VOICE OF WITNESS

Palestine Speaks Curriculum

Introduction

"Everything that we see is cast by a shadow by that which we do not see."
—Rev. Martin Luther King Jr.

Our goal for the *Palestine Speaks* curriculum was to create a flexible unit of study that allows students and teachers an opportunity to critically and creatively explore the day-to-day realities of Palestinians living under occupation. Our intention is not to suggest an easy or clear path through the Palestinian/Israeli crisis, but rather to use the skills of oral history, namely empathy and inquiry, to put a human face on this issue and make space for students to navigate their own personal relationships to the stories.

Listening to marginalized voices is central to the mission of Voice of Witness, as we strive to "foster a more nuanced, empathy-based understanding of contemporary human rights crises, by amplifying the voices of men and women most closely affected by injustice." This means sharing stories that have not had wide dispersal, or that have been underreported in most mainstream narratives. The stories and curriculum for *Palestine Speaks* represent our contribution to the ongoing and multifaceted conversation about Palestine. Teachers should take every opportunity to provide materials for the many perspectives on this issue.

The curriculum for *Palestine Speaks* explores the narrators' relationships to the power structures that impact their daily lives. Sometimes this power is exerted through military checkpoints, sometimes through economic means, and sometimes through the media. With this in mind, each lesson affords an opportunity for students and teachers to investigate, and respond to, the visible and invisible power structures that are in motion around us all the time.

As mentioned above, the student skills we'd like to nurture with this curriculum are the skills of the oral historian: empathy, inquiry, listening, ethics, and critical thinking. Each lesson offers ample opportunity to develop these skills, and the unit culminates with an oral history project that resonates with the themes in the book: power, security, resistance, identity, civil rights, bias, and borders and boundaries.

In the creation of this curriculum, many classroom and community educators have been generous with their advice and timely feedback, particularly Nishat Kurwa, Trevor Gardner, Eileen O'Kane, Shahrzad Makaremi, Gerald Richards, Ilana Kaufman, Alison Park, Rick Ayers, Katie Kuszmar, Bill Ayers, Voice of Witness interns Claire Sorrenson and Inge Oosterhoff, and *Palestine Speaks* editors, Cate Malek and Mateo Owen.

With respect,
The Voice of Witness Education Team

Curriculum Map

Themes	Identity	Media	Art as Resistance
Language	English	English	English
Standards	Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.	Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.	Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.
Recommended Narrator(s)	Laith Al-Hlou Tali Shapiro	Abeer Ayyoub	Muhanned Al-Azzah
Student Objectives	Students will explore their social and cultural identities, and how they impact their own experiences and the experiences of others as they read the personal stories in *Palestine Speaks*.	Students will explore and analyze how power structures create and reinforce dominant narratives through media, culture, religion, politics, and more. Students will also gain necessary critical thinking skills through the creation of essential questions in applying these concepts to their own lives and communities.	Students will learn about art as a means of resistance, analyze different ways in which art has been used to combat oppression, and consider the relationship between art and incarceration through reading a first person narrative of a Palestinian artist.
Ethnic Studies-Aligned Topics	• Religious and ethnic identity • Inequality • Bias	• Cultural hegemony in media • Master narrative • Insider stories and counter narratives	• Personal liberation • Transformative resistance • Perspective • Counter narratives

Theme	Demarcation and Boundaries	Palestine and Civil Rights	
Language	English	English	
Standards	Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.	Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.	
Recommended Narrator(s)	Ibtisam Jamal Wafa	Ebtihaj	
Student Objectives	Students will learn critical thinking skills through analyzing first person narrative and considering the role of power in creating boundaries and demarcations, and will practice collaborative learning and inquiry through Lit Circles and partner interviews.	Students will explore and analyze recent U.S. civil rights abuses, and think critically about how power and inequality in the United States relate to power and inequality in Palestine.	
Ethnic Studies-Aligned Topics	• Institutional violence • Ethnic/racial inequality • Control	• Intersectionality • State violence • Resistance and liberation • Civil/human rights	

Palestine Speaks Information Sheet

This information sheet provides a basic introduction to some key events in the recent history of the Palestinian conflict, from the creation of Israel to the present. This sheet should be used in conjunction with the appendix and glossary of *Palestine Speaks*, where additional and more detailed information about the Palestinian conflict and its history can be found.

Creation of Israel

After World War II, in 1947, the General Assembly of the newly formed United Nations recommended partitioning the territory of Palestine into a Jewish and an Arab state. The vote represented international community approval of the Zionist aspiration to an independent state and laid the groundwork for the state's establishment. However, many Christian and Muslim residents of Palestine resisted the planned partition because they believed that the land granted to the Jewish State did not reflect the demographic distribution of Palestine. At this time, the population of Palestine was approximately one-third Jewish.



Nakba

The forced migration of Palestinians that started during the 1947 emergent civil war became known as the *Nakba*, or "catastrophe." Over the next two years, 750,000 Palestinians were displaced from their homes and pushed toward the coastal land around Gaza City, Egypt, the land east and west of the Jordan River, Syria and Lebanon.

Armistice Agreements

In 1949, the UN mediated armistice agreements between Israel and Egypt, Lebanon, Jordan, and Syria, ending the conflict. The armistice established new, informal boundaries between Israel and bordering nations that became known as the "Green Line." Around the time of the armistice, 750,000 non-Jews were displaced from the land declared to be Israel while as many as 150,000 remained. Many remaining Arabs received citizenship, but were governed by military law until 1966.

The Six Day War

Clashing with Fatah and Syrian armies, Israel launched an air strike on Egypt's airfields in the Sinai on June 5 1967, beginning what became known as the Six-Day War. The conflict drew in other neighboring states and led to a land-war victory for Israel over six days of fighting. After the fighting ended, Israel occupied the West Bank (including East Jerusalem), the Gaza Strip, the Sinai Peninsula, and Golan Heights. More than 100,000 new Palestinian refugees left the newly occupied territories for Jordan. Palestinians living in the West Bank and Gaza were issued ID cards by Israeli military authorities. Palestinians living outside Gaza or the

West Bank at the time the IDs were issued lost permission to reside in the occupied territories.

Black September

In 1970, more Palestinians were living in the unified territories of the West Bank and Jordan than Jordanians. The Palestinian Liberation Organization (PLO), headed by Yasser Arafat, attempted to assert political power in Jordan. The tension between the PLO and Jordanian authorities eventually led to a civil war known as Black September and the PLO's expulsion from Jordan. The PLO then made its base in Lebanon. The PLO was a major force in the civil war beginning in Lebanon in 1975, as it sought to protect Palestinian refugees and asserts its control over the country's south. The war continued for fifteen years, until Palestinian leaders released the Palestinian Declaration of Independence on November 15, 1988.

Oslo Peace Accords

In 1993, after months of talks in secret, Israel and the PLO signed the Oslo Peace Accords. For the first time, the PLO formally recognized Israel's existence as a state, and Israel formally recognized the Palestinian people and the PLO. The agreement established the Palestinian Authority, which would govern Palestinians in Gaza and the West Bank on an interim basis.

The First and Second Intifadas

The term Intifada, meaning "to shake off" in Arabic, is popularly used throughout the Arab world to mean a rebellion or act of resistance. In Palestine, *Intifada* usually refers to two intense periods of conflict. The First Intifada began in 1987, after increasing tensions between Palestine and Israel. It included years of civil disobedience against the Israeli occupation, as well as armed attacks that led to the deaths of nearly 200 Israelis and over 1,000 Palestinians. The First Intifada began to wind down with the signing of the Oslo Peace Accords in 1993. The Second Intifada began in September of 2000, guided by popular disappointment with the Oslo Accords. Compared to the First Intifada, the Second Intifada is marked by increased violence: greater incidence of shootings, suicide bombings by Arab militias, and targeted assassinations of Palestinian political leaders by the Israeli Defense Forces. Between 2000 and 2005, approximately 1,000 Israelis and 3,000 Palestinians were killed.

Continuing Conflict

In April 2014, political parties Hamas and Fatah announced reconciliation and began to negotiate a reunion between Hamas and the Palestinian Authority. In June, three Israeli teens were kidnapped near Hebron, leading to raids and mass arrest throughout the West Bank. Weeks later, a Palestinian teen in East Jerusalem was kidnapped and murdered by Israeli settlers. As tensions between Hamas and Israel rose, the Israeli military launched what it called Operation Protective Edge in the Gaza Strip. More than 2,100 Palestinians have been killed and over 9,000 injured – the majority of them civilians.

This latest clash followed two other military operations since the Israeli forces first left the Gaza Strip in 2005. In 2008, Israel reacted to Gazan rocket fire into its territory by initiating twenty-two days of bombings. The UN estimates that 1,400 Palestinians were killed and 300,000 people lost their homes. The Israeli military continued ground invasion of Gaza in 2014 as part of its ongoing conflict with Hamas and Gazan militias.

Due to an Israeli-built barrier wall, Gaza is the world's largest internment site. The

wall ensures that Gaza's residents cannot freely leave, and the blockade of goods means that critical supplies such as food, medicine, fuel, and construction material cannot either. Eight out of ten Gazans are dependent on foreign aid to survive, and human and civil rights remain under constant attack, with both Israeli and Gazan government actions continuing to demoralize and economically suffocate the entirety of the Gaza Strip.

Lesson One:
Identity: Who am I and what do I bring to these stories?

Time Needed: Two class periods

Materials:
- Laith Al-Hlou's narrative from *Palestine Speaks*
- Tali Shapiro's narrative from *Palestine Speaks*
- Identity handout
- Communication Brainstorm handout
- *Palestine Speaks* Information Sheet & Glossary
- Large pieces of butcher paper, marking pens, and tape
- Supplemental information about personal/ascribed identity, and Palestine and Israel

Overview/Objective: Our values, beliefs, and biases are based in no small part on what are commonly referred to as "social identifiers." This introductory lesson makes space for students to explore their social and cultural identities, and how they impact their own experiences and the experiences of others. In this lesson, students will investigate this concept as they read the personal stories in *Palestine Speaks.*

**Note to teachers*: Throughout this lesson, and subsequent unit discussions, consider:

- Some advance thinking about your personal perspectives and opinions (and a willingness to share them). We'd like to encourage you to actively participate in this process with students by modeling active listening, a willingness to share opinions and experiences, and staying open to multiple perspectives. In this regard, timing is important. Throughout this lesson, "take the temperature" of the class and make conscious choices about when it's best to share your opinions, and when it's best to "step back" until students have had ample opportunity to express theirs.
- Potential "triggers" for students related to the topics being discussed. Students may be relieved to speak about personal issues relevant to their lives, or they may feel uncomfortable doing so. In any case, avoid "highlighting" an individual student's situation.
- How classroom culture and diverse learning styles may create the need for varied approaches to topics being discussed.
- Preparing students, colleagues and parents with an overview of lessons, activities and details of discussion topics beforehand.

Related Core Curriculum Standards: Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.

Connections: This lesson can be adapted for use with any set of narratives from the Voice of Witness series.

Narrative Excerpts:

"Many people in the village have gone elsewhere. Some of my uncle's family members who used to live on the property have gone to live abroad. The Israelis, the settlers, it seems like they want us to go away. If we didn't have this land, we'd go back to Bethlehem. It's a better place—it's easier to live there. But if we leave, we won't be able to protect the land, which has been in our family for generations."

—Laith Al-Hlou

"As a teenager, I didn't really think about military service that much. I was just a typical bored teen in a small town, and I didn't understand the politics of the situation at all. I'd hear terms like "settlers" in the media from time to time, but I think girls, especially, were shielded from knowing about those sorts of issues. I didn't really know what a "settler" was, even in high school."

—Tali Shapiro

Essential Questions:

- In what specific ways does my identity impact how I experience the world?
- How can I safely acknowledge personal bias and engage with multiple perspectives?
- How can we examine identity through the stories in *Palestine Speaks?*

Day One

Overview
In this lesson, students will reflect on their own social and cultural identities. Students will discuss what they already know about Palestine and Israel and read an information sheet. Students will begin reading Laith Al-Hlou's story and reflect on how identity impacts both writer and reader.

Step One: Introduce social and cultural identity and distribute the Identity handout (with supplemental information as needed or desired). Remind students that they will not be turning in this worksheet or sharing it with other students; it will only be used as material for class discussion (7 minutes).

Step Two: Students fill out Identity handout (7-10 minutes).

Step Three: Before discussing students' responses to the handout, facilitate the Communication Brainstorm exercise (handout included). This will not only serve as a class agreements document for this lesson, but is also preparation for the culminating oral project at the end of the unit (10-12 minutes).

Step Four: Group discussion: To prepare for the stories they will read during this unit, ask students to respond to the following suggested prompts. If desired, students can write down their thoughts in a journal before the discussion begins (10 minutes):

- What are the three identifiers that are the most meaningful for you at this time in your life?
- What rules regarding talking about religion, ethnicity, and politics did you learn growing up?
- How do you identify religiously and ethnically? Do these intersect for you? If so, how?
- What did this activity bring up for you?

Step Five: *What do I know about Palestine and Israel and how do I know it?* As a way to gauge prior student understanding on the topic, write the above prompt on the board and invite students to write their responses underneath the prompt or on paper. If desired, facilitate a brief class discussion or have students discuss responses in pairs or small groups, whichever format feels useful and safe for students (10 minutes).

Step Six: For a contextual introduction to *Palestine Speaks,* share the included information sheet and glossary with students. Compare the information sheet with responses from the prior activity. Address any clarifying questions while reminding students that they will have an opportunity to create more questions during their homework and the following class. If there is time, begin to read Laith Al-Hlou's story aloud as a class or in small groups (10 minutes).

Step Seven: (Homework): Students read Laith Al-Hlou's narrative, using the glossary and information sheet as necessary. After reading, students should reflect in writing on the following suggested prompts (20 minutes):

- How did your various identities impact how you experienced the story? Please give three examples.
- In what ways did Laith's identity impact how he *told* his story?

Day Two

Overview
In this lesson, students will read Tali Shapiro's narrative. Students will explore the similarities and differences between Laith and Tali's stories, and discuss how identity and bias may come into play. Students will ask essential, open-ended questions and work together to answer them.

Step One: As a warm up activity, students do a "Pair Share" related to the prompts from their homework (5 minutes).

Step Two: Choose several groups to share about what they discussed in their Pair Share. Allow a few minutes for additional comments, responses and questions (5-7 minutes).

Step Three: Sustained Silent Reading (SSR) activity for Tali Shapiro's narrative. If desired, students can work in small groups while responding in writing to the prompts from the previous night's homework (20 minutes). Remind students that this process is connected to two key skills in the oral history process: *inquiry* and *empathy*.

Step Four: "Chalk Talk" activity (adapted from the League of Professional Schools). Chalk Talk is a silent way to generate ideas, check on learning, solve problems, or reflect. Because it is done completely in silence, Chalk Talk allows students to interact visibly and directly with ideas and silently with each other. It encourages thoughtful contemplation, and generates questions. Explain briefly that Chalk Talk is a silent activity, and anyone may add to the Chalk Talk as they please. Students can comment on each other's ideas by drawing a connecting line to the comment.

Note to teachers: How you choose to interact with the Chalk Talk influences its outcome. You can stand back and let it unfold or expand students' thinking by:

- Circling interesting ideas to invite comments or note a theme emerging
- Writing questions about a student's comment
- Adding your own reflections or ideas
- Connecting two interesting ideas/comments together with a line and adding a question mark

Active teacher interaction encourages participants to do the same. Working on large pieces of paper (on tables or taped to the walls) in groups of four or five, students respond to the following prompts (7-10 minutes):

- If you had an opportunity to interview Laith or Tali, what would you ask?
- What aspects of their experiences are you curious to learn more about?
- What elements of their experiences do you feel are missing from the narrative?
- What questions might you ask them about identity (cultural, ethnic, etc)?

Through the activity, encourage students to ask essential questions (ones that defy simple, pat answers) about Palestine and Israel, and remind them to respond to other students' questions. This activity is an opportunity to introduce the process of creating open-ended oral history interview questions that will be incorporated in the culminating project.

Step Five: Class discussion about identity using the following suggested prompts (15 minutes):

- In striving to understand ourselves and each other, why do concepts of identity matter?
- Do our various identities create bias towards others? If so, how?
- Does identity impact how we read and interpret stories? If so, how?
- What strategies have you learned to engage in multiple perspectives?

Media Option: Online Article: Noor Abuarafeh's "Only the Earth Doesn't Tell Its Secrets" and accompanying video. Noor Abu Arafeh's experience as a Palestinian student in an Israeli art academy sent her searching for an approach that would be critiqued on its artistic merits and not on the basis of her identity.
Book: Rashid Khalidi's *Palestinian Identity*

VOICE OF WITNESS

Exploring Identity:
Who Am I and How Does It Shape My Experience of the World?

Social and cultural identity is a collection of beliefs about oneself, or feeling of belonging to any kind of social or cultural group. These beliefs and/or feelings of belonging are influenced by shared history, shared experiences, historical decisions, and daily interactions in your home, school, and community. Some examples of these "identifiers" are given below. It is far from being a complete list! Please fill it out and add some of your own. **Remember:** You won't be turning this in to anyone—it is merely designed to encourage a discussion about identity amongst your classmates.

- Ability
- Age
- Ethnicity
- Gender
- Race
- Religion
- Sexual Orientation
- Socioeconomic Status (Class)
- Body Image ("Lookism")
- Educational Background
- Academic/Social Achievement
- Family or Origin, Family Make Up
- Geographic/Regional Background
- Language
- Learning Style
- Beliefs (Political, Social, Religious)
- Globalism/Internationalism
- ?

© Voice of Witness | voiceofwitness.org

VOICE OF WITNESS

Communication Brainstorm

This activity is meant to help you connect your personal experience with essential oral history interview skills. Your responses will be used to create a list of skills that you'll practice when conducting oral history interviews, and hopefully practice in your daily life!

Respond to the following prompt:

- *If you had a personal story you wanted to share with someone, what would you need from her or him to feel safe/brave enough to share it?*

Example Skills:

- Attentive body language
- Patience
- Respect

All of your responses will be written on the board. You should write down everyone's responses in your journal or notebook.

1.
2
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.
16.
17.
18.
19.
20.

Feel free to add more! As you're discussing the responses, ask yourselves the following questions:

- How can you show or communicate that during an interview?
- Are your responses mindful of cultural norms?

© Voice of Witness | voiceofwitness.org

Lesson Plan Two:
Palestine, Media, and the Danger of the Single Story

"You can't tell a single story of any place, person, or people. There are many stories that create us. The single story creates stereotypes. There are other stories that are just as important to tell. The problem with stereotypes is not that they are untrue, but that they are incomplete."

—Chimimanda Ngozi Adichie

"Journalism is printing what someone else does not want printed. Anything else is public relations."

—George Orwell

Time needed: Two class periods

Materials:

- Abeer Ayyoub's narrative from *Palestine Speaks* and supporting resources (Information Sheet, Glossary, etc)
- *Dispatch from Gaza* handout
- Articles and images of "the single story" or biased coverage from U.S. news sources (such as CNN, Fox, MSNBC) about Palestine and Israel

Objective: Using Abeer Ayyoub's story as a foundation, students will explore and analyze how power structures create and reinforce dominant narratives through media, culture, religion, politics, and more. Students will also gain necessary critical thinking skills through the creation of essential questions in applying these concepts to their own lives and communities.

Related Core Curriculum Standards: Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.

Connections: Mau Su Mon and Khin Lwe from *Nowhere to Be Home* and Amir Sulaiman from *Patriot Acts*.

Essential Questions:

- What are the consequences of keeping silent or speaking out about injustice?
- Does the media support or perpetuate a "single story" about people, events or conflicts? If so, what drives them to do so?
- What factors determine which stories get told and which stories don't?

Narrative Excerpt:
"But people around the world have the wrong idea about Gaza, not just Israelis. My mission in life is to destroy the stereotypical image about Palestinians in the media, so I keep taking photos of things that people don't think exist in Gaza."

—Abeer Ayyoub

VOICE OF WITNESS

Day One

Overview
In this lesson, students will create and discuss essential questions based around Chimimanda Ngozi Adichie's concept of a single story. They will employ active reading strategies on Abeer Ayyoub's narrative, which they will excerpt and connect to their essential questions.

Step One: As a warm up activity, students reflect on the following written prompt (5 minutes):

- *Does the media (television, internet, etc.) portray you and others in your age group accurately? Does it reflect how you see yourself? Why or why not?*

Step Two: Choose four or five students at random to share their responses and to have a brief class discussion (3 minutes).

Step Three: Create Essential Questions (7-10 minutes). Remind students that the warm up prompt was an example of an "essential question," and that the following lesson will focus on creating and exploring them. If students need guidance with creating essential questions, consider sharing these essential question characteristics, created by educators Jay McTighe and Grant Wiggins:

- They are open-ended; there isn't a single, final, correct answer.
- They are thought-provoking and intellectually engaging, often sparking discussion and debate.
- They call for higher order thinking, analysis, inference, evaluation, and prediction.
- They raise additional questions and encourage further inquiry.
- They require support and justification, not just an answer.
- They beg to be revisited over time.

If desired, have students return to their pair share partners and practice creating and sharing essential questions based on their written prompts. Ask volunteers to share their essential questions with the class.

Step Four: Share the following quote:

"You can't tell a single story of any place, person, or people. There are many stories that create us. The single story creates stereotypes. There are other stories that are just as important to tell. The problem with stereotypes is not that they are untrue, but that they are incomplete."
—Chimimanda Ngozi Adichie

Working in groups of four, students analyze the quote, guided by the following questions:

- Do I see this concept in the world? If so, how?
- Do I experience this in my life? If so, how?

If desired, students can write in their journals before discussing. Groups should designate a "summarizer" to share out to the rest of the class when the small group discussions are done. Each group should come up with an essential question based on the quote that can be explored during the next step in the lesson (15 minutes).

Step Four: Each group's "summarizer" writes their group's essential questions on the board and presents the key ideas from their discussions. Remind students to copy all of the essential questions on the board in their notebooks or journals (7 minutes).

Step Five: Brief class discussion of essential questions facilitated by "summarizers" from each group (7-10 minutes). Potential questions to explore include:

- What shapes, informs, or reinforces the essential questions you've created?
- Who benefits from perpetuating the "single story?"
- Who suffers?
- Do your essential questions explore power? If so, how?

Step Six: Introduce Abeer Ayyoub's narrative. Begin reading her story in class as a Sustained Silent Reading (SSR) activity or in small groups reading aloud. Encourage students to employ active reading strategies and refer to the *Palestine Speaks* glossary, information sheet, or appendices whenever necessary (7-10 minutes).

Step Seven: Before leaving class, give students exit cards on which they will provide one brief example of the danger of the "single story" in their school or community that has not already been discussed (2 minutes).

Step Eight: (homework): Finish reading Abeer's story. When finished, students choose one of the essential questions discussed during class, and write one paragraph reflecting on its connection to any part of Abeer's story. Encourage students to choose at least one quote to accompany their written paragraph (20-25 minutes).

Day Two

Overview
In this lesson, students will reflect on how Abeer's work as a journalist is impacted by her identity. Students will read and comment on a blog post by Abeer. They will examine news media about Palestine and analyze how language, citation, and verification are used to promote a "single story."

Step One: As a warm up, students do a Pair Share discussing their choice of essential questions, the content of their paragraphs, and their choice of quotes (5-7 minutes).

Step Two: Class discussion exploring the relationship between the student-generated essential questions and Abeer's personal experience (10-12 minutes). If desired, encourage students to

explore the following:

- Personal connections with Abeer's story
- The impact of gender and politics on Abeer's work as a journalist
- Aspects of the "single story" about Palestinians (Gazans in particular)
- Examples of the "single story" being disrupted or complicated
- Questions from the previous day's exit cards

Step Three: Read aloud Abeer's blog post from +972, *Dispatch from Gaza: Why Palestinians should speak to Israeli media* (http://972mag.com/dispatch-from-gaza-why-palestinians-should-speak-to-israeli-media/93571/). If post is no longer available, refer to the text in the included handout. When finished, allow students to post questions and comments directly on the blog site (during class or as homework). If desired, use the board for student comments as if they were posting it online (15 minutes).

Step Four: Class discussion of blog post, comments, and their relationship to the student-generated essential questions about the "single story" (15 minutes). During the discussion, encourage students to make personal connections as they explore the "single story," "otherness," and examples from within the school or community in which they feel differing groups of people have been reluctant to engage in meaningful dialogue. Remind students that this concept will be explored further as part of their culminating oral history project.

Step Five (Homework): Before leaving class, give students several news articles/images that promote the "single story" or bias towards Palestinians or Israelis. Chosen examples should highlight choices that convey "otherness" of one or both groups. Students should use the following checklist to analyze the chosen examples:

- Word choice (overly emotive or "loaded" language)
- Omission of information
- Citing of unnamed "official" sources
- Lack of verification
- Selective reporting
- Connection between headline and story
- Censorship
- Sensationalism

As additional homework, ask students to:

- Peruse local media sources and bring in two examples of biased reporting about a single issue representing differing points of view, using the above checklist (20-25 minutes).
- Write a 250 word "blog post" that addresses, complicates or disrupts the "single story" depicted in the chosen examples (25 minutes).

Media Options: TED Talk**:** *The Courage to Tell a Hidden Story***:** Eman Mohammed is one of the few female photojournalists in the Gaza Strip. Though openly shunned by many of her male colleagues, she is given unprecedented access to areas denied to men. In this short, visual talk, the TED Fellow critiques gender norms in her community by bringing to light hidden stories.
TED Talk: 'The Courage to Tell a Hidden Story'

VOICE OF WITNESS

Dispatch from Gaza: Why Palestinians should speak to Israeli media

+972 Blog by Abeer Ayyoub, Published July 14, 2014

When Hamas banned Palestinians in Gaza from working with Israeli media, I understood why, but could not stay silent. If we Gazans stay silent, a large part of the truth will be lost, and I don't want the truth to be lost.

Since Operation Protective Edge started earlier last week, I haven't stopped receiving calls from Israeli television and radios channels asking me to go on air to talk about the current situation in Gaza. I never thought twice about accepting all of these offers because I believe it's my responsibility to speak up and reach the Israeli audience's ears.

Yet in each of the interviews, the first question was: isn't it dangerous for you to be speaking to Israeli media using your real name? Well, no one said it's not. Contacting Israelis is always sensitive and even unacceptable in Gaza, even when it comes to the governmental side. Hamas has banned local journalists in Gaza from dealing with Israeli media for reasons that have to do with security, along with some other reasons.

I always understood this point of view, yet never adopted it. Why should I fear talking to the second side of the conflict about the first side of the conflict to which I belong? Why would I be anonymous while I'm spreading word of the suffering 1.8 million Palestinians in Gaza are facing? How can being silent and just boycotting the Israeli media be good for Palestinians anyway?

I understand it's a bit risky, and very challenging. People in Gaza take issue with dealing with anyone who lives behind the Erez border terminal. Maybe before 2000, when the Second Intifada erupted and the two territories became totally isolated, were people able to understand the second part a bit more. But ever since, the two people in the two territories began thinking of each other as aliens.

I always take issue when people pointing fingers at me for engaging with the Israeli media, yet I never tire of defending what I believe in. Speaking with the Israeli media has nothing to do with my political views. On the contrary, I believe that the Palestinian voice cannot be excluded from the Israeli narrative; otherwise, a large part of the truth will be lost, and I don't want the truth to be lost.

However, I always try to be independent as much as I can in my coverage. I always report on what and how people in both sides are thinking. I try to more closely know and understand the Israeli mentality so I can make them hear me more clearly. Unfortunately, people in Israel are being misled by their right-wing media. Instead of passively advancing the Israeli narrative by staying silent, we should participate in a discourse in which we have a right to take part.

I am glad that I studied English and that I'm now studying Hebrew because being in an abandoned strip of land like Gaza has a way of forcing you to shout what you have to say, loud and clear. You need to reach the same places you are being kicked out of. You can't win somebody over by not speaking to them.

Abeer Ayyoub, 26, studied English literature at the Islamic University of Gaza. She is a journalist who covered the last war on Gaza and has recently covered various internal issues. She has written pieces online in English for Al Jazeera, Haaretz, Al Monitor and other publications. Follow her on Twitter: @AbeerAyyoub.

Lesson Three:
Art as Resistance

Time Needed: Two class periods

Materials:

- Muhanned Al-Azzah's narrative from *Palestine Speaks*
- Sticky notes (five per student)
- Naji Al-Ali bio
- Naji Al-Ali cartoons
- Mahmoud Darwish bio
- Packets of Mahmoud Darwish poems
- Computers or access to a computer lab
- Poster paper and markers/colored pencils

Objective: Students will learn about art as a means of resistance, analyze different ways in which art has been used to combat oppression, and consider the relationship between art and incarceration through reading a first person narrative of a Palestinian artist.

Related Core Curriculum Standards: Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.

Connections: This lesson could also be used with Amir Sulaiman's narrative from *Patriot Acts.*

Narrative Excerpt:
"I believe art is resistance. The graffiti in Palestine, it's not like the graffiti in any other place in the world. Because when you write something on the wall, this means it has a connection with the First Intifada and the revolutionary time. When I make my art, it feels that I am giving something to my homeland and sending my message to the rest of the world. I paint because I'm speaking for thousands of people nobody knows about: the people in jail. Many of them have been living for thirty or more years in jail. Few people speak for or about them. There are 12,000 people living inside military jails who are civilians. Why people don't know about them, I don't know."

—Muhanned Al-Azzah

Essential Questions:

- Can art be an effective means of protest?
- Why are some people, specifically those in power, afraid of or threatened by art that makes political commentary?
- Should free speech have any boundaries?
- Does incarceration inform a person's sense of obligation to society?

Day One

Overview
In this lesson, students will inquire into art as a form of resistance. Students will read and form questions about Muhanned Al-Azzah's narrative. Then, students will analyze political cartoons and discuss their interpretations.

Step One: Students respond anonymously to the following written prompt (5 minutes):

- *Would you compromise your ethical values if you knew they threatened your freedom or safety? Explain.*

Step Two: Pass around a box and ask students to place their anonymous answers in the box. Pick 4-5 responses out of the box and read aloud to the class. Facilitate brief class discussion if time allows (5-10 minutes).

Step Three: Read Muhanned Al-Azzah's narrative from *Palestine Speaks* as Sustained Silent Reading (SSR). Using their sticky notes, students will write five essential questions about the narrative as they read (see Lesson Two for more information on essential questions), one on each note, and place each question on the page of the narrative it pertains to (20 minutes).

**Depending on the needs of the class, reading can be broken up into smaller chunks, done as popcorn reading in a large group, or otherwise tailored to what works best for the students.*

Step Four: Artist Spotlight. Give a brief background on Palestinian cartoonist Naji Al- Ali. A short biography can be found here: http://www.handala.org/about/. Present a slideshow of Naji Al-Ali's political cartoons (can be found here: http://www.handala.org/cartoons/index.html). As you go through the slides, facilitate a discussion about each cartoon. Use the following questions as a guide (15 minutes):

- What is going on in the image?
- What statement do you think the artist is trying to make?
- What do you think about the cartoon? Is it effective in conveying its intended message and/or evoking an emotional reaction?

Step Five: Divide students into groups of four, and give each group a copy of one of Naji Al-Ali's cartoons. Ask each group to do a detailed art analysis of the cartoon they've been assigned using the Art Analysis Handout (15 minutes).

Step Six: Collect handouts from each group.

VOICE OF WITNESS

Day Two

Overview
In this lesson, students will connect their presentations about Al-Ali's cartoons with quotations from Muhanned's story. Students will read poems by a Palestinian author and formulate oral history questions they would ask him.

Step One: Students respond to the following written prompt (5 minutes):

- *Why do people use art—painting, graffiti, poetry, dance, performance art, etc.—to express their political beliefs or resistance to power structures?*

Step Two: Pair Share: Students partner with a neighbor and discuss their answers to the written prompt (5 minutes).

Step Three: Short Group Presentations. Arrange students into their groups from Day One and hand back their art analysis handouts. Using an overhead projector (or enlarged physical copies of Naji Al-Ali's cartoons), display each cartoon in front of the class, one at a time, and have each group come to the front of the class and present their analysis of the cartoon. Each group should use at least three quotes from Muhanned's story to demonstrate how their cartoon connects to the narrative (20 minutes).

Step Four: Poet Spotlight. Give a brief background on Palestinian poet Mahmoud Darwish. Short bio can be found here: Mahmoud Darwish (15 minutes). Facilitate a discussion with the class, using prompts such as:

- *Having read Mahmoud Darwish's bio, what did he have in common with Naji Al- Ali? What did he have in common with Muhanned Al-Azzah?*
- *How do you think being a refugee impacted Darwish's, Al-Ali's, and Al-Azzah's art?*

Step Five: Distribute packets of Mahmoud Darwish poems to each student. Suggested packet: the poems "Palestine" (available here: http://www.poemhunter.com/poem/palestine-11/), "Identity Card" (available here: http://tomclarkblog.blogspot.com/2014/04/mahmoud-darwish-identity-card.html), and "Who Am I, Without Exile?" (available here: http://www.poetryfoundation.org/poem/236748). Read the poems aloud in class. Ask students to write down one question they'd ask Mahmoud Darwish if he were still alive (15 minutes).

Step Six (Homework, optional): Ask students to choose one of the following assignments for homework:

- Write a poem in the style of Mahmoud Darwish, addressing concepts of home and/or exile;
- Choose an artist you feel creates "resistance art"—this could be a rapper, filmmaker, writer, visual artist, etc.—and write a series of 10 oral history interview questions for this artist. Be sure to come up with open-ended, story- generating questions!

© Voice of Witness | voiceofwitness.org

- Create a piece of visual art—this could be a drawing, painting, graffiti, collage, etc.—that challenges social or political oppression.

Media Options:
Book: *Unfortunately, It Was Paradise: Selected Poems (Darwish, Mahmoud, 2003).*
TED Talk: *J.R.: My Wish: Use art to turn the world inside out*
(https://www.ted.com/talks/jr_s_ted_prize_wish_use_art_to_turn_the_world_inside_out)

Cartoon Analysis

**Note: Arabic is read from right to left, so cartoons with more than one frame should be read from right to left.*

For your assigned cartoon, answer the following questions:

1. If you had to give your cartoon a title, what would it be?

2. What is in the foreground and background of this cartoon? What message does this cartoon convey?

3. Al-Ali said, "I faced armies with cartoons and drawings of flowers, hope and bullets." Is hope portrayed in this cartoon? Is resistance portrayed? If so, how?

© Voice of Witness | voiceofwitness.org

4. What sort of social or political comment is Al-Ali making about Palestine?

5. Handala is always shown at the age of ten. Why does he never grow up? Who might Handala represent?

6. Does this cartoon impact your experience of Muhanned Al-Azzah's narrative? If so, how?

7. Handala has become a symbol of Palestinian resistance. Can art itself be a form of resistance? If so, how?

© Voice of Witness | voiceofwitness.org

Lesson Four:
Demarcation and Boundaries

"Israel is an occupying country, and the most important thing for them is security."

—Kifah Qatash

"In 2001, Israel set up a military buffer zone around Gaza and began the construction of a massive barrier wall around the entire Gaza Strip. It also significantly restricted movement between the strip and the West Bank for most Palestinians."

—from the introduction to Wafa Al-Udaini's narrative

Time Needed: Two class periods

Materials:

- Ibtisam's narrative from *Palestine Speaks* (excerpt p. 31-38)
- Jamal's narrative (p. 149-157)
- Wafa's narrative (p. 179-187)
- Lit Circle handouts

Objective: Students will learn critical thinking skills through analyzing first person narrative and considering the role of power in creating boundaries and demarcations, and will practice collaborative learning and inquiry through Lit Circles and partner interviews.

Related Core Curriculum Standards: Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.

Connections: This lesson can be adapted for use (with additional support materials) for any narrative from the Voice of Witness series.

Narrative Excerpt:

"The Second Intifada began in 2000. During that time, I had to get around a lot of crazy obstacles just to continue my work. From 2001 to 2003, I used to practically live in this office because I couldn't always go back home. I remember the first time I tried to go home to Battir from Bethlehem in 2000, just after the Intifada started. It was just a couple of miles, and the checkpoint was closed. Nobody could cross to or from the five villages on the other side of the checkpoint. The soldiers refused to let anyone go back home. Children, old men, workers—imagine, all these normal people who wanted to go back home at four p.m., the end of the working day. Hundreds of people! We were surrounded by soldiers, and I remember thinking that nobody had any place to hide if shooting started."

—Ibtisam Ilzghayyer

Essential Questions:

- Who decides the boundaries of cities/states/countries, and how does this relate to power

and oppression?

- What are some of the impacts of restricting people's freedom of movement?
- What are the impacts of being stateless?
- What is the relationship between boundaries and security?

Day One

Overview
In this lesson, students will consider the purpose of boundaries and how they affect Palestinian civilians. Students will read stories from Palestine Speaks and participate in Literature Circles to discuss the narratives and connect them to outside material.

Step One: Students respond to the following written prompt (5 minutes):

- *What is the purpose of dividing land into countries, states, cities, and counties? Who decides where the boundaries are?*

Step Two: Pair Share: Students partner with a neighbor and discuss their answers to the written prompt (5 minutes).

Step Three: Distribute handout with each of the three narrators and a very brief description of each narrative (see descriptions below). Have students choose which narrative they want to read, and create Lit Circle groups of 3-5 students based on which narrative they choose (10 minutes).

- **Ibtisam Ilzghayyer** is the director of a cultural center in the West Bank that provides Palestinian arts and literature enrichment programs and literacy programs for Palestinian women and children. She describes the restrictions on movement she experienced during the Second Intifada, and how it impacted her safety and livelihood.

- **Jamal Baker** is a fisherman in Gaza. He describes the increasing restrictions on the nautical miles Gazans are legally able to fish offshore, and how attacks from the Israeli army destroyed his boat, threatened his son's life, and perpetuate constant fear among Gaza fishermen.

- **Wafa Al-Udaini** is a 26 year old NGO worker in Gaza City. Wafa talks about the impacts of Gaza's borders being sealed, limits on water and electricity, the foreboding presence of Israeli fighter jets in her neighborhood, and how basic necessities and goods must be transported through underground tunnels to get to Gaza.

Step Four: Divide the class into Lit Circle groups and distribute Lit Circle Handouts with job descriptions for Discussion Director, Vocabulary Builder, Illustrator, and Connector. See Lit Circle Handout for descriptions. Each group should determine individuals' roles, read their narrative or excerpt (taking turns reading aloud in their Lit Circle groups), and fulfill duties according to their jobs (40 minutes).

**Allow approximately 20 minutes for the groups to read the story, and 20 minutes for group members to complete their Lit Circle duties on their own pieces of paper.*

Step Five: Collect Lit Circle class work from each group.

Day Two

Overview
In this lesson, students will reflect on how boundaries and exclusion affect them and the narrators. Students will generate open-ended questions and interview one another about boundaries they encounter in their own neighborhoods.

Step One: Students respond anonymously to the following written prompt (5 minutes):

- *Have you ever been restricted from entering a place or visiting somewhere? Have you ever been restricted from leaving a place? What did it feel like? If you haven't experienced this, how do you think it felt for your narrator to be confined to or barred from a place? Use examples from the narrative.*

Step Two: Pass around a box and ask students to place their anonymous answers in the box. Pick 4-5 responses out of the box and read aloud to the class. Facilitate brief class discussion if time allows (5-10 minutes).

Step Three: Class discussion: Open-Ended Questions. Give students examples of open- ended, story-generating questions. Use the following prompts as a discussion guide and examples of open-ended questions (15 minutes). If desired, use Lessons 20-21 (p. 110-114) from *The Power of the Story* as an additional resource.

- What is the purpose of marking boundaries?
- Who is in charge of setting boundaries, and why?
- What is at stake when it comes to designating city/state/county/country boundaries?

Step Four: Let students know that they will be conducting interviews in partners. Write the following assignment on the board (10 minutes):

- *In preparation for your partner interview, write down five open-ended questions about the boundaries and barriers within one's neighborhood.*

If students are struggling with the prompt, these examples could be useful:

- Describe your neighborhood's unspoken rules about when and where people can go.
- Are there places in your neighborhood where you feel unsafe? Why or why not?
- Are there groups or cliques in your neighborhood who maintain control of particular places? Describe.
- Have you ever been treated differently because of where you're from? Explain.

Step Five: Once students have finished writing their open-ended questions, assign them each a partner. Ask each pair to find a quiet place for their interview: in the corner of the classroom, outside in the hallway, in a courtyard if one is available. Students should interview each other for 10 minutes each (25 minutes).

Step Six: Debrief. Once everyone has returned, facilitate a class discussion debriefing the interviews (10 minutes). Use the following questions as prompts:

- Did your partner respond more openly to some questions more than others? Explain.
- Did anything unexpected happen during your interview?
- As you were being interviewed, did you reflect on any experiences you've had that were similar to those of the narrator you read?
- What would you do differently in a follow-up interview?

Media Option: Documentary film: *Five Broken Cameras* (dir. Emad Burnat and Guy Davidi, 2011). A Palestinian farmer's account of his nonviolent resistance to the Israeli army.

VOICE OF WITNESS

The Literature Circle

Each member of the group will read the four assigned narratives from *Palestine Speaks.* For each narrative, one member of the group will take on one of the jobs mentioned below. While you read your narratives, you will be responsible for completing the tasks described below.

Groups will get together on four separate occasions (in or out of class), and each member will contribute what their individual job requires. Remember to save group work! It will be used to create a presentation for the rest of the class.

Discussion Director: Your job is to write a list of questions that your group might want to discuss about today's reading. Don't worry about small details; *your task is to help people talk over the big ideas and share reactions.* Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. Or you can use some of the general questions suggested to develop topics for group discussions: *Did anything surprise you? What are the most important ideas in the reading? What do you predict will happen next?* You are the person who begins the group discussion. You ask questions…get responses from ALL members…ask a question…get responses…etc.

Passage Master/Vocabulary Builder: Your job is to create at least *five* special sections or quotations from the reading that the group should examine. You want to help people notice the most interesting, funny, puzzling, and important sections of the text. You decide and identify which passages or paragraphs (note the page number) are worth reviewing and then write plans for how they should be shared with the group. Write down why you think the passage is significant or should be discussed. You can read passages aloud yourself, ask someone else to read, or have the group read them silently, then discuss. Then you will share why you selected the passage and what it meant to you. As Vocabulary Builder, your job is to be on the lookout for at least *five* important words – new, interesting, strange, important, puzzling, or unfamiliar words – words that members of the group need to notice to understand. Mark some of the key words while you are reading, then write them down in the context of the sentence. Discuss these words with your group and why the meaning of each word is important.

Illustrator: Your job is to draw some kind of picture related to the reading. It can be a sketch, cartoon, storyboard, diagram, flowchart, magazine cutouts, etc. You can draw a picture of something that is discussed specifically in the text, something that the reading reminded you of, or something that conveys any idea or feeling you got from the reading. Any sort of drawing or graphic representation is okay – you can even label parts of the drawing if it helps. During the Literature Circle discussion, show your picture and explain how it shows your interpretation and understanding of the text or part of the text.

Connector: Your job is to find connections between the material your group is reading and the world outside. This means connecting the reading to your own life or personal observations, to happenings at school or in the community, to similar events at other times and places, to other people or problems that you are reminded of, to other pieces of literature or films you have seen. Any connection you make with the book is fine. Explain in writing your connections and be prepared to share them with your group.

© Voice of Witness | voiceofwitness.org

Lesson Five:
Palestine and Civil Rights

"In Ferguson, an invisible line separated white and black communities. In Jerusalem, a no-man's land separated people, designated by barbed wire."
—Naomi Shihab Nye

Time Needed: Three class periods

Materials:

- Ebtihaj's narrative from *Palestine Speaks*
- *"On Growing up in Ferguson and Gaza,"* Washington Post article by Naomi
- Shihab Nye
- *"Why Did Michael Brown Die in Ferguson,"* New Yorker article by Amy
- Davidson
- School administrator who is willing to be interviewed and recorded (for lesson/classroom use, not for public sharing)
- Markers
- One audio recorder or smart phone with recording capabilities

Objective: Students will explore and analyze recent U.S. civil rights abuses, and think critically about how power and inequality in the United States relate to power and inequality in Palestine.

Related Core Curriculum Standards: Speaking and Listening SL.9–10.1, SL.9–10.5. Writing W.9–10.3. Language L.9–10.5. Reading History RH.9–10.2, RH.9–10.4.

Connections: This lesson can be adapted for use with the following Voice of Witness narratives: Patricia Thompson, Dan Bright, and Sonya Hernandez from *Voices from the Storm*, Hani Khan, Rani Sodhi, Rima Qamri, Talat Hamdani, and Shaheena Parveen from *Patriot Acts*, and Olga and Abel from *Underground America.*

Narrative Excerpt:
"We got used to seeing soldiers in the village. There weren't any Palestinian policeman anymore, just Israeli soldiers. We got used to hearing about homes being raided as well. Soldiers would take men and boys in the middle of the night, from young children to the oldest men. Sometimes they'd arrest someone every month or two, sometimes it seemed like every night."

—Ebtihaj Be'erat

Essential Questions:

- What are "civil rights?" Who or what is responsible for making sure that civil rights are upheld?
- How does police or military presence impact a community's sense of safety?

- When a person is experiencing or witnessing injustice, does inaction equal consent? Why or why not?
- What can we learn from people who've experienced an event, era, or place that we can't necessarily learn from traditional media?
- What kinds of social problems arise when people or communities are considered "separate but equal?"
- How can the telling of a story—which details are included, which details are left out, what kind of language is used—impact or change how an event is perceived?

Day One

Overview
In this lesson, students will read narratives from Palestine and Ferguson. Students will compare and contrast social problems, civil/human rights abuses, and inequality present in Palestine and the United States.

Step One: Students respond to the following written prompt (5 minutes):

- *In her essay "On Growing Up in Ferguson and Palestine," Naomi Shihab Nye writes, "Oppression makes people do desperate things." What do you think she means by this?*

Step Two: In partners, share your responses to the written prompt. Ask each student to practice active listening as their partner shares, and ask one open-ended question after hearing their partner's response (5 minutes).

Step Three: Read an excerpt from Ebtihaj's narrative (p. 137-145). Depending on the needs of your class, you can use popcorn reading, Sustained Silent Reading (SSR), or reading in small groups (15 minutes).

Step Four: As a class, read Amy Davidson's short article for the New Yorker entitled "Why Did Michael Brown Die in Ferguson?" (10 minutes).
http://www.newyorker.com/news/amy-davidson/michael-brown-die-ferguson

Step Five: Class brainstorm. Create a T-chart on the board. On the left side, ask students to brainstorm and list some of the social problems and civil rights abuses detailed in Ebtihaj's story. On the right side, ask the class to brainstorm and list some of the social problems, civil rights abuses, and examples of inequality detailed in the New Yorker article. Compare and contrast during a brief class discussion (15 minutes).

VOICE OF WITNESS

Day Two

Overview
In this lesson, students will think critically about how freedom is gained by oppressed peoples. Students will consider controversial statements about state control and civil rights in Palestine, Ferguson, and elsewhere. Students will create questions for an interview with a school administrator.

Step One: Students respond to the following written prompt (5 minutes):

- *Martin Luther King, Jr. said: "Freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed." Do you agree or disagree with this statement? Explain your answer.*

Step Two: Hand out sticky notes to the class (one per student). Ask students to exchange their responses to the written prompt with a partner and read them silently. When they're finished reading, write one thought and one question on the sticky note and stick it to their partner's response. The entire exchange should be silent (10 minutes).

Step Three: Read Naomi Shihab Nye's Washington Post article, *On Growing Up in Ferguson and Palestine* (http://www.washingtonpost.com/posteverything/wp/2014/08/28/on-growing-up-in-ferguson-and-gaza/). Depending on the needs of your class, you can use popcorn reading, Sustained Silent Reading (SSR), or reading in small groups (10 minutes).

Step Four: Four Corners Activity (30 minutes). This activity is useful in allowing students the opportunity to apply what they've learned through their readings in this lesson, practice framing a clear argument, and further their exploration of essential questions. The first step in the activity is to label the four corners of the room with signs that read *strongly agree, agree, disagree*, and *strongly disagree*. The next step is to introduce a set of controversial statements related to the readings. Example statements include:

- Life for Palestinians in Gaza and the West Bank is the same as life for African- American residents in Ferguson, Missouri.

- Military and police tactics in Gaza, the West Bank, Ferguson, and elsewhere are necessary to maintain security for all citizens.

- Civil rights for citizens should be forfeited when they decide to break the law.

- Individuals can choose their own destiny; their choices are not dictated or limited by the

constraints of society.

- There are unfair policies and practices within my school.

Students then have an opportunity to respond to the statements in writing. If desired, create a worksheet for students to mark their opinions (strongly agree, disagree, etc), and provide a short explanation of each one. After this step, read one of the statements and ask students to move to the corner of the room that bests represents their opinion. Select volunteers from each corner to justify their opinions, using material read during this lesson, others in the unit, their own personal experiences and examples from history. Students should feel free to switch corners if someone's explanation inspires them to change their mind. After a student from each corner has defended his or her position, have a class discussion in which students can (respectfully) question each other's opinions, ideas, and evidence.

Step Five: Four Corners Activity Debrief. Ask students to reflect in writing how the activity reinforced their original opinions or changed them (5-7 minutes).

Step Six (Homework): Before leaving class, remind students that during the next class, they will be doing a group interview with a pre-selected school administrator (or someone on their campus who is in a position of authority). In preparation, ask students to write three open-ended interview questions that connect the school community with the issues and ideas discussed during the lesson/unit: civil rights and security, visible and invisible expressions of power, boundaries, military or police presence in communities, etc (10 minutes). If needed, refer to Lesson Two for information about open-ended questions. Example questions:

- Can you describe a recent event at school that tested the school's balance between individual rights and school security?
- How would you describe the "hierarchy" of power on campus, and how does it directly impact students?
- In your role, what are some of the challenges you face in supporting students that
- (for whatever reason) have felt marginalized on campus?
- Where do invisible, or unspoken boundaries exist on campus, and how are they enforced?

Day Three

Overview
In this lesson, students will improve their questions and then interview the guest narrator as a class, working to resist a "single story." Students will reflect on the interview process and discuss the impacts the interview may have. Students will begin editing the interview into a cohesive story.

Step One: In pairs, have students share the interview questions they created. Encourage them to

give each other constructive feedback on crafting questions that will inspire their guest narrator to share stories—steering each other away from "closed" or "yes/no" type questions (5 minutes).

Step Two: Group Interview (30 minutes). Guest narrator is introduced and welcomed into class. If needed, remind students that the interview process is an opportunity to learn from one another—a *mutual sighting* between students and administration, and that the interview process combats the danger of the "single story." Ideally, each student will get an opportunity to ask at least one question. If not, students should raise their hands when someone asks a question that is similar to theirs as a way to honor all of the questions that were crafted. Class should follow whatever agreements are in place regarding inclusion, listening, and mutual respect. Make sure the interview is recorded, testing beforehand on whatever device is used (phone, digital recorder, voice activated software, etc).

Step Three: Interview debrief (10-12 minutes). Ask your guest narrator to stay for the debrief, during which the following suggested prompts could be explored:

- What was the experience like for you?
- Did you learn anything about yourself?
- In what ways might you see each other differently now, having gone through this process together?
- Did you experience moments of discomfort? If so, would you be willing to describe them?
- Does this process have potential ripple effects in the class or school? If so, what are they?

Step Four: Introduce editing (10 minutes). Explain to students that once an interview is transcribed, there is an editing process to craft a final story. While the story will consist of only the narrator's words, there is a lot of work to be done ordering and shaping the narrative. As an introductory exercise, ask students to address the following questions, in writing or aloud:

- Did any part of the interview stick out to you as a potential great opening or hook for the story?
- Were there parts of the interview you'd like to highlight in the final narrative?
- Alternatively, are there parts you'd suggest leaving out? Why?
- Can you think of any specific ways in which you could preserve the narrator's voice as you are editing his or her story?

Media Options: Organizational website: Jewish Voice for Peace (http://jewishvoiceforpeace.org/). Inspired by Jewish tradition, Jewish Voice for Peace is a nonprofit organization working together for peace, social justice, equality, human rights, respect for international law, and a U.S. foreign policy based on these ideals.

Article: "Why I Have to Leave Israel" by Sayed Kashua (https://www.theguardian.com/world/2014/jul/20/sayed-kashua-why-i-have-to-leave-israel). Kashua, an Arab-Israeli author, has devoted his life to telling Israelis the Palestinian story. In this

article, he explains his decision to emigrate with his family to the U.S.

Palestine Speaks: Oral History Project

This culminating oral history project will allow students to put what they've learned to practice by synthesizing the oral history skills they've learned in the previous five lessons.

Developing a Project

Your class's oral history project could focus on a number of themes. Here are some options that work well with *Palestine Speaks* and the lessons included in this unit:

- **Identity**
  Which identifiers construct my self-perception?
  How does place (past home, current home) impact my identity?
  How do I see myself in relation to other people? In relation to the world?
- **Media Bias**
  Do I feel accurately represented by mainstream media?
  Does the media perpetuate a "single story" about my age/race/gender/religion/etc.?
  Have I ever been harmed by stereotypes or bias?
- **Civil Rights**
  Have my civil rights ever been abused?
  Are there civil rights I don't have, but should?
  Who is responsible for protecting/enforcing my civil rights?
- **Boundaries and Demarcation**
  What are the boundaries of the place I consider home?
  Why are land boundaries created/marked?
  Have I ever experienced a conflict as a result of crossing a boundary?
- **Art as Resistance**
  Can art combat oppression and create social change?
  Which "resistance artists" have impacted or inspired me? Have I ever been in danger because of expressing my opinion?

Once you have a clear idea about how to focus your project, you'll be ready to prepare your class for the next steps.

Identifying Narrators

As the primary goal is to honor people and there stories, it's important to remind students to select narrators who genuinely want to share their stories. They may know someone who has a fascinating and worthy story to share, but if that person is hesitant or ambivalent, it's best not to push them. Encourage students to consider family members, friends, neighbors, or even strangers: the woman who runs the convenient store down the street may be excited to sit down and talk to them. During this process, it's essential to consider how the how the interview process and subsequent steps will be benefit both narrator and interviewer.

Conducting the Interview

By now, your students are familiar with open-ended, story-generating questions. They should assemble a list of 10-15 questions for their narrator prior to the interview, while remembering that many of their questions will be follow-up questions. Encourage your students to arrange a formal time and space for the interview, especially if they're interviewing a family member. It's important to conduct interviews in a quiet, comfortable space.

Depending on the scope of your project, you may choose to assign anywhere from a 30 minute interview to a 60 minute interview. Make sure students have tested whatever recording devices they plan on using beforehand. Digital recorders, video, phones, and cassette recorders are all possible options Remind students to allow more time for the interview than they anticipate needing, as many interviews extend beyond the expected time.

Transcribing

While time-consuming, transcribing is an important component of the oral history process, as it helps students to become intimately familiar with the narrative. This, in turn, allows them to pick up on turning points during the interview, reveals "aha" moments, and enables them to detect character and voice nuances (which will come in handy when they're editing their stories a little later).

It's important to record everything that's said during the interview. It may be useful to encourage students to imagine they are machines, spitting out everything in the interview verbatim: the interviewer's questions and the narrator's whole responses, even the "ums" and "ahs" that may end up being edited out down the road.

You may choose to ask the students to transcribe the entire interview, just a portion of it, or require a minimum number of minutes be transcribed (which could consist of 5 minutes at the beginning, 10 in the middle, and 7 more at the end, for instance). This all depends on factors such as time, your students' levels, capacity, and what you intend to do for a final project.

There are many transcription services available online that will be useful (and time- saving!) for your students. We often recommend **transcribe,** available here: https://transcribe.wreally.com/, which offers a free 7 day trial.

Editing

Once the students have their completed transcriptions, it's time to start editing the transcripts into cohesive stories. Here, it's important to keep in mind the basics of a good story: chronology, style, interesting characters, exciting events, and emotion. The primary goal is to honor the narrator and preserve his or her voice. To that end,encourage students to make editorial choices that would best achieve this. In some cases, this may mean editing to correct grammar. In other cases, it may be best to preserve slang, if it feels like that would be most reflective and true to the narrator's voice and personality.

There are countless ways to edit and shape a narrative, but one easy way to start is to remove all the interviewer's questions so that what's left are the narrator's words alone. From there, students can begin shaping the story: reordering paragraphs, removing unrelated/tangential parts, taking out some of the "ums" and "ahs" according to what they feel would best reflect the fluidity of the narrator's speech, and finding a moment in the story that feels like a good beginning.

Other things to keep in mind while editing: clarity, personality, and sensory detail.

Part of the editor's responsibility is to represent their narrator's story in an accurate and honest way. To that end, encourage students to share a copy of the narrative with their narrators so that they can make edits and changes accordingly.

Amplifying Stories

When your students have finished the oral history project and have completed narratives, there is great cause to celebrate! This will allow your narrators' stories to live on beyond the duration of the project and, in some cases, outside the boundaries of the classroom. There are many ways to amplify these stories. Which option will best serve the narrator, the community, and the school? Some of these options are listed below:

- Hosting a dramatic reading
- Putting on a play/performance
- Creating a blog or website featuring the stories
- Creating a book or journal that can be shared with community members
- A video/multi-media project
- An art exhibit featuring the stories and accompanying visual art