan stratton**  
(ASSISTANT SET DESIGNER, SCENIC ARTIST AND PROP MASTER) has a degree in sculpture and drawing from the University of Michigan. He worked as a scenic artist and muralist in New York City before moving to San Francisco in 2003.